

Catalog #1



BOO-HOORAY

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Boo-Hooray Catalog #1

Terms: Usual. Not onerous.

Boo-Hooray welcomes you to our first ever antiquarian book catalog, Catalog #1. For over a decade, we have been committed to the organization, stabilization and preservation of cultural narratives through archival placement. Today, we continue and expand our mission through the sale of individual items and smaller collections, in addition to archives.

We invite you to our new space in Manhattan's Chinatown, where we encourage visitors to browse our extensive inventory of rare books, ephemera, archives and collections by appointment or chance.

Catalog prepared by Daylon Orr, lieutenant of the Rare Books & Manuscripts Column of Boo-Hooray, and itinerant consultant-at-large Adam Davis. Text by Adam, Daylon, and Johan. All errors are Daylon's. Layout and design by Jason Fox. Please direct all inquiries to Daylon; Johan and Adam are probably at Di Palo's.

Please direct all inquiries to: info@boo-hooray.com

1. [Bronx, 1970s] Seven Gang Vests

Seven handmade cut-outs or battle vests from Bronx and Harlem-based gangs active in the early 1970s. Beginning in the late 1960s, a new generation of gangs formed uptown, displacing many independent drug dealers and earlier groups. Inspired by the imagery of motorcycle clubs like the Hells Angels, groups in the South and East Bronx sported homemade clothing to announce themselves and their affiliations. Sometimes, as in the case of the Insane Lord's vest from this collection, clothing was decorated and worn inside out so members could flip the jacket or vests around and pass safely through enemy territory. Most members of these gangs ranged from 14-19 years of age, though there were sometimes older (and younger) affiliates. Gang violence and power, as well as media hysteria, reached its height in 1972-73, with about 70 groups estimated to be active during these years. On March 27, 1972, New York Magazine ran a feature article, "Are You Ready for the New Ultraviolence? The Return of the New York Street Gangs", even including photographs of various vests as the issue's cover photograph. Through the work of community activists like Afrika Bambaataa and Benji of the Ghetto Brothers, these turf-driven street gangs shifted into more peaceful and artistic endeavors. Bambaataa would bring one of the largest groups, the Black Spades, into the Zulu Nation and help change the trajectory of the South Bronx and of one of the most important artistic forms of the 20th Century: hip-hop. Around the same time, DJ Kool Herc invented the "break", often described as the foundational feature of hip-hop. Within a few years, in the same neighborhoods of the South Bronx as these gangs, hip-hop was in full force. By 1976, Grandmaster Flash and the Furious Five would form, and DJ Afrika Bambaataa would start hosting hip-hop parties. A striking example of an oft-overlooked moment in the history of the New York underground.

Provenance: From the collection of Afrika Bambaataa.

Bronx Henchmen

Acrylic on leather. 16 x 19 ½".

Fountain Brothers

Ink on felt. 11 x 15 ½".

Bronx Warriors

Acrylic on denim. 10 ½ x 16 ½".

Harlem Renigades

Ink, felt, and mixed media on denim. 14 x 16".

Black Assassin: 6 Division

Acrylic on denim. 14 x 14".

The Insane Lord's: 13 Div

Ink and acrylic on denim. Wrangler brand vest, size 34.

Young Charmers

Acrylic on denim. 15 x 15".



2. [François Rabelais]. Songes drolatiques de Pantagruel, de l'invention de maistre François Rabelais: et dernière oeuvre d'iceluy, pour la recreation des bons esprits.

Paris: Chez Sallior, Successeur de Didot Jne., et Pernier..., An V de l'ère française, 1797. Folio, 270 x 210 mm, loose, uncut bifolio sheets, laid into a custom morocco chemise and cloth slipcase. Portrait of Rabelais and 60 engravings, each appearing on a bifolium sheet, with the facing page blank, all hand-colored and heightened in gilt at time of publication. Early scholarly annotations throughout.

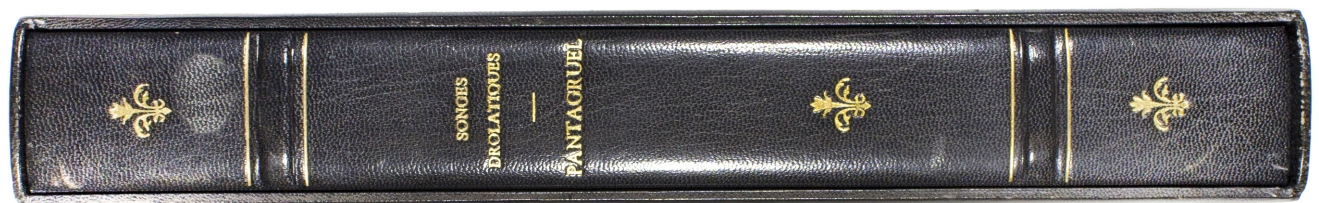
A rare and exquisitely hand-colored copy of the Malapeau engravings, based upon the rare woodcuts of the 1565 edition. The sheets have never been sewn or bound; the hand-colouring is exquisite and executed with a extreme degree of skill. We believe this to be sheets from an otherwise unknown issue or edition produced by Sallio. The imprint is recorded as "An V de l'ère française, 1797" whereas Brunet claims that it was published by Sallior "vers 1797" -- the Bibliothèque Nationale exposition states that Sallior published it in "An V" -- and Plan records Sallior's imprint as: "An V de l'ère française (1797)" -- therefore the present imprint is unrecorded, as is Malapeau's engraved portrait of Rabelais.

The presence of conjugate blank sheets on every leaf further suggests that the volume represents Sallior's mock-up; the scholarly notes in the blank margins throughout suggest that the volume may have been in the possession of someone closely associated with the publication project.

Plan effectively dismissed the idea that the work was by Rabelais, and Porcher's research pins the author down as François Desprez. The attribution to Pantagruel was apparently one of spirit and marketing only. Considered one of the great fantastic works of the Renaissance, the introductory claim that these images were intended for youth and their masquerades is belied by the grotesque nature of these images, frequently involving bound and confounding erections, weapons of war, and other Boschian aspects. One of the great illustrated books of the Renaissance.

Some minor foxing; overall an excellent copy in original, unsophisticated condition, brilliantly hand-coloured and heightened in gold. Very rare: not in NUC, RLIN, OCLC, or BMC Online; not in ABPC CD-ROM. Hand-coloured copies are extremely rare.

Plan, *Bibliographie Rabelaisienne* p. 244-5. J. Porcher, *Exposition Rabelais*, Bibliothèque Nationale, 1933, p. 183. Cohen-De Ricci 843. Brunet 1066.



3. Sutter Street Commune. Collection of Kaliflower and Related Publications.

San Francisco: Sutter Street Commune, 1969-70.

A significant collection of the long-running periodical, including Volume 1: 11, 12, 14-21, 23-30, 39-52, Volume 2: 4-10, 12-18, 20-26, 29, 34-38, 40-41, 43, 46-48, 52, Volume 3: 1-17, 19-52, Volume 4: 1-7.

A far-reaching and wide-ranging collection of material printed by the Sutter Street Commune (later the Scott Street commune), who called by themselves "The Children of Perfection," but were known commonly by the title of their inter-communal newsletter, Kaliflower. Founded by Irving Rosenthal, author of the beat-era novel *Sheeper* and former poetry editor of *The Chicago Review* and *Big Table*, Kaliflower was deeply influenced by the American ur-commune of John Humphrey Noyes, Oneida, as well as the political philosophy of the diggers and other radical political organizations.

Peeling back the inevitable layers of myth surrounding American communal movements, this collection presents a refreshingly honest and far-reaching portrayal of the intricacies of communal life, and the evolution of the commune movement through their years of experiments in collective living, sustainability, free love, and their own particular brand of communism. Kaliflower includes articles on practical DIY practices such as how to make a loft bed, gardening, sexual politics, consensus, techniques and issues that arose from criticism and sexism in communal life, proper toilet hygiene, discussions of historical precedents to communalism, and much more. Along with their more practical discussions of practices and philosophy, they also provided, perhaps most importantly, an unfiltered line of communication between communes around San Francisco, who advertised in their pages anything from free rides to open letters on communal living.

At its height Kaliflower reached a circulation of nearly 300 communes in the San Francisco area, providing both a practical guide to others on the path, as well as a forum for other communes. Many readers saw this as the primary purpose of Kaliflower; it seemed, and grew to resent the increasing prescriptive, polemical essays of Kaliflower members. This eventually eroded both the enthusiasm of Kaliflower's readers as well as the motivation of Kaliflower's printers and writers, who ended the newspaper on #7 of the 4th volume, opting to occult themselves, and withdraw into a more hermetic and sealed community.

Presented in this collection is the wide-ranging concerns of the communal movement in the United States at its very height, from scraps of communication and advertisements of free services between communes, to the ever-present letters to the editor detailing narratives of communal life.

Because it was circulated only among the communes of the San Francisco area, and indeed not meant to be seen by those who were not a part of that community, it was never commercially for sale. Surviving issues are very scarce. This is the largest assemblage of the publication we've ever seen in the trade.

4. **Jack Smith. The Beautiful Book. Fumetto for a Silent Movie [with] Poster and Photographs**

Tangiers [i. e. New York]: Editions Cinemaroc [i.e. Dead Language Press], nd [1962].

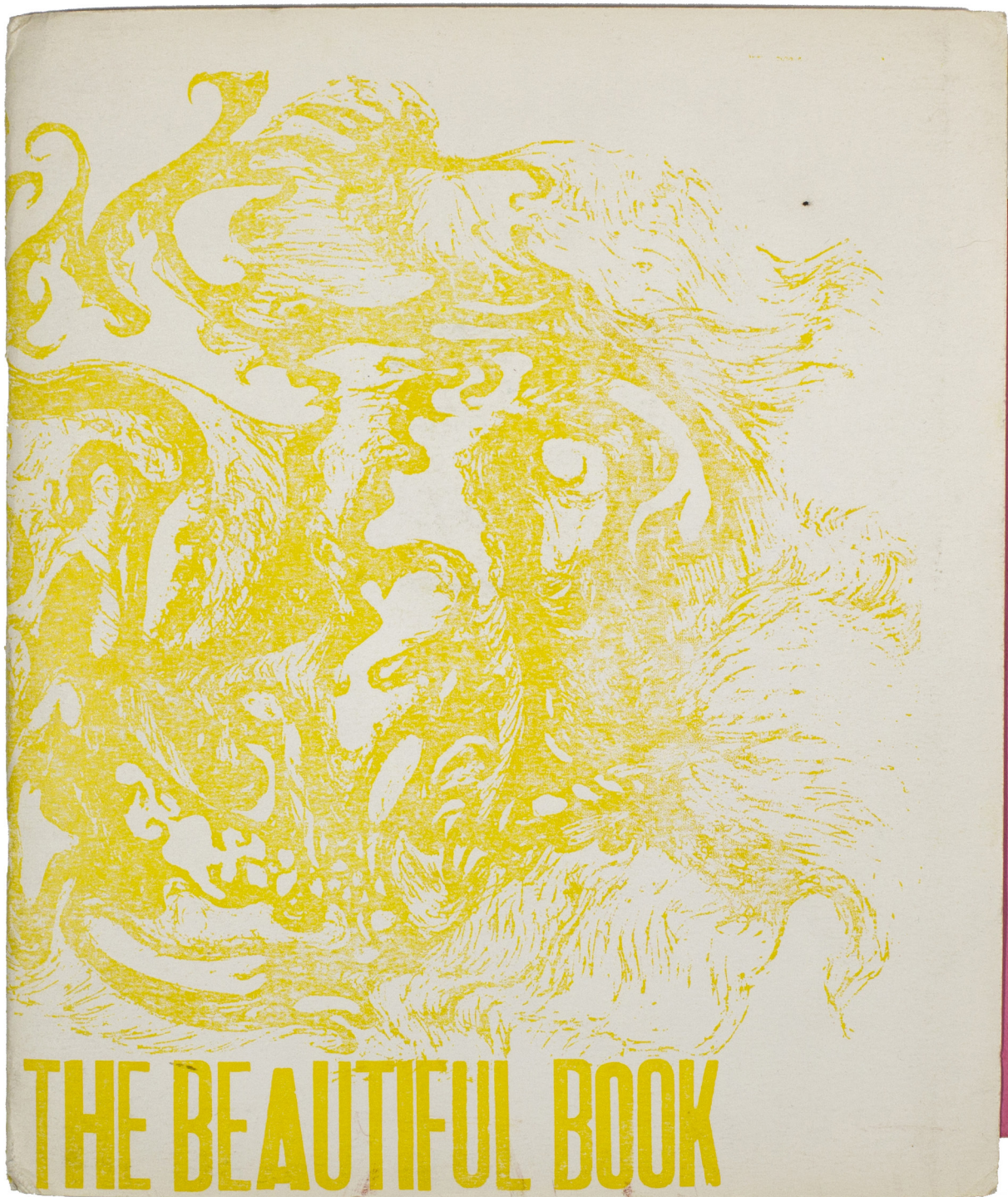
8vo, 19 photographic prints tipped onto yellow sheets, and saddle-stapled into wraps silkscreened by Marian Zazeela. With printed title page, a single unbound folded leaf laid in, with an ALS by Jack Smith to Jonas Mekas in pencil at verso. Also laid in is a composite sheet of six photographs, and and the Dead Language Press letterpress flyer for the benefit screening of *Flaming Creatures*. Provenance: from the collection of Jonas Mekas.

A superb, complete example with the very rare printed title page laid in, which was not bound into most known copies, and is virtually unknown thus. This is only the second complete copy we've seen with the title page extant, which bears the printed subtitle of the work as catalogued above, which doesn't appear elsewhere in the book.

The composite sheet laid in features one of the images found in the book, but not the other five, which are from the same shoot.

A touch of oxidation to the margins of the prints, as usual, but less so than usually found. Tips of wraps lightly creased, else fine.





5. [Suffragettes] Panko, or Votes for Women. The Great Card Game ; Suffragists v. Anti-suffragists.

np: c. 1910. Forty-eight 2 3/8 x 3 1/2" cards, printed by offset lithograph on card stock. Illustrated with drawings by E. T. Reed on rectos, and a uniform purple design at verso. Housed in the original printed cardboard box. With printed instruction sheet folded and laid in, as issued.

A rare complete set of this card game made to draw attention to the plight of the suffragette movement. The cards were advertised and distributed by the Women's Social and Political Union and individual dealers in order to raise money for the cause. The brilliant drawings by E. T. Reed, best known for his considerable body of work for Punch, show strong and noble suffragettes battling a host of pompous men arrayed in the service of misogyny, including jailers, politicians, and fat policemen.

Cards show some light dust soiling, else near fine. The original box is soiled, and has the end flaps detached but present, else still structurally sound. The folded sheet of instructions is nearly detached along fold lines, but complete.



6. Yayoi Kusama. Kusama Presents an Orgy of Nudity, Love, Sex and Beauty. Vol. 1, No. 1.

New York: Enterprise Modern Services, 1969. First edition. Folio, tabloid format, offset printed with spot color.

The debut issue of Kusama's artists' periodical, which combined open sexuality with political protest and fashion. This issue includes coverage of various happenings, such as the "Bust Out" in Central Park, the Nude Happening on Wall Street ("The Market May Have Stood Still But a Lot of Things Probably Went Up"), a color centerfold, and a page of photographs of Kusama's sculpture works, including some stuffed fabric works.

Perhaps because of the provocative nature, as well as the fragile nature of the newsprint, all issues have become very rare in the marketplace. OCLC locates only one single holding of this debut issue worldwide.

Inevitable toning to newsprint, and some slight chipping along the spine, with a small hole at the fold line, else very good.

KUSAMA

PRESENTS AN

orgy

OF

NUDITY, LOVE, SEX & BEAUTY

FOR ADULTS OVER 21 35¢

VOL. 1 NO. 1



7. Yves Klein. Yves Klein Presente Le Dimanche 27 Novembre. Le journal d'un seul jour.

[Paris]: Yves Klein, 1960. Folio, tabloid format, single sheet folded once to make 4 unnumbered pages. Offset printed on newsprint.

Artists' publication in the form of a parody, or detournee of the well-known French newspaper Journal du dimanche, the Sunday edition of France-soir - a choice perhaps made in reference to that exemplar of the bourgeoisie institution of the bloated Sunday paper. The publication was made on the occasion of the Festival d'Art d'Avant-garde, and was not only distributed at a press conference at the Galerie Rive Droite on that date, but also sold at newstands alongside the original newspaper. This is the first appearance of the famous photomontage by Harry Shunk and Janos Kender known as "Le saut dans le vide" (The leap into the void), here with caption "Un homme dans l'espace!"

YVES KLEIN PRÉSENTE :
LE DIMANCHE 27 NOVEMBRE
1960

NUMÉRO
UNIQUE

**FESTIVAL D'ART
D'AVANT-GARDE**
NOVEMBRE - DÉCEMBRE 1960

**La Révolution
bleue
continue**

SEANCE DE 0 HEURE A 24 HEURES
Dimanche
27 NOVEMBRE

**Le journal
d'un
seul jour**

0,35 NF (35 fr.)
Algérie : 0,30 NF (30 fr.) - Tunisie : 27 mt.
Maroc : 32 fr. - Italie : 30 lire - Espagne : 3 pes. 5

THEATRE DU VIDE

UN HOMME DANS L'ESPACE !

I. Le théâtre se cherche depuis toujours : il se cherche de-
puis le début perdu.

Le grand théâtre, c'est l'Es-
t en fait, l'important est d'établir
une bonne fois nos positions sta-
tiques, chacun d'une manière in-
divisible et non plus personnelle
dans l'univers. Depuis longtemps
c'est l'annonce paroi que je
suis le peintre. Je ne connais
pas d'autre aujourd'hui. Je tiens
à dire aussi : « Je suis l'acteur,
je suis le compositeur, l'archi-
tecte, le sculpteur. » Je tiens à
dire : « Je suis » L'un m'objecte-
ra sans doute que cela a déjà été
dit de toutes sortes de manières
variées : c'est certainement
juste. Par conséquent, je répète
peut-être cela, mais conscient,
bien conscient d'avoir atteint le
droit de le dire : et voilà que,
pour moi comme pour tous, il
n'y a plus rien à faire : le théâ-
tre officiel, aujourd'hui, c'est
« être » et je « suis » bien effec-
tivement tout ce que l'on veut
bien que je « sois » et même
tout ce que l'on ne veut pas que
je « sois » : j'attendrai même
à ne plus « être » du tout un
jour ! Mais que l'on ne s'y
trompe pas : je ne s'agit pas de
moi quand je dis je moi mon,
etc.

C'est parce que l'esprit dans
lequel je vis est un esprit d'émancipation,
stabilité et continu,
un esprit classique, que je n'ai
aucun caractère d'avant-garde de
cette avant-garde qui, elle, vien-
dra si vite, de génération en gé-
nération.

Mon art n'appartient pas à
l'époque, pas plus que l'art de
tous les grands classiques n'a
appartenu aux époques où ils ont
vécu, parce que je cherche avant
tout, comme eux, à créer dans
mes réalisations cette « transpa-
rence », ce « vide » incommensu-
rable dans lequel vit l'esprit per-
manent et absolu délivré de tou-
tes dimensions !

Nom, je ne me laisse pas pren-
dre à mon propre jeu en parlant
aujourd'hui d'un théâtre du vide
avec un tel avant-propos organi-
sateur, égoïste et même va-
nitaire sans doute en apparence :
mon théâtre prendra une valeur
universelle dans la mesure même
où mes compagnons connaîtront
mieux ma pensée que moi-même
je ne la connais, car « ils » sont
des milliers, ils la réfléchiront des
milliers de fois alors que moi je
suis seul.

Je me rends très bien compte
que je me présente, tout seul, en
écrivant ces lignes avec ce qui
semblerait une sorte de complexi-
on plus forte. Je signale à ceux
qui seraient sans aveugles « ma-
ladroite pour me donner
l'avantage d'attaquer mon exalta-
tion du moi qu'il est bien
facile de m'entraîner à la défaite
mais à cette sorte de défaite que
sont les veilles des grandes vic-
toires définitives pour ceux qui
entrent dans le grand jeu et
savent s'exposer.

J'ai lutté contre ma vocation
de « peintre », en parlant au
Japon pour « vivre l'histoire
Judo et Arts martiaux anciens » ;
de même j'ai lutté contre ma
vocation « d'homme de théâ-
tre » ; mais précisément, le Judo
par la pratique physique et spiri-
tuelle des Katas, s'est constituée
cette discipline de l'art qu'est le
théâtre, d'une manière imprévi-
sable, mais tout aussi profonde
et profonde, sinon peut-être plus
encore, que n'importe quel
autre. En présentant ce qui suit,
j'ai eu une nécessité profonde,
j'ai eu une nécessité pleine de bon
sens. J'aime Molière et Sha-
kespeare parce que, dans leur
œuvre, se trouve cette transpa-
rence du vide qui me fascine.
Pour moi « théâtre » n'est pas

ACTUALITÉ

DANS le cadre des représentations théâtrales du Festival d'Art d'Avant-Garde de novembre-décembre 1960, j'ai décidé de présenter une ultime forme de théâtre collectif qu'est un dimanche pour tout le monde.

Je n'ai pas voulu me limiter à une matinée ou à une soirée.

En présentant le dimanche 27 novembre 1960, de 0 heure à 24 heures, je présente donc une journée de fête, un véritable spectacle du vide, au point culminant de mes théories. Cependant, n'importe quel autre jour de la semaine aurait pu être aussi utilisé.

Je souhaite qu'en ce jour, la joie et le merveilleux règnent, que personne n'ait le trac et que tous, acteurs, spectateurs, conscients comme inconscients, aussi de cette gigantesque manifestation, passent une bonne journée.

Que chacun aille dehors comme dehors, circule, bouge, remue ou reste tranquille.

Tout ce que je publie aujourd'hui dans ce journal est antérieur à la Présentation de ce jour historique pour le théâtre.

Le théâtre doit être ou doit tout au moins tenter de devenir rapidement le plaisir d'être, de vivre, de passer de merveilleux moments, et de comprendre chaque jour mieux le bel aujourd'hui.

Tout ce que je publie dans ce journal ont été mes étapes jusqu'à ce jour glorieux de réalisme et de vérité : le théâtre des opérations de cette conception du théâtre que je propose, n'est pas seulement la ville, Paris, mais aussi la campagne, le désert, la montagne, le ciel même, et tout l'univers même, pourquoi pas ?

Je sais que tout va fonctionner très bien inévitablement pour tous, spectateurs, acteurs, machinistes, directeurs et autres.

Je tiens à remercier ici M. Jacques Pollet, directeur du Festival d'Art d'Avant-Garde, pour son enthousiasme, en me proposant de présenter cette manifestation « le dimanche 27 novembre ».

Yves KLEIN.

du tout synonyme de « Représentation » ou de « Spectacle ».

Disposants chercheurs qui, eux ont été d'avant-garde, comme Thibault, par exemple, voulaient théâtraliser le théâtre.

Evreinoff rêvait du monodrame, de la théâtralité dans la vie quotidienne, pensée — geste — parole.

Stanislavsky, réaliste extrême, aurait souhaité la mort effective et définitive de l'acteur qui doit jouer sa mort en scène. Le précurseur Dada Vakhlangof ferma le public dans une salle de théâtre pendant deux heures dans le seul but cynique de les enfermer tout simplement. Cet événement faisait partie, d'ail-

leurs, de son « théâtre de la ré-
volte » et s'intitulait « La Soirée
insolite ».

Le Théâtreologue Burtan cria un théâtre synthétique : les per-
sonnages de sa pièce, « Remo et Juliette », étaient des machi-
nes fantastiques et infernales qui évoluaient sur la scène pendant que les acteurs en coulisse di-
saient le texte. Amphithéâtre monté des plateaux techniques de dix minutes, coupées de dis-
cussions : les discussions faisaient partie évidemment du programme. Ce qui lui mérita de déclarer souvent à son public, qui lui commandait d'arrêter ses représen-
tations, qu'il était prêt à sup-
porter les tonitru, les coups pour-
ris, mais, en aucune manière, les
pavés.

Les photographes, dans « Les
Mariés de la Tour Eiffel », de
Jean Cocteau, sont aussi de très
bons phénomènes.

Il serait trop long de citer ici
toutes les tentatives qui ont été
faites pour sortir de la conven-
tion, de l'opique, de l'opéra, de
l'académisme, dans le domaine
du spectacle de la représentation
théâtrale, depuis les « danses
vieilles ». Je crois que presque tout a
été fait, jusqu'à Jacques Pollet
dans sa mise en scène de la
pièce de Tardieu ces temps der-
niers, qui fut entendue des voix
sur la scène où trois panneaux-
écrans sont la pour tout décor et
toute présence (mon idée d'ail-
leurs est de faire vivre et parler
les décors).

Bravo ! — Quel bonheur que
tout cela ait existé, mais atten-
tion ; j'aurais bien le lecteur,
mon œuvre théâtrale n'a rien,
absolument rien à voir avec
l'une quelconque de ces direc-
tions ou recherches sauf, je
crois, avec celles d'Antonin Ar-
taud, qui sentait venir ce que je
propose aujourd'hui. Cependant
Artaud, comme bien d'autres
« Grands » du vrai théâtre, ne
perdait dans cette fausse concep-
tion artificielle et intellectuelle
du Verbe qui en a dérivé tant
si longtemps. Pour ma part, je
ne sais qu'une chose, c'est
« qu'au commencement était le
Verbe et le Verbe était Dieu » ;
deux fois « être », pour deux fois
« Verbe » plus « Dieu », en tout
cinq points qui, si on les médite
un peu, disent bien ce qu'ils
veulent dire : le « Verbe » dans
cette acception n'est pas « Parole »
articulée ni même énonciative.

Ce que je désire : Plus de
rythme, surtout plus de
rythme !

Il n'y a pas mon œuvre n'est pas
une « recherche », elle est mon
sillage. Elle est la matière même
de la vitesse théâtrale véritable,
à laquelle je me propose sur
place dans l'instant. L'atten-
tion encore, je tiens à bien pré-
ciser que je ne dis pas, en par-
lant de mon œuvre : « C'est bien
plus beau parce que c'est insu-
pable » ; Non, je dis : « C'est ainsi
ce sera ainsi, et personne ne
pourra jamais rien faire pour
que ce ne soit pas ainsi ! Pour
quoi ? Parce que, précisément
c'est « classique » !

Ainsi, très vite, on en arrive
au théâtre sans acteur, sans dé-
cor, sans scène, sans espace, sans
plus rien que le créateur seul
qui n'est vu par personne, excepté
la présence de personnel et le
théâtre-aspecte commence !

L'acteur vu sa création : il



(Photo Shunk-Kender)

Le peintre de l'espace se jette dans le vide !

Le monochrome qui est aussi champion de judo, ceinture noire 4^e dan, entraîne réguliè-
rement à la levitation dynamique l'acteur ou samouraï, au risque de sa vie.

Il préfère être en mesure d'aller rejoindre bientôt dans l'espace son œuvre préférée : une
sculpture aérostatique composée de Mille et un Ballons Bleus, qui, en 1957, s'envola de son
exposition dans le ciel de Saint-Germain-des-Près pour ne plus jamais revenir !

Libérer la sculpture du socle a été longtemps sa préoccupation. Aujourd'hui le peintre de
l'espace doit aller effectivement dans l'espace pour peindre, mais il doit y aller sans haine, ni sou-
ffrance, ni non plus en avion, ni en parachute ou en fusée : il doit y aller par lui-même, avec une
force individuelle autonome, en un mot, il doit être capable de lever !

Yves :

« Je suis le peintre de l'espace, je ne suis pas un peintre abstrait, mais, ou contraire un
figuratif et un réaliste. Soigneusement, pour ordonner l'espace, je me dois de me rendre sur
place, dans cet espace même ».

Sensibilité pure

Une petite salle.
Les spectateurs, après avoir
dûment payé chacun leur entrée,
sont assis, pénètrent dans la
salle et prennent place.

Le rideau est baissé. La salle
s'illumine.

Dès que la salle est pleine, un
homme se présente sur la scène,
devant le rideau toujours baissé
et déclare :

« Mesdames, Messieurs, en ra-
son des circonstances, ce soir
nous allons être contraints de
vous enchaîner chacun à vos

sièges (et, de plus, vous ballon-
neront pour la durée de la repré-
sentation).

Cette mesure de sécurité est
nécessaire, afin de vous protéger
contre vous-mêmes, en présence
de ce spectacle particulièrement
dangereux, d'un point de vue
affreux par !

Vous exprimons d'avance
nos regrets aux personnes qui ne
pourront supporter d'être affi-
al enchaînées et ballonnées
avant le lever du rideau et nous
esprons aimablement de vous

vouloir quitter la salle pour ne
faire rembourser à la sortie. Au-
cune personne non enchaînée
solidement à son siège ne sera
tolérée dans la salle pendant la
représentation.

Assistez un groupe d'émancipés-
ballonneurs pénétrant
dans la salle et, systématiquement,
rang après rang, parais-
sent rapidement tous les specta-
teurs.

L'ESPACE, LUI-MÊME.

● SUITE EN PAGE 2

● SUITE EN PAGE 2

8. Robert Frank. Les Américains [with] The Americans [Barney Rosset's Copies].

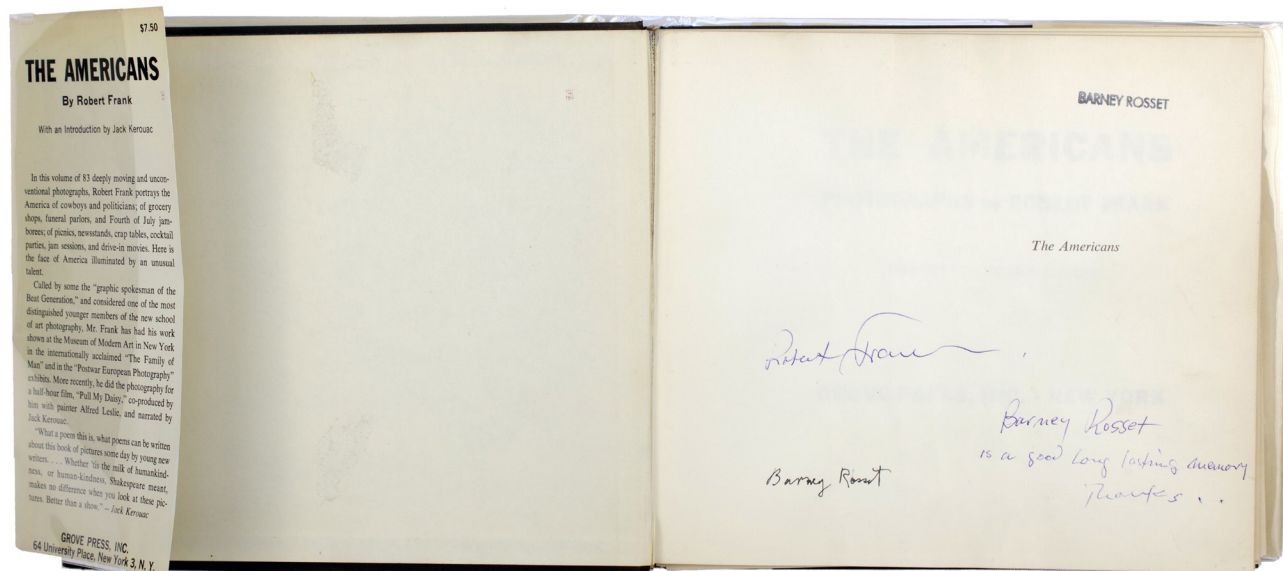
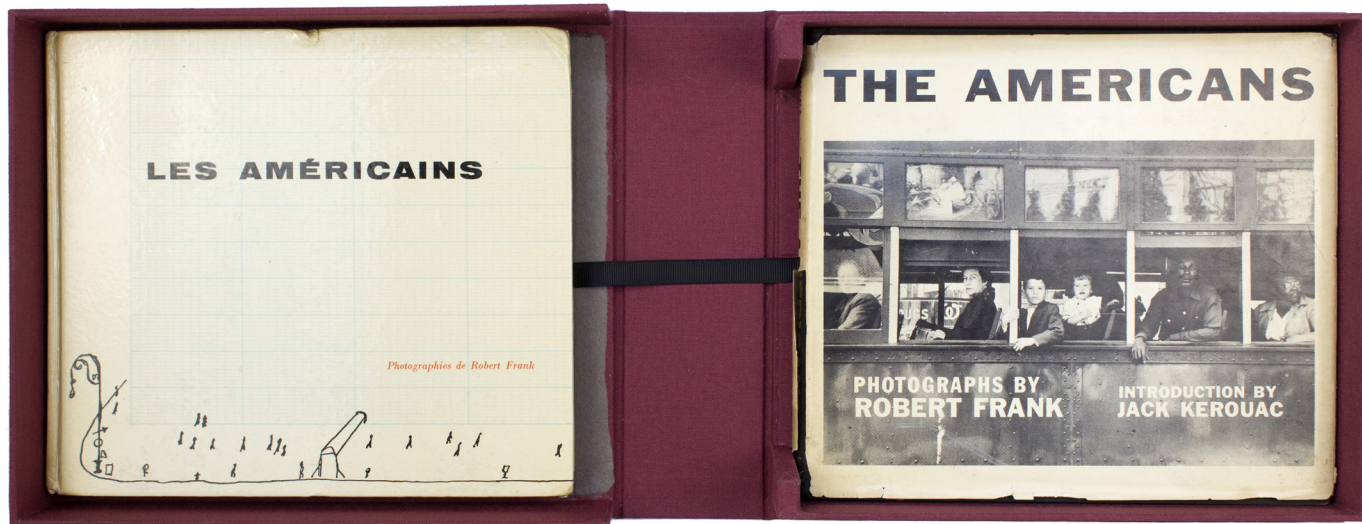
Les Américains. Paris: Robert Delpire, 1958. Oblong 4to, bound in laminated boards after a design by Saul Steinberg. Association copy, from the library of Barney Rosset, with his rubberstamp to fep. [with] The Americans. New York: Grove Press, 1959. Barney Rosset's copy, with his ownership signature and rubberstamp. Inscribed and signed to Rosset by Robert Frank: "Barney Rosset is a good long lasting memory. Thanks....."

The two books are housed in a custom clamshell case with printed titled label and silk bookmark laid in. The books are accompanied by an ALS letter of provenance from Astrid Rosset stating that these copies belonged to her late husband, and recording their sale.

The Americans was first published in Paris, no American publisher having the verve to take on the project. Following the French publication, the publisher with the verve emerged - Barney Rosset of Grove Press, already known as one of the most transgressive publishers around due to his work in publishing Henry Miller's *Tropic of Cancer*, and the ensuing successful battle against the censorship of that work - one of the most influential events in the history of 20th century publishing in America, which would have an incalculable influence on everything that happened since.

Les Américains is toned, with bumping to extremities, and dust-soiling to the edges of the text block. The Americans is well battered, with the front hinge starting, the binding broken, and some sections loosened, along with some faint rippling to endpapers and preliminary pages. Unbelievably, the Americans is an ex-library copy from middle America. Perfect.

Both look very well read. Both are quite battered. It doesn't matter. It is hard to imagine better association copies. Sure, Kerouac probably had a copy inscribed to him, but his foreword is overrated. In fact, Kerouac looked at these photographs and remained Goldwater Republican, which means he really didn't see these photographs at all.



9. Robert Frank. Cocksucker Blues [Spanish Tony's Copy].

np: 1972.

An original print of the legendary unreleased Rolling Stones documentary *Cocksucker Blues* directed by Robert Frank, in the form of 16mm film reels with separate 16mm soundtrack reels. Also included are the original boxes with original ties, as well as additional authenticating ephemera including film reel segments.

The film is a *cinéma vérité* style documentary following the Stones on their 1972 American tour in support of their album *Exile on Main St*, their first return to the United States since the tragedy at Altamont in 1969. It was filmed using multiple cameras, and though shot mostly by Frank himself, he encouraged others to pick up a camera and start filming at any time. It includes concert footage but mostly focuses on backstage and offstage events, making it an incredibly raw portrait of the band. Frank said of the Rolling Stones, "It was great to watch them —the excitement. But my job was after the show. What I was photographing was a kind of boredom. It's so difficult being famous. It's a horrendous life. Everyone wants to get something from you." The Rolling Stones decided the film was too candid and too hedonistic, depicting heavy drug use and casual sex. It painted the Rolling Stones in a light they did not believe the public should see, for fear that they would not be allowed back to the United States, so they forbade the release of the film. The resulting lawsuit ended with a deal that the film would be indefinitely shelved, but it could be shown a maximum of four times a year only with Robert Frank himself present. Since then, it has been bootlegged and circulated among fans, yet still very rarely seen in its entirety.

This original print is in excellent condition and is unique due to the legal issues surrounding the film.

Robert Frank is most well known for his 1959 photography book *The Americans*, widely considered one of the most influential and important photography books ever published.

Provenance: This print was acquired from the estate of Tony Sanchez known as "Spanish Tony," an official photographer to the Rolling Stones and an all around general assistant, rumored to be Keith Richard's drug dealer.



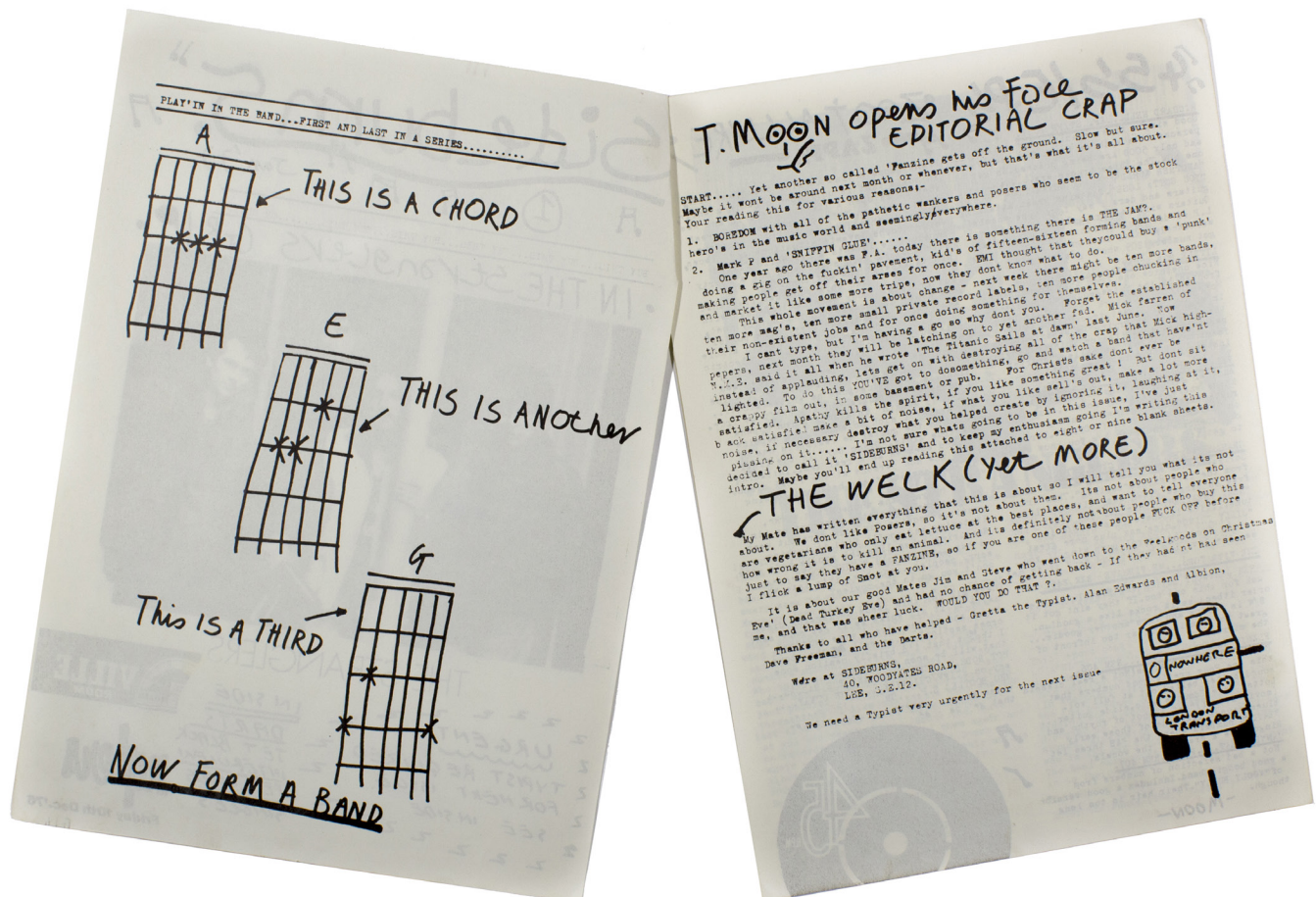


10. Sideburns. Sideburns January 1977.

Scotland: Sideburns, 1977. 4to, 6 sheets offset printed on both recto and verso, and stapled once at the upper left hand corner.

The first issue of the early punk fanzine, which marked the first appearance, here inside the front cover, of the legendary "Play'in in the Band" diagram of three chords, followed by the injunction "Now Form a Band". The image was drawn by Tony Moon. After this first appearance the diagram would shortly be reproduced in a Strangler's fanzine and Sniffin' Glue (the latter often erroneously credited as being the first appearance of the phrase) and hence endlessly in fanzines. The concept wasn't entirely new - purposefully or not, the phrase echoed Howard Harland's 1950's description of country music as "Three Chords and the Truth." However, this diagram would launch thousands of bands.

Very good with minor toning and wear, and a couple of small droplet stains to upper left hand corner.



"Sideburns."

A ① A A A Jan '77

BUY THIS...BUY THIS...BUY THIS...BUY THIS...BUY THIS.....OR ELSE.

• IN THE STRANGLERS GRIP.



THE STRANGLERS

2 2 2 2 2 2
 2 URGENT 2
 2 ~~~~~
 2 TYPIST REQUIRED 2
 2 FOR NEXT ISSUE. 2
 2 SEE INSIDE 2
 2 2 2 2 2 2

INSIDE

PARTS
 JET BLACK
 INTERVIEW
 FEELGOODS
 SINGLES



nglers

Friday 10th Dec. '76

11. William Gibson. Neuromancer. [Author's Annotated Copy of the Uncorrected Proof]

New York: Ace Science Fiction Books, 1984. 8vo, 271 pp, perfect bound in wraps. Gibson's personal copy, with his ownership signature and ex libris designation at title page, his library blindstamp, and note in his hand which reads "Author's personal copy June 1984". Laid in is a folded publication announcement. Housed in a gray cloth clamshell box with leather title label to spine.

The author's own copy of the uncorrected proof of his first novel, the cornerstone work of cyberpunk, and the first novel to win the Philip K. Dick, Hugo, and Nebula awards. An eerily prescient high point of post-war literature which each passing day becomes more relevant to our age and perhaps the next.

There are two brief numeric annotations to the foreword in Gibson's hand, and within the text there are 16 marks in red ink, mostly vertical margin links, but also one instance of a word being circled and one passage underlined. A comparison with the regularly published edition shows no differences in these annotated portions of the text when compared to the published edition, and the meaning of these highlighted passages is unknown to us.

Unique.

Provenance available upon request.

THE NEW ACE SCIENCE
FICTION SPECIALS

NEUROMANCER

WILLIAM GIBSON

EDITED BY TERRY CARR

THIS IS AN UNCORRECTED PROOF.
If any material from this book is to be quoted,
it must be checked against the bound book.

Title: NEUROMANCER
Author: William Gibson

Paperback original

Publication date: July 1984
Price: \$2.95 (U.S.) \$3.25 (Canada)
Science Fiction
Approximate length: 288 pages
ISBN: 0-441-56956-0



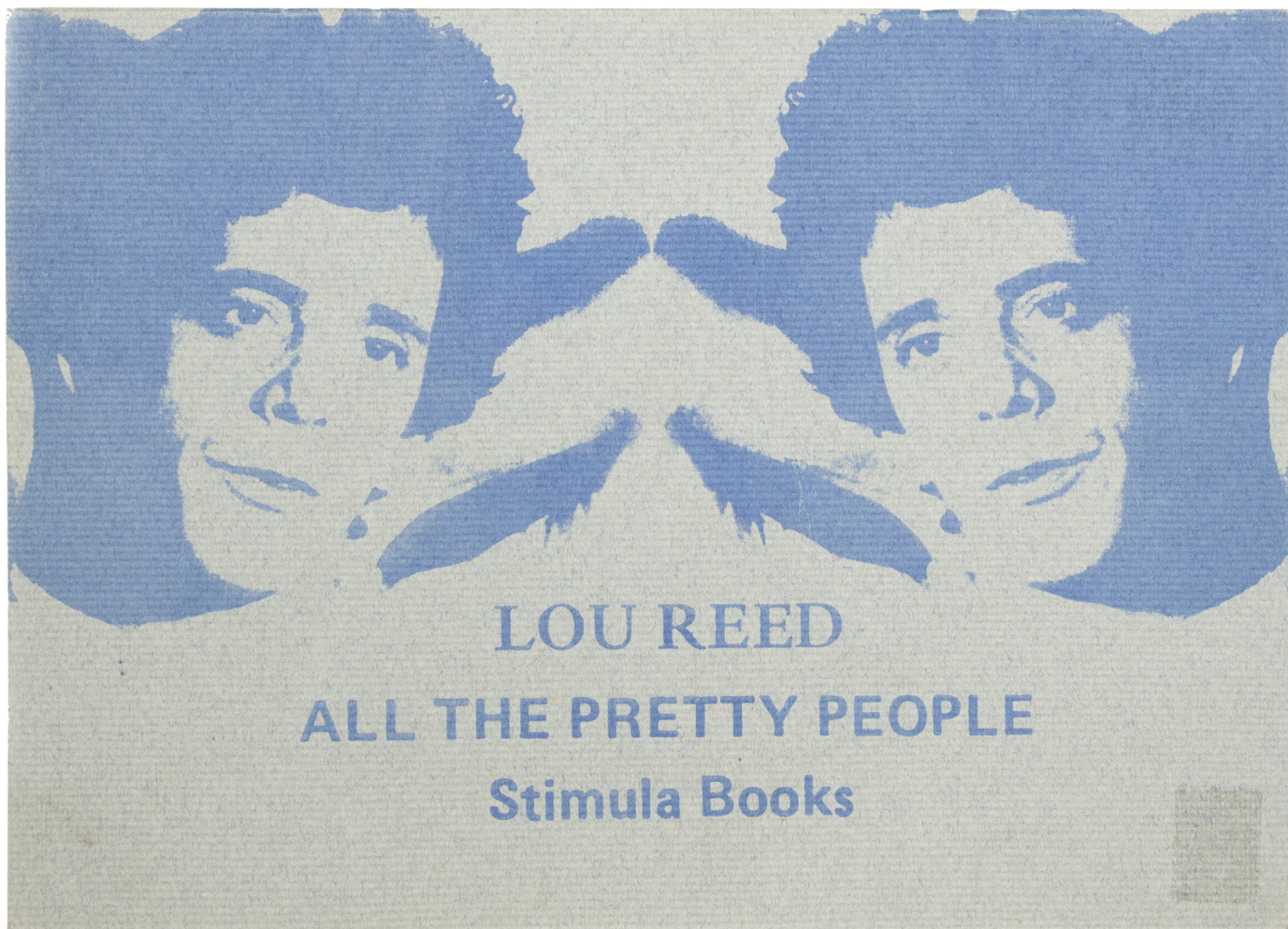
ACE SCIENCE FICTION BOOKS
NEW YORK

12. Lou Reed. All the Pretty People.

np: Stimula Books, nd [c. 1974]. 8vo, [12] pp, saddle-stapled wraps. According to the colophon, one of 326 copies issued [not really]. This is copy no. 76.

Lou Reed's near-mythical first book of poetry, which was suppressed prior to publication. "I'll haunt you if you quit," Lou Reed once wrote of his early mentor Delmore Schwartz, words that could just as well have described his relationship to poetry, which he wrote throughout his adult life and with a special intensity in the early 1970's wake of the dissolution of the Velvets, a period of work this book would have documented had it seen the light of day. "I'm a poet," Reed said simply, at a 1971 reading at the Poetry Project. Schwartz probably agrees, from whatever heaven he resides in.

OCLC locates only a single holding worldwide, at Emory.



13. Jones, G. B. G. B. Jones Retrospective.

Toronto: the G. B. Jones Foundation, nd [c. 1991?]. 4to, [60] pp. [incl. covers], original xerox in b/w; saddle-stapled.

An article in the June 1992 Homocore issue of MRR states that this zine was actually produced by Johnny Noxzema of Bimbox. It includes numerous Tomgirl drawings, reprints of interviews, and reproductions of fliers and other ephemera. Genuinely rare, and only the second copy we've seen in 12 years.

OCLC locates a single holding.

Covers toned, with some insect damage to front cover leading to two small holes and a chip at head of spine; very good.

G.B. JONES RETROSPECTIVE



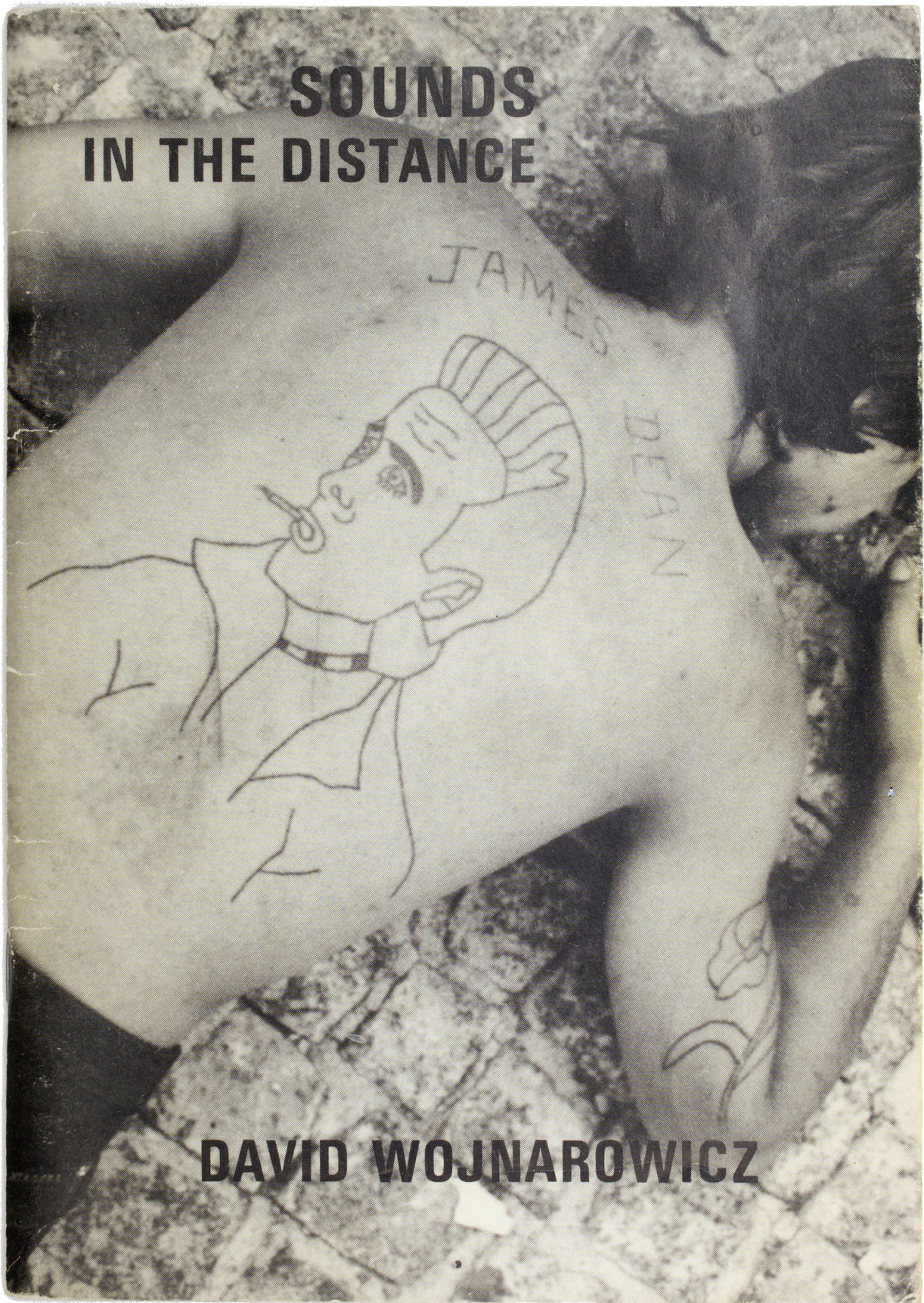
14. David Wojnarowicz. Sounds in the Distance.

London: Aloes Books, 1982. 8vo, 52 pp, saddle-stapled, photographically illustrated wraps. First edition.

A collection of texts in the form of monologues, which, according to the text on the rear wrap, were based on conversations overheard during the artist's travels in America. Likely fictionalized and perhaps incorporating experiences of Wojnarowicz's own life, the resulting texts are a beautiful American interpenetration of accounts of life and lives on the margins of American society.

Near fine with handling creases to the wraps, and some soiling to the back cover.

**SOUNDS
IN THE DISTANCE**

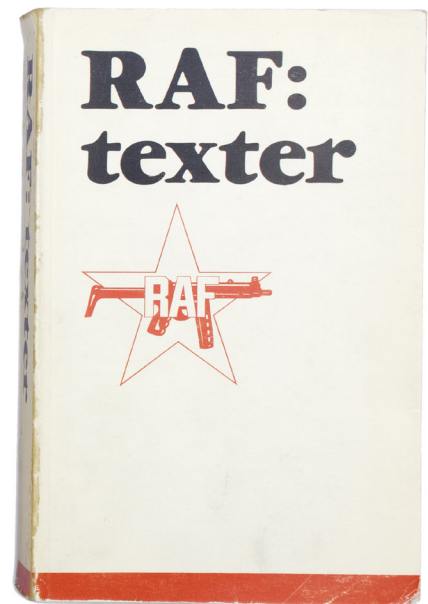
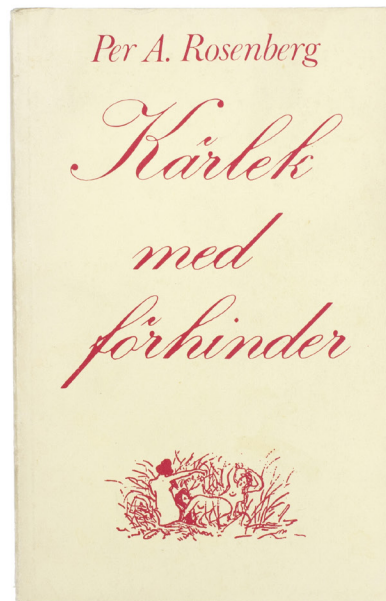
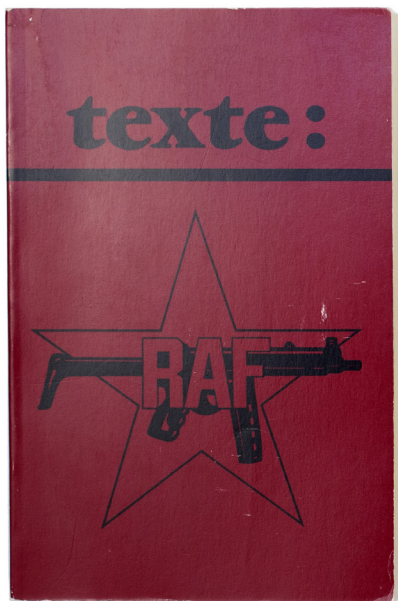


DAVID WOJNAROWICZ

15. [Red Army Faction]. **Texte: Der RAF** [with] **RAF: Texte** [with] **Karlek med förhinder**
[False Cover for **Texte: Der RAF**]

Mälmo: Bo Cavefors, 1977.

All three editions of this compilation of Red Army Faction texts issued in Sweden by Cavefors, as publication had been forbidden in Germany. This set includes both the standard editions of the compendium, in German and Swedish, respectively, but also includes the German edition under a fictitious cover - *Karlek med förhinder* by Per A. Rosenberg, here illustrated with a small drawing after Manet. The last is one of the most notorious tarnschriften of the era, which was censored and confiscated upon being distributed in Germany. The choice of Manet is likely not accidental, but has echoes given Manet's affection depicting scenes of bourgeois leisure, and his connections to the Swedish royal family; his mother was the god-daughter of Charles Bernadotte.



RAF: texter

Rosenberg

*Kärlek
med
förhinder*

texte: RAF

16. Wedholm, Dag, ed. Odyssé Vol. 1, Nos. 1-7, Vol. 2 no. 1 [Complete].

Stockholm: Odyssé, 1953-55. First edition. Numbers 1-4 4to, mimeographed from typescript and holograph stencil, and side-stapled in mimeographed folders. Subsequent issues 8vo, offset printed and saddle-stapled. 8 numbers in 6 issues (Vol. 1 Nr. 2-3 and Vol. 1 Nr. 6-7 two are double issues). Text in Swedish.

All issues published of this rare avant-garde journal edited by Dag Wedholm, a member of the avant-garde group Metamorfos, but Oyvind Fahlström was a close collaborator with the periodical, which documents his earliest turn from Surrealism to his more conceptual works. No. 2/3 prints Fahlström's manifesto on concrete poetry, "Hätila ragulpr på fåtskliaben", as well as his essay on his hero Sade. Other issues features poems and translations by him, including a translation of Artaud.

Nr. 4 contains a one pp. text by Marcel Duchamp "Rosa Selavsdotter anser..." translated by Gösta Kriland and Ilmar Laaben. For the most part the journal was devoted to text works, but Nr. 5 also reproduces drawings by Claes Gierdda, Gösta Kriland, and Sudap Sunurp.

Other contributors across the numbers include Kurt Schwitters, Alfred Jarry, Robert Desnos, Jean Tardieu, Lucien Becker, Jean-Pierre Duprey, Pierre-Jean Jouve, Gertrude Stein, Henri Michaux, Ingemar Gustafson, Ilmar Laaban, Antonin Artaud, Thore Åkerstrom, Francis Picabia, Pär Wistrand, Jacques Prevert, Arne Häggqvist, Från Sverige, Bo Svetterlind, and Nils-Olof Andersson.

Light toning to extremities of the 4to numbers, and a touch of creasing to extremities, else fine.
[26315]



odysseé

Nr 6-7 - Årg 1 - 1954

INNEHÅLL

Stare Litteraturtidning: Vetenskaplig eskapism	111
Laktantia från Sennar: Ur en samfundlig berättelse	119
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Dag Wohlfahrt: Fyra dikter	126
Alexander Watts: Tre prosadikter	127
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Konstutställning: — Öyvind Fahlström: Konst. — Åke Haggqvist: Teater. — Elmer
Lundin, Stare Litteraturtidning, Dag Wohlfahrt: Litteratur. — Presentationer. —
Notiser. —

DUBBELNUMMER (uppl. 2.000 ex.)

Pris: 1 KR.

I detta nr ingår
Elmer Lundin
Antonin Artaud
Öyvind Fahlström
Dag Wohlfahrt
Åke Haggqvist
Per Lindström

Pris 21:-

OO

Pris 1175

odysseé

Introduktionsnummer

Nr. 1, Årg. 1.

Pris 1175
I detta nr ingår
Elmer Lundin
Antonin Artaud
Öyvind Fahlström
Dag Wohlfahrt
Åke Haggqvist
Per Lindström
Meet Mr. Hammer
Den ensamma lyncharen

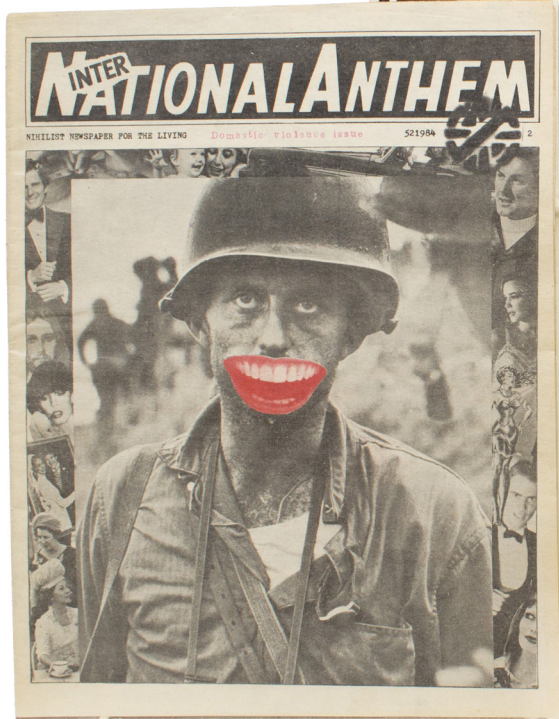
17. Vaucher, Gee, ed. International Anthem: Nihilist Newspaper For the Living. Nos. 1-3 [Complete].

New York: Gee Vaucher, 1977-1980. Tabloid format, unbound, folded sheets offset printed on newsprint in b&w [with red spot color on the cover of no. 2]. Holograph additions in red marker to back cover of first number, perhaps as issued.

A complete run of the influential anarcho-punk newsletter begun in 1977 in New York by Crass member Gee Vaucher, and subtitled "Nihilist Newspaper for the Living". International Anthem looked like no periodical before it. Vaucher was working as a graphic designer in New York City when she published the first issue, and her collages are distinguished and immediately recognizable for their striking use of space and unerring impact, used to address themes of anarcho-feminism, pacifism, and opposition to consumer culture. The periodical also included contributions from Penny Rimbaud and Eve. Though the periodical is largely unseen today because of its rarity, it was incredibly influential in the formation of an anarcho-punk aesthetic. A key periodical of the 1970's, and one of the rare first wave punk periodicals to be edited by a woman.

OCLC locates only three holdings worldwide.

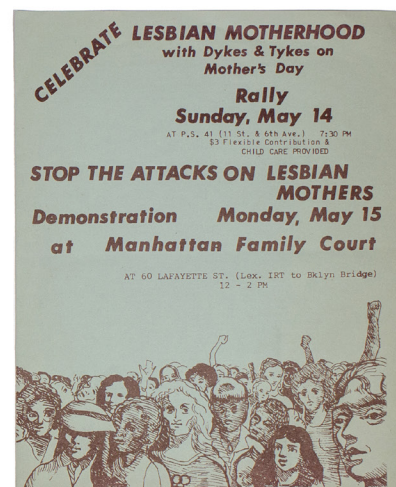
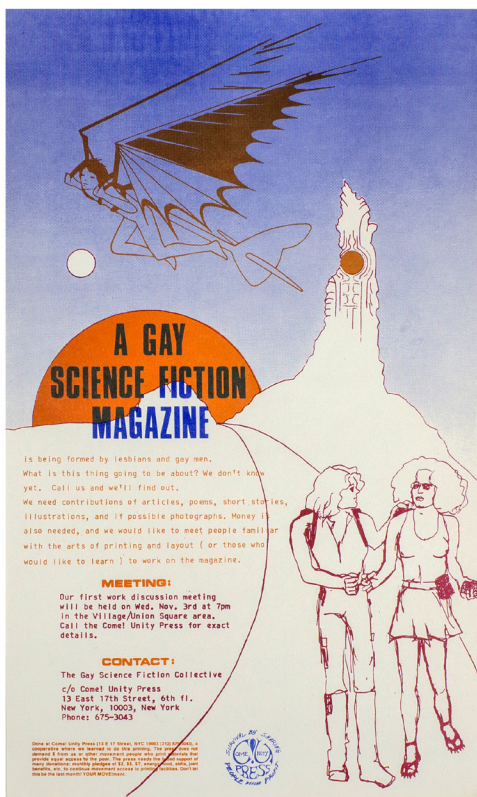
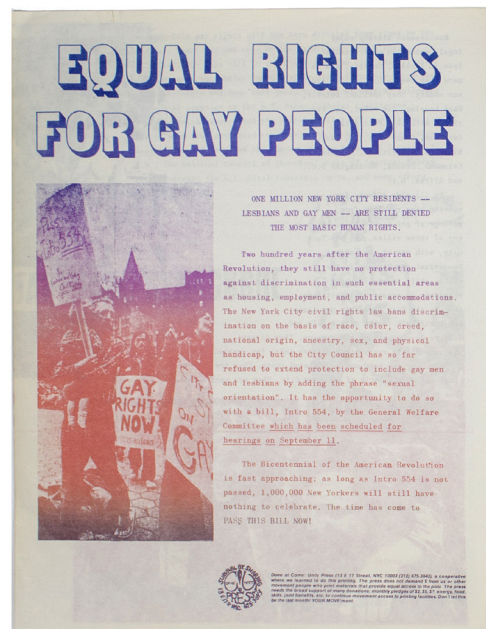
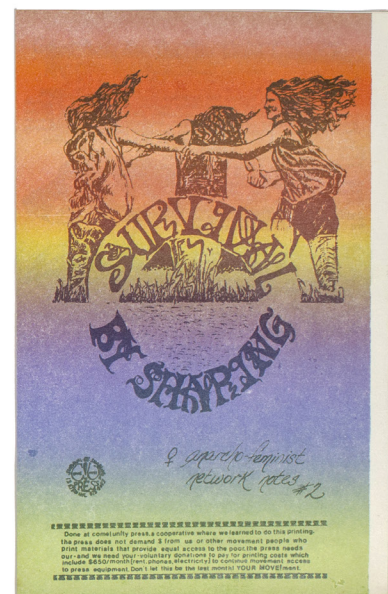
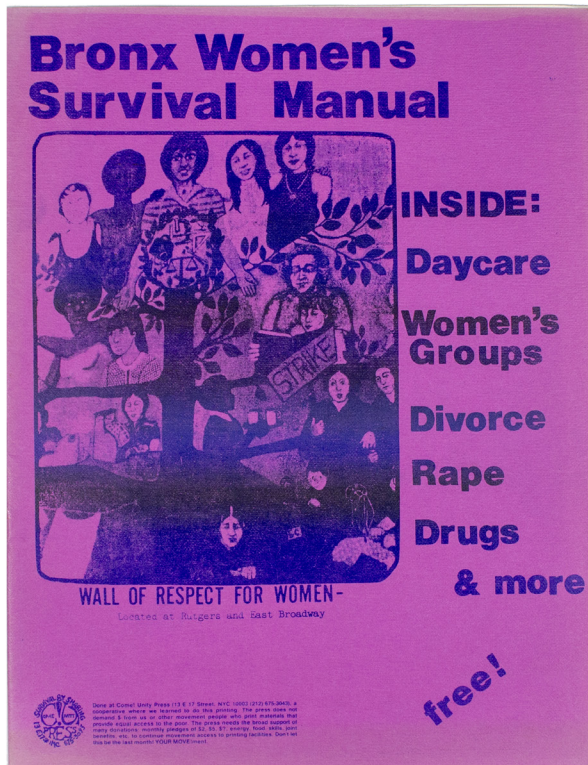
Paper toned, as usual, with some minor soiling, including a price sticker ghost to the cover of the first issue, and a small hole rubbed through at the spine of one number, but supple and very good or better.



18. Come!Unity Press Collection

A collection of 30 flyers, broadsides, periodicals, and other publications printed at the Come!Unity Press printshop. Item-level list available upon request.

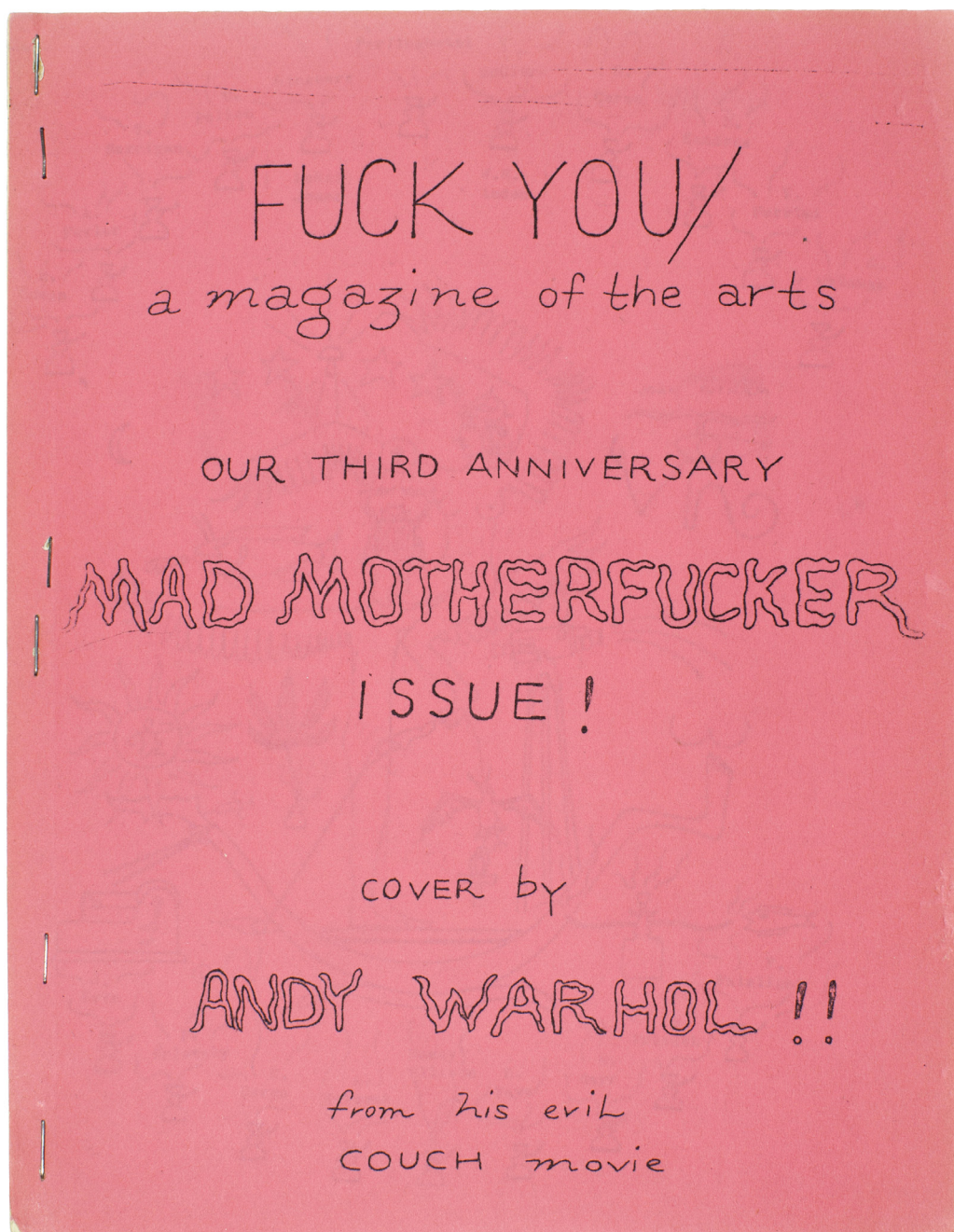
Come!Unity Press was a queer printshop in lower Manhattan active throughout the 1970s. Focused on providing printing access to those who were often excluded, and open to anyone interested in using it, the printshop became the meeting place of various groups of radicals and marginalized communities in New York. Come!Unity often used recycled paper and printed over past fliers, producing a wide array of broadsides, pamphlets, books, and posters including “A Gay Science Fiction Magazine”, posters for the International Workers of the World, and newsletters about indigenous, gay, Spanish, and Filipino resistance.

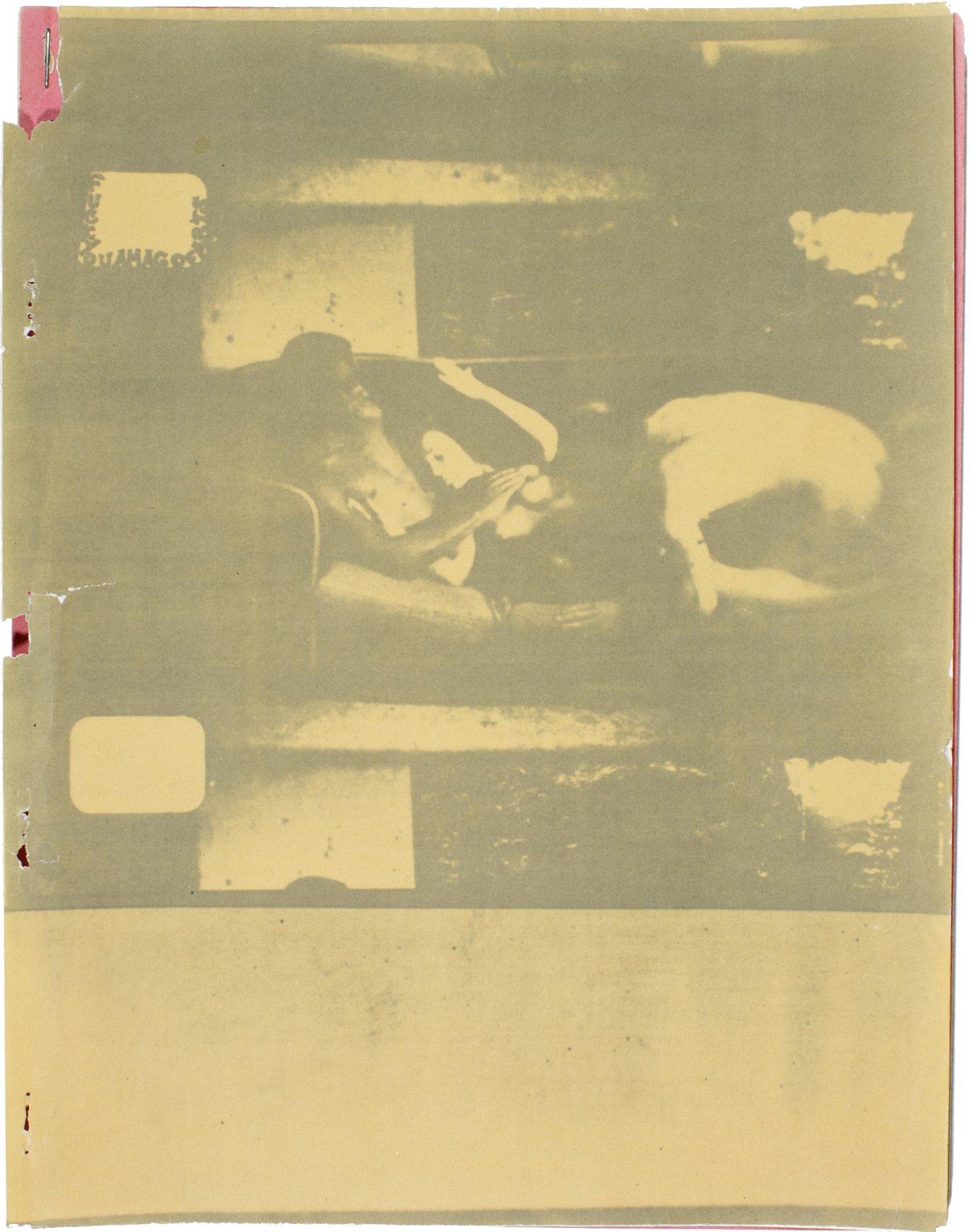


19. [Andy Warhol]. Ed Sanders, ed. **Fuck You: A Magazine of the Arts** Vol. 5, No. 8.

New York: Fuck You Press, 1965. First edition. 4to, mimeographed from typescript and drawing. Side-stapled into a thermofax print cover by Andy Warhol.

The infamous Mad Motherfucker issue of Fuck You, with the rare Andy Warhol thermofax print from his film Couch--detached, but still intact. Cover sheet lightly chipped at extremities, with a couple small portions of loss, but better than normally found - the thermal print is often missing or detached due to being of a different paper stock than the text block, and is sometimes sold separately. Rare complete.





20. [Fuck You Press] Flash! Flash! Flash! You Are Invite to a Party.....

New York: Fuck You Press, 1965. 8 1/2 x 11" flyer, mimeographed from typescript and holograph on rose paper.

An astonishing flyer which advertises three monumental events in the history of the Lower East Side; the release of the Mad Motherfucker issue of Fuck You, the opening of the Peace Eye Bookstore, and the world premier of The Fugs.

The phone number for the Peace Eye is given as CLitoris 4-2100.

Creased and heavily toned at the right hand margin, some additional light traces of soiling and creasing and a small nick to left margin, else very good.

FLASH! FLASH! FLASH!

You are invited to a party
at the PEACE EYE BOOK STORE
383 East 10th Street
New York 9, N.Y.
(between Ave B & Ave C, Ave C stop on
the 8th St Crosstown bus)
on February 24, Wednesday, from
6 pm to 11 pm

celebrating

- a) THE THIRD ANNIVERSARY ISSUE of
FUCK YOU/ a magazine of the Arts
(Issue #5, volume 8), with cover
by Andy Warhol. 70 pages of editorial
screams, porn, poetry, & freak-vectors
- b) The grand opening of the
PEACE EYE BOOK STORE,
a book scene, freak center, &
scrounge-lounge in the lower east side,
owned, zapped, & operated by Ed Sanders
- c) The World Premiere of THE FUGS !!!!!
an unbelievable group of singers featuring
Tuli Kupferberg on farto-phone, Brillo Box,
finger cymbals, & various percussion
instruments; Ed Sanders on organ, sex-organ,
& harmonica; Szabo on Amphetamine Flute &
recorder; Ken Weaver on snares & big stomp
Buffalo hide drum; & guest stars. Dances,
dirty folk spews, rock & roll, poetry,
Amphetamine operas, & other freak-beans
from their collective existence.
There has never been any thing like the
FUGS in the history of western civilization!!

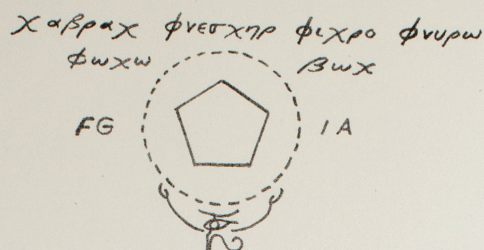
for information please call Ed Sanders at peace eye books,
CLitoris 4-2100 or 254-2100

21. [Sanders, Ed]. A Magic Rite to Exorcize the Spirits of Murder, Violence, & Creephood from the Pentagon.

np: [Fuck You Press], [1967]. 8 1/2 x 14", mimeographed from holograph and glyph drawings.

Sanders' exorgasm text to exorcise evil spirits in the Pentagon, which was chanted in conjunction with the levitation of the Pentagon by the Yippies, Allen Ginsberg and others as a breakaway event from the massive 1967 march on Washington D.C organized by the National Mobilization Committee to End the War in Vietnam. The text is based on ancient Aramaic rites, and decorated with glyphs. The event was to that point the largest, most visible "Happening" that had yet happened in America, and continues to influence protest strategies to this day.

Very good with a single hold horizontal fold line.



a magic rite to
exorcize the Spirits of murder,
violence & creephood
from the Pentagon.

- 1 purification rites for participants. cleansing of eye-heart-minds with Hittite spell
- 2 Prayer for the soldiers & their violent karma in vietnam
- 3 consecration of the four directions
- 4 creation of magic circle for the protection of the rites. Pouring of corn-meal trail about the pentagon
- 5 invocation of Powers & Spirits of exorcism
- 6 placing of love-articles & clothing onto the pentagon: beads, feathers, rock & roll records, books & the sacred Grope Relic.
- 7 ceremony of exorcism:
 - ☰ EARTH --- physical contact with the pentagon
 - ☴ AIR --- conjuring of Malevolent Creep Powers
 - ☵ WATER --- cleansing by liquid
 - ☶ FIRE --- Destruction by fire
- 8 The rising of the pentagon
- 9 The EXORGASM! Banishment of the evil spirit. singing & shrieking!
- 10 peace mantra.

This is the purification spell:
 a-ri-ia-ad-da-li-is Dim-an-za sar-ri ka-si-i
 hu-u-e-hu-u-i-ia tap-pa-as-sa-it sar-ri
 ti-ia-mi hu-i-hu-i-ia

22. [Situationist International] Destruction of the RSG-6 [Cover Title]. Destruktion af RSG-6: En Kollektiv Manifestation af Situationisk Internationale.

Odense, Denmark: Galerie EXI, 1963. First edition. 4to, 28 pp, side-stapled and glue-bound into wraps printed in two colors. Text in English, Danish, and French.

Important early SI publication made on the occasion of the summer exhibition at Galerie EXI, which was organized by Jeppesen Victor Martin, in collaboration with Debord, Bernstein and Jan Strijbosch. The catalog is illustrated with several reproductions of works, as well as photographs of Debord and Bernstein. A complete list of the works exhibited is also included, including works by Bernstein, Debord, Strijbosch, J. V. Martin, and Spies for Peace, whose poster Danger! Official Secret, which had been published that year, is reproduced on the cover.

Most of the works in the exhibition, as well as a large portion of the print run of this catalog were destroyed by the firebombing of J. V. Martin's apartment. The incident is covered at some length in SI 10.

Near fine with a couple faint spots of foxing and some creasing to margins.

23. Hardy Strid. Collage 1957 [Unique Book].

np: The author, 1957. 8vo, hand-sewn book bound in unprinted boards, bearing 33 collages and prints pasted down on to individual pages, one double-paged and one single-paged, and an additional print pasted down to cover. Title printed with hand-cut letters at spine. With the artist's rubberstamp to verso of final leaf.

A hand-made, apparently unique artists' book by the "Situationist Superman", hybrid collages and prints--some incorporating found paper, some incorporating paper which has been silkscreened or drawn upon. A brilliant and breathtaking book that anticipates Strid's avant-garde turn and membership in the Situationist International shortly thereafter. The collages have a sense of complexity and layers that are reminiscent of the geographical abandon of Jorn and Debord's *Fin de Copenhague*, which was published that same year.

The unusual binding, in which the two boards are joined only by a thin paper backstrip, is somewhat shaken, with two vertical tears, but still holding.





24. [Raoul Vaneigem]. España en el Corazon.

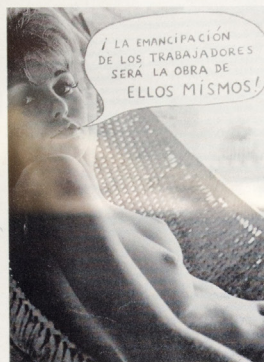
np: International Situationniste, 1964. 5 3/8 x 12 1/2" broadside, offset lithograph on glazed paper. Illustrated with two detourned pin-up photographs. Text in Spanish and French.

The broadside announces the clandestine circulation of the two photographs, and decries the relationship between the Catholic church and the Franco regime.

The title is a reference to Neruda's poems responding to the Spanish Civil War.

Raspaud 116. Gonzalez 121.

Framed, and not examined out of frame. Visually fine.



ESPAÑA EN EL CORAZÓN

Estas fotos que circulan en España demuestran, por el éxito que tienen, hasta que punto el amor de la libertad y la libertad en el amor continúan a definir el espíritu revolucionario, en todos aquellos lugares en donde su prohibición y sus diversas falsificaciones definen sin lugar a dudas el régimen opresor.

Denunciando la unión sagrada de la hipocresía clerical y de la dictadura franquista, este tipo de propaganda recuerda — el humor no excluye la oportunidad — a los responsables de las próximas insurrecciones que no puede existir cambio que no sea total, que no cubra la totalidad de la vida cotidiana. No se pueden suprimir algunos detalles de la opresión, sino suprimir la opresión en su totalidad. No se trata de cambiar de dueño o de patrón como tienen tendencia a creerlo los dirigentes y los políticos especializados de los partidos socialistas, comunistas, cristianos progresistas, trotskistas. Se trata de cambiar el modo de vida, de llegar a ser los dueños de nosotros mismos. Es para imponer **directamente** su poder que las masas revolucionarias, dispuestas a liquidar el franquismo, luchan **espontáneamente**.

Los situacionistas se reconocen perfectamente en este tipo de propaganda, en este porvenir.

Julio de 1964.

Editado por la Internacional situacionista
(Región Europa del Oeste)

Ces photos circulant clandestinement en Espagne attestent, par le succès qu'elles rencontrent, jusqu'à quel point l'amour de la liberté et la liberté dans l'amour continuent à définir l'esprit révolutionnaire, partout où leur interdiction et leurs falsifications diverses définissent inmanquablement le régime oppressif.

Dénonçant l'union sacrée de l'hypocrisie cléricale et de la dictature franquiste, un tel type de propagande rappelle — et l'humour n'exclut pas l'opportunité — aux responsables des insurrections prochaines qu'il ne peut exister de changement que total, couvrant la totalité de la vie quotidienne. On ne peut supprimer quelques détails de l'oppression, on peut seulement supprimer l'oppression toute entière. Il ne s'agit pas de changer de maître ou d'employeur, comme le croient les dirigeants ou les politiciens spécialisés des partis socialistes, communistes, chrétiens progressistes, trotskistes. Il s'agit de changer l'emploi de la vie, d'en devenir les maîtres. C'est pour imposer **directement** leur pouvoir que les masses révolutionnaires sur le point de liquider le franquisme luttent **spontanément**.

Les situationnistes se reconnaissent parfaitement dans cette forme de propagande, dans cet avenir.

Juillet 1964.

Edité par l'Internationale situationniste
(Région Ouest-Europe)

25. Debord, Guy and Jacqueline de Jong, Asger Jorn. Hands Off Alexander Trocchi.

Paris: International Situationniste, 1960. 8 1/4 x 10 3/4" sheet, printed on recto only.

A broadside drawing attention to the case of Alexander Trocchi, then being held in a New York Prison on drug charges. The broadside is specifically aimed at fellow artists and intellectuals to solicit support for Trocchi and testimony on Trocchi's status as an artist. "Those who would refuse to do this now will be judged guilty themselves when the judgement of the history of ideas will no longer allow one to question the importance of the artistic innovation of which Trocchi has been to a great extent responsible."

The broadside followed hot on the heels of the Resolution of the Fourth Conference of the Situationist International Concerning the Imprisonment of Alexander Trocchi, at which the committee of the three was formed to explore options for his release.

Fine.

HANDS OFF ALEXANDER TROCCHI

For several months the British writer Alexander Trocchi has been kept in prison in New York.

He is the former director of the revue "Merlin", and now he participates in experimental art research in collaboration with artists from several countries, who were regrouped on September 28th in London in the Institute of Contemporary Arts (17, Dover Street). On that occasion they unanimously expressed in public their solidarity with Alexander Trocchi, and their absolute certainty of the value of his comportment.

Alexander Trocchi, whose case is due to be tried in October, is, in effect, accused of having experimented in drugs.

Quite apart from any attitude on the use of drugs and its repression on the scale of society, we recall that it is notorious that a very great many doctors, psychologists and also artists have studied the effects of drugs without anyone thinking of imprisoning them. The poet Henri Michaux has hardly been spoken of in recent years except on the successive publications of his books announced everywhere as written under the influence of mescaline.

Indeed we consider that the British intellectuals and artists should be the first to join with us in denouncing this menacing lack of culture on the part of the American police, and to demand the liberation and immediate repatriation of Alexander Trocchi.

Since it is generally recognized that the work of a scientist or an artist implies certain small rights, even in the U.S.A., the main question is to bear witness to the fact that Alexander Trocchi is effectively an artist of the first order. This could be basely contested *for the sole reason that he is a new type of artist*, pioneer of a new culture and a new comportment (the question of drugs being in his own eyes minor and negligible).

All the artists and intellectuals who knew Alexander Trocchi in Paris or London ought to bear witness without fail to his authentic artistic status, to enable the authorities in Great Britain to take the necessary steps in the U.S.A. in favour of a British subject. Those who would refuse to do this now will be judged guilty themselves when the judgment of the history of ideas will no longer allow one to question the importance of the artistic innovation of which Trocchi has been to a great extent responsible.

We ask everyone of good faith whom this appeal reaches, to sign it, and to make it known as widely as possible.

October 7th, 1960

Guy DEBORD, Jacqueline de JONG, Asger JORN.

Address : 32, rue de la Montagne-Sainte-Genève, Paris-5^e

26. Vivienne Westwood. “High Class Pheasant Neck Tie” from Let It Rock.

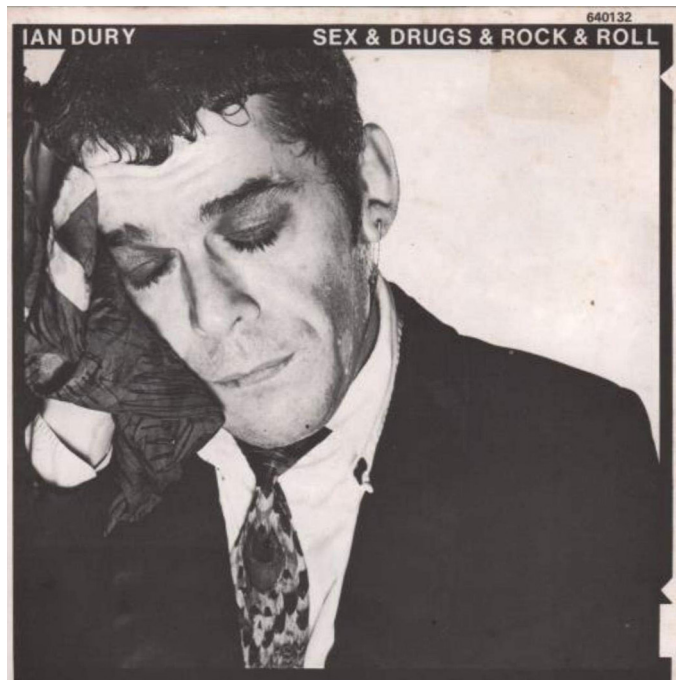
London: Let It Rock, nd. [c. 1970's]. 16” neck tie, pheasant feathers mounted upon a silk base and white cord, with printed “Let it Rock” label at verso.

Neck tie designed by Vivienne Westwood for the Let It Rock shop, which Westwood and Malcolm McLaren opened at 430 King’s Road in the old Paradise Garage premises in 1971, and which succeeded the small space which McLaren has previously opened in the back of the garage. In 1973 the shop was renamed Too Fast to Live, Too Young to Die, and in 1974 was again rechristened Sex, before becoming rebranded as Seditionaries in '76.

An example of this tie was worn by Ian Dury in the photo-shoot which led to the iconic cover of his 1979 single Sex & Drugs & Rock & Roll.

Can you wear it better?

Feathers a bit ruffled, else fine.





27. Keith Haring. Invitation to the Third Party of Life [Silkscreened Shorts].

New York: 1986. Pair of white athletic shorts, size medium, silkscreened in four colors.

The invitation to the third installment of Haring's Party of Life, which took place on May 12, 1986 at the Palladium nightclub. Perhaps his most infamous party invite, and the hardest to track down, especially in this condition. A clean, fine, unworn example.



28. Biba. Complete Set of 6 Mail Order Catalogues.

London: Biba, 1968-69. Six volumes, each a narrow 4to, saddle-stapled in wraps. Illustrated with drawings and photographs.

A complete set of all the mail order catalogs issued by the revolutionary fashion house, an attempt to make Biba clothing accessible to those outside of London. Besides giving a clear snapshot of the Biba Look, the catalogs are masterpieces of 1960's design by John McConnell. Each catalogue featured a different photographer, including the spectacular work of Sarah Moon, Hans Feurer, Harri Peccinotti, and Donald Silverstein.

The catalogues featured models which exemplified the 1960's Biba "look", including Elizabeth Bjorn Neilson, Marie Knopka, Quinilla, Madeleine Smith, Vicki Wise, Stephanie Farrow, and, of course, Hannibal the dog.

Some light overall handling creases, and some light rubbing. Very good.



29. James Wedge. The James Wedge Book.

London: Countdown Publications with Idea Books London, 1972. Oblong 4to, illustrated with 21 plates tipped onto black paper, with black tissue interleaves. Bound in black boards with title blind-stamped at spine, with a photographically illustrated band to fore edge of both boards. One of an edition of 500 copies numbered and signed by the artist.

The first and only edition of this groundbreaking photobook, one of only two published by the fashion designer and proprietor of the legendary London boutiques Top Gear and Countdown. The book was influential at the confluence of fashion and punk in the UK in the 1970's, and one image, "Peaches and Dreams" was used for the cover of the Strangler's "Peaches" single.

"The twenty-one images of this book are the personal fantasies of James Wedge, released by his interest in the medium of photography and what is capable of expressing. Glimpses of the mysterious, the suggestive, the erotic, the absurd are given form by photographic techniques." - From the foreword.

Boards lightly bowed, with some rubbing to covers, and a very faint and dissipating musty smell within, else very good.



30. The Last Resort [Catalogue].

London: The Last Resort, nd [c. early 1970's]. 4to, 12 leaves offset printed on rectos only, and stapled once at the upper left hand corner. Illustrated after a photograph by Martin Dean.

A mail order catalog issued by the famous East End shop, which was one of the most visible fashion venues for skins in the UK, and also functioned as a record label. The mail order label had a reputation for not always filling orders, which led to occasional satires of the catalog in other publications (see the Glasgow Sinks fanzine *Spy Kids* #3).

Near fine with some light handling creases.



SKINHEADS IN STAY PRESS

The Last Resort



31. Lester Bangs Archive

Lester Bangs, born Leslie Conway, was a music journalist, author, and musician. He is widely regarded as one of the most influential in rock music criticism from the late 1960s throughout the 1970s. Bangs rose to prominence while writing for Rolling Stone and Creem magazines. He also wrote for The Village Voice, Penthouse, NME, and others. His writing style was honest and conversational, usually stating opinions and making claims other rock journalists at the time didn't dare to make. He was known for not holding back, many of his reviews were harsh and critical. His writing was also known for being filled with cultural references, not only drawing from music but also literature and history. Bangs died at the age of 33 from a drug overdose in 1982. This archive collects drafts of his writings, personal and business correspondence, a cassette tape he made for John Holmstrom, a copy of his book *Psychotic Reactions and Carburetor Dung* signed by Lou Reed, and other ephemera. Item-level inventory available upon request.



32. [Rot, Diter aka Dieter Roth] La Monte Young, Tony Conrad, Marian Zazeela, John Cale. Signed and Numbered Lithographed Poster for the 1964 Performance by the Theater of Eternal Music / Dream Syndicate.

[Philadelphia]: Diter Rot, 1964. Approximately 17 1/2 x 19 1/2", lithograph in black on tan paper. Signed by Diter Rot, and numbered 6 of 7. Matted and framed in black.

A poster made by Diter Rot for a performance by the Theatre of Eternal Music during his pivotal and contested 1964 residency at the Philadelphia College of Art. The poster is previously unseen by us, and does not appear in Rot's Catalog Raisonné. This, coupled with the minuscule edition leads us to suspect that it may be unrecorded.

The poster is a record of a profoundly important period for both the group and Rot. This was the most powerful line-up of the project, and is the first public performance in the period in which the group was developing the long work the Tortoise, and shortly before Cale left. It was also the first use of amplified string drones by the group, a landmark moment in minimalism. [Strickland p. 158].

In 1964 Rot was nearing the end of his infamous residency at the Museum, which had expected him to make a "constructivist style" book more in line with early experiments. It was at this time, in the year that he made his first food sculpture, that Rot more fully began to explore materiality and participation in his work. Rot made thousands of prints and involved his students fully in the process of creating the work, even to take away the prints they liked, a process that so threatened the Museum's idea of what a book was that they rescinded their offer to publish it, and at the end of the year Rot left for RISD.

FRIDAY DAY OF THE BLOOD SUN 9.OCT.

LA MONTE YOUNG

drone
tanpoura

TONY
CONRAD

strings
violin

gong

viola
sarinda

JOHN
DAVIES
CALE

voice
drone

MARIAN ZAZEELA

sarinda and tanpoura from the Selch Family Collection

8.30 p.m.

FREE CONCERT COURTYARD STUDIO

DUTER PT 6/7

33. Buddy Esquire. Original Drawing of the Zulu Nation Emblem.

np: The Artist, 1979. 8 1/2 x 14", ink and pencil on white drawing paper. Signed by the artist on the right margin, and additional signed and dated 11/12/1979 on verso.

The Zulu Nation, now known as the Universal Zulu Nation, was a group formed by Afrika Bambaataa to spread awareness of Hip Hop. Originally known as The Organization, it grew out the gang the Black Spades, and included members of the Savage Nomads, Seven Immortals, and Savage Skulls.

The drawing features an outline of America swallowed by a black field in the shape of Africa, highlighting the Afrocentric nature of the organization. Above the words Zulu Nation, a white arrow reaches upwards. The dramatic and elegant economy of the image highlights Buddy Esquire's remarkably graphic sense, which did more than any other designer to form the graphic sense of Hip Hop in the Borough and beyond.

One of the most striking and elegantly political images of the 1970's.



**ZULU
NATION**

34. Flyer for the First Woodstock Sound-Out.

Woodstock, NY: Sound-Out, [1967]. 8 1/2 x 11", offset printed on recto only.

Flyer with instructions to attend the very first Woodstock Sound-Out, the outdoor festival which laid the groundwork for, and was the direct predecessor of the Woodstock festival. The festival was the brainchild of roofer and drummer John Moffitt, who was inspired to start a festival like those already taking place in the west, but in an outdoor setting. This first incarnation took place on Pan Copeland's farm outside of Woodstock, and featured light shows by USCO, Boston Electric Co., and Pablo's. Featured performers included Richie Havens, Paul Krassner, Jerry Merrick, Ron McLean, Tim Hardin, Junior Wells, Billy Batson, The Group Image, The Blue Light, Jim Welch, Major Wiley, The Muffins, Elaine White, Andy Robinson, John Bassett, Woody's Truck Stop, and Ramblin' Hill Rebels.

The flyer states "Bring bed-rolls, sleeping bags, etc - if you want to sleep out at the sleep-in."

Woodstock promoter Michael Lang credited the idyllic and outdoor nature of the festival with being the direct inspiration for the Woodstock Festival. See Hoskyns, *Small Town Talk* p. 107.

Toned at extremities, with a strong 4" crease and some additional handling creases, and several smudges, else very good.

SOUND-OUT

FOLK BLUES
ROCK JAZZ

WITH: RICHIE HAVENS
JERRY MERRICK
PAUL KRASSNER
BILLY BATSON
JIM WELCH
JOHN BASSETT
WOODY'S TRUCK STOP
RAMBLIN' HILL REBELS
RON McLEAN
TIM HARDIN
JUNIOR WELLS
THE GROUP IMAGE
THE BLUE LIGHT
MAJOR WILEY
ANDY ROBINSON
KENNY RANKIN
BRUCE MURDOCK
THE MUFFINS
ELAINE WHITE

LIGHTS BY: USCO, BOSTON ELECTRIC CO,
& PABLO'S



beginning Afternoons
SEPT. 2, 3, 4
Sat
Sun
Mon
Labor Day Weekend

TICKETS: \$2.50 each day;
3-day tickets for \$7.00

AVAILABLE AT: Zok Shop, 464 E. 69; Paranoia, 216 E. 10th;
Rom Imports, 120 W. 3rd; First Bardo, 2885 B'way (112 St.). In Wood-
stock: Anne's Delicatessen, Tinker St; Woodstock Paradox, Sled Hill Rd; &
The Four-Corners Pizzeria, Four-Corners Intersection.

SOUND-OUT, P.O. Box 351; (914)-OR. 9-8492
WOODSTOCK, N.Y.

35. Three Spirit Duplicated Flyers for Performances at Yoko Ono's Loft.

New York, 1961. Three flyers, each 8 ½ x 11", spirit duplicated from typescript.

During her time in this studio (December 1960 – June 1961) at 112 Chambers Street in downtown Manhattan, Ono (b. 1933) worked with La Monte Young to present work by visual artists, musicians, poets, and performers including John Cage, Robert Rauschenberg, Peggy Guggenheim, Marcel Duchamp, and Jasper Johns. These three flyers documenting performances by La Monte Young and Richard Maxfield are essential to understanding the movements of contemporary art and music, and the formation of the Fluxus movement.

Richard Maxfield. Three Evenings of Picnic and Electronic Music. Performers included David Tudor and La Monte Young.

Compositions by La Monte Young #7. Announces a weekend of performances at 112 Chambers Street in May 1961, the seventh in a series of compositions prepared by La Monte Young and performed by Young and Robert Dunn.

May To Be May. An work of oncrete poetry by La Monte Young, similar in format to the preceding flyers, and likely produced in conjunction with an event at the loft.

Spirit ink faded, else fine. Given the light-sensitive nature of the alcohol-based ink, we've not photographed these, but if you visit we'll gladly show them to you in a darkened room.

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36. Bob Rudnick and Dennis Frawley. Kokaine Karma Broadside on the Signing of MC-5 and The Stooges.

[New York]: Kokaine Karma, 1968. 8 1/2 x 11" broadside, offset printed on recto only.

Kokaine Karma was the legendary proto-punk radio show of Bob Rudnick and Dennis Frawley in the early days of WFMU. The two also authored a music column in the East Village Other. When Sinclair travelled to New York to give them recordings of Looking at You / Borderline, he met Danny Fields through the duo, and the rest is history commemorated by this broadside, which prints a column by the two announcing the signing. A rare, and previously unknown, key document in American proto-punk.

Kokaine Karma

BY BOB RUDNICK/DENNIS FRAWLEY

EVO October 4, 1968

Elektra records has just signed the MC-5 and the Psychedelic Stooges (two rock groups that are by products of the multi-media community, Trans Love Energies. Their music is audience-involving, capturing the listener in a primitive frenzy of emotion unlike the arty, overproduced groups being hyped by all the record companies. It was rock 'n' roll that originally captured our adolescent hearts, sending stirring thrills to our feet and triggering romantic notions in the brain. These Michigan groups project the essence of rock—it's excitement. The MC-5 fuse their sound with avant-garde riffs and a physical involvement that is second in total theatre only to the Psychedelic Stooges who carry their burlesque and music right into the audience.

It is to Elektra's credit (especially the psychic awareness of Danny Fields) that they are opening the money vaults and recording the beginnings of a new era of American guerrilla rock bands. At last in this country the passion of revolution and the passion of music are united. But not in an atonal panorama of boring stilted images; instead their sound leaps in the joy of being free crashing down the walls of the established order the exuberant cries of freshly fucked teenagers and spaced out commando freaks shooting down frigidity with rapid fire orgiastic guitar runs as Iggy of the Stooges pisses his way to the White House.

The only group whose concept approaches the MC-5 is The Rolling Stones while the spirits of W. C. Fields, The Marx Brothers, Elvis Presley and The 3 Stooges are reborn in the psychedelic vagabonds from the Midwest.

**37. The Residents. Original Drawing and Mock-Up for the Ralph Records Logo.
With the line negative**

[San Francisco]: nd [c. 1972]. 4 x 6" sheet, ink on white paper. With Residents rubberstamp to verso (faintly visible at recto). With the reduction line negative for the creation of the logo (11 1/4 x 11 1/2" sheet, printed in black on white glazed paper).
The two framed together, back to back.

The original drawing and line negative for the logo of Ralph Records, the record company formed by the Residents in 1972 shortly after their move to San Francisco.



38. The Fast. Suicide. Flyer for a 1974 Show at The Townhouse Theatre.

New York: 1974. 8 1/2 x 11" flyer, offset printed on recto only.

The Townhouse Theatre was a small commercial for-rent venue in New York City at West 44th Street between 6th and 7th, just off Times Square. It is almost completely forgotten today, but the odd space, usually rented for business meetings, was central to the birth of the New York punk scene. The Fast was perhaps the first band to rent the venue for their own glam shows, which included Suicide on more than one occasion. It was after the members of Television went to see Suicide and The Fast play at the venue that they were inspired to rent it for their inaugural gig, on March 2, 1974, playing in front of televisions, almost a full month before their first show at CBGB's.

Single vertical fold line, and staple holes to left and right margins, else clean and near fine.

Now Go Start a Band



SAT. & SUN. MARCH 16 & 17TH.
AT THE TOWNHOUSE Theatre
120 W 44TH ST. BTW. 6 & 7 AVES
9:30 P.M. ADM \$2.50

★
SUICIDE

39. Star Magazine Vol. 2, No. 1-5, February-June 1973 [Complete].

[Los Angeles]: Petersen Publishing Company, 1973. 4to, each issue offset printed with spot color and saddle-stapled into full color, photographically illustrated wraps.

All 5 issues published of the legendary, infamous teen magazine centered around the “baby groupies”, or the Sunset Strip groupie scene that involved figures such as Sable Starr, Shray Mechem and others. The extensive coverage of the glam rock scene as well as venues such as Rodney Bingenheimer's English Disco, make the magazine a proto-punk artifact.

Backlash against the magazine was loud and immediate, and only 5 issues were published. A sixth issue was planned but never released. This complete run also includes the August 1974 issue of Creem, which contains an article by the Star staff.

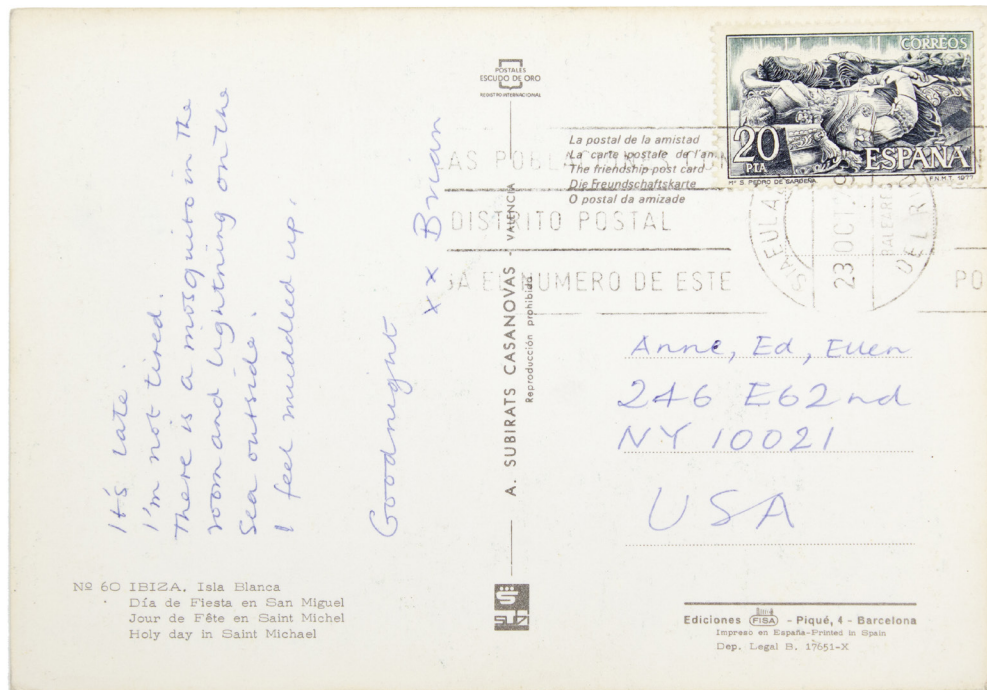
A worn set, with covers loosened from the stapled bindings, and some splitting at spines, but still holding. All issues of the magazine are very scarce.



40. Brian Eno. Untitled Poem.

4 x 5 3/4" commercial postcard of an Ibiza beach scene. On the verso, Eno has written a brilliant 6 line poem. The postcard is addressed and postmarked to Anne, Ed, and Ellen, at 246 East 62nd Street in NYC, which at the time was the offices for Eno's record label, E.G. Records.

"It's late. / I'm not tired. / There is a mosquito in the / room and lightning on the / sea outside. / I feel muddled up. / Goodnight / xx Brian."



**41. Barbara Rubin. Flyer for the International Poetry Incarnation,
with an ALS from the Organizer.**

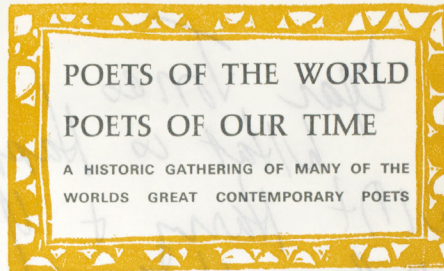
London: 1965. 8 x 10" flyer, offset lithograph in two colors. With an ALS from Barbara Rubin to Jonas Mekas in marker at verso written in advance of the event.

The rare original flyer for the most important poetry reading of the 20th Century, and a key event in the counterculture in the 1960's - the joint reading held in front of 7 thousand people at St. Alberts Hall in London. The event was organized by the filmmaker Barbara Rubin, which featured reading by Ginsberg (whose Better Books reading earlier in the year may have served as impetus), Corso, Ferlinghetti, Vinkenoog, Hollo, and many others. Pablo Neruda is featured on the flyer, but had to cancel before the actual reading. The event was documented by the film Wholly Communion.

The letter from the organizer, Barbara Rubin, is written to Jonas Mekas. After briefly inquiring about Harry (likely Harry Smith), Rubin goes on to state "Albert Hall is beautiful & the moment will be lovely." A very rare flyer, this being the first we've encountered, made even more significant by the addition of a prophetic letter by the organizer in advance of the event.

Single old vertical fold, a hint of toning, else fine.

International
Poetry
Congress
and
Feast



AT THE ROYAL ALBERT HALL, FRIDAY, JUNE 11th 1965

From 7 p.m. - doors open 6.30 p.m.
Prices 5s. and 10s.

READING, IMPROVISATIONS, SYMPOSIUM,
FINAL POETS COMMUNIQUE

Poets taking part include :

Neruda
Voznesensky
Corso
Ferlinghetti
Ginsberg
Fernandez
Vinkenoog
Rubin
Trocchi
Horowitz
Esam
Richter
Brown
Hollo
and many others

Dear Jonas
What is happening
w/nt Harry & you?
Albert Hall is beautiful
& the moment will be
LOVE! Please write
soon take care
Love Barbara

42. Barbara Rubin. Collection of Ephemera and Publications.

New York, 1965.

Filmmaker and writer Barbara Rubin was born in the Cambria Heights neighborhood of Queens. At the age of 17, shortly after being released from a period of institutionalization in Connecticut, she began working for Jonas Mekas at the Filmmaker's Cinematheque, a fortuitous development that allowed her to begin working on her erotic and transgressive first film, *Christmas On Earth*, filmed in the Lower East Side apartment of Tony Conrad and John Cale on Ludlow.

There had never been a film like *Christmas on Earth* before, not least for a degree of sexual explicitness rarely seen before in a film by a woman. Mekas stated "as the film goes, image after image, the most private territories of the body are laid open for us... a syllogism: Barbara Rubin has no shame; angels have no shame; Barbara Rubin is an angel."

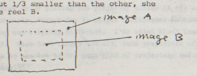
During the next few years she was an active participant in the New York underground art scene, where she introduced Allen Ginsberg to Bob Dylan, and Andy Warhol to the Velvet Underground, at whose Exploding Plastic Inevitable Performances she both participated and projected her film, as well as organizing some of the first light shows in New York City. Rubin filmed the Velvets in an early performance in 1965, however, the footage is now lost. She drew up plans for sequels to her film - *Christmas On Earth Continued*, and *Christmas on Earth Continued Again*, neither of which was filmed, making the scripts included her valuable documentation of unrealized work. One of her synopses, sent to none other than Walt Disney, proposed a film in which Jean Genet, playing himself but as a Bowery Bum, is rescued by fairies.

After joining a Hasidic sect, Rubin instructed Mekas to destroy her film. Thankfully he did not, and later Rubin gave her blessing to allow *Christmas On Earth* to be shown again. After giving up filmmaking Rubin married and moved to France, where she died tragically at the age of 35 after giving birth to her sixth child.

This comprises 9 items related to Rubin's activities, displaying the freewheeling virtuosity behind *Christmas on Earth*, and the ardent planning of future projects that were unfortunately never realized. Along with film-scripts for *Christmas on Earth Continued* and *Trip Alongside Christmas on Earth*, it also includes related ephemera, as well as instructions for the projection of the film. In Rubin's work the interdisciplinary ethic of the times came to the fore, and these scripts and letters show a remarkable example of intermedia work, in which a film-script can be read as film, diary, narrative, and poem. Item-level inventory available upon request.

Dear Jones, I love your language
I love you, the Co-op the
Co-op's every thing
But also isn't time to discuss
the Limitlessness? With the fusion
of the art psyche, coming into, the
Hells, your Underground,
7 lights, 1918's music, some
you're just damn
damn's
the R's with
just always
from the
don't know
to it below
it's right
multiple
moment of
right & p
to make
that come
d for the
put to the
giving to
Linda's love
Barbara's love
midon & b
it's return
Barbara's
creative
'low' it's

CHRISTMAS ON EARTH
a note on ways of screening it
Barbara never settled down on any one specific
way of projecting CHRISTMAS ON EARTH. The way
times that she screened the film, she usually
projected one reel (designated as A) with a nor-
mal length lens to fill the entire screen, like
during any normal projection on top of which,
with a longer focal length lens, which produced
an image about 1/2 smaller than the other, she
projected the reel B.
On one or two occasions she projected reels A and B
one after another, without superimposing them.
I have also seen her projecting reel A normally,
but reel B upside down (running it from the tail)
on top of A. I have seen Barbara projecting her
film on top of other film-makers' films -- like,
on top of THE BELL.
Barbara stopped projecting her film after she
got involved with Hanselism. She gave me the print
and the original, leaving to my personal decision
what I wish to do with it.
I placed the materials with Anthology Film Archives
and a print (distribution print) will be available
from the Film-Makers' Cooperative. All income from
the film will go to Anthology's Film Preservation
program.



CHRISTMAS
ON
EARTH
CONTINUED
written and directed by
BARBARA RUBIN
All rights reserved and copyrighted 1965 by Barbara Rubin.

ED AGAIN CONTINUING REMAINS
H
N
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MUCH BARBARA RUBIN, CHRISTMAS, 1965, 777

43. Andy Warhol. Poster for A Screening of My Hustler at the Film-Makers' Cinematheque.

New York: 1966. 14 x 22", offset lithograph in pink and black on cardboard. Artist unknown.

The striking, and iconic poster for Andy Warhol's film of homosexual obsession on Fire Island, issued near the end of its landmark run at the Cinematheque - a landmark event in the history of gay film. These screenings were subject to surveillance by plain-clothed policemen during this time, and On April 12, shortly after this poster was released, the owner's of the Filmmakers' Cinematheque were served with a summons to defend the showing of the film against charge of indecency. The charges which were dismissed following the defense of the film by the ACLU. By that time, the film had moved to the more mainstream Hudson Theater, and was being shown in cities around the U.S.

This was the first Warhol film to feature the work of Paul Morrissey, and was the first to feature camera movement and audible sound.

The artist who created this striking and now iconic design is unknown, but the same format was also used for at least two other posters issued during that same era for related events. See below.

Rare.

FILM - MAKERS'
CINEMATHEQUE

41st STREET THEATER
125 W. 41st ST. NYC 564-3818

ANDY WARHOL'S

MY HUSTLER

SIN IN THE SUMMER ON FIRE ISLAND

APRIL 3 thru 10

8 P. M. and 10 P. M.

UNDERGROUND • AVANT - GARDE SHOWCASE

OPEN 7 NIGHTS • \$1.50

FOR DETAILS SEE OUR WEEKLY VILLAGE VOICE "AD"

MURRAY POSTER PRINTING Co. Inc., 221 W. 64 St. NYC

44. Exploding Plastic Inevitable. Poster for the 1966 Happenings at the Open Stage.

New York, 1966. 14 x 22" poster, offset lithograph in pink and black on cardboard.

Provenance: Velvet Underground drummer Moe Tucker's copy, with her ownership signature and notation reading "my copy". Additionally inscribed by Moe "To Johan - Thank you for being a VU lunatic! We appreciate it - Moe Tucker.

The poster issued in a similar format as the preceding item to advertise this groundbreaking series of happenings by The Exploding Plastic Inevitable, which for these performances involved Andy Warhol, The Velvet Underground, Nico, Gerard Malanga, and Mary Woronov. The Open Stage was a short-lived venue about the Dom Bar.

Damp-stained and soiled along upper margin to a depth of about 4", as common with surviving copies.

OPEN STAGE

23 ST. MARKS PLACE (Bet. 2nd & 3rd Aves.)

NIGHTLY • 9 PM TO 2 AM

**EXPLODING PLASTIC
INEVITABLE
LIVE!**

**ANDY WARHOL
THE
VELVET
UNDERGROUND
AND
NICO**

MUSIC! MOVIES! DANCING! MORE MOVIES!

Gerard MALANGA • Mary WORONOV

ON FILM — ON STAGE — ON VINYL

LIGHTWORKS VISIONS ULTRASOUNDS

NO MINIMUM

MURRAY POSTER PRINTING Co. Inc., 221 W. 64 St. NYC

45. Andy Warhol and the Exploding Plastic Inevitable. Andy Warhol Presents Halloween Mod Happening.

Leicester, MA: Leicester Airport, 1966. 14 x 22" poster, silkscreened in red on yellow cardboard.

Provenance: from the archive of Sterling Morrison, with his archive rubberstamp to verso. Accompanied by a signed letter of provenance from Sterling Morrison's widow, Martha Morrison, which also notes that this is the same example of the poster which was on a 15 year loan to the Andy Warhol Museum.

There are two known variants of this poster, bearing different decorative motifs bordering the word "MOD"

Small chip to lower right hand tip. Old pin holes to tips, and some surface abrasions to upper margin, the largest which causes some minor loss to one letter. 3" closed tear to left margin, and some minor droplet stains.

SUNDAY OCT. 30

3P.M. & 8:30 P.M.

ANDY WARHOL

Presents

HALLOWEEN



MOD



HAPPENING

**THE EXPLODING
PLASTIC INEVITABLE**

LEICESTER AIRPORT

Off Route 56, Leicester, Mass.

46. Stan Brakhage, Nam June Paik et al. Poster for a Series of Screenings at Film-Makers' Cinematheque.

New York, 1966. 14 x 22" poster, offset lithograph in pink and black on cardboard.

The final poster of the triptych is at the same venue a couple weeks later, and advertises screenings by Stan Brakhage (Songs 1-22), Nam June Paik, and experimental films from Japan.

FILM - MAKERS' CINEMATHEQUE

41st STREET THEATER

125 W. 41st ST. NYC 564-3818

WEDNESDAY APRIL 20 • 8 PM & 10 PM

SONGS 1-22

By **STAN BRAKHAGE**

MASTERPIECES IN 8 mm

THURS - FRI APRIL 21 - 22 • 8 PM & 10 PM

NAM JUNE PAIK

EXPERIMENTAL THEATER and FILM

FRI - SAT APRIL 29 - 30 • 8 PM & 10 PM

JAPANESE EXPERIMENTAL FILMS

FIRST NEW YORK SHOWING

UNDERGROUND • AVANTGARDE SHOWCASE

OPEN 7 NIGHTS • \$1.50

FOR DETAILS SEE OUR WEEKLY VILLAGE VOICE "AD"

MURRAY POSTER PRINTING Co. Inc., 221 W. 84 St. NYC

47. [Surfing] Collection of Ephemera Laid Into a Kay's Candies Box.

np: c. 1960's-1980's. 37 items [some duplication], laid into a 7 3/4 x 7 7/8" Kay's Candies box illustrated with a photograph of surfers.

The ephemera includes a number of business cards, for Bruce Brown, Bruce Brown films, several stickers promoting Harbour Surfboards, Allen Custom Surfboards and others, two rare numbered tickets for Bruce Brown's films "Barefoot Adventures", "Slippery When Wet", and "Surf Crazy", an illustrated card for the John Severson film 'Going My Wave', and signatures and addresses of several surfers, including Joel Tudor, Jose Angel, and others.



candy creations

from

**KAY'S
CANDIES**

of hawaii

1824 S. King St.

Honolulu, Hawaii

Phone: 94048

MACADAMIAN

48. Tom Blake (1902-1994). Hawaiian Surfboard.

Honolulu: Paradise of the Pacific Press, 1935. First edition. 8vo, [16], iv, 5-95; illustrated with 32 photographic plates, and other illustrations in the text. Bound in tapa-cloth, the issue without surfers on the upper covers (no priority established).

The first edition of the first book entirely devoted to surfing, by the inventor of the hollow surf board, which this text describes, and the first person (along with Sam Reid) to surf Malibu Point. "The most important publication in the surfing canon." - DeLaVega, 200 Years of Surfing Literature.

Slightly cocked, with rubbing to extremities and some innocuous soiling to endpapers, as well as a couple small pieces of paper adhered to endpapers. Two early and dated ownership signatures to fep. Very good.



Hawaiian Surfboard

By Tom [illegible]

49. [Soul-Sucking Sycophantic Ghouls of Fascism]. Giuliani's Town. No One is Safe.

[New York City]: 1999. 9 1/2 x 13 1/4" paste-up of flyer. Ink, marker, paper additions and cellotape on two sheets of white paper taped together and irregularly cut. Signed and dated by the artist, Eric Goodson, at lower right.

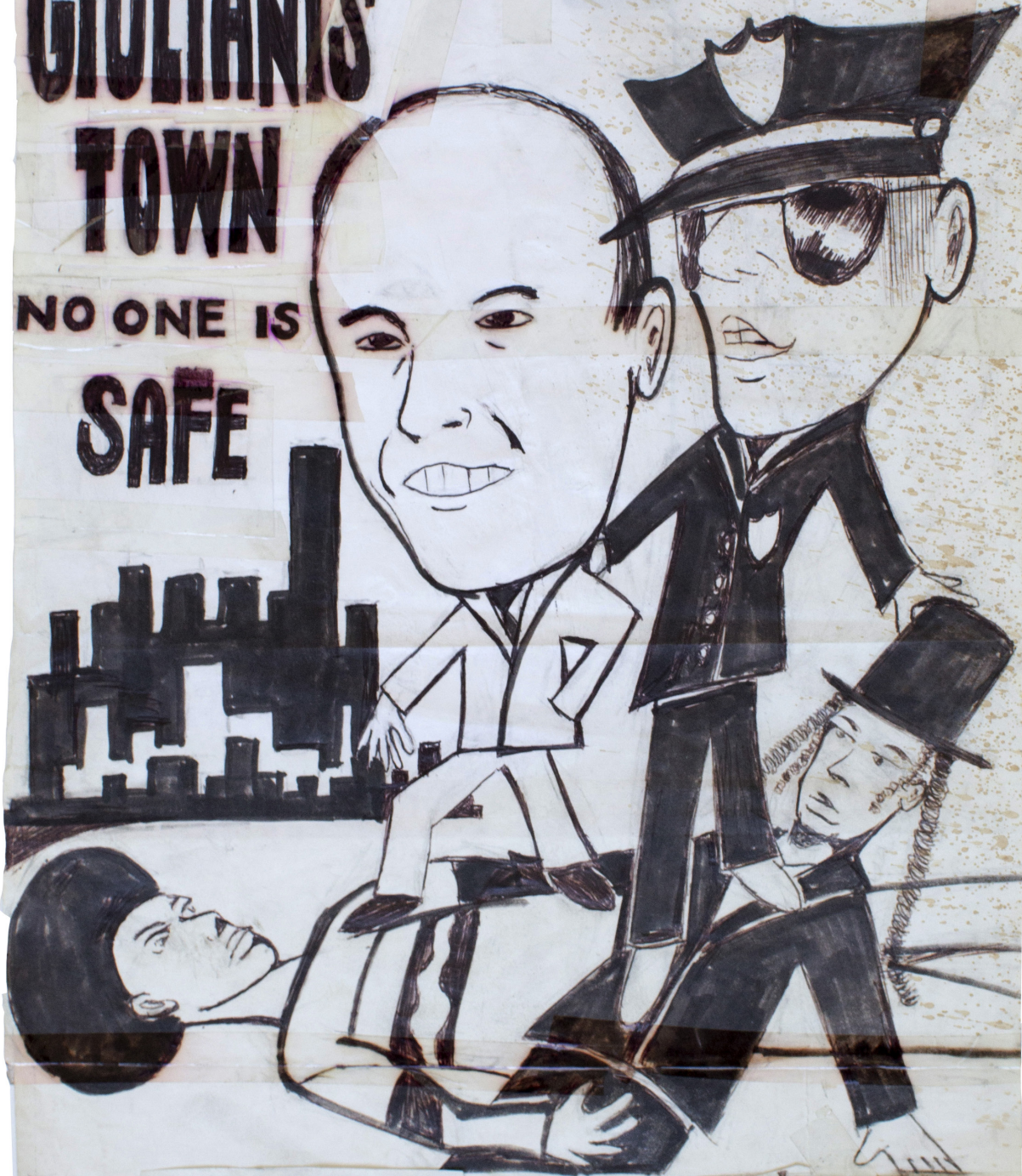
A striking poster of former New York Mayor Rudy Giuliani and a uniformed officer we believe to be Police Commissioner Bill Bratton standing on the chests of two men. Widely known for popularizing "broken-windows" policing, Bratton became Chief of the New York Transit Police and began arresting and enforcing background checks of fare-beaters and others responsible for minor infractions. Appointed in 1994 as NYPD Commissioner, Bratton expanded, systematized, and popularized broken-windows policing by enforcing what the department refers to as "quality-of-life offenses." Bratton, under Giuliani's leadership, shifted the driving philosophy and policy behind modern policing, laying the groundwork for the behemoth NYPD the militarization of police today.

The poster was almost certainly made in response to the numerous instances of police brutality during Giuliani's reign, including the sexual torture of Haitian Immigrant Abner Louima and the shooting of the unarmed Amadou Diallo outside of his apartment in the Bronx. The prone Hasidic figure probably refers to the killing of the Breslover Hasid Gidon Busch by police in Borough Park. Setting a black man and Hasidic man as common victims of the NYPD also serves to unify the two groups not long after the 1991 Crown Heights Riots, caused by feelings of unequal treatment of the two groups by the police and city services.

The artist has captured Rudy's expression, especially in the mouth, perfectly, a mouth now a little more gaunt but once again spewing darkness on the news nightly, still very much in the service of institutionalized violence, rape, and murder.

GIULIANI'S TOWN

NO ONE IS
SAFE



NO MARCHING IN GIULIANI'S TOWN
POLICE BRUTALITY

ARTIST-
ERIC
GOODSON
44

50. Peter Howard. Martin Stone, Bookscout.

Berkeley, CA: Serendipity Books, 2000. First edition. 4to, 13 [1] pp, saddle-stitched into letterpress wraps. One of a limited edition of 200 copies.

I was friends with Martin Stone, but even better, I was and am a huge fan.

I cherish the times I got to hang with him. In London, Charing Cross, Paddington Station, at David Tibet's house, in Paris. 6 am at the book stalls where he would find treasure as I found only dust.

I have met a lot of hip people in the rare book trade, but not that many hepcats. The Prince of Hepcats was Martin Stone. The unassuming suaveness of someone who was too Them to ever be identified as a member of the cult of Them. If it was beyond dope, Martin had read it, bought it, and sold it before there was any kind of reputation.

French literature, erotica, counter-culture, decadents, abject literary weirdos - I learned more from Martin than from anybody else.

Peter Howard was never particularly nice to me and hey. Can't blame him. He was sweet as pie and offered up the strange burnt Serendipity coffee when I entered his premises together with an attractive lady twice or so, but except for that I wasn't even worthy of being blanked. However: when I saw Peter's one-man festschrift for Martin at the ABAA fair in NYC, I had to mention that I was pals with Martin Stone. Peter's eyes flickered with interest in a manner only otherwise reserved for baseball. "Oh, let me give you one then." When I tried to walk out of the fair with the Martin Stone zine in my hand the security guard bounced me. No receipt. I had to go back to the Serendipity booth and explain my plight. Peter immediately wrote up a receipt with the official ABAA book fair sticker. The price was "nothing". I left the fair with two treasures. The zine and the receipt.

I was two weeks away from leaving for a Martin hang in Paris when I was told of his death. I didn't handle it well. It deeply pissed me off. I mean, I had read of French master home cooks who wanted to die with an oven full of cassoulet, and I knew Martin's stories about how his inventory was stored in the apartments of a dozen-odd ex-girlfriends. There were books he was going to show me as soon as he was back on speaking terms with some of them.

If there is an afterlife, and if we can come back as free-flowing Casper the Friendly Ghost spirits, then I hope that I will meet Martin again and that he has gotten his inventory back and that my fragile little mind will crumble and be enlightened over and over and over again by his profound knowledge and enthusiasm.

MARTIN STONE,
Bookscout



An Essay by Peter B. Howard

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CENSORSHIP



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UN AMERICAN