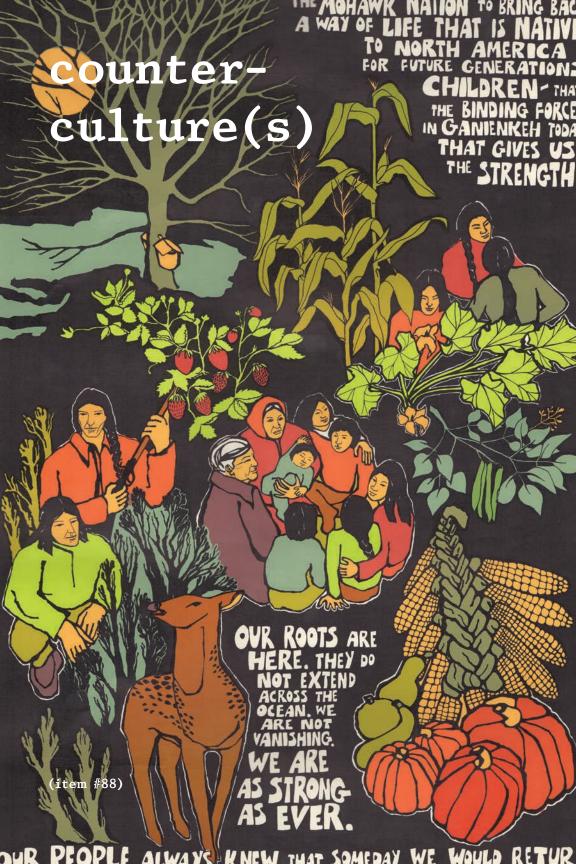
whe poverty and tatters and hollow-eyed and high angulheaded hipsters burning for the ancient hes dragging themselves through the negro streets at saw the best minds of my generation destroyed ide a looking for an angry fix, of night, connection to the starry dynamo in the ma ness, starving, hysterical, naked, ue n smoking in the supernatural darkness of o

weter flats floating serioss the tons of





#### [TERMS]:

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#### CREDITS:

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 design: B[rian] Cass[idy] / printing: Covington Group

# HOWL

Alun finsture

HOWL

for

#### Carl Solomon

- I saw the best minds of my generation destroyed by madness, starving, hysterical, naked,
- dragging themselves through the negro streets at dawn looking for an angry fix,
- angelheaded hipsters burning for the ancient heavenly connection to the starry dynamo in the machinery of night,
- who poverty and tatters and hollow-eyed and high sat up smoking in the supernatural darkness of cold-water flats floating across the tops of cities contemplating jazz,
- who bared their brains to heaven under the El and saw

  Mohammedan angels staggering on tenement roofs
  illuminated,
- who crouched in unshaven rooms in underwear burning their money in wastebaskets amid the rubbish of memorable Berkeley manifestoes listening to the Terror through the wall,
- who got busted in their beards returning through Laredo with a belt of marijuana for New York.

## "I saw the best minds of my generation destroyed by madness . . ."

GINSBERG, ALLEN [ORIGINAL CARBON TYPESCRIPT FOR PART I OF "HOWL"]
[SAN FRANCISCO], [CA. EARLY 1956]

Previously unknown original carbon typescript of the most important postwar American poem: Allen Ginsberg's "Howl." Almost certainly the only surviving draft version of this iconic poem remaining in private hands, and the only one to ever be separately offered for sale, this copy was struck from what has become known as the fifth draft (so identified in HOWL: Original Draft Facsimiles and Variant Versions [etc.]. Barry Miles, Editor. New York: Harper & Row, 1986) and most likely dates from early 1956. It is this draft that Ginsberg read in what is the earliest known recording of the poem at Oregon's Reed College from February 1956 (indeed you can hear him turning the pages at precisely the right time on the recording), performed just three months after the legendary Six Gallery reading where the poem debuted.

#### PROVENANCE

This copy of "Howl" was discovered among the papers of bohemian and arts benefactor Annie Ruff. Ruff is perhaps best known for her close friendship with Kenneth Patchen and his wife (a large collection of their letters to Ruff recently appeared at auction). Patchen wrote several of his books at her Mt. Pleasant, NY estate, and Miriam Patchen would later write: "Out of nowhere came this little fairy godmother (to many) for us. She [Ruff] provided us with a magical retreat from city [sic] and our inability to pay rent with her treasured summer abode. There, in Mt. Pleasant were the peace, freedom, opportunity for an artist to work. After the first meeting our friendship was indestructible. Through the years it continued (continues) unabated" (Introduction to "The Journal of Albion Moonlight," reprinted in GEGENSCHEIN 161718 [nos. 16, 17, and 18], edited by Phil Demise and Phil Smith. New York, 1969).

Ruff hosted, however, not just the Patchens, but many poets, painters, writers, and other creatives — Ginsberg among them — her home serving over the years as a sort of informal artists' colony. Acclaimed novelist Norman Rush — who in fact moved east in 1955 after a Ginsberg recommendation offered at a party thrown by Patchen — described Ruff's "art commune" during this period as "a crumbling mansion generously given over to deserving writers and artists," and praised Ruff as "a humanitarian patron of the arts [...] of sainted memory" ("Labors," THE NEW YORKER, October 7th, 2013).

Additionally, Ruff was the aunt of noted artist and printer David Ruff (1925-2007). David co-founded the Jargon Society with Jonathan Williams, who had famously rejected Ginsberg's epochal poem. In a 1976 interview, Williams remarked: "If Jargon had published ["Howl"] [...] it would have sold 300 copies" (quoted in Lask, "Jargon, a Small Press, Is One Poet's Way of Helping Other Poets, THE NEW YORK TIMES, March 5th, 1976). And in 1955, David was the printer for Lawrence Ferlinghetti's first book, the debut title in the City Lights Pocket Poets Series (which published Patchen the following year, just before issuing Ginsberg's HOWL AND OTHER POEMS). In his BEAT GENERATION IN SAN FRANCISCO, Ginsberg biographer and bibliographer Bill Morgan notes: "The printer David Ruff and his wife poet Holly Beye lived in the little wooden house [...] up the hill from Alfred's Restaurant. Beye was a friend of Ferlinghetti's wife Kirby, who had gone to Swarthmore with her. The two couples got together when

the Ferlinghetti's first settled in San Francisco in the early fifties. David and Holly shared Lawrence's anarchist political sympathies and it was Ruff who set the type for Ferlinghetti's first book, PICTURES OF THE GONE WORLD" (86). In fact, their house (at 970 Broadway) was just a ten minute walk (in the direction of City Lights) from the apartment where Ginsberg composed the earliest drafts of "Howl" (1010 Montgomery St.).

#### AUTHENTICITY

This is the exact carbon struck on Ginsberg's own typewriter from the top ribbon copy now housed at Stanford among Ginsberg's papers, and later reproduced as the fifth draft (of five) in HOWL: Original Draft Facsimiles and Variant Versions [etc.] (Harper & Row, 1986), pages 44-54. A full digitization of the top copy from which this carbon derives is also available online the Stanford Digital Repository, along with the other drafts of the poem present among Ginsberg's papers.

Ginsberg was known to have created carbons of the poem (ibid xiv), and the peculiarities both of Ginsberg's typewriter (for example, both his lowercase "o" and "h" exhibit easily identifiable imperfections: an almost doubling effect in the former and a shortened ascender in the latter) and of this particular typing (i.e. matching orientations of the text vis-à-vis the page edges on the top copy vs. the carbon, parallel impressions evidencing matching strike timing and strength) — as well as revisions visible on both the top copy and this carbon — exactly match the original held at Stanford. It is not a fair copy, and we can also state definitively that it is not a later reproduction or duplication of any kind. A detailed PDF documenting the relationship between the known top copy at Stanford and this typescript is available on request. A small selection from that document appear to the right, with the original at top and the the present carbon below.

#### DRAFT FIVE

The version offered here can be dated fairly accurately to late January or early February 1956. Because Ginsberg was revising and tinkering with the poem right up until the time of publication (and even then an unexpurgated version would not appear for some time), there are often contradictory differences between the known manuscript and typescript drafts, the earliest recorded versions (Feb. and March 1956), the rare ditto edition of the poem (May 1956), and the City Lights edition from the fall of 1956. In these circumstances, the exact timing and sequence of the various drafts of "Howl" can be difficult to determine conclusively (even Ginsberg, in compiling the versions for the 1986 facsimile edition, noted the challenge). What follows is a short timeline that puts this draft in its proper context.

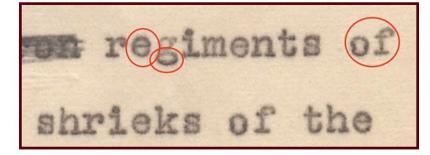
The earliest evidence of the poem is from early summer 1955 and is found in Ginsberg's journals. But the first true drafts, composed directly on the poet's typewriter in his Montgomery Street apartment, didn't come until approximately mid-late August. An early version was sent that same month to Kerouac — who suggested the eventual title of the poem (originally called "Strophes").

In September, Ginsberg moved to a cottage in Berkeley, where he soon began Part II of the poem and continued to revise the first part, which he read at the legendary October 7th Six Gallery reading. It's not known what version of the poem he read there (no recording exists), but it is clear that he read only the first part - the remaining section(s) being too unfinished to include: "[How1] wasn't even finished except for Part I at 6 Gallery, that's all I read then" (THE LETTERS OF ALLEN GINSBERG 444).

who vanished into nowhere Zen New Jersey leaving a trail of ambiguous picture postcards of Atlantic Cryptic Hall,

who vanished into nowhere Zen New Jersey leaving a trail of ambiguous picture postcards of Atlantic Cryptic Hall,

iron regiments of shrieks of the



ness over the rooftops,

ness over the rooftops, neon green and blinkin

- who passed through universities with radiant cool eyes hallucinating Arkansas and Blake-light tragedy among the scholars of war,
- who were expelled from the academies for crazy and publishing obscene odes on the windows of the skull, who ate fire in paint hotels or drank turpentine in Paradise Alley, death, or purgatoried their torsos

night after night

- with dreams, with drugs, with waking nightmares, alchohol and cock and endless balls,
- incomparable blind streets of shuddering cloud and
  lightning in the mind leaping toward poles of
  Canada & Paterson, illuminating all the motionless world of time between,
- Peyote solidities of halls, backyard green tree cemetary dawns, wine drunkenness over the rooftops, boroughs of teahead neon green and blinking traffic light, sun and moon and tree vibrations in the rearing winter dusks of Brooklyn, ashcan rantings and kind king light of mind,
- who chained themselves to subways for the endless ride

  from Battery to holy Bronx on benzedrine until

  the noise of wheels and children brought them down
  shuddering mouth-wrached and battered bleak of

  brain all drained of brilliance in the drear
  light of Zoo,

200

According to Ginsberg, the latest extant drafts of the final three sections date primarily from the end of 1955; and indeed in December of that year and January of the next he sent complete but still draft versions of "Howl" to both William Carlos Williams and Lucien Carr. Internal evidence suggests that those versions almost certainly predate the draft here offered. Therefore, this draft likely dates to the second half of January 1956 at the earliest and the first half of February 1956 at the latest when Ginsberg read this exact version at Reed College.

However, it is important to note that the later three sections of the poem remained very much in flux until at least March of 1956, when Ginsberg sent a second complete draft — now very close to both the ditto edition and the final City Lights version — to William Carlos Williams. But less than a month earlier, at the Reed College reading, Ginsberg could bear to read only a few lines of part two before stopping — and those lines were substantially different than the version he would shortly send to Williams — all suggesting these later sections were very much unfinished in Ginsberg's mind at the time of the Reed performance (ie. the latest possible date from which this draft could date), and certainly at the time of this draft's creation. Indeed, it is worth noting that this "fifth" draft does not contain the section numbering that the "fourth" draft does, strongly suggesting that (the last leaf aside here lacking) the carbon is complete as typed.

#### OTHER KNOWN OR LIKELY TYPESCRIPTS OF "HOWL."

This typescript represents what is almost certainly the only original draft version of the poem remaining in private hands. Ginsberg is known to have circulated just a small number of drafts in typescript before the poem's publication, and all of those are either already behind institutional walls, or are reasonably presumed perished. Further, the fact this carbon is on plain paper (and not, for example, onion skin) suggests that Ginsberg was likely only creating one, or perhaps two, carbons at a time - when and if he did at all. The other known drafts of the poem are as follows:

- 1. As would be expected, most but not all of the known drafts of "Howl" reside among the poet's papers at Stanford. This includes the earliest draft of the poem sent to Kerouac in mid-late August 1955 and which Kerouac soon passed along to John Clellon Holmes. This copy remained in Holmes' possession for many years before he returned it to the poet in the early 1980s.
- 2. Also among Ginsberg's papers is evidence that he sent a copy to William Burroughs, but this copy almost certainly a carbon appears to have perished. It has not appeared on the market, and was not among any of Burroughs' papers.
- 3. Ginsberg's correspondence also suggests he sent a copy to his father Louis Ginsberg. Such a draft, however, does not appear in either location of Louis' papers, and we suspect that his copy either was lost or more likely is now among the drafts in Allen's archive at Stanford (Allen stored his papers at his father's house from the late 1950s through the late 1960s).
- 4. The poet sent his old Columbia friend (and one of the initial dedices of HOWL) Lucien Carr a complete draft of the poem in December of 1955. This version now resides among Carr's papers at Columbia. It's also worth noting that this version was not typed on Ginsberg's typewriter (although the letter conveying the poem was) and was likely one of the copies re-typed by Ginsberg's ex-girlfriend Sheila Boucher and referenced by Barry Miles in HOWL: Original Draft Facsimiles and Variant Versions (xiv).

- 5. According to Bill Morgan (ibid), Sheila Boucher received a typescript of the poem in thanks for her re-typing the poem (see above). However, again according to Morgan, this copy appears to have perished.
- 6. There are two different drafts of the poem among the William Carlos Williams papers at Yale: one dating from December of 1955 and the other from March of 1956. The March 6th version is close to the present draft five, but incorporates changes (handwritten by AG) that did not otherwise appear until the ditto edition (see Morgan Al) created by Ginsberg, Martha Rexroth (who ran off the copies), and Robert Creeley (who typed the masters). Which is to say: the March 6th Williams copy postdates the typescript here offered.
- 7. There is no known typescript that perfectly matches the ditto edition typed by Creeley (see above). But presumably one must have existed. However, no such version is present among either Ginsberg's or Creeley's papers nor anywhere else we can determine. Presumed perished.
- 8. Finally on page 57 of HOWL: Original Draft Facsimiles and Variant Versions, Ginsberg refers to a City Lights printer's typescript (which like the Creeley draft above almost certainly had to exist); Ginsberg further suggests its presence among either Ferlinghetti's papers or those of City Lights (both now also at Stanford). However, we find no evidence of such a typescript among either archive. Further, as the initial printings of the City Lights HOWL were executed in the UK, any such typescript would have been sent there, where it likely remained. In either case, it now too appears also to have perished.

#### CONTENT OF DRAFT FIVE.

The typescript here offered differs significantly from both the later published versions (ditto and City Lights), and perhaps more importantly from even the known top-copy draft at Stanford. Words erased and retyped in the top copy are visible in the carbon, as are other changes evidenced in comparison to the published and the digitized versions (see accompanying comparison document for specific examples). But perhaps most importantly, page seven is here in the carbon as it was originally typed, before Ginsberg retyped the entire page, changing it significantly. This original version is lacking from Ginsberg's papers and had previously only been known by the recently discovered Reed College reading, which follows the text of the carbon here offered. As such, this typescript remains a rare window into Ginsberg's creative process, and an important document of this landmark poem. See accompanying PDF comparing the top copy to the carbon for more examples.

LEGACY

While the Six Gallery reading where "Howl" was debuted in an early form in October 1955, and the subsequent re-staging of this event in March of 1956 (the first time the poem was read in its entirety), made Ginsberg locally famous and even drew journalists like The New York Times' Richard Eberhart to document the nascent Beat Scene, no one was prepared for the effect the poem would have on both literature and the culture at large when it was published in the Fall of 1956 by Lawrence Ferlinghetti's City Lights Books. The book sold through its initial 1000-copy print run in just a few months, and a second printing of 1500 was ordered from the printer Villier's in London (who did handsome, inexpensive letterpress work). But when the books arrived in San Francisco from the UK, more than 500 copies were seized by US Customs authorities for obscenity, an event which (along with Ferlinghetti and City Lights employee Shig Murao's arrest later that year for selling HOWL), brought the poem — and its author — immediately to national attention, a position neither has relinquished. As the

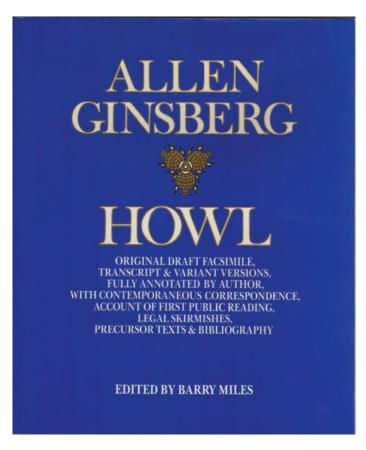
- who faded out in vast sordid movies and faded in again on sudden Manhattans, picked themselves up out of basements hung-over with heartless Tokay and horrors of dismantled 3rd Avenue iron dreams and stumbled to unemployment offices,
- who ate the lamb stew of the imagination or digested the crab at the muddy bottom of the rivers of Bowery,
- who sat in boxes breathing in the darkness under the Bridge, and rese up to build harpsichords in their lofts,
- who coughed on the sixth floor of Harlem under the tubercular sky surrounded by orange crates of theology,
- who cooked rotten animals lung heart feet tail borsht & tortillas dreaming of the pure vegetable kingdom,
- who wept at the romance of the streets with their pushcarts full of onions and bad music,
- who sang out of their windows in despair, threw
  themselves out of subway windows, jumped
  in the filthy Bassaic, leaped on negroes,
  cried all over the street, finished the
  whiskey & threw up groaning into the bloody
  toilet, means in their ears and the blast
  of colossal steamwhistles.

title of the 2006 book in honor of the poem's fiftieth anniversary described "Howl," it was without exaggeration "the poem that changed America." The City Lights edition has never been out of print, having sold upwards of a million copies, and the poem pioneered not only a more confessional mode of American poetry, but helped launch numerous youth movements from beatniks to hippies, Situationists to punks. The poem is a landmark in the history of gay rights, free speech, protest, censorship, and the counterculture. Only Eliot's "The Wasteland" rivals it in modern American poetry in terms of influence, legacy, and importance. Along with Kerouac's ON THE ROAD and Burrough's NAKED LUNCH, it is a cornerstone of the Beat movement and remains Ginsberg's most enduring work.

A singular opportunity and monument of American literature.

-425,000-

Eleven carbon typescript leaves;  $27.5 \times 21.4 \text{ cm}$ . Double-spaced, typed rectos only on plain paper. Folded in half, possibly for mailing. All pages evenly toned. Mild creasing and chipping to edges throughout. "By / Allen Ginsberg" penned to first page in an unknown hand (almost certainly not Ginsberg's). Page numbers penciled in unknown hand (but probably Ginsberg's) to upper right corner of each leaf. Several small, unobtrusive stains to first leaf. A faint ink scribble (possibly a letter "M") to lower edge of second page. One word crossed out in pencil ("iron," likely Ginsberg's) on page eight. Lacking last leaf — the twelfth — containing final nine lines of Part I. Very good overall. A first edition of HOWL: Original Draft Facsimiles and Variant Versions [etc.] edited by Barry Miles is provided (Harper & Row, 1986. Near fine in like jacket).





#### SILSTA IN XBALBA

and

Return To The States

towin the Tolesco berder and by a redred opening and the beauty

translatable as Morning Star in Rogion Obsence, or Hene

ALLEN GINSBERG

dedicated to

Karena Shields

As
Published By The Author
July 1956
Near
ICY CAPE, ALASKA
At the Sign of the Midnight Sun

GINSBERG, ALLEN.

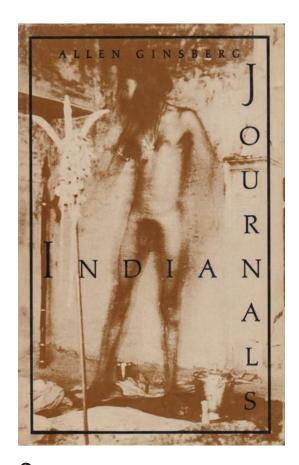
#### SIESTA IN XBALBA AND RETURN TO THE STATES.

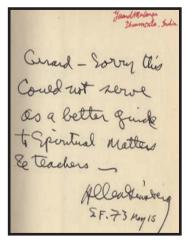
"NEAR ICY CAPE. ALASKA AT THE SIGN OF THE MIDNIGHT SUN": "PUBLISHED BY THE AUTHOR", JULY 1956.

First and only edition of Ginsberg's second book, "[m]imeographed and stapled in an edition of about 50 copies aboard an M.S.T.S. (Military Sea Transport Services, U.S. govt.) freighter, and mailed to friends" (Dowden p. 12). Arguably Ginsberg's first major work ("his best poetry to date" - Morgan I CELEBRATE MYSELF p. 173), this hallucinatory poem - written in 1954/5 and inspired by his travels in Mexico - in many ways anticipates "Howl." Indeed it is likely no coincidence that of all the works Ginsberg could have self-published after the similarly privately-distributed ditto edition of "Howl" just two months earlier, he chose this Whitmanesque poem ("Returning / armed with New Testament / critic of horse and mule / tanned and bearded / satisfying Whitman") also concerned with "madness" ("'They go mad in the Selva'") and "mysteries / of deathly volition / to be divined." Though "Siesta" would eventually make its way into 1963's REALITY SANDWICHES, this earlier appearance represents (along with the aforementioned ditto "Howl") one of the most difficult of the poet's "A" items to acquire. As best as we can determine, there are only 14 OCLC holdings. (The record for this title is badly corrupted, showing more than a dozen copies in Turkey, all of which appear to be ghosts, as well as several other erroneous locations.) And we trace fewer than a dozen additional copies in trade or auction over the last forty+ years - several of which are undoubtedly ones now among the OCLC holdings. Produced by the poet (he cranked the ship-board mimeo himself) on the cusp of the fame and notoriety that would soon come when City Lights published HOWL AND OTHER POEMS in November of the same year: early, important, and rare.

-17500-

Original stapled mimeographed wraps. 8" x 6.5". Some moderate rusting and staining at staples. Faint rubbing, soil, and toning here and there. Small stray red pencil mark to right edge of front cover. Overall: sound and clean. Very good or better. One of approximately 54 copies, this copy SIGNED twice by Ginsberg: once in his contemporary 1956 hand, and later additionally INSCRIBED by the poet: "This copy circa 1986 belongs to Donald R. Reisfield / Allen Ginsberg / Rutgers March 16 / AH." PROVENANCE: Parke Bernet "Modern and Avant-Garde First Editions" (#3024), 14 April 1970, lot 67; original auction house envelope and lot tag present, with catalogue provided. [1], 22, [1]. [Morgan 42].





3.

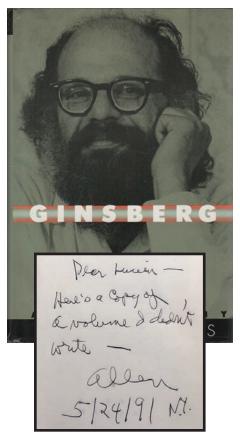
INDIAN JOURNALS.

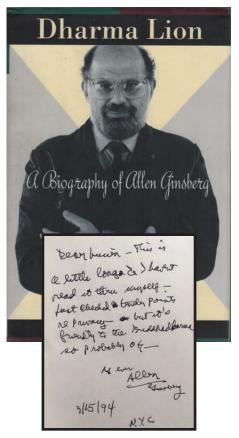
SAN FRANCISCO: DAVE HASELWOOD /
CITY LIGHTS, (1970).

Association copy of this mid-career collection of notebook and journal entries, dream fragments, verse drafts, photographs, etc. from the Beat poet, the bulk of which were completed during his visit to India from 1962-1963. Malanga went on an extensive world-wide trip in 1972, spending time in Dharamsala, where this book was purchased, and later inscribed by Ginsberg, who references the trip, after Malanga's return. The two had known each other since the late 1950s when Malanga organized a poetry festival in which Ginsberg took part (see Miles 335), and they were published in many of the same magazines throughout the 60s and 70s. Malanga included Ginsberg in the famed Warhol/Malanga issue of INTRAN-SIT, and dedicated at least one poem to the poet. He also included a photograph of Ginsberg in his photobook SIX PORTRAITS (Nadada, 1975). A strong association between these two friends, poets, and photographers - with a revealing inscription and provenance. One of 1000 copies in hardcover. [Morgan A19.a1].

-1500-

8vo. Original brown printed cloth. Near fine in very good jacket. DJ has small stain to front flap. Mild rubbing, touches edge-wear. Unclipped. Photographer, poet, and former Warhol associate Gerard Malanga's copy; his penned ownership signature to top of front free endpaper, with "Dharamsala, India" right below. INSCRIBED by Ginsberg to Malanga beneath: "Gerard - Sorry this / could not serve / as a better guide / to spiritual matters & teachers -- / Allen Ginsberg / S.F. 73 May 15."





GISBERG, ALLEN]. MILES, BARRY [AND] MICHAEL SCHUMACHER.

GINSBERG: A BIOGRAPHY [AND] DHARMA LION:

A CRITICAL BIOGRAPHY OF ALLEN GINSBERG

[EX-LIBRIS LUCIEN CARR, INSCRIBED TO HIM BY GINSBERG].

NEW YORK: SIMON & SCHUSTER [AND] ST. MARTIN'S PRESS, 1989 [AND] 1992.

The two major biographies of Ginsberg published during his lifetime, revealingly inscribed to his life-long friend and original co-dedicatee of "Howl," Lucien Carr. Ginsberg met Carr at Columbia University in 1943, and through Carr met Jack Kerouac, Neal Cassady and William Burroughs. Though Carr distanced himself publicly from the Beat movement in the wake of the David Kammerer murder, he, Ginsberg, and many of the other Beats remained close throughout their lives (Carr was best man at one of Kerouac's weddings). As the NYT obituary for Carr (January 30th, 2005) pointed out, quoting Ginsberg: "Lou was the glue." Understandably, Carr turns up in the text and in the index of both of these works with some frequency. A stupendous pair of associations linking the man almost single-handedly responsible for bringing together the major figures of the Beat movement with arguably that movement's most prominent member.

-2750-

8vos. Both volumes near fine in lightly worn jackets. The first inscribed by Ginsberg on half title to Lucien Carr: "Dear Lucien - Here's a copy of a volume I didn't write - Allen 5/24/91 N.Y." The second similarly inscribed to front free endpaper: "Dear Lucien - This is a little long & I haven't read it through myself - fast checked tender points re privacy - but it's friendly to the Buddhadharma so probably ok - As ever Allen / Ginsberg 3/15/94 N.Y.C." 588 and 769pp.

GINSBERG, ALLEN (PHOTOGRAPHER).

[PHOTOGRAPH OF THEATER

DIRECTOR ROBERT WILSON].

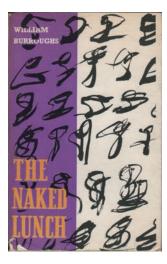
[HAMBURG, GERMANY], [1988].

Ginsberg's own handwritten caption to his photograph of noted avant garde theater director Robert Wilson (with assistant), taken backstage before a performance of Wilson's adaptation of the poet's "Cosmopolitan Greetings" by the Hamburg State Opera at Kampnagel. Ginsberg was an avid amateur photographer, especially in the last two decades of his life.

-650-

Contemporary double-weight gelatin silver print,  $8'' \times 10''$ . Signature and caption handwritten in black pen: "Robert Wilson and Theater Assistant Hamburg June 11, 1988 Kampnagelfabrik / Allen Ginsberg." "6/9/88 Neg #19" penciled to verso in an unknown hand. Near fine.





6.

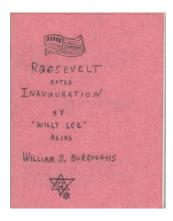
BURROUGHS, WILLIAM [S.].

THE NAKED LUNCH.
PARIS: OLYMPIA PRESS, (1959).

First edition of Burroughs' Beat masterpiece, a landmark novel that led to several important court decisions on indecency and censorship. Certainly Burroughs' best-known work (it was successfully adapted by David Cronenberg into a fine film of the same name), it is also arguably Burroughs' best and most enduring as well. The Traveler's Companion Series No. 76, featuring am iconic jacket design by Burroughs. One of 5000 copies. A highspot of 20th century American literature. [Kearney 5.76.1]. [Maynard & Miles A2.a].

-1000-

12mo. Original green printed wraps in dust-jacket. Second state with price cancellation to rear wrapper. Very good in like jacket. DJ lightly edgeworn with some faint toning. Book has small tear to front cover at fold. Mild production creasing at spine. Else clean and sharp. A handsome example.



BURROUGHS, WILLIAM S. (ALIAS "WILLIE LEE").

ROOSEVELT AFTER INAUGURATION.
NEW YORK: FUCK YOU PRESS, 1964.

Uncommon Burroughs item from Ed Sanders' legendary mimeo press. Restores censored material from the first edition published by City Lights. A notorious work, one that led to an obscenity charge when first published in FLOATING BEAR No. 9. Covers by Allen Ginsberg. One of approx. 500 copies. [Miles and Maynard A9].

-500-

First edition thus. 12mo. Near fine in mimeo wraps.

## 8.

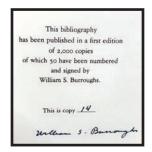
NUTTALL, JEFF (EDITOR);
WILLIAM S. BURROUGHS (CONTRIBUTOR).
MY OWN MAG - ISSUE 13:
THE DUTCH SCHULTZ SPECIAL
(AUGUST 1965).
BARNET, HERTS, UK:
HOMOSAP INC., 1965.

Later issue of Nuttall's masterful mimeo magazine, one of the pinnacles of the form. Contains "the Complete 'Dead Star' MS by William Burroughs H.B," bound in as a seven-page supplement. Nuttal has written about MY OWN MAG: "My intention was to make a paper exhibition in words, pages, spaces, holes, edges, and images which drew people in and forced a violent involvement with the unalterable facts." Scarce signed. [Clay & Phillips 287].

-750-



4to. Mimeographed self-wraps stapled at top edge. Near fine. SIGNED by Burroughs to cover.



9.

MILES, BARRY AND JOE MAYNARD.

WILLIAM S. BURROUGHS: A BIBLIOGRAPHY, 1953-73.

UNLOCKING INSPECTOR LEE'S WORD HOARD.

CHARLOTTESVILLE: UNIVERSITY PRESS

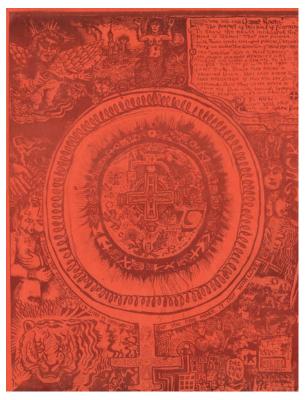
OF VIRGINIA, 1978.

Indispensable reference. From a limited edition of 50 copies, SIGNED by Burroughs to colophon. This #14. The

signed edition is rather scarce. 242pp. with index. [Schottlaender H27].

-400-

8vo. Original black cloth. Near fine. Touches of shelfwear at extremities. Else clean and sound throughout. No DJ, as issued.



BRANAMAN, ROBERT.

COME INTO OUR GAME ROOM! [POSTER]. N.P., 1966.

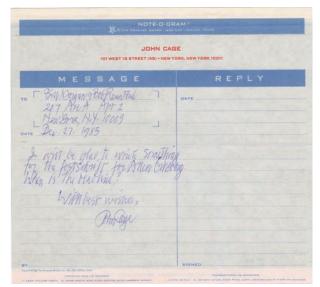
Poster by Beat-adjacent artist, poet, filmmaker, and Wichita native Bob Branaman. The same design, printed on a grey-blue ground, also appeared as the centerfold to Charles Plymell's underground newspaper THE LAST TIMES, issue II, variant B, in 1967; and the Oakland Museum of California holds a poster apparently identical to this one, listed without an identified artist, under the title "Follow the Dotted Cross." The detailed, dense image combines various mythological creatures and abstruse, arcane symbolism; the poster's text reads, in part: "Come into our Game Room! The purpus of this kind of Learning / To show the newly inishuated the kind of "games" that are possable with there newly develoypd Powers, ovecourse they are under derection of skild mastars" [sic all].

Branaman's work was prominently featured in Oliver Stone's "The Doors"; one of his better known posters, also from 1966, was for the Monterey Dance Concert ("It was a trip...hanging with Janis Joplin and housing the Band, for 3 days. Her singing blew us all away. Neal Cassady and Allen Ginsberg were attendant.") Charles Plymell later reminisced: "I moved to San Francisco about a year prior to the 'Haight'[...] I had the famous party in 1963 where the beats met the hippies at the 1403 Gough St. pad. [...] Bob lived in S.F. and in Big Sur where he invited formative groups such as Big Brother to his drop out homestead in Big Sur. During this time, Bob did a lot of seminal art work and I published some of it at places where I worked as a printer and on the old Multilith I printed the first Zap Comix on a few years later."

-375-

Poster. Offset lithograph, dark red ink on stiff orange paper. Mild creasing, minor wear to corners. Very good plus.

(item #26) the beat goes



11. [GINSBERG, ALLEN]. CAGE, JOHN.

[ORIGINAL TYPESCRIPT OF]
WRITINGS THROUGH HOWL / FOR
A.G. [ALLEN GINSBERG] ON
HIS SIXTIETH BIRTHDAY.

"THROUGH ASIA AND HOME TO NEW YORK," JANUARY-APRIL 1984.

Original typescript for Cage's mesostic "writing through" of "Howl," composed in honor of Allen Ginsberg's sixtieth birthday and included as part of Morgan and Rosenthal's BEST MINDS tribute anthology (later reprinted in THE POEM THAT CHANGED AMERICA: 'Howl' Fifty

Years Later, 2006). Imposing a set of procedural rules on "Howl" as a way of producing a new text by chance operations, Cage's HOWL represents one of his most successful efforts in this form, (a variation on the acrostic, and a form of Cage's own invention). In WRITINGS THROUGH HOWL, the letter sequence "ALLEN GINSBERG" runs continually down the center of each of the poem's pages, each progressively condensing the poem down to a kind of crystallized essence. It ends, in its ninth cycle: "Angry / solidities / battalion / thE / aNd/."

In her essay "John Cage, Conceptual Poet," Marjorie Perloff writes of this poem: "Cage's elliptical lyric functions as both homage and critique [...] As hushed and muted as Ginsberg's baroque 'ashcan rantings' are wild and expansive, Cage's is a rhyming nightsong, whose referents are elusive [...] Without deploying a single word of his own, Cage subtly turns the language of 'Howl' against itself so as to make a plea for restraint and quietude as alternatives to the violence and indignation at the heart of Ginsberg's poem."

Ginsberg and Cage knew each other for decades and were fond of each. They were both serious students of Buddhism; they read, performed, and taught together, and had numerous mutual friends. According to Cage biographer Kenneth Silverman, Cage admired Ginsberg's "open quiet mind" (290). Indeed, Cage was to some extent in Ginsberg's debt as the poet was among those who helped circle Cage to protect him from a hostile audience at Naropa, who were enraged at a now-infamous 1974 Cage performance in which the composer kept his back to the attendees. Ginsberg would return the favor of WRITINGS THROUGH a few years later by contributing photos to the 75-birthday tribute, PREPARED BOX FOR JOHN CAGE (1987).

A touching and significant association between these two hugely influential figures of the postwar avant garde. Only the second substantive Cage manuscript we've handled (or even seen); the last — a 1973 working notebook — we sold almost six years ago for significantly more than our price here. Cage manuscript material is genuinely rare in the market. A complete typescript of a major work, in the poetic form that remains most associated with Cage.

-15000-

4to. Original top-copy typescript. Title page, plus 24pp. SIGNED by Cage on the title sheet. With: autograph note signed (ALS) on Cage's personal "Note-O-Gram" stationery (above), dated December 27, 1983. With Cage's personal envelope, addressed to Bill Morgan and Bob Rosenthal: "I will be glad to write something for the festschrift for Allen Ginsberg. When is the deadline?" Housed in a custom leather slipcase. Very fine.

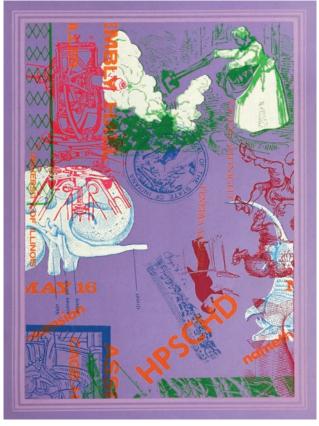
Writings through Howl

for A. G. on his Sixtieth Birthday

through Asia amd home to New York January - April 1984







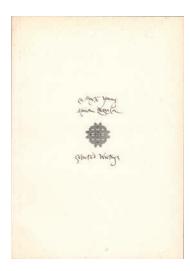
12.

[MUSIC]: [CAGE, JOHN AND LEJAREN A. HILLER]
[COMPLETE SET OF THREE SILK-SCREENED POSTERS
FOR CAGE'S PERFORMANCE OF HPSCHD]
URBANA-CHAMPAIGN: UNIVERSITY OF ILLINOIS, 1969

HPSCHD (pronounced "harpsichord") premiered at the Assembly Hall of University of Illinois at Urbana-Champaign on May 16, 1969 as the culmination of a Cage artistic residency. One of the earliest musical works for computer, and ultimately a five-hour multimedia extravaganza, HPSCHD remains a landmark happening of the 1960s. Cage helped design and produce two of the posters using chance operations (the final example, depicting Cage as dragon slayer, we suspect is the work of a student who'd read too much Tolkien); these are therefore among his earliest forays into visual art. Fewer than one hundred of each were produced, and only 60 or so of the final poster (right - which required at least seven separate passes). The posters proved popular on campus and most were stolen for dorm display; individual examples are now rare, sets in this condition even more so. OCLC locates just one complete set (at the Getty, though we are aware of an uncatalogued set at Northwestern). A vivid group of posters representing some of Cage's first visual artworks and documenting a major Fluxus performance, one that Richard Kostelanetz called "one of the great artistic environments of the decade."

-7500-

Three original silk-screened posters, each roughly 38" by 28" on heavy stock. Occasional tiny edge tears. A small chip here and there. Some minute pin holes. Else bright and sharp. Near fine or better.



[MUSIC]. LA MONTE YOUNG
AND MARIAN ZAZEELA.
SELECTED WRITINGS.
MUNICH: HEINER FRIEDRICH, 1969.

A handsome INSCRIBED copy of Young and Zazeela's book, limited to 2100 copies. A survey of the couple's collaborative work, much of which originally appeared in ASPEN. Also includes an interview of Young by Richard Kostelanetz.

-750-

8vo. Publisher's cream glossy wraps. INSCRIBED at frontis in Young's unmistakable hand, "To Janet and Paul, / 7 vii 70 / love / Marian / La Monte." Minor toning to wraps with a touch of foxing at front cover. Interior bright and clean. Near fine.

## 14.

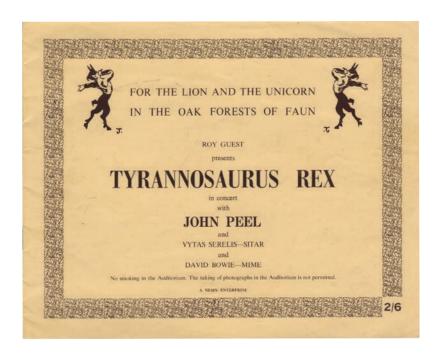
MACLISE, ANGUS.
[ORIGINAL DRAWING IN MARKER].
[NEW YORK], [CA. 1968-1970].

Circle of fifths with relative minor chords and bar of music drawn in black marker. MacLise manuscript material of any sort is uncommon. And these bold sketches deftly capture the essence of this former Velvet Underground drummer and music pioneer. See also: items #69 and 70.

-1000-

Black marker on both sides of a paper napkin,  $13^{\prime\prime}$  x  $6.5^{\prime\prime}$  unfolded. Very good plus.





[BOWIE, DAVID].
BOLAN, MARC, ET AL.

FOR THE LION AND THE UNICORN IN THE OAK FORESTS OF FAUN:
ROY GUEST PRESENTS TYRANNOSAURUS REX IN CONCERT
WITH [...] DAVID BOWIE - MIME.

LONDON: RANELAGH PRESS, [1969].

Concert program for Tyrannosaurus Rex's seven-date tour in February-March of 1969, just before T.Rex's shortening of the band name. Program includes song lyrics from the albums UNICORN (1969) and PROPHETS, SEERS & SAGES: The Angels of the Ages (1968), followed by photographs of Marc Bolan and Steve Peregrine Took. Also pictured are John Peel "and his ladye" (a hamster); Peel, an early and enthusiastic promoter of Bolan's work, was also featured on the UNICORN track "Romany Soup." The final program page is a full-page ad for Bolan's first book of poetry, THE WARLOCK OF LOVE, to be published in March of that year.

David Bowie also appears on the cover, billed last, as a mime. Bowie trained seriously with Lindsay Kemp, himself a student of Marcel Marceau; his opening act for this tour, though not described in the program, was a one-man depiction of China's invasion of Tibet, and as you might imagine it was met with some hostility by audiences. Bowie and Bolan first met in 1964 when both were teenagers; Bowie's rise to fame came several years after Bolan's and eventually eclipsed it, contributing to a rivalry that became increasingly one-sided and would persist until 1977, when the two reportedly reconciled just a short time before Bolan's fatal accident. A rare document from the dawn of Bowie's career ("Space Oddity" would be released just a few months later), and highlighting an under-appreciated art form that would continue to inform his work and practice for the rest of his life.

-1250-

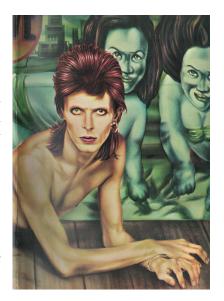
Oblong 8vo. Yellow printed stapled wraps. Six leaves, unpaginated. Bright and sharp. Fine.

[BOWIE, DAVID].
THE YEAR OF THE DIAMOND DOGS
[1974 U.S. TOUR PROGRAM].

First US edition (with original set list) of this striking tour booklet illustrated with black and white photos of Bowie and Lou Reed, Mick Jagger, Lulu, Britt Ekland, his then-wife Angela, and William S. Burroughs — plus a two-page color illustration, "Gaze Down on Hunger City." With discography, intact fan-club signup form, and credits (including choreographer Toni Basil and designer Freddie Burretti).

-200-

New York: MainMan, 1974. 4to. Saddle-stapled pictorial wraps. Corners slightly bumped, faint creasing to heel of spine. Else near fine.





Originally intended to be a musical interpretation of Orwell's 1984, Bowie could never secure the rights, but the theatrical extravaganza of the Diamonds Dogs shows clearly evidenced this earlier influence and prefigured his Glass Spider Tour a decade later.

17.

[BOWIE, DAVID].

[FLYER FOR DAVID BOWIE AT RADIO CITY MUSIC HALL, 1974].
[NEW YORK]: [MAINMAN], 1974.

Double-sided flyer for David Bowie's Young Americans / Soul Tour, advertising five performances at Radio City Music Hall in October and November of 1974. Verso shows photos of collaborators and bandmates Luther Vandross, Diane Sumler, Anthony Hinton, Michael Garson, Carlos Alomar, Ava Cherry, Warren Peace, Robin Clark, and others.

-150-



STERN, THERESA [RICHARD HELL AND TOM VERLAINE].

WANNA GO OUT?

(NEW YORK): DOT BOOKS, (1973).

Hell's first book of verse (and second overall), and a very early collaboration with Verlaine, predating their work with Television. A collection of 17 poems written pseudonymously by the pair, then known as Richard Meyers and Tom Miller. As the half-title explains: "'Wanna Go Out' is a question often asked on the streets around the cheaper bars in New York and Hoboken." Stern was the pair's fictional creation, purported to be a young prostitute, the only hint to the book's true authorship being Stern's cover "portrait" (a composite image of Verlaine and Hell's faces) and the "other books from the Blank Generation" section in the rear, a reference to what would become one of Hell's best-known songs. The book would be an important event for the then Meyers, mark-

ing an early experiment in the use of stage persona, experiments that would shortly culminate in "Richard Hell." An important book, linking punk to its under-appreciated literary roots.

-2500-

12mo. Original stiff pictorial wraps. Near fine with only the barest of wear.

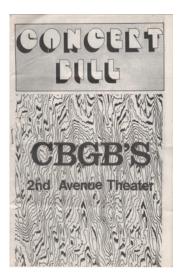
19.

[PUNK]: [CBGB'S].

CBGB'S 2ND AVENUE THEATER [COVER TITLE].

[NEW YORK]: [CBGB'S], [1977].

Handbill program advertising the grand opening of CBGB's Second Avenue Theater, Hilly Krystal's short-lived attempt at running a second, larger concert venue in what was once the Anderson Theater. Upcoming shows included Talking Heads with "2 special guest bands" (identified elsewhere as The Shirts and Tuff Darts), December 27; The Dead Boys, with The Dictators and "The New Luna Band," December 28; and Richard Hell and The Voidoids with Patti Smith Group playing December 29, 30, and 31. (On the second night — Smith's birthday — Bruce Springsteen would appear for "Because the Night" as an unannounced guest.) With bios for the three headliners plus an extra featurette on The Dead Boys.



-275-

8vo. Stapled self-wraps. [4pp.] Offset printed. Minor edgewear and soil; three horizontal creases from folding. Single staple is a little loose, but intact. Very good overall.



[SEX PISTOLS]. MEYER, RUSS AND ROGER EBERT [!], MALCOLM MCLAREN WHO KILLED BAMBI?
N.P.: MATRIXBEST PRODUCTION, 1977.

Seventh draft script for an unproduced film. A fabled project helmed by Russ Meyer, along with then-screenwriter Roger Ebert (who penned BEYOND THE VALLEY OF THE DOLLS in 1970), that was to have been a vehicle for the Sex Pistols, who in 1977 were in their prime. Roger Ebert's involvement ended with the second draft, and revisions by Meyer and Malcolm McLaren continued until at least this draft. Original story by McLaren, Ebert, Meyer, Rene Daalder and Rory Johnston.

-875-

4to. Forest green textured wrappers with a die-cut title window, bound internally with two silver brads. Holograph signature and copy number 80 in black marker by production designer John Beard on title page.153 leaves, with last page of text numbered 145. Photographically reproduced, rectos only. Near fine.

21. ALLEN, RICHARD (PSEUD. JAMES MOFFAT).
PUNK ROCK.

LONDON: NEW ENGLISH LIBRARY, 1977.

A music journalist descends into the grimy subcultural depths of 1977 to investigate the bitter war between Punks and Teds, and meet girls. Enthusiastic if under-researched pulp fiction by the author of KNUCKLE GIRLS and TROUBLE FOR SKINHEAD.

-150-

non-famous alike, juxtaposed with comparison images of what Hennessy calls "primitive peoples resplendent in their ritual adornments" (allegedly the inspiration for the project) accompanied by frenzied '70s-journalist commentary and copious quotes from the punks themselves. Never-

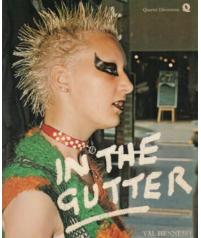
16mo. Mass market paperback. Light edgewear, minor scuffing. Light crease to back cover. Very good plus.



HENNESSY, VAL.
IN THE GUTTER.
LONDON: QUARTET BOOKS, 1978.

Quasi-anthropological, excruciatingly arch photobook study of Punks: their habitat, dress, and curious manners: "Unless you are a city dweller it is highly probable that you have never met a live punk." Exceptional street photographs of punks, famous and

theless, scarce and essential.



-300-

4to. Color photographic wraps. Mild edgewear, pages faintly toned along edges. Very good plus.













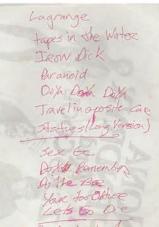


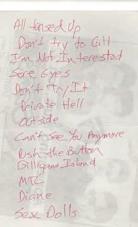


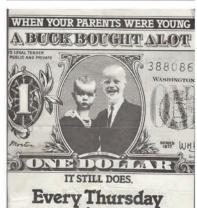












SERM'S \$1.00 Night

[MUSIC]: [HÜSKER DÜ]
[COLLECTION OF FIVE EARLY HOLOGRAPH
SETLISTS AND FLYERS]
MINNEAPOLIS, (1980-81)

Collection of early setlists from seminal band Hüsker Dü for shows in their hometown of Minneapolis, all predating the release of their debut album LAND SPEED RECORD, and all but one predating its recording. More so than for any of their contemporaries, the setlist was an integral part of Hüsker Dü, not only because of the band's legendary live shows and incessant touring, but because even from an early date Hüsker had an extensive catalogue. By the time of the first gig represented here, the band had more than 50 songs to their name. And throughout their career the band experimented with live performances arguably more than any of the other prominent punk bands of the period. Husker was known for performing multiple sets, rotating songs, and blistering performances that blurred the lines between the beginnings and ends of their often notoriously brief songs. Indeed, Husker's first album was a live LP. The best Hüsker resource remains the website Hüsker Dü Database (http://www.thirdav. com/hddb.shtml), as complete a record of the band as exists anywhere. None of these sets, however, are recorded (indeed it appears that almost all the known setlists from this period originate with bootleg recordings), and the final show here represented is not recorded in the database at all. Therefore, a significant primary record of one of the most influential bands to emerge from 1980s alternative music, coupled with flyers that offer a small portrait of the burgeoning Twin Cities "college rock" scene.

-2500-

Five holograph setlists over seven leaves, from 11" x 8.5" to 22" x 8.5". All penned or penciled to versos of various Minneapolis music flyers. Two in Bob Mould's hand, remainder possibly in second hand (either Hart or Norton), but likely Mould's as well. Generally very good with expected folds, creasing, and wear. One setlist on oversized flyer (1/12/81) cleanly split down middle between sets one and two, likely at time of composition. This setlist also shows mild running to some of the ink (sweat?), not affecting legibility. Another (12/30/80) includes only second set ("2" prominently noted and circled at top). All lists additionally penciled by original collector, who noted locations and dates of each gig in a tiny, unobtrusive hand. Dates included: 11/22/80 (at 7th St. Entry, on verso of undated Sam's promo flyer), 12/13/80 (7th St. Entry, second set only, on verso of different undated Sam's promo flyer), 1/12/81 (7th St. Entry, on verso of Sam's flyer advertising Jan. 22nd, 1981 show by Nona Hendrix and Zero Cool), 2/3/81 (7th St. Entry, on verso of January 1981 calendar from same, which lists the 1/12 show above, as well as two shows by the Replacements), and 8/27/81 (7th St. Entry, on versos of two different Sam's flyers - one a Sept. 1981 calendar listing shows from Hüsker Dü, The Replacements, and the  $db^{\prime}$ s, the second for a Sept. 17th Screaming Urge gig).

[HIP-HOP].

DISCO HISTORY / AUDUBON /
DEC 8 SPARKLE 6 D.JS CONVENTION
[ORIGINAL 1978 FLYER].

[NEW YORK]: AUDUBON [BALLROOM], [1978].

Rare early hip-hop flyer for this "convention" held at the Audubon Ballroom (166 Broadway in Harlem — the same ballroom in which Malcolm X had been assassinated thirteen years earlier) in early Dec. 1978. Featuring some of the most important figures in early rap: DJ [Grandwizard] Theodore (widely credited with inventing scratching), Kevie Kev (member of the Fantastic Five), The Funky Four (Raheim, KK Rockwell, Keith Keith, and Sha-Rock — the first female MC), Lovebug Starski (perhaps the earli-

est coiner of the term "hip-hop"), DJ Breakout (soon to join the above Funky Four as the Funky 4 + 1), DJ Jones, Mean Gene, Casanova Fly (aka Grandmaster Caz, whose lyrics — it is now generally recognized — were plagiarized by Big Bank Hank in "Rapper's Delight") and many others pioneering MCs and DJs. A jaw-dropping lineup from the "disco rap" era and an important survival.

-600-

Original offset flyer, printed recto only on blue stock. 11" x 8.5". Fine.

Kenny Gee

Special Guest

D.Js

Able & Bear Casanova Fly Casanova L. Sisters

DYNA MITE

Ladies 3.00 until 10 P.m.

Dee D. Coolone

### 25.

TOOP, DAVID.

THE RAP ATTACK: AFRICAN JIVE TO NEW YORK HIP-HOP.

BOSTON: SOUTH END PRESS, 1984.

DISCO HISTORY

Dec 8 Sparkle 6D. Js Convention

D.J Mean Gene
D.J Crdie-O
Buc Stars

Brothers Disco Peter Jones

.Brothers Kool

D.J Theodore
MCs KEVIE KEV
ROBIE ROB& STARSKY

D.J Breakout

The Funky Four M.Cs

Kk Rockwell Keith Keith

NCS Mike Gee

Mike Bee

Sha rock

D.J Baron

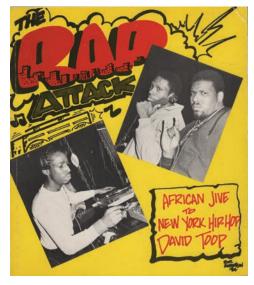
Rahiem

9. P.m.

Adm. 5.00

AUDUBO Nup stairs A to 168

Early history of the emergence of hip-hop and its musical roots. Illustrated throughout with black and white photographs by Patricia Bates. Introduction by Tony Van Der Meer. Includes "Lightning swords of death," Toop's list of essential 12-inch singles: "Some of them are in the list for historical importance, others because I like them." With a lexicon of hip-hop expressions compiled by Monica Lynch of Tommy Boy Records and an index. Appearing the same year as Steven Hagar's classic HIP HOP, an essential document.



-450-

First American edition. Square 8vo. Wraps. Lightly worn along edges with a few minor scuff marks. Very good plus. 168pp.









[FACTORY RECORDS]. SAVAGE, JON.

FAC51 - THE HACIENDA MEMBERS NEWSLETTER
[5 issues: Nos. 3, 4, IV [4.5], 5, 6].
[MANCHESTER, UK]: THE HACIENDA, [1982].

Five early issues of the members' newsletter from the legendary and infamous Manchester club, started and supported by Factory Records and New Order. Includes reports from the club, reviews, schedules, etc. Individual issues are scarce; runs of any kind rare. OCLC locates no copies of any issue (or even the title).

-2400-

Five 8vos. Folded self-wraps. Minimal wear; faint toning. Near fine.



27.

ZERO, ANDY ET AL, CONTRIBUTORS.

CITY FUN - No. 19 ("SEVENTH OF THE THIRD NINETEEN EIGHTY") [MARCH 3RD, 1980].

MANCHESTER: CITY FUN MAGAZINE, [1980].

Early issue under the tenure of Naylor and Carroll of this hugely influential Manchester-centric postpunk zine. An indispensable reference for the Manchester scene and the bands and labels that grew around it. John Peel called CITY FUN the most important zine of the period. Contributors to this issue include: Richard Witts, Andy Zero, Paul H, Godzilla, Tracey Longden, Nicky, Alan Wise, and Dave Thing writing on A Certain Ratio, Joy Division (their Feb.

Osborne Club date - a benefit for CITY FUN), The Teardrops, The Clash and more (including a glossary of local slang). Issues have become quite scarce. Indeed, OCLC finds only two locations for any issues, both in the UK (BL and V&A).

375-

4to. Loose sheets in folded self-wrappers. Near fine with just touches of wear. Complete with three photocopied inserts.

## LOREN, CARY (EDITOR). DESTROY ALL MONSTERS MAGAZINE 1976-1979 [SIGNED LIMITED EDITION].

NEW YORK: PRIMARY INFORMATION, 2012.

From the publisher: "Destroy All Monsters Magazine was edited by Cary Loren and contained artwork, photographs, and flyers from band-mates Mike Kelley, Cary Loren, Niagara, and Jim Shaw. Printed using any papers and techniques available to the band, the issues combine the cut and paste tactics of punk zines with a psychedelic affinity for color. Destroy All Monsters Magazine functions as a kind of manifesto, providing insight into the





band through densely layered pages with movie imagery, kitsch, cartoons, delicate drawings, and counter-culture collages. While Destroy All Monsters has been the subject of recent exhibitions and partial reprints, this is the first time that all issues have been reprinted." Almost certainly one of the last items signed by Kelley before his suicide.

-750-

4to. Original pictorial wraps. SIGNED by the collective's original members: Mike Kelley, Cary Loren, Niagara, and Jim Shaw. WITH: Original signed 8x10 silver print by Cary Loren and a small glycine baggie of dirt from God's Oasis -- the commune Mike Kelley and Jim Shaw lived in from 1974 to 1976 and which served as the collective's musical practice space. Limited edition, one of 75 copies numbered on the verso of the photograph, this #5. In original mylar bag, as issued. Fine.

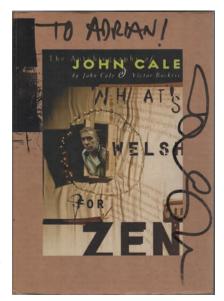
## 29.

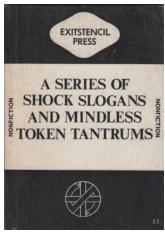
CALE, JOHN AND VICTOR BOCKRIS. WHAT'S WELSH FOR ZEN:
THE AUTOBIOGRAPHY OF JOHN CALE. LONDON: BLOOMSBURY, 1999.

Cale's autobiography, from his childhood in Wales and early classical training to the conflict-ridden 1990s Velvet Underground reunion and the death of Sterling Morrison, to whom the book is dedicated. With Cale's recollections of John Cage, Aaron Copland, LaMonte Young, Jack Smith, Andy Warhol, Nico, Iggy Pop, Brian Eno, et al., and his rewarding but supremely difficult artistic relationship with Lou Reed. Photographs throughout. Designed and illustrated by Dave McKean.

-375-

4to. Cardboard covers with paper mounted. SIGNED in marker by Cale across front cover. Minor edgewear and bumping. Very good plus.





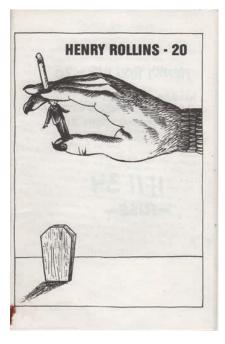
[PUNK]: [CRASS].
A SERIES OF SHOCK SLOGANS AND
MINDLESS TOKEN TANTRUMS.

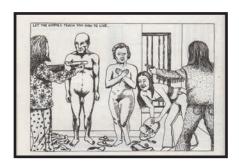
[LONDON]: EXISTENCIL PRESS, (1982).

The uncommon first edition of what was originally published in leaflet form and included as a part of "Christ the Album". Reprinted a year later in 1983, both editions are uncommon, but especially the first. The text, written by members of the anarcho-punk collective, contains three essays on the history of the peace movement and subverting oppression. An ephemeral item documenting the anti-violence ethos of the punk scene in the Thatcher Era, published just as the Falklands War was occurring.

-375-

Large 12mo. 4.25" x 6" approx. in original black and white wrappers. Light toning and rubbing to wraps with minor edge-wear. Interior uniformly toned, as common. Clean and sound, nicer than usually encountered. Very good. 127pp.





31.

ROLLINS, HENRY (WORDS)
AND RAYMOND PETTBON (ART).

20.

N.P. [LAWNDALE, CA]: N.P. [SST PUBLICATIONS], N.D. [1984].

Henry Rollins' first publication. Includes 19 prose pieces ("stuff," in Rollins' preferred parlance) with artwork by Raymond Pettibon, here billed as "Pettbon." According to James Parker in his Rollins biography TURNED ON, "five hundred copies were printed, and they sold out in two weeks" (171). Not the more common reprint, issued later that same year to meet this demand. Scarce. Only the third in trade we've seen, and just the second we've handled. OCLC locates a single copy (Utah St.).

-800-

8vo. Stapled pictorial wrappers. Offset printed. Near fine with some rust staining from lower staple. Else bright and sharp. 20pp.



[MUSIC]: [BLUES]: [HOME RECORDING]. KEISER, JOACHIM.

PRETTY BOY FLOYD - BAD LEE BROWN [B/W]

JOHNNY HARDY - DEAD OR A LIFE

[ACETATE DISC WITH ORIGINAL ART].

NP, CA. 1962.

Original (and likely unique) acetate disc of four folk songs performed on guitar by one Joachim Keiser. The songs, all originally performed by Woody Guthrie, are here presented as a "little present" to a "Mrs. Braley." In halting handwritten English, on the verso of the sleeve, he notes to Bialey: "please don't be afraid about the cover" (which depicts a hand holding a smoking revolver), and notes that the recordings "sounded better on the tape." His performances, however, are not unaccomplished and are typical for the period, while the cover is a striking word of folk art. Its noirish gloom is surprisingly modern: Mingering Mike meets Raymond Pettibon.

-750-

Lacquer disc with handwritten labels, about 6.5" in diameter. Solidly very good, with light surface scratches, mild surface noise. Included with record is 7" by 7" piece of cardboard, with hand-illustrated collaged art drawn by fountain pen, with handwritten notes and information to verso, including a long inscription. Cardboard about very good as well; lightly toned and scuffed.





[SEX]. [JULIUS SCHMID, INC.].

WARNING.

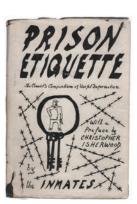
NEW YORK: JULIUS SCHMID, INC., [CIRCA 1940s].

"Friendly warning" against the illegal sale of prophylactic rubber goods (condoms), issued by condom manufacturer Julius Schmid, presumably to discourage his competitors: "Your community is one of a great number in which a local ordinance specifically provides that the legal sale or distribution of such articles must be confined to licensed physicians and drug stores only...[R]efusal to obey the law will most certainly result in prosecution."

The German-born Schmid emigrated to the United States in his late teens, began selling condoms out of his New York apartment, but fell victim to the Comstock Law and the NYC vice squad in 1890. Following his jail term, he incorporated as Julius Schmid, Inc, and developed the first popular vulcanized rubber condom to be successfully sold in the U.S. As the manufacturer of Sheik and Ramses brands, Schmid sold prophylactics in great numbers to the European Allies in World War I (the U.S. and Great Britain being the only combatant nations not supplying contraceptives to their troops). In 1918, following a ruling that doctors could prescribe condoms, their sale became legal — though heavily restricted, as reflected by the text of this warning — and officially approved for disease prevention only, not to prevent conception. A rare piece of ephemera from the history of sexuality and contraception.

-375-

Broadsheet,  $8.5^{\prime\prime}$  x  $11^{\prime\prime}$  approx. Printed recto only. Paper uniformly age-toned; light edgewear and faint chipping to edges; one larger chip to upper edge. Very good minus.



34.

[CRIME]. "THE INMATES."
CHRISTOPHER ISHERWOOD (PREFACE).
PRISON ETIQUETTE: THE CONVICT'S
COMPENDIUM OF USEFUL INFORMATION.
BEARSVILLE, NY: RETORT PRESS, 1950.

Noted, but slightly misleadingly-titled "anthology of the Prison Writings of Conscientious Objectors to World War II" (front flap), inscribed by one of its contributors, legendary activist and pacifist James Peck. Peck devoted himself to nonviolent resistance; in addition to serving three years at Danbury for refusing to serve during the war, he fought for decades for labor, peace, and civil rights, and was arrested dozens of times during his life. Indeed, he was a prominent figure in the 1970s prison

reform movement in no small measure because of his many incarcerations, whose earliest experiences are detailed here. Uncommon complete and in collectible condition. And scarce when inscribed by a contributor.

-750-

8vo. Stiff printed pictorial wraps in original dust-jacket. One of 2000 copies, "entirely hand-set, hand-bound, and printed on a footpedal press by the editors." Jacket lightly rubbed with some chipping, esp. to lower spine. Faint staining. Unclipped. Mild wear to yapp edge of book. Very good overall. INSCRIBED in pencil by contributor James Peck to verso of front endpaper: "Mildred - You said you wanted to read what I wrote about the jig. Well, here is some of it and some of what others wrote. It gives you the feel of jailhouse [sic]. I think the book will interest you. I think they did a groovy job on the cover. -Jim."



[PROSTITUTION].
[COLLECTION OF LONDON VICE/TART CARDS].
(LONDON), [CA. 2000s].

A large, fairly comprehensive collection of recent London "tart cards" (aka "vice cards"), ranging from the fairly tame to the rather more specific. Includes BDSM, various fetishes, as well as transsexual examples. "To anyone interested in printing and graphic design the cards form a microcosm of evolving typographic tastes and techniques [...] For some people the cards are interesting because they are trackers of technology: they show when specialized production equipment becomes available, quite literally, at street level. To others the cards are artistic or typographic curios with a unique linguistic and visual vocabulary. The cards are also sociological and cultural records [...] mirroring [...] changing sexual attitudes and practices" (Archer, TART CARDS, 3-6).

-650-

225+ printed and illustrated London prostitute calling cards. Most either 5.5" x 4.5" or 4" x 3" approx. Variously printed, from B&W on colored stock, to four-color photographic. About evenly divided between photocopies, computer printed, and professionally executed examples. A few hand-written examples also present. Some minor duplication. Generally fine.

[GRAFFITI].
FOUCART, JACQUES.
LES GRAFFITI DE
LA RUE D'AUXONNE.

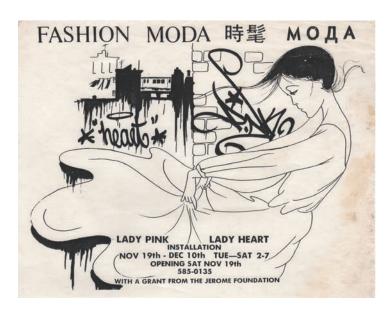
DIJON: IMPREMERIE JOBARD, 1946.

Foucart-Borville (1912-2005)was just a young magistrate when he wrote this slender account of the political graffiti of Resistance prisoners under Vichy at the Rue D'Auxonne prison in Dijon. Recognizing the essential ephemerality of these wall writings, Foucart penned and published LES GRAFFITI in the immediate aftermath of The Liberation, dedicating the book in part to his grandfather, who was imprisoned during "The Terror" for hiding a parish priest. Foucart organizes the book by types of prisoners, transcribing the graffiti and atrributing it when possible to particular prisoners - often with biographical details. Reprinted in 1966 as LES GRAFFITI DE LA RUE D'AUXONNE: Prison de

Dijon, OCLC finds just four copies of the first edition - all in France. As Foucart argues near the end of this book, these prisoners often died "...pour nous transmettre un message de trois mots: 'Foi, Patrie, Espérance'" ("...to send us a message of just three words: 'Faith, Fatherland, Hope'"). A rare work forging an early link between graffiti and politics.

-1250-

Original 8vo. stapled printed wrappers in (original?) glassine. Near fine. Mild toning to interior. Else clean, sharp, and sound. Text in French. 60pp.



[GRAFFITI].
ROMOTSKY, JERRY AND SALLY R.
LOS ANGELES BARRIO CALLIGRAPHY.
(LOS ANGELES): DAWSON'S, 1976.

Arguably the first serious scholarly study of contemporary graffiti, Sally and Jerry Romotsky's BARRIO CALLIGRA-PHY examines the Los Angeles incarnations of Chicano and Chicana plaqueaqsos or placas. Gathered primarily through fieldwork and interviews, the book documents the alphabets, styles, designs, and methods (including how to decipher messages and markings) particular to the region and placing it among cultural traditions dating back to the 1930s. "The various facets of the plaqueaqsos make them, in our opinion, the most interesting, subtle, and aesthetically complex graffiti in the country - probably in the world, including the much publicized subway writing of New York City and the political sloganeering of



Paris or Rome" (13). Part of the Los Angeles Miscellany series from Dawson's Book Shop (which also included among other titles THE ART STREET LIGHTING IN LOS ANGELES and MANHOLE COVERS OF LOS ANGELES), it is decidedly scarce — one of just 300 copies. One of the founding documents of modern graffiti.

-1250-

Original octavo pictorial boards with black cloth spine;  $9.5" \times 5.5"$ . 78 pages illustrated with both photos and diagrams. Faint spot of soil to rear board. Trace rubbing. Slight bumping at corners. Very good plus to near fine. One of 300 unnumbered copies.

38.

[GRAFFITI]: [LADY PINK AND LADY HEART].

FASHION MODA LADY PINK /

LADY HEART INSTALLATION [FLYER].

[NEW YORK], [1983].

Promotional flyer for a joint installation at Fashion Moda by legendary graffiti writers Lady Pink and Lady Heart, fellow alumnae of the High School of Art and Design and members of the legendary all-female graffiti crew Ladies of the Arts (LOTA) -- formed by Lady Pink when both artists were still in their teens. Lady Pink's work was first featured at Fashion Moda in 1980, as part of the landmark show "GAS: Graffiti Art Success." In 1983, the year of this installation, Pink (born Sandra Fabara) starred in both WILD STYLE and STYLE WARS, two defining films of graffiti and hip-hop culture, and would be featured in Martha Cooper and Henry Chalfant's groundbreaking book SUBWAY ART in 1984. A scarce and important piece of ephemera from the heart of graffiti's first generation.

-750-

Single-sheet 8.5 x 11 inch flyer, printed recto only. Foxing/soil to right edge, recto and verso; light wear and faint creasing. Very good.



[TATTOOING]: [BURMA].

[BURMESE MANUSCRIPT TATTOO DESIGN SAMPLE BOOK.

[BURMA], N.D. [CA. 1900].

Perhaps nowhere has tattooing been more embedded in a culture than in Burma. While the practice was imported from China, since at least the 12th century the tradition of tattooing has been integral to many Burmese ethnic groups, where boys were tattooed as an initiation into manhood, and women's faces were inked to beautify them. Mystical in nature, the practice was often thought to imbue the recipient with the characteristics of the subject of the tattoo — from the strength and cunning of various animals, to the protection of assorted astrological figures, subjects all included in this typical tattoo sample book from the late 19th or early 20th century. Manuscript books such as this were often produced by tattoo artists to show the range of their work, and this example is particularly handsome — with clean, fluid lines and hand-colored figures. The practice was suppressed beginning in the 1930s under British colonial rule as it was associated with various rebel factions, but traditional designs such as these have been making a comeback in modern day Myanmar. A vivid document from one of the cradles of flash.

-2500-

26-panel accordion-fold manuscript housed in a hand-painted and -carved wood boards. 22 images in all (five double-page) on heavy paper.  $6.5" \times 4"$  approx. Generally fine.



JAF, DR. [PSUEDONYM JEAN FAUCONNEY].

LES TATOUAGES: TATOUAGES - TATOUERS 
TATOUES. LES TATOUAGES CHEZ LES PROSTITUEES

ET LES HABITUES DES PRISONS [ETC.].

(PARIS): LIBRAIRIE DE LA NOUVELLE FRANCE, [1908].

A rare work on tattooing, noteworthy for its inclusion of an early account of procedures for tattoo removal. Contains a brief history of the art, and then more specific chapters on tattooing amongst prostitutes, homosexuals, and prisoners. Jean Fort, the publisher, was a noted seller of erotica in Paris. "Dr. Jaf" was the pseudonym of Dr. Jean Fauconney (a.k.a. Dr. Eynon), who

also wrote under the anagrammatic name "Dr. Caufeynon." According to scholar Angus McLaren (see: THE TRIALS OF MASCULINITY: Policing Sexual Boundaries, Chicago, 1999), Fauconney's books were popular in Paris during the early decades of the century, and were — as typical — a mix of the prurient, the scientific, the spurious, and the apocryphal. "[H]is books provide some idea of what the adventurous male French of the early twentieth century in search of up-to-date sexual information would have been likely to find. [...] Dr. Fauconney's success in selling so many books for so long presumably stemmed from his ability to know both what well-known medical authorities were saying and what ordinary readers wanted to hear" (148). His books were published and translated well into mid-century. Nevertheless, they remain scarce. OCLC locates just six copies of TATOUAGES, for example, with only one in the US (Harvard Medical).

-1100-

12mo. Original orange printed wraps. 123pp. plus 15pp. advertisements. A good copy with some dampstaining to front wrapper, which has additionally been professionally repaired: laid down on rice paper and skillfully re-backed and -hinged. Sound; presents well. Good.



PRINZHORN, HANS.

BILDNEREI DER GEFANGENEN:

STUDIE ZUR BILDNERISCHEN

GESTALTUNG UNGEUBTER VON HANS PRINZHORN

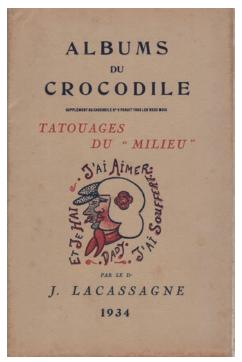
[ARTISTRY OF THE PRISONERS:
A STUDY IN CREATIVE DESIGN].
BERLIN: AXEL JUNCKER, (1926).

Prinzhorn, a psychiatrist by training, with this effort extended his interest in outsider art to the criminal and incarcerated. The book features 176 illustrations including two color lithographs tipped-in. Includes a large selection of plates showing examples of prisoners' art in different media — including playing cards and etchings on cell walls among others — examples that would go on to influence the likes of Max Ernst and

Paul Klee. Particularly striking among the plates are a set of 13 photographs from the police bureau in Hamburg showing the heavily tattooed bodies of men and women in police custody. Also included is a sample of thieves' symbols with a key explaining their meaning. A cornerstone work in the art brut movement.

-450-

4to. Publisher's original black cloth with gilt titles. Very good with some soiling to cloth and a small tear at spine tail. Some faint stains to prelims. Else bright and tight. 60pp. followed by 80 plates and 7pp. illustrations with key. Laid in is promotional 4-page flyer advertising publication of the book with blurbs from Thomas Mann and others. Scarce this condition and with promotional materials.



LACASSAGNE, JEAN.
TATOUAGES DU "MILIEU"
(LYON): ALBUMS DU CROCODILE,

Scarce and early work on tattoos in the French criminal underworld, written for an audience of medical school alumni and published under the auspices of the Hospices Civils de Lyon. Issued as a supplement to Crocodile No. V.

The author, first the doctor of a regiment and later head of the Lyon prison medical service, was the son of Alexandre Lacassagne, founder of the Lyonnais school of criminology; in contrast to the purely biological theories of Lombroso, the Lyon School placed emphasis on environmental factors, not heredity alone. The elder Lacassagne published an anthropological study of tattoos in 1881, on which foundation his son built his own

research and scholarship. Preface by Edmond Locard, the father of modern forensic science and student of A. Lacassagne.

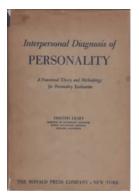
Illustrated throughout with line drawings of tattoos, as well as black and white photographs, the majority furnished by the Laboratoire de Police of Lyon. Most of the men and women pictured are identified by profession alone (sailor; pimp), by prison location, or not at all, with more commentary devoted to tattoo style and technique than to the individual. One exceptional subject, however, is named: the murderer Louis-Marius Rambert, bearer of a "magnifique tatouage polychrome," the work of a professional Shanghai tattoo artist. Before dying of tuberculosis in prison, Rambert willed his own skin to Lacassagne, in gratitude for his care and services; the author took care to preserve it, and the elaborate blue-and-rose tattoo of an eagle battling a dragon (shown in this volume) was later used in the binding of Rambert's own manuscript memoirs.

Men's tattoos are classified by subtype and purpose: dedicatory; obscene; anti-militaristic; patriotic; etc. Women appear only in the section devoted to prostitutes, where Lacassagne takes a tone of affectionate contempt: tattoos on these women are, he says, invariably low-quality, monochrome, sentimental, and serve as markers of a lover's ownership; furthermore, the willingness to be tattooed is itself an early sign that a girl will go bad. Even "les tatouages lesbiens," he writes, are only substitutes; mementos of prison love-affairs, soon abandoned when "l'homme reprend tous ses droits." The included images are thus striking in their cynicism and vulgarity, which Lacassagne considers exceptional and unusual for women. "Oh merde encore un con qui me regarde," reads one woman's arm.

OCLC does not locate the title, nor do we find it in the BNF. A rare and important work on tattooing.

-1250-

Large 8vo. Saddle-stapled wraps. Toning and light foxing to edges and rear panel. 44pp.



LEARY, TIMOTHY.

INTERPERSONAL DIAGNOSIS OF PERSONALITY:
A FUNCTIONAL THEORY AND METHODOLOGY
FOR PERSONALITY EVALUATION.

NEW YORK: THE RONALD PRESS COMPANY, [1957].

Technical work on interpersonal behavior and personality evaluation by an early-career Timothy Leary, written during his tenure as Director of Psychology Research at the Kaiser Foundation Hospital in Oakland. Well received by Leary's peers, this work offers a complex and highly systematized method for measuring defined personality factors. Includes a fairly orthodox mid-century evaluation of "Adjustment Through Rebellion: The Distrustful

Personality," as well "Adjustment through Cooperation: The Overconventional Personality," and a number of other interestingly disordered personality types now lost to time and the changeable wisdom of the DSM. Leary received his doctorate in clinical psychology from UC Berkeley in 1950, but eventually landed at Harvard: first as a lecturer, then as overseer of the Harvard Psilocybin Experiment. An important work from this drug pioneer.

-500-

Large 8vo. Red cloth, gilt spine lettering. In printed dust jacket, chipped at spine ends, with wear and creasing to edges. Spine sunned; jacket toned overall. Tape repair to head of spine. Bookplate of Leary contemporary Asya L. Kadis, noted psychiatry professor and pioneer in the early development of group therapy to front paste-down. Very good plus in very good minus jacket.



44.

[YIPPIES]: [CHICAGO EIGHT].
"WILLIAM YIPPIE".

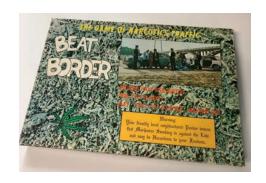
DON'T FLUSH FOR EVERYTHING!
NP [CHICAGO?], [CA. 1969-70].

A fierce (likely unpublished) diatribe against Judge Julius Hoffman, or as the "Panthers called him 'Adolph Hitler Hoffman,'" who presided over the "Chicago 8" trial of Yippies Abbie Hoffman, Jerry Rubin, David Dellinger, Tom Hayden, Rennie Davis, John Froines, Lee Weiner, and Bobby Seale — who were charged with various federal offenses in the wake of the 1968 Democratic Convention. It quotes extensively from the court transcript, includ-

ing many requests by Rubin to go to the bathroom (with the title derived from a water saving campaign slogan used in the New York area during the drought of 1965). From the start, the article (if article it is) outlines a dire political scenario: "By now most everyone has an idea of the repression that's going on in Amerika. Fascism! Bummer! Genocide! Horrow [sic] show!" It is however done with a great deal of satirical detail, for example: "He [Ed Sanders] brought him [Hoffman] to his feet when he revealed to during a cross examination that the Yippies had planned for 'dawn ass washing' and a giant ceremony at Soldier's field in which 'Hubert Humphrey would confess to Allen Ginsberg his secret preference for anal intercourse.'" Provenance, internal evidence, and paper size all suggest British origins, but we find no trace of "William Yippie," either online or in OCLC. Nevertheless, a vivid and likely British take on this landmark trial and distinctly American countercultural movement.

-750-

Carbon typescript. Loose A4 sheets, [7]pp. on onionskin paper, corner-stapled, with over-typing and corrections, SIGNED in blue ink on foot of last page. Mild wear, creasing. Very good or better overall.



[DRUGS]: [BOARD GAMES].

BEAT THE BORDER:

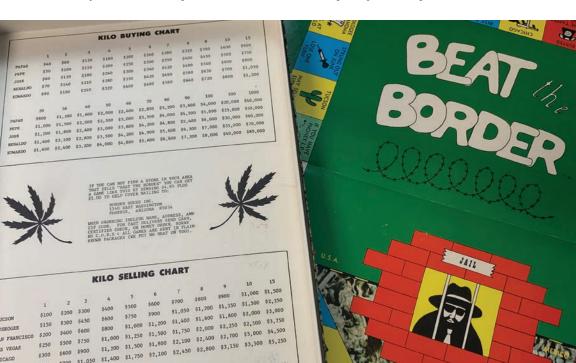
THE GAME OF NARCOTICS TRAFFIC.

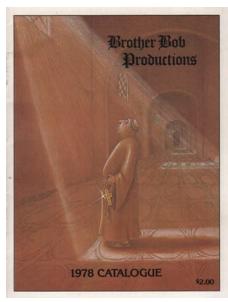
PHOENIX, AZ: BORDER HOUSE, INC., 1971.

Rare, complete, and exceptionally well-kept example of this controversial cult board game. Modeled on Monopoly (indeed Beat the Border often reads like a parody of that classic), players compete to smuggle and sell the most "kilos," with strategy revolving around trying to sell in cities where hauls bring more (NYC vs. Phoenix, for example) while avoiding bankruptcy, getting busted, and other obstacles ("Best friend burns you, lose half your dope"), Originally sold in head shops, the game attempts to "tell it like it is" (according to the box) while reflecting both 1970s drug culture and period racial stereotypes (dealers are identified as Papas, Pepe, Jose, etc.). Poorly distributed, contemporary newspaper accounts suggest it was quietly circulated mainly in the Southwest. OCLC does not locate the title. A scarce relic of the early 1970s counterculture.

-975-

Complete board game housed in original pictorial two-part box. Includes game board, kilo buying and selling chart, money, four car-shaped game pieces, unusued scoring pad, and a die. Rules printed to verso of lid. Minor wear to box (cleanly split at two corners), else near fine with all but game board still sealed in original plastic bag.





[TRADE CATALOGS]:
[DRUGS]: [COCAINE].

BROTHER BOB PRODUCTIONS - 1978
CATALOGUE [AND] 1978 ADDENDUM

CATALOGUE [AND] 1978 ADDENDUM.
HOLLYWOOD: BROTHER BOB

PRODUCTIONS, [CA. LATE 1970s].

Vintage mail-order catalogue and supplement for the cocaine enthusiast with delusions of grandeur, from "the leading innovator of solid 14K gold and non-gold Cocacessories (TM)." The first 1l pages showcase glistening razor blades, coke spoons, pipettes, and vials, all made of, plated in, or adorned with "Gold...the most precious of all metals...It has been deified and abhorred. It has been universally demanded with an ardour, a feverish in-

tensity, and a brutality of which man had formerly no idea. Impervious to the ravages of time, gold bears the imprint of eternity."

Subsequent catalog pages offer literature (THE GOURMET COKEBOOK; THE PLEA-SURES OF COCAINE) and non-gold paraphernalia: glass jars, ziploc bags, plastic cards for laying lines, strainers, spatulas, pestles, funnels, mirrors and glass slabs with and without pre-cut grooves; scales in velvet-and-silk lined leatherette cases.

With a separately issued Addendum, listing a wide variety of glassware, wishspoons ("adjustable to your nose size"), and an "isotonic solution" to soothe the nasal membranes (for those who cannot afford to gold-plate their

septums), ending with two multi-purpose innovations: the Absotootly ("It's a tooter, it's a spoon, it's a spring-loaded straw") and the Kokey Klip ("a detachable key chain, roach clip, and coke spoon all in one.").

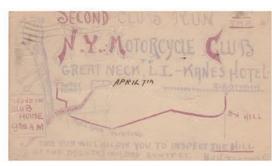
Cocacessories (TM) shown in a wide variety of designs, from swirling baroque flourishes to a gleaming straight-lined sharp-angled minimalism fit for the most discerning Patrick Batemanesque aesthete of the approaching '80s. All merchandise pictured, but with color photography reserved for gold items only. Because when the last speck of cocaine is gone like the snows of yesteryear, gold remains.

-500-

2 vols. Saddle-stapled wraps. Catalog  $6'' \times 4.5, '' 23pp$ ; supplement  $7'' \times 5.5, '' 22pp$ . Minor traces of rubbing and soil; small chip to back cover of supplement. Both volumes very good plus or better.





















[MOTORCYCLING]. M.E. TOEPEL (ARTIST).
[NINE ORIGINAL ILLUSTRATED POSTCARDS
ADVERTISING NEW YORK MOTORCYCLE CLUB EVENTS].
(NEW YORK): (NEW YORK MOTORCYCLE CLUB), (1907).

Nine rare promotional postcards from what is generally recognized as the earliest motorcycle club in the United States, The New York Motorcycle Club. Formed in 1903, just two years after Indian Motocycle (sic) began production of the first commercially available and mass-produced bikes (and three years before Harley-Davidson was formed), The New York Motorcycle Club was founded (according to its bylaws) "to encourage the use of motorcycles and to promote the general interests of motorcycling; to ascertain, defend and protect the rights of motorcyclists; to facilitate touring; to assist in the good roads movement; and to advise and assist in the regulation of motorcycle racing and other competition in which motorcycles engage." Like most early clubs, the membership consisted primarily of hobbyists, tinkers, builders and the like, and had not yet evolved into the more notorious outlaw clubs that helped define postwar rock-and-roll culture. Still, the cards reflect a distinct outsider subculture. Announced events include a lecture by a Goodyear Tire Co. representative, a "Decoration Day hillclimb," a dinner ride to Brewster NY, June short rides, and the like.

Majority of the cards are printed by hectograph, an early and rather primitive duplicating technology frequently utilized by early zinesters and amateur DIY groups like motorcycle clubs. This primitivism is little in evidence, however, in these elaborately illustrated multi-color examples created by club member M.E. Toepel (a German immigrant who worked in the early automobile industry). They are among the finest examples of early American hectography we've encountered. The remaining two cards feature perhaps the club's most famous member, Glenn Curtis, both sent from his hometown of Hammondsport. The first, a real photo postcard, shows Curtis flying a dirigible; the second pictures Curtis sitting upon his famous V-8 engine-powered motorcycle on which he set the world speed record for any vehicle in 1907. The card is addressed and captioned in Curtis' hand: "8 cylinder Club meets at Hammonsport come and bring you 8 cyl."

All the postcards are postmarked 1907 and are addressed to club secretary Dwight Patterson — though a single example is addressed to his future wife Irene Bartley, residing at #265 West 129th St. in NYC, indicating that her membership in the club predated their marriage a year later. She appears to have kept her name even after their marriage (though she appears to have assumed it after Dwight's sudden death from pneumonia just two weeks before the birth of their daughter) perhaps reflecting a certain intrepid spirit. She never remarried and was buried with Patterson (again under her own name) after her death in 1952.

An exceedingly ephemeral collection documenting early motorcycle culture from arguably the first motorcycle club in the United States.

-4000-

Nine postcards, all 5.5" x 3.25" approx. Seven cards hectographed in multiple colors. One RPPC. One lithographed. All but one addressed and postmarked. Mild wear. Some toning. Single card creased along short edge. All very good or better.



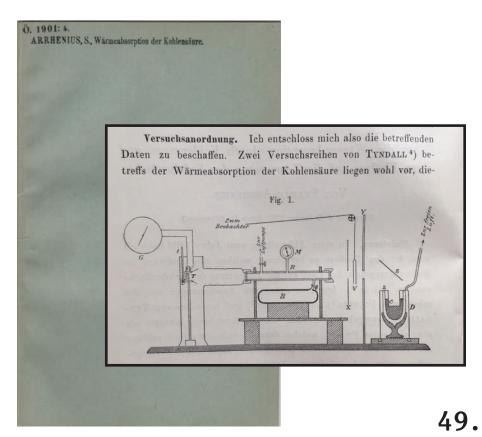
## [MOTORCYCLES]. [ORIGINAL PEN-AND-INK DRAWING OF OUTLAW BIKER]. [INDIANA?], 1968.

Original vintage pen-and-ink portrait of a rider shown from the rear mounted on a custom motorcycle and wearing a club cut. The plates on the bike are from Indiana, but we are unable to definitely find any club from that state with the abbreviation "NDMC" seen on the back of the rider's cut - thought "Nasty Dogs" was a name used by other clubs in at least several other states at the time. Nevertheless, a skilled drawing which given details and particulars was almost certainly made by a insider. Exhibiting the influence of both flash and underground comix and capturing the spirit of 1960s outlaw biking, you can almost hear "Born to Be Wild" playing in the background.

-250-



A	l <sub>1</sub>	$l_2$	17 A	$l_1$	12
1	0,6	0,9	21	165	475
2	1,3	2,0	22	194	560
3	2,1	3,7	23	226	650
4	3,3	6,1	24	260	765
5	5,0	9,7	25	300	900
6		14,0 elb .d	. 26	345	1040
7	9,3	19,5	27	395	1200
8	12,3	138 27 Diw 1	xieed 28	450	1380
9	16,2	37 11 210	9752 2916	510	1600
10	20,7	49	30	580	1840
11	25,9	63	31	660	(2100
12	32,3	80	32	750	(2390
13	40,6	100	33	850	(2610
14	49	125	34	960	(2960
15	60	155	35	1080	(3350
16	72	190	36	1210	(3780
17	86	230	37	1360	(4240
18	102	280	38	1530	(4740
19	120	335	39	1720	(5290
20	142	400	40	1920	(5860



[GLOBAL WARMING]. ARRHENIUS, SVANTE.

UEBER DIE WARMEABSORPTION DURCH K
OHLENSAURE UND IHREN EINFLUSS AUF
DIE TEMPERATUR DER ERDOBERFLACHE.

STOCKHOLM: [KUNGLIGA VETENSKAPSAKADEMIEN / ROYAL SWEDISH ACADEMY OF SCIENCES], 1901.

Early publication (in German) on anthropogenic global warming by Swedish scientist and Nobel laureate (1903) Syante Aarhenius, "On the heat absorption by carbon dioxide and its influence on the temperature of the Earth's surface." This work follows an 1896 paper ("Ueber den Einfluss des Atmosphärischen Kohlensäurengehalts auf die Temperatur der Erdoberfläche") in which Arrhenius, building on the work of Samuel Pierpont Langley and several others, first calculated the increase in Earth surface temperature caused by increases in industrial carbon production. Formulated in an attempt to explain the ice ages, Arrhenius' calculations omitted certain factors necessary for accuracy -- and, based on the rate of carbon production in his time, he expected warming to take hundreds of years -- but his work remains the first attempt to measure the greenhouse effect. Originally published in Annalen der Physik earlier that same year, this edition is often mistakenly referred to as an offprint. In fact it is the first separate appearance, published by the Översigt af Kongliga Vetenskaps-Akademiens Förhandlingar (Proceedings of the Royal Academy of Sciences). Rare. OCLC only seems to locate the journal appearance.

-1500-

First edition thus. 8vo. Grey-green printed wraps. Near fine. 25-58pp.

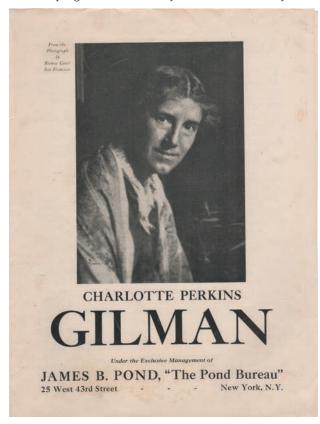
[GILMAN, CHARLOTTE PERKINS].

CHARLOTTE PERKINS GILMAN:
UNDER THE EXCLUSIVE MANAGEMENT OF
JAMES B. POND, "THE POND BUREAU"

NEW YORK: [THE POND BUREAU], [CIRCA 1924].

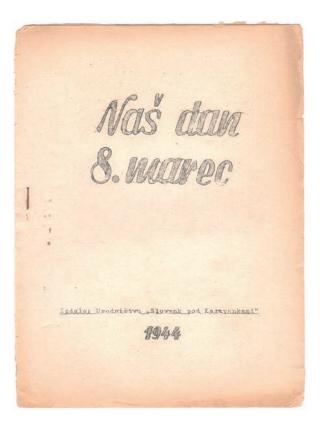
Promotional brochure advertising the lectures of Charlotte Perkins Gilman. Widely known for her literary achievements and political activism, Gilman was also a successful speaker and public intellectual who relied heavily on her lecture engagements for regular income in the 1890s and decades following. Introduced here as "One of the world's foremost women," the brochure text cites William Dean Howells on her "genius," noting his selection of "The Yellow Wall-Paper" as one of America's greatest short stories; other glowing endorsements call her "the Prophet of Women, a smiling Isaiah," and one quoted press review goes so far in its praise as to deny that Gilman was "controlled by hysteria, nor governed by momentary impulses."

The advertised areas of Gilman's expertise include ETHICS, ECONOMICS, EDUCATION, THE WOMAN QUESTION, THE CHILD, and GENERAL SUBJECTS -- and a range of subtopics therein: Men, Women and People; Economic Independence for Women, Homekeeping vs. Motherhood, The Power and Duty of Women, and numerous others.



Gilman was available for single lecture engagement, full courses, or for the most dedicated "A Gilman Week," a sixday subscription course of two-hour discussion lectures. Issued by the Pond Bureau, which also the managed lecture tours of Frederick Douglass, Mark Twain, Arthur Conan Doyle, and other notables. Cover features a portrait of Gilman reproduced from a photograph by Bianca Conti of San Francisco. An important piece of ephemera concerning a prolific writer whose two literary masterpieces have often overshadowed her equally influential work as thinker, speaker, and social reformer. -500-

4to. Photographic self-wraps; bifold brochure. [4pp.] 11" x 8.25". Mild wear. Very good or better overall.



[SAMIZDAT].

IZDALO UREDNIŠTVO SLOVENK POD KARAVANKAMI [THE EDITORIAL BOARD OF SLOVENIAN WOMEN UNDER THE KARAWANKS].

Naš dan 8. marec ["Our Day is March 8th"].

An important samizdat pamphlet clandestinely printed by female resistance fighters in Nazi-occupied Slovenia to celebrate International Woman's Day (March 8th, 1944). Published in the Gorenjsko region close to the current Austrian border (the Karawanks are a mountain range there), the text details the history of the holiday (which has its roots in early 20th century socialist and suffrage movements) and how it was celebrated by Yugoslavian women during the war. It also calls for unity among the women who fought both fascist and Nazi occupation, as well as oppression from traitors within their own country. The text ends with a warning to such enemies to fear the judgment of every defiant woman and wife. The Socialist Federal Republic of Yugoslavia granted universal suffrage for women the following year, in 1945, and the daring actions of female printers like those represented here undoubtedly helped contribute to this effort. The Slovenian press was severely suppressed during occupation, especially texts in the Slovene language, and publications such as this are therefore rare. OCLC locates only one copy of this title, in Slovenia. An inspiring testament to feminist, resistance, and anti-fascist movements during the war.

-1250-

8vo. Original staples printed wrappers. 8.25" x 6" approx. Mimeographed throughout. 8pp. Text in Slovenian. Some chipping and toning. A little brittle and tender here and there. Still, very good overall.



[BROADSIDES]: [McCarthyism]: [PROTEST ART].

CAGE THIS MAD BEAST! [ORIGINAL HAND-DRAWN POSTER].

NP: NP, 1959.

An outstanding example of (presumably) amateur political protest art, depicting the House Un-American Activities Committee as a rabid King Kong on the verge of seizing the helpless damsel Civil Liberties. 1959 was the Committee's 21st year of existence, and it had by then become quite commonplace to condemn the HUAC's extremism, so much so that President Truman, in April of that year, called the committee "the most un-American thing in the country today." Still, it would take sixteen more years for HUAC to be officially abolished. We've been unable to trace the artist, but they were clearly skilled, striking just the right balance between cartoon and editorial styles. A vivid piece of vernacular propaganda from the early days of the HUAC's decline.

-500-

Light-brown paper hand-drawn in felt-tip marker; 24" by 18" approx. Evidence of having been hung up at corners: small pieces of tape at upper edge; two chips at bottom; plus 2" tear at center of bottom edge. Shallow creases (folded into eighths). Else clean, if mildly toned. Very good. Signed by an artist ("Vid") and dated in July 1959.



WDOWINSKI, DAVID.

AND WE ARE NOT SAVED.

NEW YORK: PHILOSOPHICAL LIBRARY, 1963.

An important account of the Warsaw Ghetto Uprising from one of the few leaders to survive. Wdowinski was a founder of Betar and a leader of the Irgun Zva'i Leumi during the Ghetto revolt, an experience recounted here along with the author's experience both in prewar Poland as a politician/activist (he was an active member of the Warsaw underground as well as the advisory body of the Zydowskie Towarzystwo Opieki Spolecznej/ Jewish Mutual Aid Society). Also described are Wdowinski's experiences in the labor and concentration camps after the defeat of the uprising. Wdowinski later emigrated to the US and taught psychology at the New School in New York City. In 1961 he testified at the

trial of Adolf Eichmann. He died in 1970. Widely considered one of the most authoritative accounts of the Warsaw revolt, it is decidedly scarce signed.

-500-

8vo. Original red cloth in printed dust-jacket. Very good overall. DJ price-clipped with moderate edge-wear. Some small chips to head and tail of DJ spine. Spot of soil to rear panel. Tape residue (unobtrusive) to front and rear flaps. Slight lean. INSCRIBED, dated (1969), and signed by Wdowinksi to front endpaper. "With compliments of the author" stamped ffep, and corner of envelope with Wdowinksi's return address taped to same. 123pp. Loosely laid in are two photo-mechanically reproduced articles by/about Wdowinksi.

Some Implications of Nonviolence in the Montgomery Resistance Movement\*

Austral to cover some of the brighter judications of the non-violence invoked in the Montgomery resistance necessary.

I want to cover some of the brighter judications of the non-violence invoked in the Montgomery resistance necessary. The state of the stat

54.

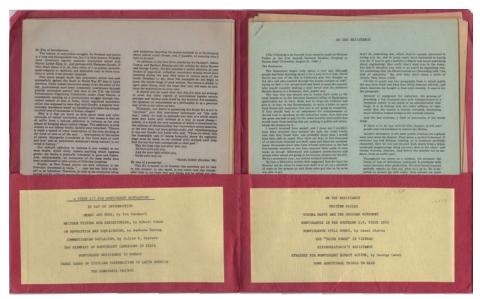
[AFRICAN AMERICANA]. STEWART, JOFFRE. SOME OF THE IMPLICATIONS OF NONVIOLENCE IN THE MONTGOMERY RESISTANCE MOVEMENT.

BROOKVILLE, OH: REPRINTED FROM BALANCED LIVING, 1961.

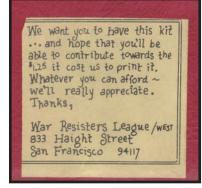
Signed offprint from BALANCED LIVING (Dec. 1961) of a speech delivered at Quaker House in Chicago on March 15, 1956, concerning the Montgomery bus boycott. This address gives particular attention to the radical aspects of non-violent action in Montgomery. An anarchist, activist, and pacifist, Joffre was involved in the Beat movement of the 1950s, published a volume of poetry and is mentioned by name in Allen Ginsberg's HOWL ("with big pacifist eyes sexy in their dark skin passing out incomprehensible leaflets"). Essentially one of those very leaflets. Scarce; three holdings in OCLC.

-500-

8vo. Single folded sheet. SIGNED by Stewart at front. Minor toning with crease through center. Very good. 4pp.







KEHLER, RANDY (EDITOR);
ALBERT CAMUS, CESAR CHAVEZ
(CONTRIBUTORS).

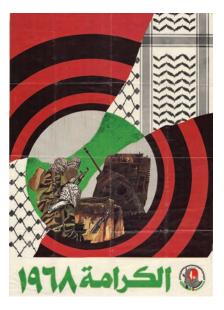
A STUDY KIT FOR NONVIOLENT REVOLUTION.

(SAN FRANCISCO): (WAR RESISTERS LEAGUE), (1969).

Educational portfolio on the history of nonviolent leftist social movements. Includes historical texts on such efforts in India, Norway, Latin America, Czechoslovakia, and Italy, along with theoretical texts by Camus, Chavez, and others on Communitarian Socialism and nonviolent direct action strategy, all printed on variously colored paper. Kehler, the editor, is a pacifist activist who was arrested in the year of this portfolio's publication for draft dodging. An important document of activism and education at the height of the antiwar movement.

-375-

4to. Double-pocket folder with printed design on front cover. Contains 32 printed sheets of materials. Near fine. Folder a bit worn along edges, and several sheets show mild handling wear or corner creases. Otherwise bright, crisp, and clean throughout.



[PROPAGANDA]: [MIDDLE EAST]: [PLO].
[ORIGINAL PALESTINIAN NATIONALIST
POSTER FROM BATTLE OF KARAMEH].
[KARAMEH]: [FATAH], 1968.

Published by Fatah (Palestinian National Liberation Movement) in 1968 commemorating the Battle of Karameh between Israeli Defense and the combined forces of the PLO and Jordanian Armed Forces during the War of Attrition. Karameh, a border town between Jordan and the West Bank, was the headquarters of Arafat's Fatah, and this poster reflects strong Palestinian nationalism with its prominent use of the keffiyeh (a symbol closely associated with Arafat). The political poster remains a vital form in the region to this day.

-375-

19" x 27.25" approx. printed in red, green and black. Fold lines throughout, with minor rubbing and wear at corners. Very good.

57.

[IRANIAN STUDENT ORGANIZATION OF MIAMI].
"PEACE BE UPON YOU, POLITICAL PRISONERS OF IRAN"
[ORIGINAL PROTEST POSTER].

[MIAMI]: IRANIAN STUDENT ORGANIZATION OF MIAMI, [CA. LATE 1970s].

Poster made in support of Iranian political prisoners and protesters against the last Shah of Iran, the US-backed Mohammad Reza Pahlavi, whose overthrow in the 1979 Iranian Revolution was followed by the abolition of the Iranian monarchy and the installation of Ruhollah Khomeini as Supreme Leader and founder of the Islamic Republic of Iran.

Issued by the Miami chapter of the Confederation of Iranian Students, a loose international alliance of those sympathetic to various Iranian opposition groups under the Shah's rule. The image shows a crowd of protesters, one with a child carried on his shoulders holding a flag reading "Freedom" in Farsi.

-550-

Poster, 18" x 24". Black and white photographic image with Farsi text printed at upper and lower margins. Light creasing and minor edgewear. Very good.





[BLACK PANTHER PARTY].

THE BLACK PANTHER INTERCOMMUNAL NEWS SERVICE [258 ISSUES].

(OAKLAND): (BLACK PANTHER PARTY), 1969-1979.

Extensive run of over two hundred and fifty issues of the influential Black Panther Party newspaper. Published from April 25, 1967 through September 1980, the BLACK PANTHER INTERCOMMUNAL NEWS SERVICE "was always ahead of any other publication in analyzing the issues and concerns that affected the black community and all oppressed people" (Stan Oden, "Power to the People"). Serving an information source for the Party's political actions, ideology, and community "Survival Programs," the BPINS newspaper also reported on coalition activities, other activist causes, and national and international news. Production and distribution of the newspaper continued through a sustained campaign of harassment and sabotage by the FBI, and at the height of its run, BPINS was printed on a Black Panther Party-owned press in editions of several hundred thousands of copies. Under the art direction of Minister of Culture Emory Douglas, whose work is regularly and prominently featured throughout the run, BPINS also helped define the visual vocabulary and style of both black pride and black power. This collection spans the full decade of the 1970s, from Volume 2, No. 24 (1969) through Volume 19, No. 8 (1979), and includes more than half of the issues published. The largest and most representative collection of this important document of the counterculture we've encountered.

-22000-

258 issues. Folio newsprint. Offset printed in black and white and color. All issues folded once, mildly age toned, with some to moderate edgewear. Occasional issue number misprinting corrected in pencil. Small holes or discrete library stamps to covers of some issues. Very good overall. No duplication. A full and detailed list of volume/issue numbers is available upon request.





[ART]: [AFRICAN AMERICANA]. SHEPPERSON, WILLIE L.

[ARCHIVE OF ORIGINAL PAINTINGS AND ART]

[MARYLAND], (2000-2007)

Willie Shepperson (1936-2014) was among the original students who on April 23rd, 1951 walked out of Robert Russa Moton High School in Farmville, Prince Edward County, VA to protest conditions there. While the walk-out was not originally intended to address "separate but equal" policies, this action is considered by many to mark the beginning of the school desegregation movement. And indeed, the lawsuit that grew out of Farmville strike, of which Shepperson was a named party, became one of the cases eventually folded into the landmark Brown vs. The Board of Education.

The experience had a lasting influence on Shepperson. He went on to a long career as a beloved educator, and was active in local and regional politics. He regularly took part in interviews, panels, symposium, and the like regarding the Farmville protests, the Brown decision, school desegregation, and civil rights. And while he was known to be an avid photographer, unbeknown to perhaps all but those closest to him, towards the end of his life Shepperson engaged in the creation of a small but striking body of art that boldly expressed his lifelong interests and concerns.

These pieces were typically executed with inexpensive materials (plywood or

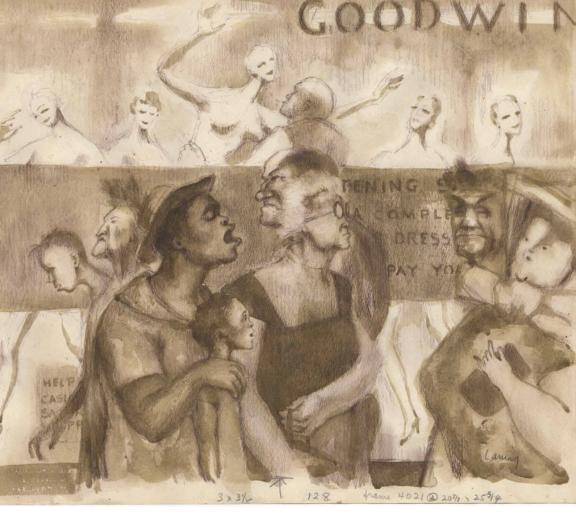


other board, poster paints, store-bought frames) and are almost all African American in subject, whether entertainment (Cicely Tyson, Paul Robeson, Bob Marley, Ray Charles), political (Thurgood Marshall, Mary Bethune), biographical (Mrs. Rawlins, an influential grammar school teacher vividly described in essay penned by the artist and affixed to verso of her portrait), or educational (schoolhouses figure in at least two pieces). The artist would usually begin by sketching in pencil, then used a wood-burning pen to carve the portrait into the wood. Works were then typically painted, often with textual additions, the wood-burned elements and incorporated frames lending the works an almost sculptural quality.

It is unclear whether Shepperson ever intended these pieces for public display. They were apparently discarded by his estate and were brought to us by a scout who rescued them from disposal and dispersal. What is clear, however, is that these are the work of a talented and vibrant artist. His style mixes the brash colors and iconic subjects of Pop Art with the methods and materials of folk. The effect is one of a unique outsider artist utilizing themes of African American history and pride. A collection worthy of preservation and display.

-9500-

28 works, ranging from 15" x 12 to 36" x 24, with most 24" x 20" approx. Various mediums, but most pencil, wood-burning pen, and poster paint on plywood. Generally very good or better.



LANING, EDWARD (ARTIST).

[ORIGINAL WATERCOLOR STUDY OF

GOODWIN'S DEPARTMENT STORE, BROOKLYN NY].

[NEW YORK], [CA. 1950s-1960s?].

Watercolor study, possibly for a potential mural, from noted social realist, WPA painter, and muralist Edward Laning (1906-1981). The painting features a Goodwin's Department Store display being arranged by a window dresser, with hurried multiracial city crowds passing in the foreground. The smiling mannequins in the window are contrasted with seriousness of the window dresser and the everyday worry of the passersby - the promise of commerce vs. the reality of life for the working class. Goodwin's, an infamous anti-union establishment, was also hostile to the poor and working class, notoriously eschewing both lay-away and credit programs — a natural subject for Laning who was occupied with such themes for the entirety of his career. Laning's work is at the Whitney, Smithsonian, Met, and perhaps most famously at the NYPL, where his large mural in the McGraw Rotunda remains one of his masterpieces.

-1250-

Original watercolor on paper, 15" x 20" approx. Executed in a brown and grey palette with pencil. Old matting tape to verso. Penciled framer's notations to bottom edge. Else clean and sound. Very good or better. Signed "Laning" to lower right corner.





BISHOP, ISABEL AND EDWARD HOPPER, ET AL. REALITY: A JOURNAL OF ARTISTS' OPINIONS [VOL. 1, NUMBERS 1 AND 2].

NEW YORK: 1953, 1954.

Two issues (of three) of this anti-abstraction art journal, founded in 1953 by a group of artists united in their desire to combat the alleged "obscurity and snobbery" taking hold among critics, curators, and young artists. Their formal Statement declares that "texture and accident, like color, design, and all the other elements of painting, are only the means to a larger end, which is the depiction of man and his world."

Their arguments, both philosophical and aesthetic, build on an appeal to democracy and the fervent belief that an art world that develops its own language and values necessarily becomes exclusionary, elitist, and makes art "the property of an esoteric cult." Despite the strong thread of deeply conservative, sometimes reactionary rhetoric, many members were motivated by their belief in art by and for the working classes, and by their principled opposition to an art world establishment seemingly seeking to bewilder and exclude the public.

Notable group members included Isabel Bishop, Raphael Soyer, Milton Avery, Robert Gwathney, Edward Hopper, Reginald Marsh, Jacob Lawrence, Jack Levine, and Leon Kroll; the second issue includes brief statements from Oskar Kokoschka and Marcel Gimond. [Gwen Allen, ARTISTS' MAGAZINES, 290-1].

-375-

Two 4to. volumes, one saddle-stapled, both folded horizontally. Toning and moderate wear to both issues; light staple rust and a few tears along crease lines to issue no. 2. Very good overall.



62. WOMEN AGAINST ELECTRIC SHOCK TREATMENT.
OAKLAND, CA: THE WOMEN'S

PRESS COLLECTIVE, [N.D. CIRCA 1973].

Pamphlet produced by a group of four women, two patients treated with EST and two medical professionals, calling themselves Women Against Electric Shock Treatment. This group originally appeared on a television program aired on Bay-Area public station KQED, and the pamphlet was released as a companion piece, consisting of the transcript of the televised conversation and illustrations taken from psychiatric journals. The pamphlet expresses vehement opposition to EST from a distinctly feminist viewpoint. The introduction states "Electric shock treatments are part

of the mental health system that makes women feel 'crazy' when we become dissatisfied with our roles as defined by society." A fascinating document combining patient and professional experiences with a decidedly political agenda. -250-

8vo. pamphlet saddle-stapled in wraps. Two tiny stains at front wrap. Previous owner's name at first page. Minimal dampstain to one corner of text. Near fine.

[FILM]. WOMEN'S FILM FESTIVAL [HANDBILL]. [WASHINGTON, DC], [1973].

Flyer advertising an early Women's Film Festival, at George Washington University and sponsored by the Washington Women's Center, Community Bookshop, and People's Union. Films include Agnes Varda's L'Opera-Mouffe, a 1922 silent film by Surrealist Germaine Dulac, and documentaries on Aretha Franklin and Virginia Woolf. With an Alexandra Grilikhes quote serving as mission statement: "THE VERY ACT OF CREATING A FILM HAS ALWAYS BEEN FOR A WOMAN A POLITICAL ACT."

-125-

Single offset sheet, 8.5'' x 14'' approx, with three horizontal creases. Minor edgewear. Toning along right edge, darker on verso. Very good plus.



BLOCH, NADINE

AT THE CENTER OF THE ALIENATION OF WOMEN

[PROMOTIONAL BROADSIDE FOR

THE BOOK ALL THINGS CONSIDERED].

BERKELEY: GINA ROSENBERG, [1977].



Situationist broadside printing an excerpt from Bloch's book ALL THINGS CONSIDERED (Berkeley: Gina Rosenberg, 1977). Originally published in French, the text offers a feminist critique of the Situationist International and subsequent "pro-situ" movements: "At the center of the alienation of women one finds both their need to submit to men and their criteria, and the contempt that women have for themselves."

-250-

11" by 17" inch off-pink sheet, printed recto only in blue, and folded in quarters as issued. About fine; crisp, bright, sharp, and vivid.





THOMPSON, STEVE (PHOTOGRAPHER). [SEVEN SIGNED PHOTOGRAPHS FROM THE 1993 GAY RIGHTS MARCH ON WASHINGTON]. (1993).

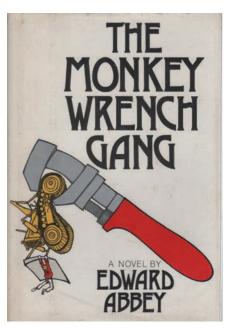
Original photographs documenting the April 25, 1993 March on Washington for Lesbian, Gay, and Bi Equal Rights and Liberation, one of the largest protests in American history and the third major march for LGBT rights (the first of the three to include bisexuals in the official title; a vote to add "transgender" failed to pass with a sufficient majority). Among the organizers' demands were an end to legal and military discrimination, a massive increase in funding for AIDS research, and secure reproductive rights.

Thompson's subjects include: the Sisters of Perpetual Indulgence, marching in striking architectural hats; a supportive family group; a poster for DC's Whitman Walker health clinic; an ACT UP die-in with "Silence Still Equals Death" posters (above right); a group of military men and women headed by a soldier in uniform, trailed by a reporter and proudly waving a flag; and a shot of a California leather continent, with one visible jacket reading "SF Dyke Daddy" and another bearing a patch from Los Angeles' Avatar Club. Thompson exhibited his photographs of the March at San Francisco's Castro Country Club in July of '93. A striking group of images documenting the passion and activism that would endure through the coming decades.

-1250-

Seven photographic prints (all  $6.25'' \times 9.5''$  approx.), each mounted on  $14'' \times 17''$  boards; one photograph under glass. Signed and dated in pencil by photographer. Light edgewear to boards. Very good plus or better.





ABBEY, EDWARD.
THE MONKEY WRENCH GANG.

PHILADELPHIA / NEW YORK: J.B. LIP-PINCOTT COMPANY, 1975.

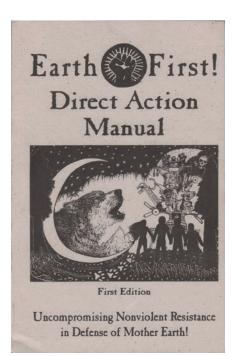
Abbey's most famous and notorious book, a direct inspiration for several generations of radical activists who enthusiastically adopted "monkey-wrenching" as a term and a tactic. Among those influenced were David Foreman — co-founder of Earth First! and the Earth Liberation Front — whose appropriation of the monkey wrench and use of self-defined "guerrilla warfare" led the FBI to classify them as eco-terrorists.

The novel follows a gang of four: a river guide, a surgeon, his assistant, and an ex-Green Beret and Vietnam veteran, George Hayduke, who out of love for the American Southwest fight the construc-

tion of the Glen Canyon Dam through direct action in various forms, and evade the law for as long as they can. A classic novel of the environmental movement and the diminishing mythic freedom of the American West.

-250-

8vo. Black boards backed in red cloth, in dust jacket. Moderate toning and touches of soil to jacket; edges lightly worn with a few small tears and minor creases. Boards lightly bumped at spine ends. Very good plus in very good jacket. 352pp.



67.

[DAM COLLECTIVE]. EARTH FIRST! DIRECT ACTION MANUAL. EUGENE, OR: DAM COLLECTIVE, 1997.

"Uncompromising Nonviolent Resistance in Defense of Mother Earth!"

First edition of this radical book of advice for the radical environmental activist on conducting rail blockades, tree sits, critical mass bike rides, hunt sabotage, and other "miscellaneous deviltry" and monkey-wrench operations.

-100-

8vo. Wraps. Light edgewear, moderate foxing to fore-edge and last few pages. Very good plus. 151pp.

(item #79)

vanguards





JACK SMITH.

THE BEAUTIFUL BOOK [COVER TITLE].

[NEW YORK]: [DEAD LANGUAGE PRESS], [1962].

The only collection of Jack Smith's photographs to appear during his lifetime, and representing "the few vintage Smith photographs to have survived" (Hasselblad), THE BEAUTIFUL BOOK was published and (poorly) distributed by Piero Heliczer's press. Photographed, printed, and hand-assembled just before Smith began shooting FLAMING CREATURES (and a clear influence on that landmark experimental film), one of the quintessential artists' books of the 20th century, one that successfully (and perhaps even improbably) lives up to its title. A delicate harmony of materiality, execution, and design.

One of a reported 200 copies (but with various claims as low as 60 given the book's scarcity and elaborate production). OCLC locates just five copies (MoMA, UVA, Ransom, SUNY, and NWern). And while we can find no bibliographic evidence for an original glassine, the jacket included with this copy has clearly been with it for some time: the covers are bright and clean, the cover silkscreen unmarred, and with none of the toning often found to the wrappers. An uncommonly preserved example from a pioneering gay artist whose importance remains undiminished.

-15000-

8vo. Original stapled wraps in (original?) glassine jacket, with silk-screened covers designed by Marian Zazella. Ink offsetting to inside covers. Top staple pulling a bit from cover, but holding. Both as common. Two photos (pp. [2] and [16]) archivally remounted. A couple more a little underexposed, as intended. Some original glue residue to inside front cover. Trace edgewear. Still, near fine. [20]pp. with nineteen original 2.5" x 2.5" hand-tipped B&W contact prints. [Söhm p. 25]. [Hasselblad 190-191]. [Kugelberg p. 8].



[ANGUS MACLISE,
JACK SMITH, ET AL].
NEW CINEMA FESTIVAL I
AT FILMMAKER'S
CINEMATHEQUE
PRESENTS RITES OF THE
DREAMWEAPON.

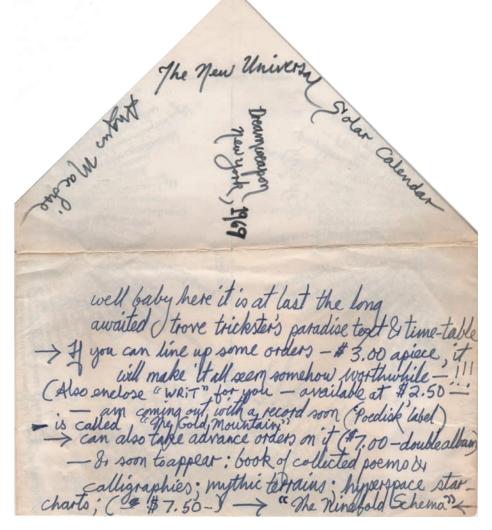
NEW YORK: FILMMAKER'S CINEMATHEQUE, [1965].

Original placard the multi-day, multimedia presentation of MacLise's Rites of the Dreamweapon staged during the first week of Jonas Mekas' New Cinema Festival (Expanded Cinema Festival). In November and December of 1965 Mekas presented an extensive series of multimedia productions including artists Angus MacLise, Jack Smith, and Nam June Paik, among others. It's possible, but not confirmed that The Velvet Underground took part in the events (see: WHITE LIGHT / WHITE HEAT: The Velvet Underground Day by Day," p. 58). The program for the first week consisted of the following: "Rites of the Dreamweapon II" [MacLise]; "The Stagger Mass" [Jerry Joffen]; "The Mysteries of Essence Chamber" [MacLise]; "Epiphany of Light" [Don Snyder]; "Rehearsal For the Destruction of Atlantis" [Jack Smith]; 'Rites of the Nadir' [John Vacarro]. Though not noted here, the evening of November tenth also saw the

screening of Piero Heliczer's 'The Last Rites." A striking ephemeral document from the downtown avant garde film and music scenes.

-2500-

Original 18 x 8 inch placard printed in thick blue ink on blue stock. Two old creases from folding, some minor wear and a few small tears, else very good.



MACLISE, ANGUS. THE NEW UNIVERSAL SOLAR CALENDAR. NEW YORK: GEORGE MACIUNAS, [1969].

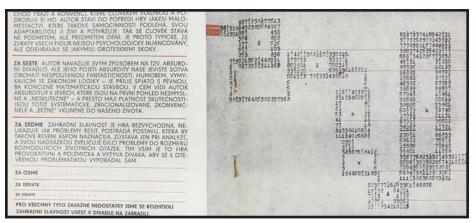
Similar to MacLise's earlier "Year," The New Universal Solar Calendar renames the days of the year, but in this format prints the phrases in his characteristic calligraphic hand, producing a full artwork that actually seems to take itself a bit more seriously than most of the multiples produced by Macianus at the time. OCLC locates only one example, included in the Angus MacLise papers held by Columbia University. Rare, especially inscribed as here. [FLUXUS CODEX p. 398].

-3500-

Single sheet, 20.5'' x 23.5'', folded as issued. Some toning to paper and light wear to folds. INSCRIBED by MacLise: "Well baby here it is as last the long / awaited trove trick-ster's paradise text and time table / if you can line up some orders-\$3.00 apiece, it / will make it all seem worthwhile!!! (Also enclose "WRIT" for you-available at \$2.50 / am coming out with a record soon (Poedisk label) / is called "The Gold Mountain" / can also take advance orders on it (\$7.00-double album) / to soon appear: book of collected poems/ calligraphies; mythic terrains, hyperspace star/charts; (\$7.50" The Ninefold Schema." On another flap signed by MacLise thus: "New Universal Solar Calendar/ Angus Maclise/ Dreamweapon/ New York, 1969." Very good plus.







HAVEL, VACLAV.

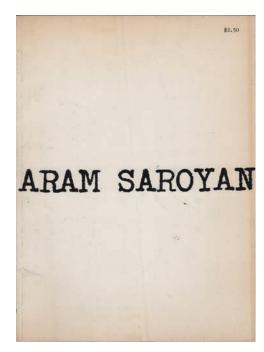
ZAHRADNI SLAVNOST [THE GARDEN PARTY].

PRAGUE: [DIVADLO NA ZABRADLI], 1964.

Program booklet for Havel's first play, performed for the first time at the opening of the 1963-64 season at the Balustrade Theater (Divadlo na zabradli). An absurdist satire on the Communist regime, THE GARDEN PARTY's protagonist manages to inhabit, conform to, and succeed within a mystifying bureaucracy without understanding it or being truly recognized. Havel felt a deep affinity for Kafka ("I sometimes feel that I'm the only one who really understands Kafka.") and a current of paranoia and alienation runs alongside the political message, as does the theme of the failure of language to carry meaning — a point made in the form of concrete poems that run throughout the program. The play was produced five years before the Prague Spring and 26 years before Havel — poet, political dissident, devoted fan of the Velvet Underground — would be elected president. "There is something about him that attracts you," Lou Reed would say, after meeting Havel; "It's a magnetic power." Rare ephemera from from this important writer and dissident.

-950-

Square 16mo. Saddle-stapled black and white wraps. Minor edgewear and very slight touches of staple rust. [16pp.] including covers. Theater stamp to upper right corner of first page. Very good plus. Illustrated with photographs by Viktor Richter, calligrams by Havel, and text by director Jan Grossman, with layout and design by Libor Fára.



SAROYAN, ARAM.

ARAM SAROYAN [WITH ORIGINAL TYPESCRIPT].

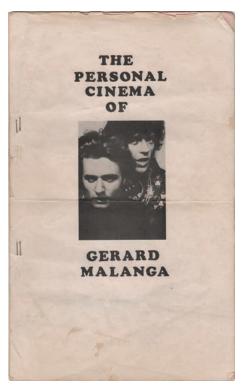
NEW YORK: RANDOM HOUSE, 1968.

Original typescript for Aram Saroyan's self-titled collection of minimal and concrete verse. ARAM SAROYAN contained the poet's famous "four-legged m" poem, holder of the Guiness record for world's shortest, but here absent likely due to inability to type the poem. Otherwise the complete text of the book, though in slightly different order and with different pagination (condensed to just six pages, presumably for convenience). The second of Saroyan's influential trilogy of concrete collections that began with COFFEE COFFEE the previous year, and was largely complete by the publication of PAGES the next — the year Saroyan's minimal poem "lighght" raised hackles in Congress when it was awarded prize money under a grant from the NEA. And though Saroyan has gone on to a long and respected writing career, these conceptual poems are likely to be the work for which he is best remembered. A gathering of these three books, COMPLETE MINIMAL POEMS (Ugly Duckling), won the William Carlos Williams Award in 2007 and was republished by Primary Information in 2014. A rare typescript from a defining and groundbreaking work of 20th century avant garde poetics.

-5000-

4to. White printed wraps. Mild shelfwear. Toning to edges, with a few small scuff marks and stains. Interior clean and unmarked. Publisher's card laid in, typed "WITH THE COMPLIMENTS OF THE AUTHOR." Unpaginated. With original typescript of the book. Six leaves, typed rectos only. Differs from published version in sequence; some omissions. Near fine. PROVENANCE: From the collection of Andreas Brown, last proprietor of the Gotham Book Mart. Presumably submitted for publication consideration by Gotham.

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[MALANGA, GERARD].
RONALD ZIMARDI (COMPILER).
THE PERSONAL CINEMA OF GERARD
MALANGA [COVER TITLE].
GERARD MALANGA / PROGRAM NOTES
[TITLE PAGE].

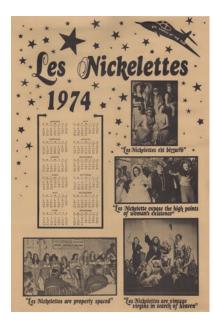
NP [NEW YORK?]: NP, ND [CA. 1968].

Undated, though the program notes mention Warhol's 25-hour "\*\*\*\*" as having been recently released (it first screened in December 1967) and dates one quoted article as being from March 1968, which would place this event in early-mid 1968. Also mentioned is a Warhol film based on a "title created especially for Malanga by Tennessee Williams," "S & F," for which we have never seen another reference. A fascinating document, as it details Malanga's early relationship with Warhol, including how the two met, Malanga's

early work as Warhol's assistant making silkscreen paintings, and Malanga's work with Warhol in triple-screen presentations of the "Screen Tests," wherein Malanga would read poetry as the Screen Tests were shown. Also included is a great deal of unpublished biographical information, some unique to this document and some reprinted (and in some cases, "updated") from other credited sources, and mention is made that Malanga has starred in "over two dozen underground films," whereas IMDB only credits him as having starred in 13 films as of 1968. Perhaps most important to the document is the discussion of the making--and in one case, the very existence--of three Malanga films, including "The Recording Zone Operator," "Alla ricerca del miracoloso" ("...shot in juxtaposed Eastman Color"), and "Prelude to an International Velvet Debutante," The latter two films are discussed in depth here. IMDB only credits Malanga as director for one film, "Academy Leader" (1965), a film not discussed here, and Wikipedia notes the existence of all but the third, "Prelude to an International Velvet Debutante," a title we can only find referenced as a poem. The program ends with two Malanga poems, "Tony's Angel Necklace" and an untitled poem. Malanga's first known intersection with cinema was Andy Warhol's "The Thirteen Most Beautiful Boys" (Malanga was one of the boys, as was Dennis Hopper) in 1964. He would appear in over a dozen more Warhol films and shorts between 1964 and 1967, and recently appeared as himself (and was associate producer for) the redboutable "Factory Girl" (2006), a biographical film about Edie Sedgewick's years with Andy Warhol. OCLC locates nine scattered copies, with most major institutions lacking.

-750-

4to. Side-stapled legal-sized wraps. Cover printe offset, remainder mimeo. 10pp. plus cover. Cover image of Malanga and Tony Kinna (sic) from Malanga's film THE RECORDING ZONE OPERATOR. Good only. Rear leaf with noticeable staining and detached from staples. Folded through middle. Creasing here and there, with moderate edge-wear and soil. Worn but complete.



[LES NICKELETTES].

LES NICKELETTES 1974

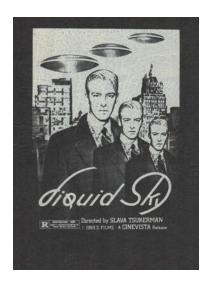
[POSTER CALENDAR].

[SAN FRANCISCO], 1974.

1974 calendar poster from the women's avant garde performance art troupe, featuring black and white photos of the group in costume and in performance, captioned with critics' praise: "Les Nickelettes est bizarro"..."Les Nickelette[s] expose the high points of woman's' existence"..."Les Nickelettes are vintage virgins in search of heaven". Founded in 1972 the San Francisco-based theater group was one of several experimental and innovative women's performance projects and collectives arising out of or influenced by the feminist activism of the 1970s and early 1980s; notable members included underground cartoonist Diane Noomin and playwright Marga Gomez.

-375-

Poster,  $20'' \times 30''$  approx. Printed in black on heavy tan paper. Minor creasing and edgewear; small scuffed patch to upper right corner. Very good plus.





75.

[FILM].
LIQUID SKY
[ORIGINAL PRESS KIT].
Z FILMS, [CA. 1982-1983].

Original press kit from the 1983 cult sci-fi film containing principal cast and crew bios, reviews and two stunning, studio production still photographs. Part Warholian camp, part dystopian fever dream, LIQUID SKY was one of the most successful independent films of the early 1980s. A vivid document of the downtown New Wave scene, it helped define the look of the New Romantics and remains an influential touchstone for musicians, designers, and filmmakers alike.

-250-

4to. black two-pocket folder. Approximately 12.0" x 9 1/2". Single color title illustration to front. With 23 pages of printed promotional materials and 2 silver gelatin print approximately 8.0" x 10.0" promotional photographs. Folder mildly worn, corners rounded slightly. Interior contents mildly worn, overall clean.



[HOLZER, JENNY].

100 [COVER TITLE - 1977 RISD YEARBOOK].

PROVIDENCE: RHODE ISLAND SCHOOL OF DESIGN, 1977.

"A group of professors almost threw me out of RISD when I was pretty vulnerable and quite sincere about trying art [...] One said to me something like, 'You're the sort of person who would've worked on the nuclear bomb.' Can you imagine?" The experience scarred Holzer, who would earn her MFA in Painting from RISD in absentia after moving to NYC to be part of the Whitney Independent Study Program, where she would begin her "Truisms" series. The tiny image accompanying Holzer's yearbook page — a black-and-white video still of a pair of anonymous legs — perhaps slyly alluding to these events and representing one of her earliest published works. Her name and address also appear in the index at the rear. In addition, cartoonist Roz Chast (BFA Painting) is also represented in the yearbook by two playful photo-booth strips. Uncommon and unusual.

-350-

Original boards; 11" x 11". Mild wear. Very good plus to near fine. 215pp.

77.

HOLZER, JENNY. [ORIGINAL 1979 "TRUISMS" FLYER]. [NEW YORK]: [FASHION MODA], [1979].

Holzer's Truisms series began in 1977 and their earliest printed incarnations were randomly distributed and wheat-pasted around NYC. In 1978 Holzer had her first one-person shows at PS1 and Franklin Furnace, but her third was at Fashion Moda (where her Truisms were displayed in the "Fashion Moda Window"), a part of the "Carnival Store" installation at Dumaine Pictures Framing in March of 1979, where this flyer was freely distributed. Holzer's famed series has gone on to incarnations on billboards, electronic displays, and even t-shirts, but this is one of the first — if not the first — complete version printed for circulation (and not primarily display). A rare, early, and ephemeral example of this prescient and defining work.

-850-

 $12" \times 8.25"$  approx.; black-and-white offset-printed. Two-sided oversize handbill / flyer with texts in English and Spanish from Holzer's "Truisms" series. Mild handling marks and bumping of page edges and corners. Some toning. Very good.

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## YOU SHOULD TA STE WHAT HAPPENS TO : YOU











KERN, RICHARD (EDITOR).

[SMALL COLLECTION OF RICHARD KERN ZINES]

YOU SHOULD TASTE WHAT HAPPENS TO: YOU (1981),

VALIUM ADDICT (Nos. 1 and 3), and DUMB FUCKER (Nos. 4 and 6).

(NEW YORK): H.A PRODUCTIONS, (1981-1983).

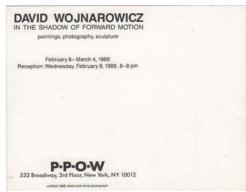
Five issues of Richard Kern's infamous No Wave early eighties zines VALIUM ADDICT and DUMB FUCKER, including one issue of YOU SHOULD TASTE WHAT HAPPENS TO: YOU, an apparent one-off. Marking the very beginnings of his career, Kern issued some dozen zines under various names (HEROIN ADDICT being the first), producing them surreptitiously on a Xerox 9500 at the office of a friend. This allowed him to distribute the zines for free: handing them out, leaving them at bus-stops and subway stations. In their look and methods of production and distribution embodiments of the lo-fi aesthetic of No Wave, and these zines hold hands with much of Kern's later punk-inspired career. David Wojnarowicz contribues to both issues of DUMB FUCKER. All issues of Kern's zines are scarce. Given their primary means of distribution, we have to presume most perished. And OCLC holdings for any of these issues are sparse to say the least. As a group: rare.

-2200-

Various sizes. Original wraps all. All xerographically printed, Generally very good overall. VALIUM ADDICT No. 1 is signed by Kern on the front cover.



[WOJNAROWICZ, DAVID].
UNTITLED [FALLING BUFFALOS].
(1989).



First reproduction of Wojnarowicz's arresting and iconic photograph, issued to advertise his 1989 show, IN THE SHADOW OF FORWARD MOTION, at New York's PPOW Gallery. Taken in the wake of Wojnarowicz's AIDS diagnosis, it depicts a diorama at the National Museum of American History of a Native American method for hunting buffalo — capturing the irreversible moment in a catastrophic fall: just before the end, when footing is lost and impact is imminent. As writer and fellow photographer John Sevigny has rightly described Wojnarowicz's image: "This is the photographic equivalent of Allen Ginsberg's Howl, an indictment of a sick nation reeling in riches and hubris even as it feasted on the weakest, cast the mentally ill out into the streets, and blamed death on the dying." Aside from the original photo edition, essentially the first appearance of an image that has lost none of its potency or, sadly, relevance.

-2000-



GABBIN, JOANNE V. AND SUSAN FACKNITZ (EDITORS), ET AL.
FURIOUS FLOWER: A LIMITED EDITION PORTFOLIO
[WITH: COLLECTED CONFERENCE MATERIALS].

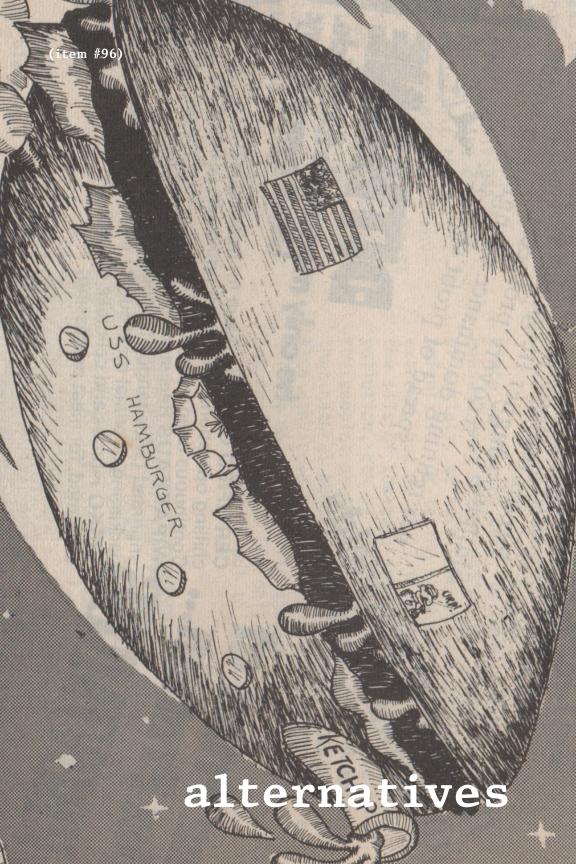
CHARLOTTESVILLE / HARRISONBURG: VIRGINIA FOUNDATION FOR THE HUMANITIES AND PUBLIC POLICY / JAMES MADISON UNIVERSITY, 1994.

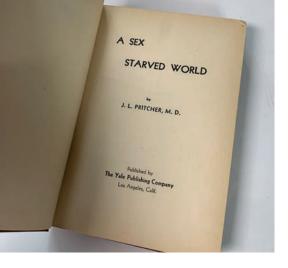
Limited edition signed portfolio of work by 23 participants in the first Furious Flower Conference. A gathering of African American poets and critics organized by Joanne Gabbin, Furious Flower took its name from a line by Gwendolyn Brooks' poem "Second Sermon on the Warpland" ("The time / cracks into furious flower. Lifts its face / all unashamed. And sways in wicked grace"). Previously belonging to critic and Howard University professor Jon S. Woodson, this copy bears signatures and warm personal inscriptions to him from sixteen of the poets anthologized within: E. Ethelbert Miller, Pinke Gordon Lane, Naomi Long Madgett, Mari Evans, Toi Derricotte, Dolores Kendrick, Joanne Braxton, Gerald Barrax, Alvin Aubert, Raymond Patterson, Sherley Anne Williams, Nikki Giovanni, Eugene Redmond, Rita Dove, and Elizabeth Alexander.

With Woodson's original 1994 badge and conference programs from both 1994 and the 2004 decennial conference, "Regenerating the Black Poetic Tradition." Following the successful second conference, the Furious Flower Poetry Center was established at James Madison University, with a mission to ensure "the visibility, inclusion, and critical consideration of Black poets in American letters."

-750-

4tos. Printed red portfolio. Copy no. 198 of 300 copies, produced by Calvin P. Otto, unbound and printed by letterpress on Mohawk Superfine paper. SIGNED and inscribed by 16 authors. With two saddle-stapled conference programs and a printed paper conference badge. Moderate wear and creasing to outer portfolio and both conference programs, with a small tear to back cover of portfolio. Poems in portfolio near fine. Complete. Very good plus overall.





PRITCHER, J.L.
[JACOB LEON PRITCHER, M.D.].

A SEX STARVED WORLD.

LOS ANGELES:
YALE PUBLISHING COMPANY, 1937.

Utopian fantasy of a doctor's dream-journey to the liberated land of Amor. Presents an impassioned argument for free universal health care, contraception, no-fault divorce, social clubs, collective childcare facilities, and — most prominently — comprehensive applied sex education. A healthy, educated sex life is vividly imagined by the author to be a cure for any number of societal ills, both real and imagined: venereal disease, mental institutions, child abandonment, impotence; marital violence, gender inequality, infidelity, and all the various 'perversions' allegedly born of ignorance. As a finishing touch, in Amor, "a complete physical and mental examination is required before permission to have a child is granted," because in Amor, childbearing is the business of the commonwealth, not the individual. No theoretical objections to this are raised or considered by the text.

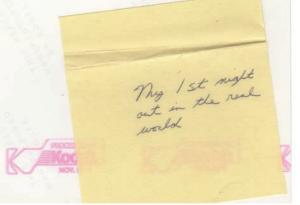
Pritcher's thesis provides an occasion for numerous anecdotal digressions, in which the narrator describes the sad and unhealthy sexual practices of Adamites — the peoples of Earth — to the Amorites, his hosts, who do not ask him for the explicit details but have to listen to them anyway. Presumably for this reason, the book was once held in the Delta Collection of the Library of Congress with other materials classed as pornographic, obscene or otherwise restricted.

Pritcher's preface praises Havelock Ellis, Bertrand Russell, Judge [Benjamin] Lindsay, and Margaret Sanger for advocating enlightenment and defying bigotry. Nevertheless, the text combines both progressive and extremely regressive ideals to paint a picture of a 1930s America filled with "despotic, scheming, plotting female tyrants, all of the ice box variety" and an urban landscape where two young women may find "perfect sex satisfaction and happiness" with one another, because "in the large centers, such sex perverts find enough of their kind to live in a world apart from normal human beings. They have their own clubs, hotels and places of amusement." These are presented as problems to be fixed.

Cited in Sargent's bibliography of Utopian Literature in English as A LOVE STARVED WORLD; six library holdings were located in OCLC, all of which appear to be catalogued under both the alternate title and the one above (which is to say, the holdings are identical across the two listings). All copies also list identical publication info, leading us to believe these books are one and the same. But scarce under any name.

-500-

Small 8vo. Red cloth boards, gilt-stamped spine. Light wear and scuffing to boards and fore-edge. Pages toned, with a few corner creases. Previous ownership signature to ffep. Very good.











82.

[FETISH]: [PHOTOGRAPHY]. "MARILYN" (COMPILER).

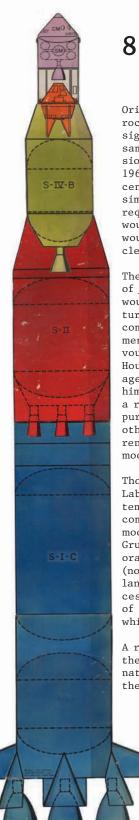
[CROSS-DRESSING FETISH ALBUM].

NP, [CA. MID-1980S].

Collection of almost 100 color photographs of various cross-dressers assembled by "Marilyn" (addressed on versos of several photos), likely a fellow enthusiast. With only minor repetition of subjects, and many photos stamped (with names, addresses) or inscribed on their versos (several lengthy), this appears to be less a portrait of a local community or established circle and more that of a practitioner reaching out through the mail, undoubtedly via zines and personal ads. Further, these images seem to document primarily neither drag, gay, nor transgender subjects, but instead to be of a more fetishistic bent — though obviously with some overlap. As the caption on one photo reads: "I really love to wear very sexy, sheer, silly, bra, panties, garter belts, sheer stockings, high heel slippers & flowing full length sheer negligee. I feel so much like a very sensuous feminine shemale then." A smaller section (24 total) of similarly-themed but sexually explicit images segregated at the end of the album lends further credence this view. Dated photos converge around the mid-eighties, a period when cross-dressing was still poorly accepted. Indeed, the height of the AIDS crisis — and the conflation of cross-dressing, homo-, and transexuality — must have contributed to a feeling of even greater isolation, with underground communications such as these often providing the only outlet for fellowship.

-2500-

Square folio brown faux-leather contemporary commercial album. Containing 97 color photographs loosely inserted in compartmented plastic sleeves (six to a page). Most 3"x 5", some smaller, with some Polaroids. A couple of images trimmed, a few more creased. Some annotations to versos. Else well-preserved. Easily very good or better overall.



83. [BELL TELEPHONE LABORATORIES]: [MOON LANDING].
[ORIGINAL SCALE MODEL OF PROPOSED MOON
SPACECRAFT WITH LUNAR EXCURSION MODULE].
[BELL TELEPHONE LABORATORIES], NOVEMBER 1962.

Original particleboard presentation model of a proposed rocket incorporating the Lunar Orbit Rendezvous concept, designed by Bell Laboratories and dated November 1962, the same month NASA awarded the contract for the Lunar Excursion Module (LEM) to Grumman Aircraft Engineering. Until July 1962, competing factions had favored either the "direct ascent" or Earth Orbit Rendezvous methods, which — though simpler in concept and appealing in theory — would have each required development of the enormous Nova rocket; and EOR would further have involved two independent launches which would then rendezvous in Earth orbit, assemble a lunar vehicle, and then proceed to the Moon.

The Lunar Orbit Rendezvous, however, called for the launch of just one Saturn rocket, from which a smaller landing craft would then detach, and to which it would return for the return trip home. LOR had lagged in popularity due to perceived complexity and the particularly alarming risk of abandonment of astronauts in orbit in the event of a failed rendezvous. However, the LOR's chief proponent, NASA engineer John Houbolt, in 1961 wrote an impassioned nine-page letter to the agency's Associate Administrator making his case, imploring him not to dismiss him as a crank. This was the impetus for a reappraisal of the idea and, by July 1962, the decision to pursue it. In spite of strong opposition from partisans of the other alternatives, NASA officially selected the lunar-orbit rendezvous concept as its primary mission mode for a manned moon landing, and issued a call for proposals.

Though it did not submit a proposal for LEM development, Bell Labs did provide NASA with communications planning and systems engineering support for beginning in 1962 through Bellcomm — a division newly created for that purpose. This Bell model — presumably designed as a visual aid to an initial Grumman presentation or NASA press conference — includes an orange LEM with slender, hinged spider-like legs for landing (not pictured); jauntier and more elegant than the Apollo lander as eventually constructed, but recognizably its ancestor. Built with stylish '60s lines, the color-coded front of the spacecraft is immediately legible to a lay person, while labels on the reverse give a few technical specifics.

A remarkable piece of memorabilia from a crucial moment in the U.S. space program, one that went on to define the imagination of a generation. Indeed in many ways, the optimism of the Space Age led directly to the Age of Aquarius.

-2500-

Flat wood model, sectioned with tab-and-slot assembly. Front sides printed in different colors, with simplified schematic diagrams and abbreviations of names and functions. Printed paper labels to verso with additional information identifying model components. Also includes separate more intricate LEM module (not pictured). Mild wear overall. Some breakage of delicate or narrow sections, but apparently complete. Very good.



CHRISTENSSEN, ULF AND GLORIA NEWTON.

[ARCHIVE OF MATERIAL FOR "CONTACTS FOR SURVIVAL"].

(OSLO, NORWAY): CONTACTS FOR SURVIVAL, (1968).

Small archive representing what is perhaps the only remaining trace of a prescient but ultimately unrealized Utopian project. Beginning in the early 1960s and continuing for almost ten years, partners Christenssen and Newton gathered information and raised money for "Contacts for Survival," a planned telephone-book sized decentralized directory to supporters of and participants in peace and other protest movements. As Christenssen later described the project (in practically the only lingering reference to CFS we could find): "CONTACTS FOR SURVIVAL was planned in 1962 as a classified biographical directory with the [...] aim of connecting the live wires who could best help to solve world problems. In spite of publicity [...] in thousands of circulars and numerous newspaper articles, and approaches to a great many publishers and foundations, it proved impossible to finance [...] It seemed as if [CFS] was one of those ideas whose time had not yet come" (INTERNATIONAL ASSOCIATIONS No. 12, 1972). While "[o]ther directories  $[\dots]$  all direct $[\mathsf{ed}]$  people to the inevitable organization man" (ibid), CFS was aimed at connecting like-minded individuals for self-directed collective action. This peer-to-peer approach was both idealistic and forward-thinking, not unlike in many ways our own current social media. But like our social media, the realities of such an endeavor clashed with the project's dreams, facts reflected in this small collection from 1968 mailed to an early supporter. In it, Newton and Christenssen return the contribution (\$3.00) of an original subscriber, explaining "If you don't cash this cheque, then you will remain on our lists and receive 'Contacts for Survival' - in installments or as a whole - whichever way we will be able to print it." Mr. Dennis did not cash his check (it is present), but unfortunately this was probably one of the last and perhaps most extensive gasps of CFS (we find no hint of it in OCLC). The materials total some 14pp. of pleas, explanations, descriptions, and plans of/for CFS (including selling "Peace Bonds"). Also present is a large, well-designed series of three large color sheets (4pp. total) depicting the "Hesbjerg Clock," a chart (detail above) of the causes and effects that influence the societies towards or away from conflict, plus course information for the "Hesbjerg Peace College." Together a rather poignant document from a quintessentially counter-cultural project.

-1000-

Collection of various documents housed in original envelope. Includes: 15pp. of duplicated promotional materials, large offset printed series of charts related to peace studies, original check and return envelope (bearing what we presume is the CFS logo). Charts folded for mailing, else generally fine.



[FULLER, BUCKMINSTER].
PERK, WILLIAM, PEGGY CHILDERS,
ET AL (SUMMARY BY...).
WORLD GAME REPORT TWO.

(CARBONDALE, IL): DEPARTMENT OF DESIGN, SOUTHERN ILLINOIS STATE UNIVERSITY, [1970].

Well-designed and detailed report published and funded by participants in the second World Game workshops, held June 29th through August 22, 1970. Fuller's "World Game," one of the last large projects he undertook, was a role-playing game that intended to foster cooperation rather than competition, and

focused on training participants in the equitable allocation of the Earth's limited resources. From the inside cover: "The World Game is a scientific means for exploring expeditious ways of employing the world's resources." OCLC located five copies, with two in Illinois, and most major institutions lacking.

-150-

4to. Original stapled pictorial wraps featuring a photo portrait of Fuller with geodesic model. Mild rubbing, toning. Crease to rear cover. Very good. [76]pp.



86.

[FULLER, R. BUCKMINSTER].

[THREE TYPED

LETTERS SIGNED].

1976-1979.

Three letters written by the interdisciplinary design theorist R. Buckminster Fuller near the end of his life, mailed to an enthusiast of his work named Don Fusaro. A former IBM employee, Fusaro was involved with the educational "World Game" project — a peace-driven alternative to

war games conceived by Fuller in the early 1960s, and common on college campuses throughout the 1970s. Fusaro had long been an avid follower of Fuller's work before he began corresponding with him, sending first his "treatise" analyzing Fuller's thought in comparison with Plato's. The first of Fuller's letters includes a thoughtful commentary on Fusaro's text, offering a critique of his idea of the "four great questions of philosophy." The second letter (three pages), begins by thanking Fusaro for a recent birthday greeting, and goes on to discuss many theoretical ideas in depth, which involve computer programming, "Synergetic" geometry, and "vector equilibrium" modeling. The final letter is a brief response to a query from Fusaro regarding Fuller's dome as a potential "model for an omni-directional or geodesic database system," to which Fuller points out a relevant passage in his book SYNERGETICS. A substantive series of letters from the humanist designer.

-1250-

Three letters typed on Fuller's letterhead. Second letter 3pp; first and third both 1p. Envelopes show a bit of damp-staining, but letters all near fine, with old folds and trivial hints of soil.

RABBIT, PETER (PSEUD. PETER DOUTHIT). 87. DROP CITY.

NEW YORK: OLYMPIA PRESS, 1971.

Narrative account of the legendary Drop City commune in Southeastern Colorado, founded in 1965 by four art students. Douthit, who audited classes with Buckminster Fuller and studied with Charles Olson at Black Mountain College, was an early resident of the community (though not one of the founders). Drop City was initially intended as a site for "Drop Art" - a live-in art concept, much like a Happening - but the project soon attracted more people, who built structures inspired by Fuller's geodesic domes and Steve Baer's zonohedral concepts, as well as carrying on various artistic, architectural, and drug-taking experiments. By the end of the '60s, the



group began to dissolve and was disbanded in the early '70s. This remains one of the best and fullest accounts of this counterculture experiment.

-150-

16mo. Mass market paperback. Minor shelfwear, rubbing; a few faint scuffs. About near fine. 162pp.



88. [NATIVE AMERICAN RIGHTS]. ACKER, BONNIE (ARTIST). DEFEND SUPPORT / ENTESENE DENTSNIENE GANIENKEH, REBORN 13 MAY 1974 IN GANIENKEH TERRITORY [ORIGINAL POSTER].

EAGLE BAY, NY: NATIVE AMERICAN SOLIDARITY COMMITTEE & AMHERST CULTURAL WORKERS COLLECTIVE, 1976.

Poster issued to promote and raise funds for Ganienkeh, a separatist Mohawk community that grew out of the May 1974 occupation of Moss Lake, a girls' camp near Old Forge, by a group of armed Mohawk families seeking to leave their reservations and return to traditional practices. Following in the footsteps of other similar Red Power actions of the period - such as the occupations of Alcatraz by the Indians of All Tribes (1969-71) and Wounded Knee by AIM (1973) — the protesters asserted New York state had violated a 1797 treaty with the tribe, and after three years of negotiations

the group won the rights to territory at nearby Miner Lake. Ganienkeh therefore marks one of the few successful reoccupations of land by Native Americans; it remains entirely sovereign, with no formal jurisdictional relationships between the community and any state or federal governments. "We are trying to rebuild to Mohawk Nation to bring back a way of life that is native to North America for future generations. Children - that's the binding force in Ganienkeh today. That gives us strength."

-450-

Offset lithograph printed in black with multicolor illustration by Cultural Workers Collective artist Bonnie Acker.17.75" x 28.5" approx. Near fine.

HARTWELL, M.L. AND S. PALMER (ARTIST). #1 EARTH DAY SERIES [EARTH DAY POSTER].

N.P.: EARTHTERNITY COMPANY, 1970.

Poster commemorating the first Earth Day, with a striking and spare drawing of trees signed "S. Palmer 1970" and the Ron Cobb-designed "Ecology" flag. Printed with a quotation by M.L. Hartwell: "The Earth is the setting for mankind's first act. If we devastate her, where will we stage our final performance?" Labeled #1 in the Earth Day Series.

-250-

Poster.  $17.5^{\prime\prime}$  x  $23^{\prime\prime}$  approx. Minor edgewear and creasing. Very good plus.



90.

FURIA, EDWARD W. EARTH WEEK '70.

PHILADELPHIA: (MODERATOR COMMUNICATIONS, INC. / EARTHWEEK COMMITTEE OF PHILADELPHIA), 1970.

Official publication of the Philadelphia Earth Week Committee, produced as a program for and memento of the first Earth Week. Organized in response to Senator Gaylord Nelson's call for a national environmental teach-in, plans for an Earth Day expanded to include a full week of activities and events, including a public performance by the Broad-

way cast of HAIR and speeches by Allen Ginsberg, Ralph Nader, Lewis Mumford, Senator Edmund Muskie, Ian McHarg, Alan Watts, and Frank Herbert ("We're all human beings on one Spaceship Earth.")

Among the magazine's contents: an interview with Ginsberg by David Fraser, followed by a previously unpublished poem; Ralph Nader on ecotactics; Lewis Mumford's introduction to the Natural History Press publication of Ian McHarg's "Design With Nature"; a transcript of a confrontation between student press delegates and then-Secretary of the Interior Wally Hickel, and the Earth Day "Declaration of Interdependence." With full schedule of the week's events and speakers (including Ira Einhorn for the April 22 opening ceremony; his name does not, however, appear in the list of Earth Week Committee members.)

-300-

Square 4to. Saddle-stapled wraps. Light edgewear and scuffing, minor creasing to corners. Illustrated throughout with photographs and artwork. Very good plus.



[COUNTER-EDUCATION]:
[FREE SCHOOL OF NEW YORK].
[COURSE CATALOG FOR THE
FREE SCHOOL OF NEW YORK].

NEW YORK: FREE SCHOOL, FALL 1967.

Catalog for the fall 1967 term at the Free School of New York, also known as the Free University of New York. Established in 1965 as a reaction to established academia, FUNY was in the tradition of 1960s protest movements, run by consensus, with open enrollment and granting no degrees. This catalog, which lists the school's 24 class offerings, demonstrates a focus on the humanities, with courses in film-making, history, fine arts and drama. Class offerings include "A Quest for Self," "The Thought of Mao Tse-Tung" and "Black Power and the "Ghetto Uprisings." Faculty included figures such as Ed Sanders and Tuli Kupferberg. An ambitious and ephemeral offshoot of the 1960s

counterculture, FUNY closed after only a few years in operation.

-125-

5.5" x 8.5" approx. saddle-stapled booklet. Touches of toning and wear at corners. Mailing information at rear wrap. Interior clean and bright. Very good. 12pp.

92.

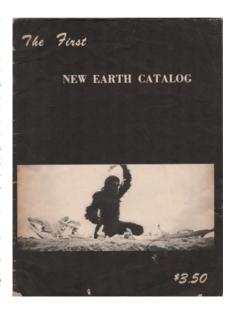
FRENCH, SCOTT (PUBLISHER).

THE FIRST NEW EARTH CATALOG.
(SAN FRANCISCO): GNU PUBLISHING, (1972).

First issue of this biannual publication providing "sources for knowledge and tools relating to life." Inspired by Stewart Brand's WHOLE EARTH CATALOG, the magazine was intended to provide knowledge on a wide variety of topics, with an emphasis on outdoorsy activities and similar hobbies. Includes guides and bibliographies on geodesic domes, buying Caribbean real estate, finding buried treasure with metal detectors, cooking with natural foods, raising chickens, making pottery, and even lists sources for gun and weapons catalogs. Also prints book reviews submitted by readers on topics including new age literature and environmentalism.

-175-

Folio. Saddle-stapled wraps. Good plus to very good. Heavy wear, particularly at edges, with a tear to right side front cover. Pages `toned throughout but clean, sound. Unpaginated.





[ALBERY, NICHOLAS, JOHN "HOPPY" HOPKINS ET AL.].

ARTS LABS NEWSLETTER - No. 7 - APRIL 1970.

LONDON: BIT INFORMATION SERVICE, 1970.

Rare guide to alternative arts spaces and related phenomena throughout the UK as assembled by BIT Information Service. An outgrowth of the INTERNATIONAL TIMES newspaper, BIT was a utopian collective who provided any and all information to whomever was seeking it (24 hours a day), and was aptly named after the smallest unit of information. BIT's motivating ambition was circulating knowledge freely, and to this end the ARTS LABS NEWSLETTER — one of many BIT projects — printed news on emerging arts activities and listings of

communes, workshops, crash pads, head shops, incubators, co-ops, and the like. Also includes pirated excerpts of "the bits worth reading" from Joseph Berke's book COUNTER CULTURE (London: Peter Owen, 1969), which Albery notes was being "published at the monstrous price of 90/-."

-150-

Foolscap / tall 4to. Side-stapled wraps; printed mimeo throughout. Lacks rear cover, but otherwise very good. Light soil and toning to front. Clean and bright throughout. 51pp.



94.

BITMAN: ALTERNATIVE SOCIETY BIBLE & SURVIVAL MANUAL AND CLASSIFIED DIRECTORY FOR ACTIVE DEVIANTS - No. 2 - JULY 1970.

LONDON: BITMAN, 1970.

Second issue of this magazine consisting of "pure bits of information" assembled by members of the BIT Information Service. One of many BIT activities, BITMAN was an alternative newspaper with an emphasis on information, this issue including guides to welfare, legal aid, UK head shops, crash pads, and progressive schools. Also prints an interview with

pads, and progressive schools. Also prints an interview with Ken Kesey conducted by the Ann Arbor paper ARGUS, among other news features.

Foolscap / tall 4to. Saddle-stapled wraps. Good plus to very good. Edgewear to wraps. Heavy toning to edges of front cover. Else clean and sound.  $30 \mathrm{pp}$ .



95.

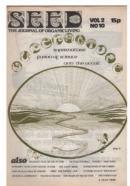
BITBETTER - No. 13 [BITMAN]. London: [BIT Information Service],

KILLER WEED, 1975.

Thirteenth issue of this magazine originally titled BITMAN, with later issues under the various titles BITMUCH, BITBE-ING, BITHUMAN, BITWOMAN, and later BITTERSWEET. This issue prints excerpts from political leaflets, poetry magazines, news articles, and opinion pieces, with extensive guides to publishers, bookshops, community centers, and the like. An important document of this fascinating group, and of UK activism and underground culture more generally.

-150-

Foolscap / tall 4to. Side-stapled wraps. Very good. Externally toned with an ink notation to front and rear cover partly detached. Lightly wrinkled throughout at upper edge, but internally quite clean overall. 117pp.











MACKAY, JOHN (EDITOR), ET AL. SEED: THE JOURNAL OF ORGANIC LIVING [SET OF 15 ISSUES]. (LONDON): SEED PUBLICATIONS, 1972.

Representative collection of issues from this pioneering vegetarian-environmentalist publication, founded as an outgrowth of SEED restaurant, a London macrobiotic restaurant that enjoyed great popularity with John Lennon, among others. Cover stories range from "You and Your Compost," to "Druidry," Macrobiotic Physiognomy," and "The Unfashionable Goat;" staff investigates such questions as "Whatever Happened to the Peruvian Anchovy?" and "Why Keep Ducks?" One issue features a celebrity interview with Steve Howe, lead guitarist of Yes and natural food enthusiast. The magazine's focus encompasses issues beyond food production alone, touching on DIY/off-the-grid home skills, geodesic domes, ethical child-rearing, and the occasional New Age connection.

Both an artifact of urgent early-'70s counterculture environmentalism and a harbinger of continuing contemporary concerns, SEED considered the ethics of artificial lab-created protein, assessed the dangers of invasive species, campaigned vehemently against food additives (on the somewhat dubious grounds that "the food that was good enough in Shakespeare's day, and even in Churchill's youth, is good enough for us today"), and hosted ads from farmers, herbalists, pamphleteers, and commune-seekers. Issues are oddly scarce.

\_650\_

4tos. Fifteen issues, saddle-stapled newsprint wraps. Moderate edgewear, with toning and occasional small tears. Very good or better overall. Collection includes the following issues: Vol. 1 No. 5; Vol. 2 Nos. 2, 4, 5, 6, 7, 9, 10, 11; Vol. 3 Nos. 1, 2, 3, 5, 8; and Vol 4 No. 4.

[ZINES]. BERNSTEIN, ANNE D. [ARCHIVE OF RHUBARB, THE ZINE OF "RADICAL HUMOR"]. HOBOKEN: [ANNE D. BERNSTEIN], [1980s, MAJORITY 1983-4].

"As an artist you have only one of two choices. Either burn it or put a stamp on it."

Archive of zines and related correspondence to and from Anne D. Bernstein, founder and editor of humor zine RHUBARB. Bernstein, an animation writer and illustrator, later became a contributing editor for Nickelodeon and is perhaps best known for her work on MTV's DARIA.

Bernstein's correspondents include Mike Gunderloy of FACTSHEET FIVE; Jennifer Finney Boylan, then of the AMERICAN BYSTANDER; critic Marvin Kitman; historian Paul Buhle; underground cartoonist Joyce Farmer; poet Stephen Ronan; Joey Green, and others. The bulk of the letters, which range from postcard-size to several pages in length, are devoted to addressing the question Bernstein asked of her readership: what is radical humor?

Paul Buhle, noted historian of radicalism and labor movements, had previously written a manifesto of the "Humor International" and followed it up with 1982's Radical Humor Festival, an ambitious enterprise that drew Art Spiegelman and Jules Feiffer, but was not repeated. An early letter to Bernstein takes some some umbrage at her "self-indulgent misuse of the name" — meaning RHUBARB's "Radical Humor Union Network" subtitle — "and of me." Buhle was disappointed that the second issue failed to "collect the news of said movement" and was presumably a more lighthearted and irresponsible production than he had expected. (Radical humor is apparently nothing to joke about.)

Bernstein insisted that any definition of her zine's focus would be collectively established with her readership, and enthusiastically solicited and printed selections from their responses. Later correspondence from Buhle, of which there is a great deal, takes a more familiar and conversational tone, full of trivia, suggestions and friendly disagreements, and Rhubarb kept its original tagline until issue 5, which carried the banner "Rhubarb: 'The newsletter that has yet to define itself.'"

Several of the letter-writers and zine creators represented here, like Bernstein herself, would rise to some prominence as writers and artists in later years; some, like Buhle, were already established academics. But at the time of composition, their passionate energies were entirely directed towards communicating with, feuding with, and performing for each other: peers and comrades in a space that drew no lines or hierarchies separating fans, readers, critics, and creators. A revealing, entertaining, and representative collection of zine culture in the 1980s.

-2750-

Contents include: 1) Complete 5-issue run of RHUBARB, with Bernstein's paste-up production materials for Issue 5. 2) Several hundred original letters, both typescript and holograph, from readers and creators in the zine community of the early 1980s. 3) Collection of assorted zines sent to Bernstein, many sent in trade for copies RHUBARB. Notable highlights include: RIchard Meltzer's "Eleven Spike Jones Pomes," enclosed with assorted materials from a Meltzer fanzine; a selection of minicomics and mail art, including Luke McGuff's first issue of "Minifictions"; an assortment of comics and zines, several signed and numbered, by Ron "Gato" Gabriel Vincens; and Issue 4 of minicomic TTTFTV (Tales Too Tough For TV), featuring work by Raymond Pettibone and Johnny Ryan; and several flyers by underground comic artist Jamie Alder (Bill Shut); and "New Wave Psychology Newsletter" from Fluxus artist Allen Bukoff. 4) Small collection of letters and zines centered around the feud between Bob Black and Caitlin Manning of Processed World magazine. Several hundred individual items. About .5 linear feet in all approx. Generally very good or better.





\*and a mention that the K Seattle Show tabloid, "Radical Humor," is available for a stamped business-sized envelope, from the Providence address

363 Morris Ave Providence,RI 02906

Dec28,1982

Dear Anne,

Many thanks for your note and the materials. Greatly appreciated. My plan is to include a list of zines at the end of the piece, RRUMARB among 'em, with the nexion notation "Send \$1 for an issue." Hope that does it.

MAKE SURE YOU GET FROM JIM MURRAY THE FIECE ON THE SEATTLE HUMOR SHOW BY DOUG KANN. That's the important thing. Further:

The Radical Humor Show reopened at Le Pena, a Berkeley coffeem house/theatre, Dec.3-31; and will be shown at the gallery in the XMD San Francisco Social ist School, Feb.XXX 15-Mar.7. We have received invitations to show in at the Academy of Art, Ankara, Turkey; and at the World Humor Museum, in Gabrovo, Bulgaria. We will probably also show in Milan or Rome here's before returning for an extended tour in the U.S.

Included in the show:

New York Artists' materials skumes shown at the Radical Humor Festival; originals from the Underground Comis, by ANARCHY COMICS editor Jay Kinney and others; new save graphix, by local San Francisco artists including the s local caretaker of the show, AMMUNITION editor Stephen Roman; and historical materials, state of radical/socialist/communist cartoons in Europe in the US since 1890. We're still looking for more material and places to show. People should write mest CULTURAL CORRESPONDENCE c/o Dorrwar, 107% TOOK Hope St., Prov 0290

Here's \$25 in contribution for #3. Send me 5-10. Mebbe next time I'd like to try the experiment of running an ad for back issues of CC, including sets; I'll kick back helf of what I take in, after postage, or alternatively toos you some \$\$ and run the ad so long as I'm getting back seme \$\$ from the ad.

H H H

For the record. I started publishing Radical America at age 23, in 1967, as the arm of a movement (SDS) but mere never with the idea that editorial elbow-grease should go into Socialist-Relist didacticism. Netural for that underground newspaper generation that I should publish RADICAL AMERICA KOMIKS (the 3rd u.g. comic) edited by anarchist-hippie Gilbert Shelton; or non-diactic poetry books by writers who wouldn't leave Cleveland. Lately, inche final days of my Cultural Correspondence, I took to sponsoring Doug Smith of the Sub-G Foundation in a modest way, writing reviews (for the VOICE and RATION) and distributing the STARK FIST at the Humor Fest. Not because Smith is "political"; but because he is radical in his own way, creative and funny. I can maderated understand what Kristan is trying to do with her letters. But best to be a little cautious about which Left or Radicalism is magnamatic supposedly stuffy, didectic, sees art "as a weapon" etc etc. I think CC was in its own way a preliminary indication of the new sines; and I like "em!

ps- when I published the first # of CULTURAL CORRESPONCE, in '75, I probably sent cut 500 X was in its own



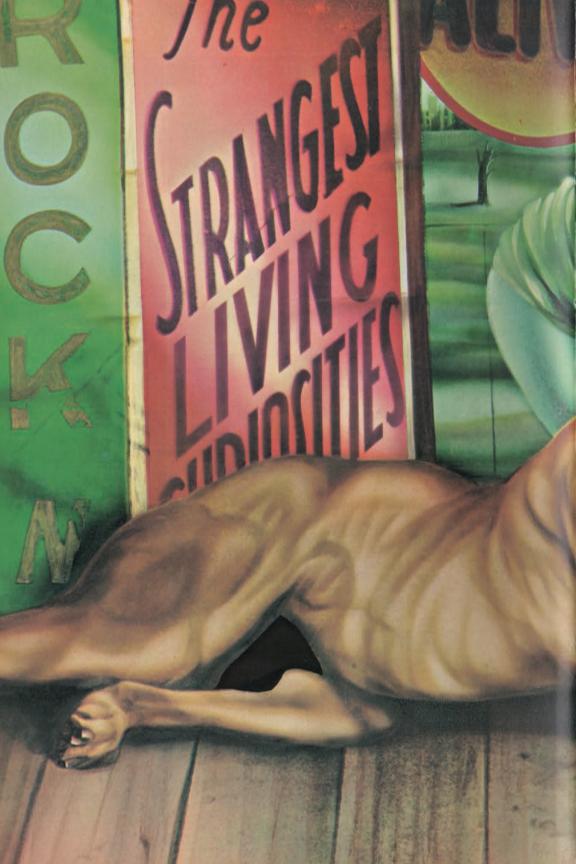


propries been shing by "bed wheth a predictal mesons" Although it would be easy for me to see, "whethere you wish to say for me to see, "whatever you wish to think throughough the see to the see that through the see that the s

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ARGOY LETTERS CONTENTS

HP UPDATE





water flats floating across the tops of cities contemplating jazz,

bared their brains to heaven under Mohammedan angels staggering on tenement Jula the El and roofs

crouched in unshaven rooms in underwear burning of memorable Berkeley manifestoes listening to their money in wastebaskets amid the rubbish the Terror through the wall,

got busted in their beards returning through Laredo with a belt of marijuana for New York,