Catalog 12
UNDERGROUND FILM

BOO-HOORAY

Boo-Hooray Catalog 12: Underground Film

In the 1950s, American filmmaking was dominated by Hollywood and commercial interests. Tracking with the larger emergence of an American counterculture and the decline of the Hays Code's censorship regime, by 1960 a highly varied, original, and independent filmmaking scene began to form in New York. The filmmakers propelling this scene were already committed to alternative and bohemian lifestyles; complete rejection of the studios and the notion of needing money or nice equipment to make a movie allowed for stylistic content ranging from and combining irreverence, informality, unprofessionalism, improvisation, intensity, and frenzy. Following the path made by an older generation of experimental filmmakers like Kenneth Anger, Maya Deren, Willard Maas, and Marie Menken, the films emerging out of New York's moving image underground in the 1960s were uncategorizable, illegible, shocking, and scandalous to the mainstream, provoking police malice. By the mid 1960s, a robust community drawn to non-commercial films was thriving in New York.

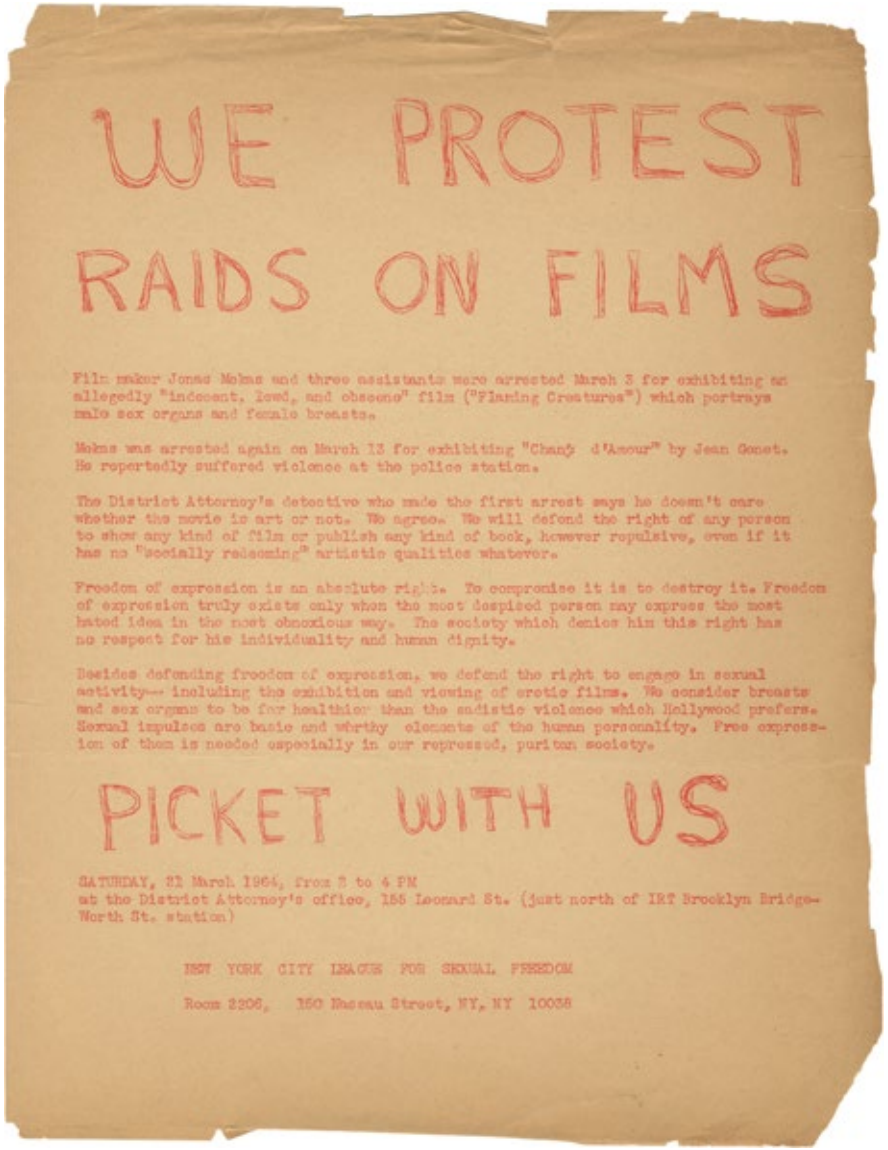
Together, the materials in this catalog trace the emergence and trajectory of underground film in New York in the early 1960s to the 1980s: the organizations, screenings, and anti-censorship struggle that gathered and contextualized the films and artists into a coherent and recognizable whole; the move towards experimental, community oriented, and pedagogic video art and activism in the 1970s; and then the crossover of video art and the 1980s downtown scene. Many of the materials document not just the screenings and happenings themselves, but also the array of auxiliary organizations that nurtured and promoted the underground scene.

Particularly notable are film stills, production stills, and behind the scenes photography from Andy Warhol's early films (items no. 5, 18, 21, 25, 26), a presskit handmade and assembled by Kenneth Anger for Jonas Mekas (item no. 3), artifacts from the struggle against the state's campaign to crush underground film screenings (items no. 1 and 2), documents of filmmaking pedagogy and activism (items no. 7-13); and efforts to expand the format of the screening (items no. 38, 39, 50).

For over a decade, Boo-Hooray has 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. We encourage visitors to browse our extensive inventory of rare books, ephemera, archives and collections and invite you to our gallery in Manhattan's Chinatown. Catalog prepared by Evan Neuhausen, Archivist & Rare Book Cataloger; Beth Rudig, Director of Archives; and Daylon Orr, Executive Director & Rare Book Specialist. Photography by Hanna Sheehan. Layout by Evan. Please direct all inquiries to Daylon (info@boo-hooray.com). Terms: Usual. Not onerous. All items subject to prior sale. Payment may be made via check, credit card, wire transfer or PayPal. Institutions may be billed accordingly. Shipping is additional and will be billed at cost. Returns will be accepted for any reason within a week of receipt. Please provide advance notice of the return.

Table of Contents

1. We Protest Raids on Films ... Picket With Us ..... **SOLD**
2. Love & Kisses to Censors Film Society **$300**
3. [Kenneth Anger] Hand Assembled Press Folder **$2500**
4. Barbara Rubin Collection [Two Unrealized Films] **$1500**
5. Andy Warhol Behind the Scenes at the Factory **$12500**
6. Underground Film Festival **$250**
7. Film: The Community Art [Mental Health, Education] **$150**
8. A Happening for Young Filmmakers **$350**
9. Satellite Academy Video at Millennium Film Workshop .... **SOLD**
10. Animation for Young People **$200**
11. Stereopticon **$150**
12. Little Boy [Danny Lyon, New Mexico] ..... **SOLD**
13. Voices of the Victims [Anti-Nuclear Activism] ..... **SOLD**
14. Kit Fitzgerald and John Sanborn Performance-Screening **$100**
15. NYC Experimental Video & Film Festival **$200**
16. Suite 212 by Nam June Paik [Inscribed to Jonas Mekas] . **$350**
17. 20 FluxFilms at Anthology Film Archives ..... **SOLD**
18. Andy Warhol Film Stills Collection **$15000**
19. Life of Juanita Castro **$750**
20. An Andy Warhol Double Bill "Horse" .... "Screen Test" ..... **SOLD**
21. Andy Warhol "Vinyl" Photography Collection **$10000**
22. [Original Paste-Up] Edith Sedgwick as the Poor Little Rich Girl... Gerard Malanga in Vinyl ..... **SOLD**
23. Edith Sedgwick as the Poor Little Rich Girl...Gerard Malanga in Vinyl **$2500**
24. World Premier: Gerard Malanga in Vinyl...and Edith Sedgwick as the Poor Little Rich Girl [True Second Screening] **$1500**
25. Andy Warhol "My Hustler" Film Stills Collection **$4000**
26. Mario Montez in Andy Warhol's Screen Test ..... **SOLD**
27. Andy Warhol's Lonesome Cowboys **$250**
28. Andy Warhol's Dracula Collection **$500**
29. Andy Warhol's Trash [Complete Set of German Flyers] ... **$1200**
30. Empire by Andy Warhol 30th Anniversary Screening **$150**
31. Numbers of Persons to be Contacted for Chelsea Girls **$350**
32. Application for Membership in the Film-Makers' Cinematheque **$200**
33. NY Film-Makers' Cinematheque Boston Branch Announcement **$250**
34. America Today **$300**
35. Films of Bruce Baillie **$200**
36. Quick Billy at Museum of Art, Carnegie Institute **$250**
37. Gregory Markopoulos at Film-Makers' Cinematheque **$300**
38. "Explode: Film" at Filmmakers' Cinematheque **$350**
39. Light Show at Filmmaker's Cinematheque ..... **SOLD**
40. The Film-Makers' Distribution Center Presents a One-Time Benefit Screening of "Lenny Bruce" at the Village Theatre ..... **SOLD**
41. The Films of Willard Maas **$250**
42. Filmmakers' Cinematheque Program Calendar **$550**
43. Paul Sharits Lecture and Screening **$200**
44. [Jack Smith] Sheeper Alternative Cover Drawing **$2500**
45. [Jack Smith] How Can Uncle Fishhook Have a Free Bicentennial Zombie Underground? ..... **SOLD**
46. The Spider's Stratagem **$3000**
47. Two Stills from Jack Smith's Flaming Creatures **$3000**
48. A Benefit for the Films of Brakhage [ownership stamp of Carolee Schneeman] **$300**
49. [Stan Brakhage] Metaphors on Vision **$200**
50. [Kenneth Anger] Magick Lantern Cycle **$850**
51. Inauguration of the Pleasure Dome Production Stills **$7500**
52. Nick Zedd Presents Chuck Berry Porno Tapes **$150**
53. The Early 8mm Films of The Kuchar Bros ..... **SOLD**
54. Nightclubbing: The TV Series by Rock Fans ..... **SOLD**
55. Blips at Club 57 ..... **SOLD**
56. Politics of Passion: An Evening of Contemporary Erotic Animation at Club 57 ..... **SOLD**
57. The First Public Showing of Ragnarok & Eight other recent films by Bill Rowley **$150**
58. An Evening of Films by the Australian Filmmakers Arthur & Corinne Cantrill at Merce Cunningham Studio **$250**
59. Pink Flamingos Film Poster [German, signed] ..... **SOLD**
60. Cinema Experimental en France Program **$100**
61. The Brig and Hurrah at The Underground Film Centre **$150**
62. 1st Annual Film Contest Berkeley Film House **$100**
63. [Wallace Berman] Second Los Angeles Film Festival **$2500**
64. Experimental Cinema Group: Spring Film Series ..... **SOLD**
65. Experimental Cinema: Psychedelic Series ..... **SOLD**
66. The Reincarnation of Jesus Involving "Synchronized Cinema" [Jackie Cassen, Rudi Stern, Timothy Leary, Diane Di Prima] .. **$750**
67. Films: The Business of America is a Problem **$100**



WE PROTEST

RAIDS ON FILMS

Film maker Jonas Mekas and three assistants were arrested March 3 for exhibiting an allegedly "indecent, lewd, and obscene" film ("Flaming Creatures") which portrays male sex organs and female breasts.

Mekas was arrested again on March 13 for exhibiting "Chant d'Amour" by Jean Genet. He reportedly suffered violence at the police station.

The District Attorney's detective who made the first arrest says he doesn't care whether the movie is art or not. We agree. We will defend the right of any person to show any kind of film or publish any kind of book, however repulsive, even if it has no "socially redeeming" artistic qualities whatever.

Freedom of expression is an absolute right. To compromise it is to destroy it. Freedom of expression truly exists only when the most despised person may express the most hated idea in the most obnoxious way. The society which denies him this right has no respect for his individuality and human dignity.

Besides defending freedom of expression, we defend the right to engage in sexual activity--- including the exhibition and viewing of erotic films. We consider breasts and sex organs to be far healthier than the sadistic violence which Hollywood prefers. Sexual impulses are basic and worthy elements of the human personality. Free expression of them is needed especially in our repressed, puritan society.

PICKET WITH US

SATURDAY, 21 March 1964, from 2 to 4 PM
at the District Attorney's office, 155 Leonard St. (just north of IRT Brooklyn Bridge-North St. station)

NEW YORK CITY LEAGUE FOR SEXUAL FREEDOM

Room 2206, 150 Nassau Street, NY, NY 10038

1. We Protest Raids on Films … Picket With Us

New York: New York City League for Sexual Freedom, 1964. Mimeograph. 8 ½ x 11 in. Good; embrittled, with chipping and loss at edges not obstructing text.

An early piece of ephemera produced by the Sexual Freedom League, in protest of police repression and censorship of "indecent" noncommercial films, including Genet's Un chant d'amour and Jack Smith's Flaming Creatures.

In March 1964, the NYPD shut down a screening of Jack Smith's Flaming Creatures at Film-Maker's Cinematheque and arrested Jonas Mekas, Ken Jacobs, Florence Karpf, and Jerry Sims for organizing the event. Mekas was again arrested less than two weeks later for screening Jean Genet's Un chant d'amour. The arrests were the immediate catalyst for the picket promoted by this flyer.

The League for Sexual Freedom, later known as the Sexual Freedom League, was founded the year before this demonstration. An often contentious group, the Sexual Freedom League organized orgies across the country, participated in early gay rights demonstrations and protests with the Diggers, and published their own periodical.

The charges against Mekas and his fellow filmmakers were ultimately dismissed by the New York State Supreme Court after a trial in which Susan Sontag, Allen Ginsberg, and Shirley Clarke testified to the artistic merit of Flaming Creatures.

A document of Mekas's bravery and determination to make transgressive cinema available, and an important record of alliance between the Sexual Freedom League and the underground film community.

SOLD

2. Love & Kisses to Censors Film Society [1963 Membership Card]

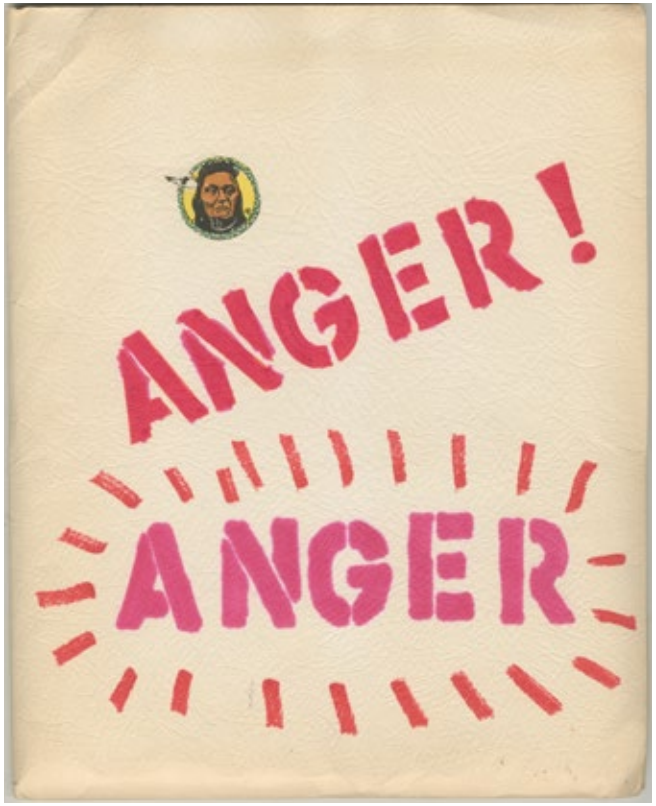
New York: New American Cinema Group [Film-makers' Cooperative], 1963. Offset on cardstock. 2 1/4 x 4 in. Double-sided card featuring text on one side and graphic on verso. Near-fine.

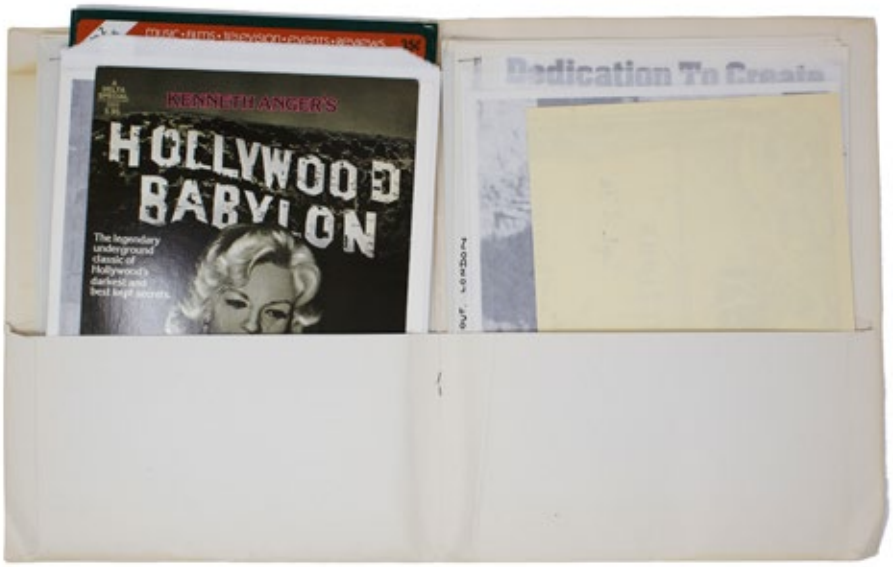
Membership card for the Love & Kisses to Censors Film Society, a division of the New American Cinema Group, the legal name of the Film-makers' Cooperative, and a tongue-in-cheek take on the high stakes battle the Cooperative was waging against an increasingly repressive regime of censorship.

The fight culminated the following year when Jonas Mekas, Ken Jacobs, Florence Karpf, and Jerry Sims were arrested for organizing a screening of Jack Smith's Flaming Creatures; the resulting obscenity trial led to a significant relaxation of the censorship that had been afflicting the underground film community. During the wave of censorship, the Gramercy Arts Theatre, which (as this membership card states) hosted the Film-maker's Cooperative's weekly screenings, was shut down by the city for showing unlicensed [unapproved] films.

A memorable, well-designed, and ironic artifact from a serious battle for free expression in the United States.

$300





3. [Kenneth Anger] Hand Assembled Press Folder

"Anger! Anger" Press Folder, with hand-colored stencil lettering and illustration on front and back covers. 9 ½ x 12 in. Contains 6 photographs of Anger (8 x 10 in. silver gelatin prints), 10 press clippings (9 photocopies and one magazine), and 3 pieces of ephemera (manuscript note and promotional materials). Very good, some minor edgewear and sunning commensurate with age.

A rare collection of photographs, ephemera, and manuscript materials promoting the groundbreaking experimental filmmaker in a unique, hand-stenciled folder.

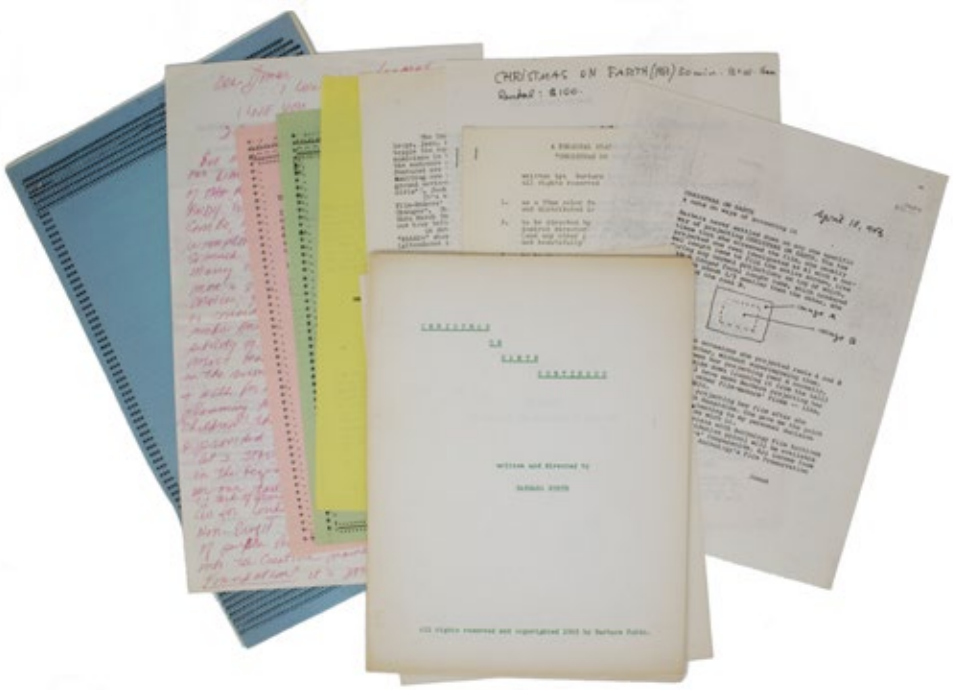
Kenneth Anger is an experimental filmmaker and author most well-known for his work depicting homoerotic desire and occultism. Anger gained notoriety at the age of 20 with Fireworks (1947), the subject of an obscenity trial; he was eventually acquitted.

His work often centers on occult imagery and ceremonial magic. Indeed, Anger is a practicing Thelemite and longtime friend of Anton LaVey, who appears in his film Invocation of My Demon Brother (1969).

An important figure in both the American and European filmmaking underground, Anger's films were massive in the midnight movie circuit and have been cited as important influences on the new generation of American directors including John Waters and David Lynch, among others. Anger retired from filmmaking in the mid-1980s after a prolific output throughout the 1950s-70s and turned to writing, focusing on his Hollywood Babylon gossip book sequel. He has since returned to filmmaking in 2000 and continues to work today.

This hand-assembled press folder includes photographs of Anger posed at work in his studio amongst detritus from his films, news clippings, and ephemera. Of particular note is a remarkable promotional photograph of the young actor who played the changeling prince in the 1935 film A Midsummer Night's Dream. Anger has claimed to be the uncredited actor, though it remains unclear whether this is true or another aspect of Anger's mythologized persona. The folder also includes photocopied clippings of reviews of films and short biography prepared by Abby Hirsch Public Relations, and an advertisement for the book Hollywood Babylon.

$2500



4. Barbara Rubin Collection [Ephemera from Two Unrealized Films]

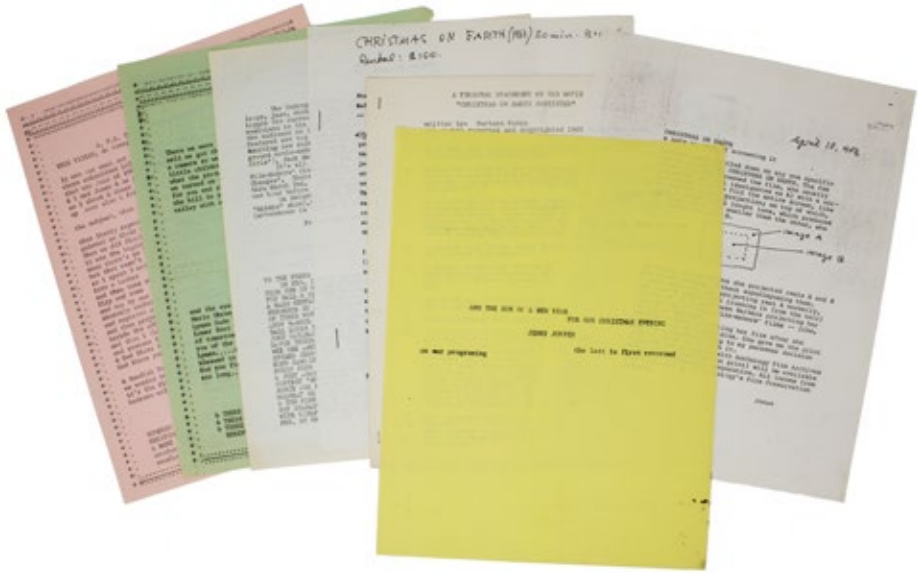
Barbara Rubin; Jonas Mekas. New York: np, 1963-1983. Nine discreet items. Xerox, offset, and mimeograph. 8 x 10 in. - 8 1/2 x 14 in. Very good to near fine.

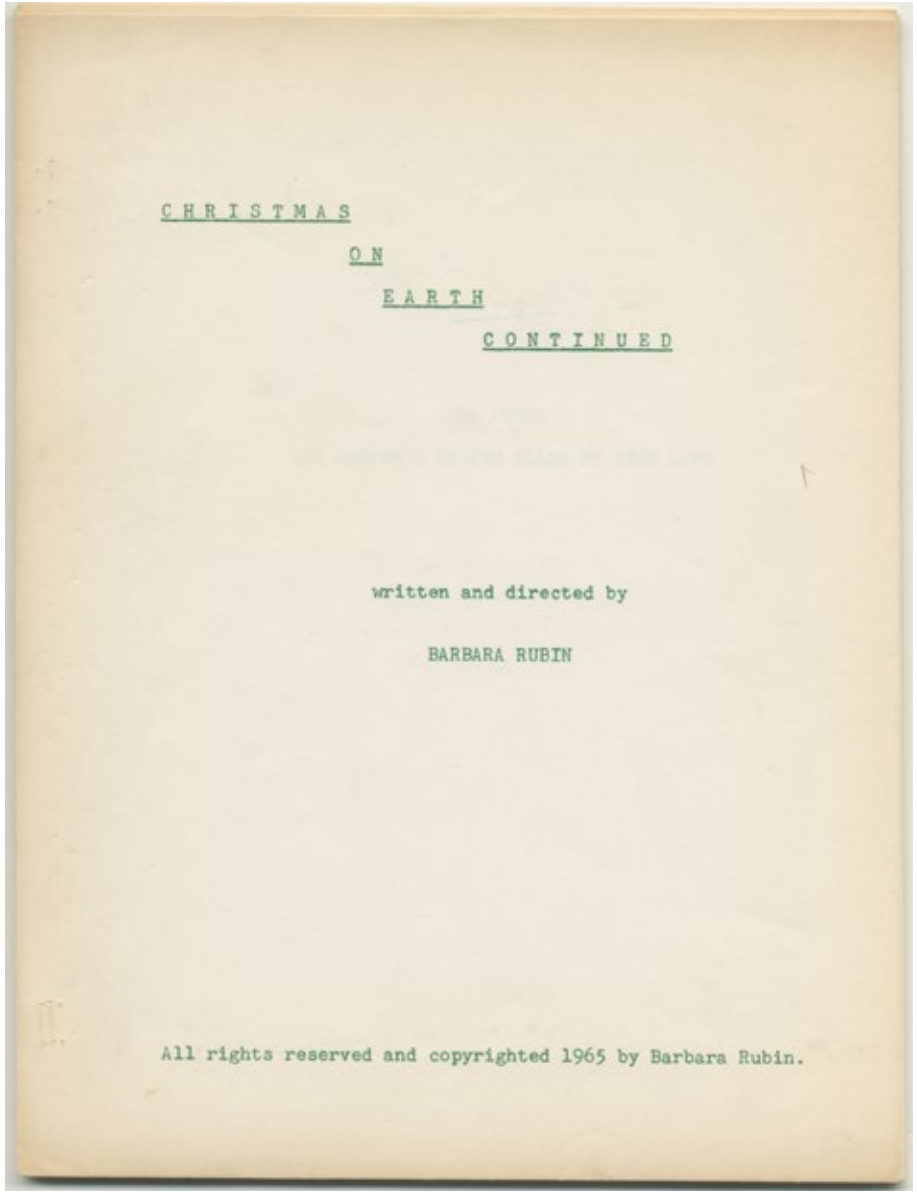
A collection of draft scripts, notes, synopses, projection instructions and other ephemera for two unrealized films by Barbara Rubin, one of the New York underground's most mythic figures.

This small collection gathers ten items of production materials, with holograph notation, from the two unrealized sequels to Rubin's groundbreaking Christmas on Earth, including one in which Jean Genet would have played a Bowery Bum rescued by fairies.

At the age of 17, Barbara Rubin burst into the New York underground scene with the release of her first film, Christmas on Earth. Filmed in the apartment of Velvet Underground musician John Cale and video artist Tony Conrad, Christmas on Earth was one of the first films to frankly and honestly depict sexual intercourse and the human body, cementing the work as an icon of underground, avant-garde, and transgressive cinema.

During the next few years she was an active participant in the New York underground art scene, where popular myth holds that 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.
By the age of 27, she had largely left the underground scene. Rubin joined a Hasidic sect in the early 1970s, and retreated from the underground, instructing 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 moving away from filmmaking, Rubin married and moved to France, where she tragically died at the age of 35 after giving birth to her sixth child.





C H R I S T M A S

O N

E A R T H

C O N T I N U E D

written and directed by

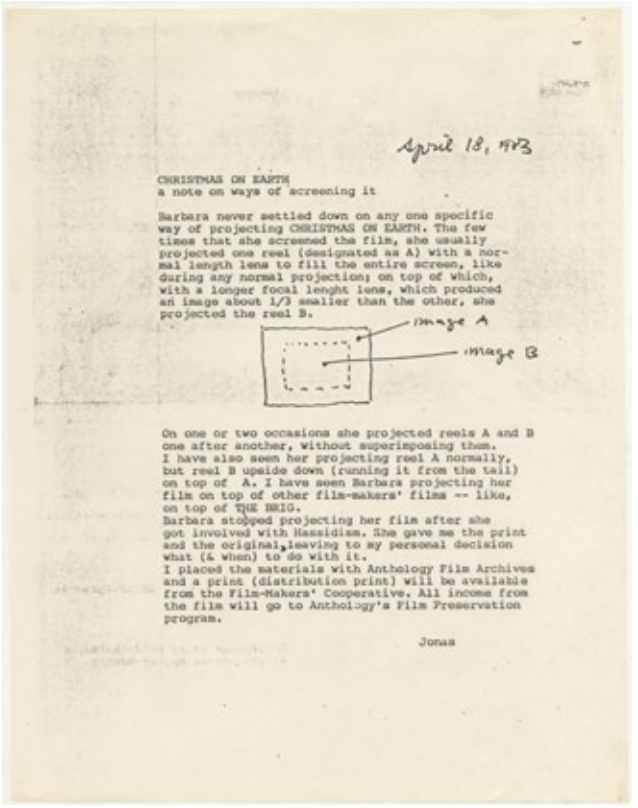
BARBARA RUBIN

All rights reserved and copyrighted 1965 by Barbara Rubin.

This collection comprises ten distinct items related to Rubin's filmmaking and practice. Highlighting the collection are draft scripts, notes, and synopses for the unrealized films Christmas on Earth Continued and Trip Along with Christmas on Earth Continued Again Continuing Remains, in which Jean Genet, playing himself as a Bowery Bum, is rescued by fairies. In addition to these materials towards unrealized films, the collection contains projection instructions, a press release for a festival that will "topple the current concept of theatre and movie house," a Xerox of a letter from Rubin to Mekas, and other ephemera.

A remarkable gathering of materials for films that could have been, from this important and influential young woman filmmaker. Item-level inventory available upon request.

$1500



April 18, 1973

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 few times that she screened the film, she usually projected one reel (designated as A) with a normal length lens to fill the entire screen, like during any normal projection; on top of which, with a longer focal lenght lens, which produced an image about 1/3 smaller than the other, she projected the reel B.

Image A

Image 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 BRIG.
Barbara stopped projecting her film after she got involved with Hassidism. She gave me the print and the original, leaving to my personal decision what (& when) 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.

Jonas

5. Andy Warhol Behind the Scenes at the Factory Photo Collection

Various photographers, including Billy Name [Linich] and Gretchen Berg. New York: np, 1964-65. Nine (9) b/w silver gelatin prints. Various sizes. All very good or near fine. One photograph stamped “Factory Foto”; annotations to versos of prints in the hand of Gerard Malanga and others.

Nine rare behind-the-scenes photographs from filmmaking at the Factory. In June of 1963 Andy Warhol purchased a 16mm Bolex camera, and within a month he began making movies. Warhol was a prolific filmmaker, producing or directing roughly 150 films over the next two decades, not including his Screen Tests, of which he made nearly 500. Ranging in length from two minutes to 25 hours, Warhol’s film output was varied, experimental, and significantly influenced the trajectory of avant-garde and independent film. While Warhol backed off from directing after around 1969, his film production continued throughout the 1970’s under the direction of Paul Morrissey. Often screened at the Factory as well as New York underground theaters such as the Filmmakers’ Cinematheque, many of these works included formal experimentations such as two screen projections, film projected at a frame rate slower than it was shot, superimposition, and long, static shots.

This collection includes nine vintage photographs documenying Andy Warhol and Gerard Malanga working on films behind the scenes on set at the Factory, as well as other shots of Warhol, Edie Sedgwick, and others making art and hanging around off screen. Included in this collection are images of Tennessee Williams and Marie Menken, Warhol behind his Bolex camera, beside Malanga directing him, holding bananas, and at an art opening.

Item level inventory available upon request.

$15000

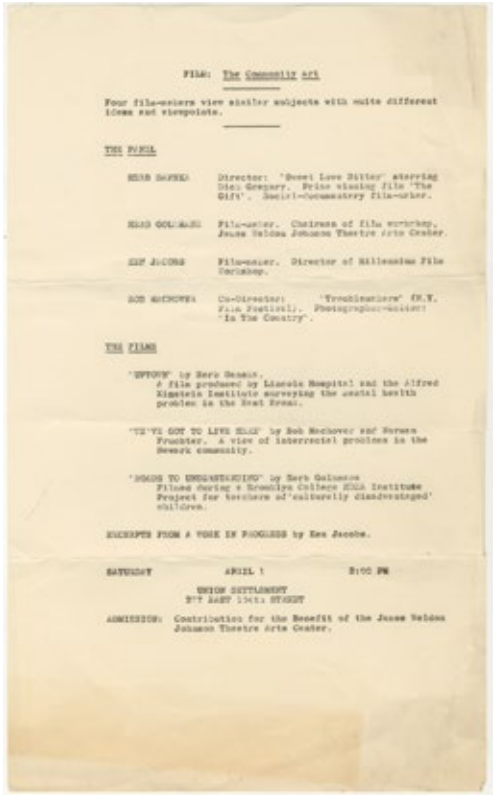
6. Underground Film Festival

Great Neck, New York: Arrandale Center, ca. 1960s. Offset. 8 ½ x 13 in. Horizontal fold line at center; otherwise, near fine.

Poster advertising an underground film festival featuring work by the Kuchar Brothers, Jonas Mekas, and Robert Rauschenberg, screening weekly on Wednesday evenings for the month of May at the Arrandale Center in Great Neck, New York.

Rare 1960s underground film ephemera from rural America.

$250



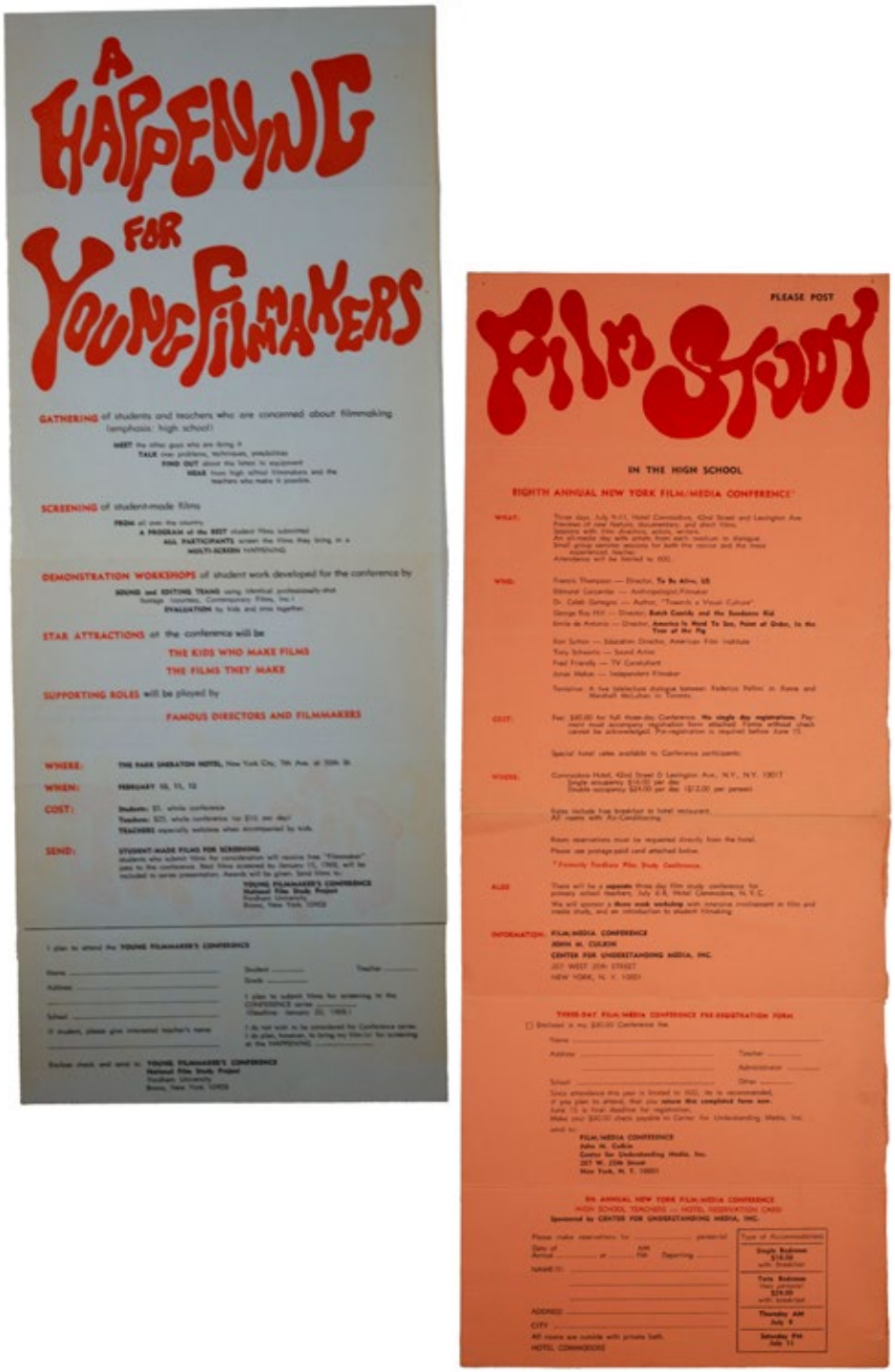
7. Film: The Community Art [Mental Health, Education, Race]

New York: Union Settlement, [1967]. Mimeograph. 8 ½ x 14 in. Very good with horizontal lines from folding in thirds, tears to edges at crease, discoloration and bumps to edges.

Flyer advertising screening program featuring social documentary work by Herb Danska, Herb Golzmane, Ken Jacobs, and Bob Machover on Saturday April 1 at Union Settlement Cultural Center, with proceeds benefiting the James Weldon Johnson Theatre Arts Center. The films focus on, respectively, mental health in the Bronx, interracial struggles in Newark, and a Brooklyn College project for teachers of 'culturally disadvantaged' children.

"Four film-makers view similar subjects with quite different ideas and viewpoints."

$150



8. A Happening for Young Filmmakers [and] Film Study in the High School

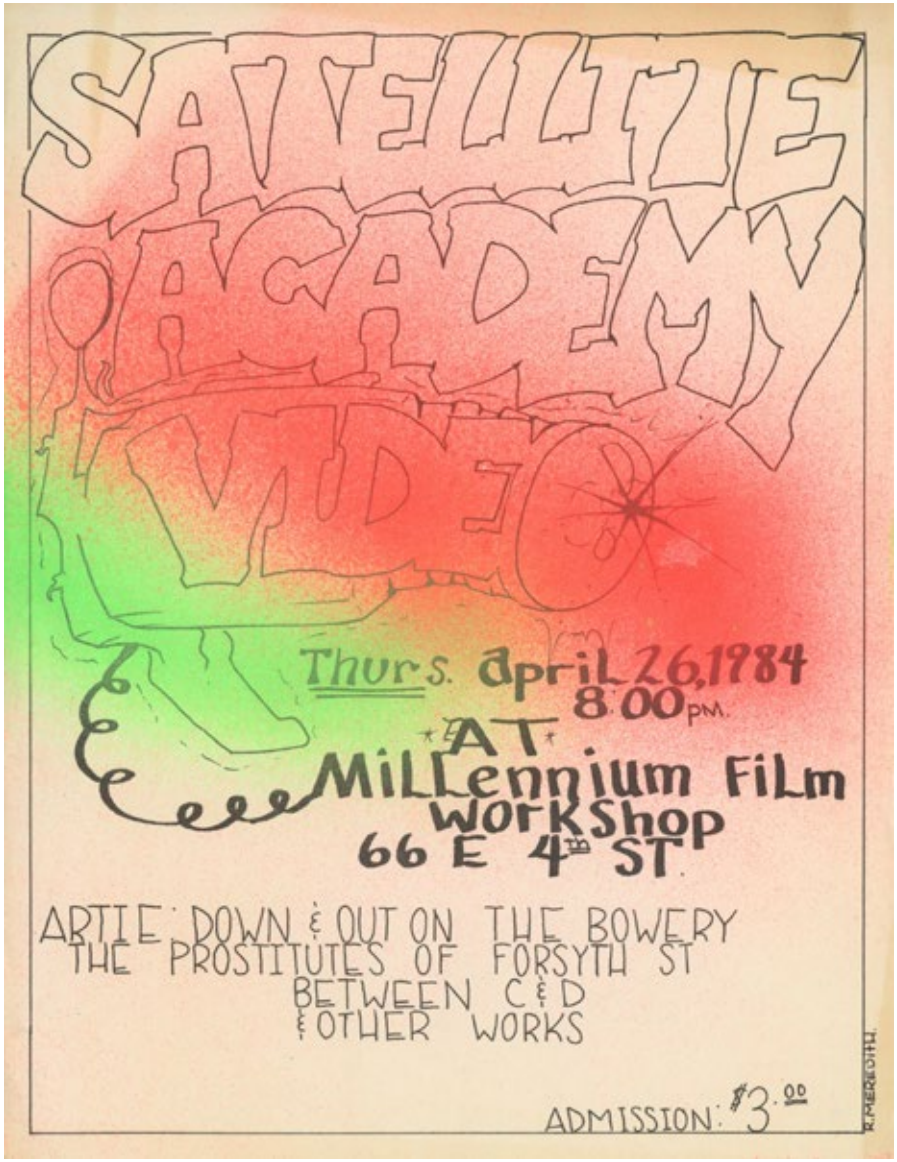
New York: Center for Understanding Media, Inc., 1967-68. Fold-out mailers, 8 ¾ x 22 ¾ in, 8 ¾ x 22 in. Offset. Very good; light sunning and edge wear, pin holes in “Film Study” mailer. Both addressed and postmarked to Film Culture.

Set of two mailers from the Center for Understanding Media, presenting filmmaking programs, workshops, and screenings hosted by industry professionals like Jonas Mekas and George Roy Hill for high school aged teenagers interested in making films.

One mailer promotes the Eighth Annual New York Film/Media Conference for high schoolers and teachers hosted at the Commodore Hotel with appearances by Jonas Mekas, George Roy Hill, and others. The poster includes registration for conference and hotel stay and details of the conference proceedings. The other mailer announces the Young Filmmakers’ Conference for high school aged teenagers and students hosted by Fordham University at the Park Sheraton Hotel. The program included workshops with professionals, screenings of student work, and question-and-answer sessions for student filmmakers to discuss problems, techniques, and possibilities with established filmmakers.

Scarce, well-designed, and heartwarming documents of the rise of independent film in New York, with teaching contributions from icons of the medium.

$350

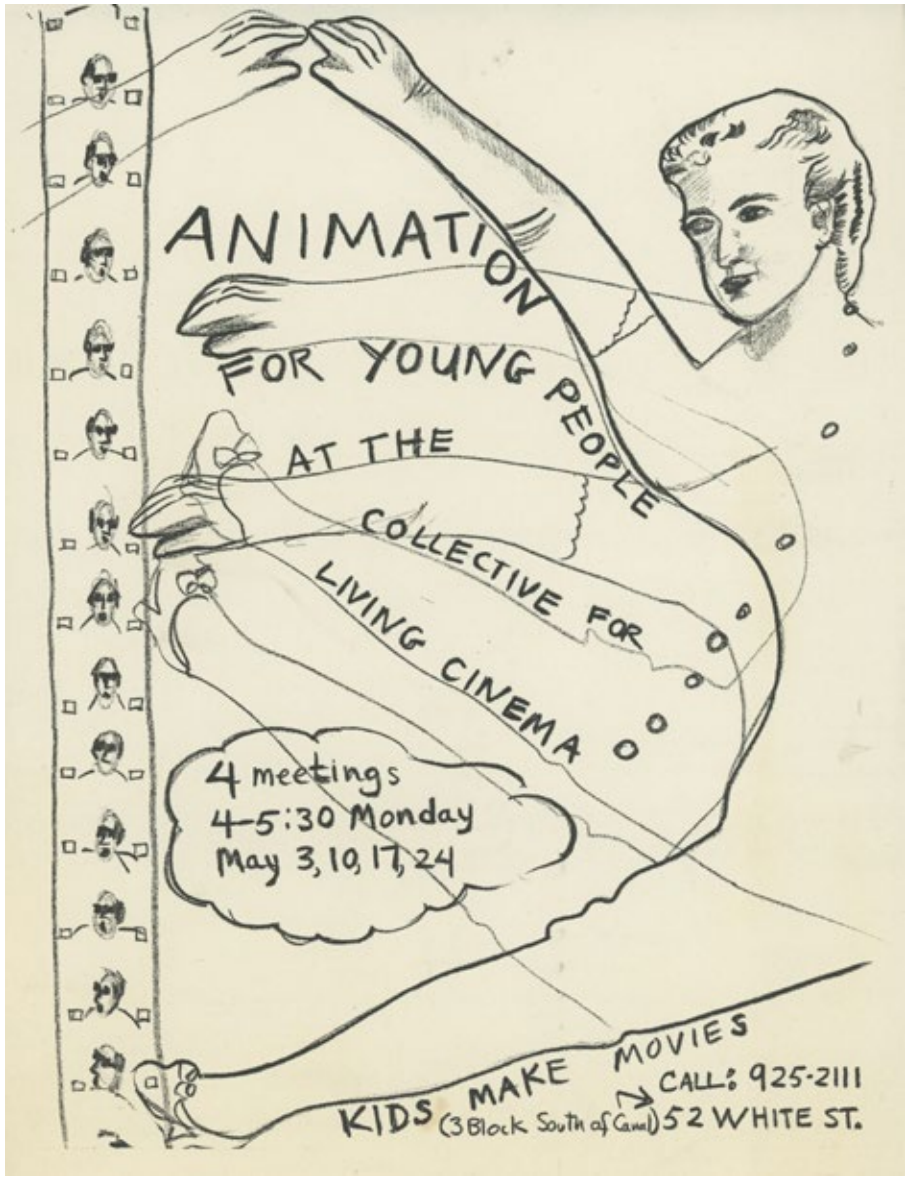


9. Satellite Academy Video at Millennium Film Workshop [Pedagogy, Video Art]

Meredith R. New York: Satellite Academy Video, 1984. Offset and spray paint. 8 ½ x 11 in. Very good.

Flyer for a screening of Artie: Down and Out on the Bowery and The Prostitutes of Forsyth St Between C & D by Satellite Academy Video Center student filmmakers Johnny Taveras and Brenda Hinton. Satellite Academy Video Center was an alternative high school program in New York City and forerunner of Educational Video Center, a non-profit media organization dedicated to teaching adolescents from under-resourced and state-neglected communities how to make documentaries. This screening at Millennium Film Workshop--a non-profit with a similar mandate that loaned equipment to and otherwise assisted independent filmmakers such as Todd Haynes, Yvonne Rainer, James Benning, Andy Warhol, and Carolee Schneehman--came out of a moment when advances in VHS availability motivated many video artists with radical political commitments to pursue pedagogic projects with the goal of democratizing and decentralizing the production of moving image media.

SOLD

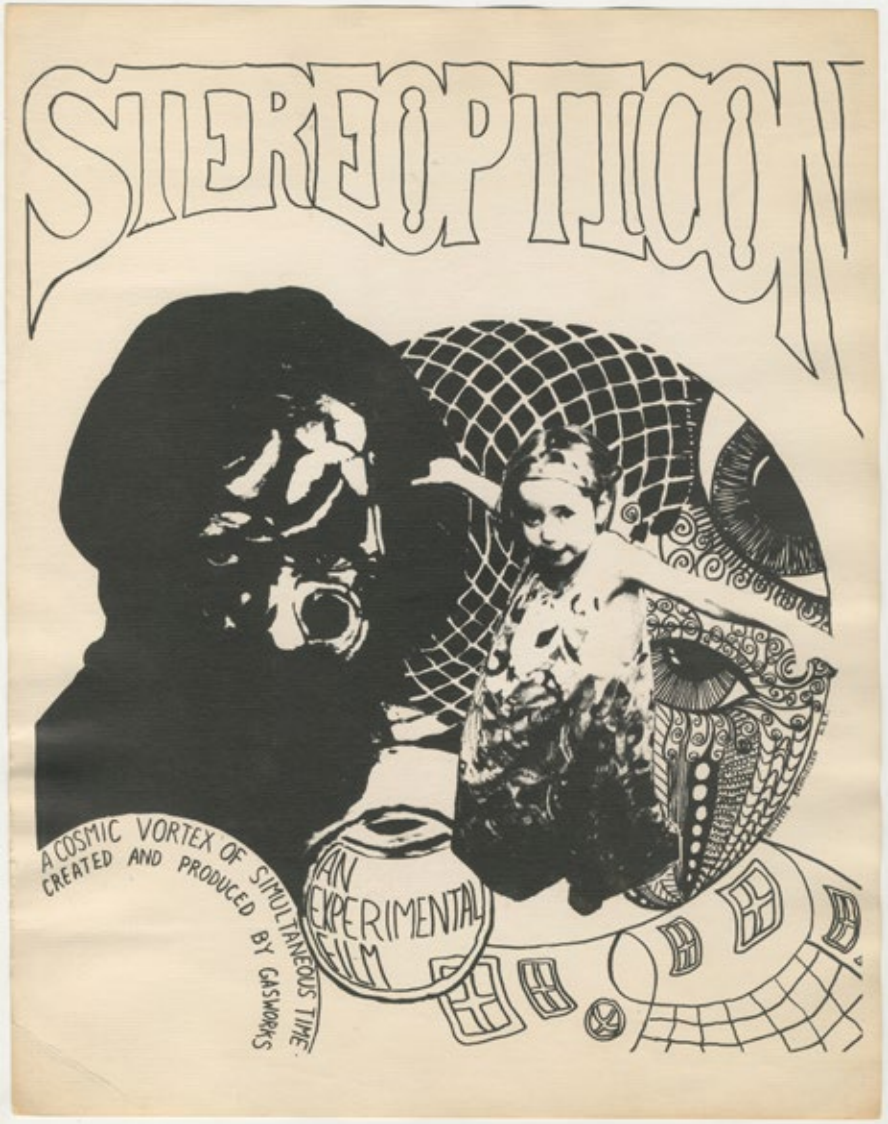


10. Animation for Young People at the Collective for Living Cinema

New York: Collective for Living Cinema, ca. 1970s. Offset. 8 ½ x 11 in. Near fine.

Flyer advertising a youth program at the Collective for Living Cinema, an outpost for avant-garde and experimental film located on White Street in Lower Manhattan, founded in 1973. The Collective regularly screened work by filmmakers and intermedia artists Ken Jacobs, Yvonne Rainer, Lizzie Borden, and others, while also acting as a workshop and artists' space. Championing the marginal and underground in filmmaking and new media art, the collective also offered a variety of classes with no barrier for entry on all aspects of filmmaking. This flyer is for a youth animation class, meeting throughout the month of May.

$200



11. Stereopticon

np: Gasworks Collective, ca 1968. Silkscreen on cotton rag paper. 11 x 13 ⅞ inches. Very good with a crease on bottom-left corner, minor undulation from water damage at left side, yellowing on edges, and discoloration to verso.

Poster promoting Stereopticon, created and produced by Gasworks collective in 1968. Described as “a collective folk-rock-acid-jazz-poetry opera” by one of the work’s filmmaker’s, Andy Fahrenwald, Stereopticon was awarded special mention at the 1970 Baltimore Film Festival.

Fahrenwald himself was an interesting figure who moved from the avant-garde and “expanded cinema” scene based in New York to more militant activist video work associated with the magazine Radical Software (Stereopticon is mentioned in the spiked and unpublished version of issue 6) and the collectives Ant Farm and Videofreex. After Stereopticon, Fahrenwald was involved in the development and production of several works by San Francisco Newsreel.

$150

12. Little Boy [Danny Lyon, New Mexico]

New Mexico: Danny Lyon, 1977. Offset. 11 ¾ x 9 ½ in. Vertical fold line through center; else near fine.

Flyer advertising the release of filmmaker and photojournalist Danny Lyon's realist film (a term he preferred over documentary), named after the atomic bomb built in New Mexico and dropped on Hiroshima.

The film poetically documents contemporary New Mexico through the realities of Native American and Chicano life in an unforgiving, pulsating landscape. Lyon was the official photographer for the Student Nonviolent Coordinating Committee (SNCC), an important civil rights photographer and documentarian of American life, and remains active today.

A rare record of New Journalism filmmaking from one of the era's most-well known photographers.

SOLD

13. Voices of the Victims [Anti-Nuclear Activism]

New York: Ruenitz Associates, Inc., 1982. Offset image on recto with text on verso. 8 ½ x 11 in. Very good with fold lines running horizontally and vertically from folding into quarters. "Jonas / Come Along / [illegible] / "Also 230 with Reception" written in red ink in unknown hand.

Flyer for a screening of Prophecy by Susumu Hani and The Lost Generation by Yuten Tachibana, featuring Jane Fonda, two films "reflecting Japan's special sense of the meaning of nuclear war," with holograph in unknown hand inviting Jonas Mekas.

A striking flyer promoting work dealing with the legacy of the American nuclear attack on the citizenry of Hiroshima and Nagasaki, from some of the most prominent representatives of the 1960s Japanese New Wave.

SOLD

14. Kit Fitzgerald and John Sanborn Performance-Screening at Inter-Media Art Center

Bayville, New York: Inter-Media Art Center, 1977. Offset mailer flyer. 10 ½ x 14 in. Vertical fold line at center of sheet, else near fine. Addressed to Jonas Mekas.

The premiere of video artists Kit Fitzgerald and John Sanborn's color video tape "Exchange in Three Parts" as well as performance of several other short audio and video pieces. Fitzgerald and Sanborn worked as a collaborative team from 1976 until 1982, producing groundbreaking video art and new media works, fusing video art and television. The duo's work explored the mechanics of perception and how information is received and recalled through technical devices like altering the textures and resolutions of their video images.

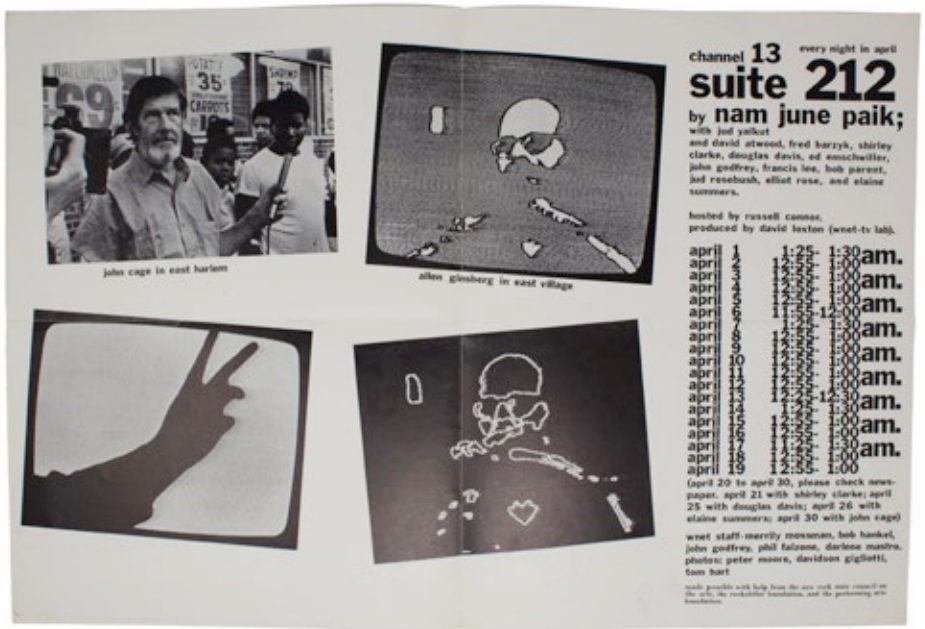
$100

15. NYC Experimental Video & Film Festival

[Maureen?] Blewitt. New York: Downtown Community Television Center, 1982. Offset on pink paper. 14 x 8 ½ in. Two pinholes; else near fine.

Poster for an experimental video and film festival at Downtown Community Television Center (DCTV). The DCTV is a non-profit media arts organization that provides media training, facilities, and equipment to youth, emerging, and established filmmakers, particularly documentarians. Founded by Jon Alpert and Keiko Tsuno out of the back of a mail truck in 1972, the organization comes from a historical moment of politically engaged artistic practice, and prefigures the 1980s effort at pedagogic, democratized, and activist video art spurred by advances in VHS technology. The festival showed work by Juan Downey, Doris Chase, Miriam Aimie, Alan Powell, Connie Coleman, Bill Oates, Reynold Weidenaar, and Hugh Lavergne.

$200



16. Suite 212 by Nam June Paik [Inscribed to Jonas Mekas]

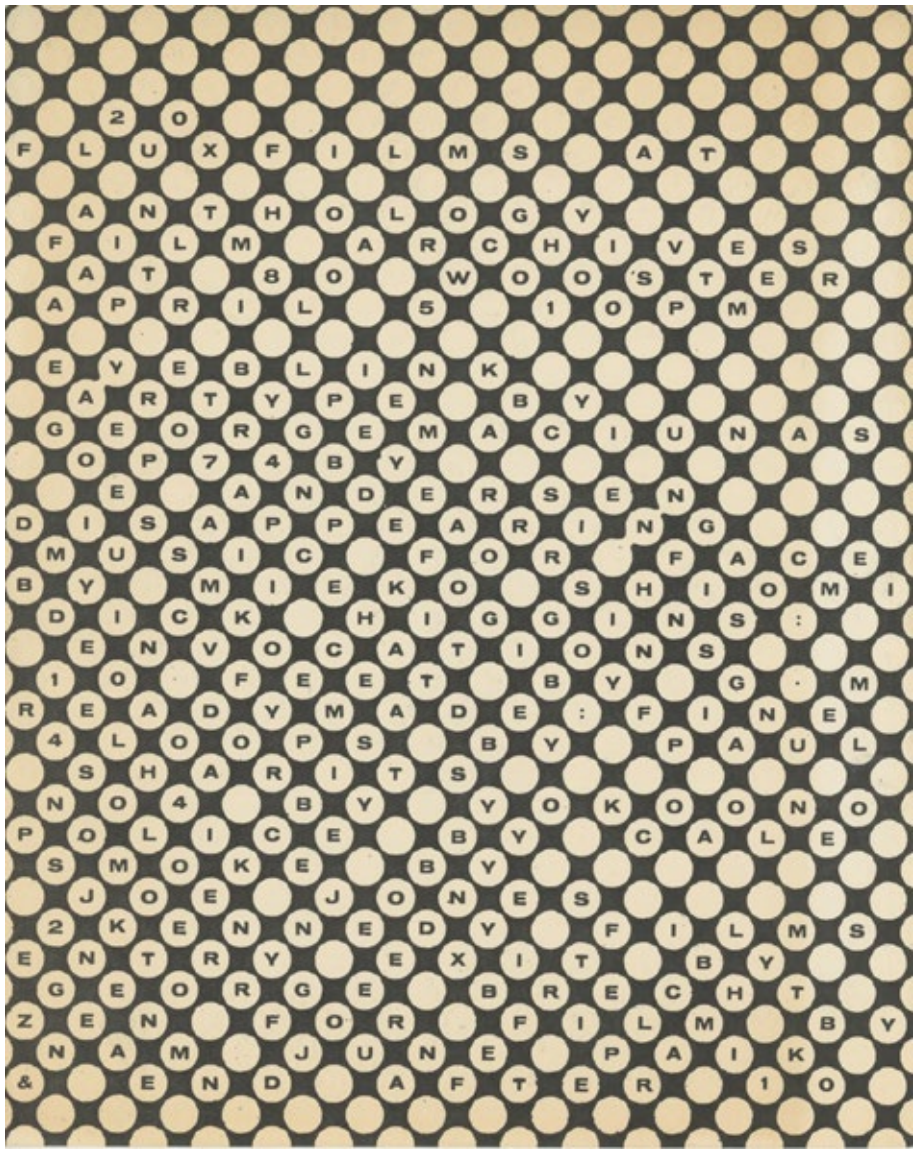
New York: WNET, 1975. Offset. 20 x 13 ½ in. Very good; lines from folding into quarters and small closed tears (~½ in.) at left and right edge. Inscribed on verso to Jonas [Mekas] and Holly [Fisher?] in the hand of Nam June Paik. “Jonas Mekas” written in the hand of Jonas Mekas on verso.

Poster for Nam June Paik’s Suite 212, a set of short films that Paik described as his “personal New York sketchbook,” broadcasted on public television station WNET every night in April 1975. Made in collaboration with Douglas Davis, Jud Yalkut, and Shigeko Kubota; with John Cage, Allen Ginsberg, David Atwood, Fred Barzyk, Shirley Clarke, Elaine Summer, and others.

From an era of far more substantial public and philanthropic investment in the arts, the film was likely the product of Paik’s stint as artist-in-residence at WNET’s TV Lab, a program which provided visual artists with funding and equipment to produce video art. Douglas Davis, Shirley Clarke, and Joan Jonas were also artists-in-residence of the program.

A remarkable association copy of a rare flyer for Nam June Paik’s Suite 212.

$350



17. 20 FluxFilms at Anthology Film Archives [George Maciunas, Dick Higgins, Yoko Ono, Nam June Paik]

George Maciunas. New York: Anthology Film Archives, [1977]. Offset. 8 ½ x 11 in. Near fine.

A rare flyer promoting a FluxFilm screening at Anthology Film Archives on Wooster Street in April 1977, designed by George Maciunas.

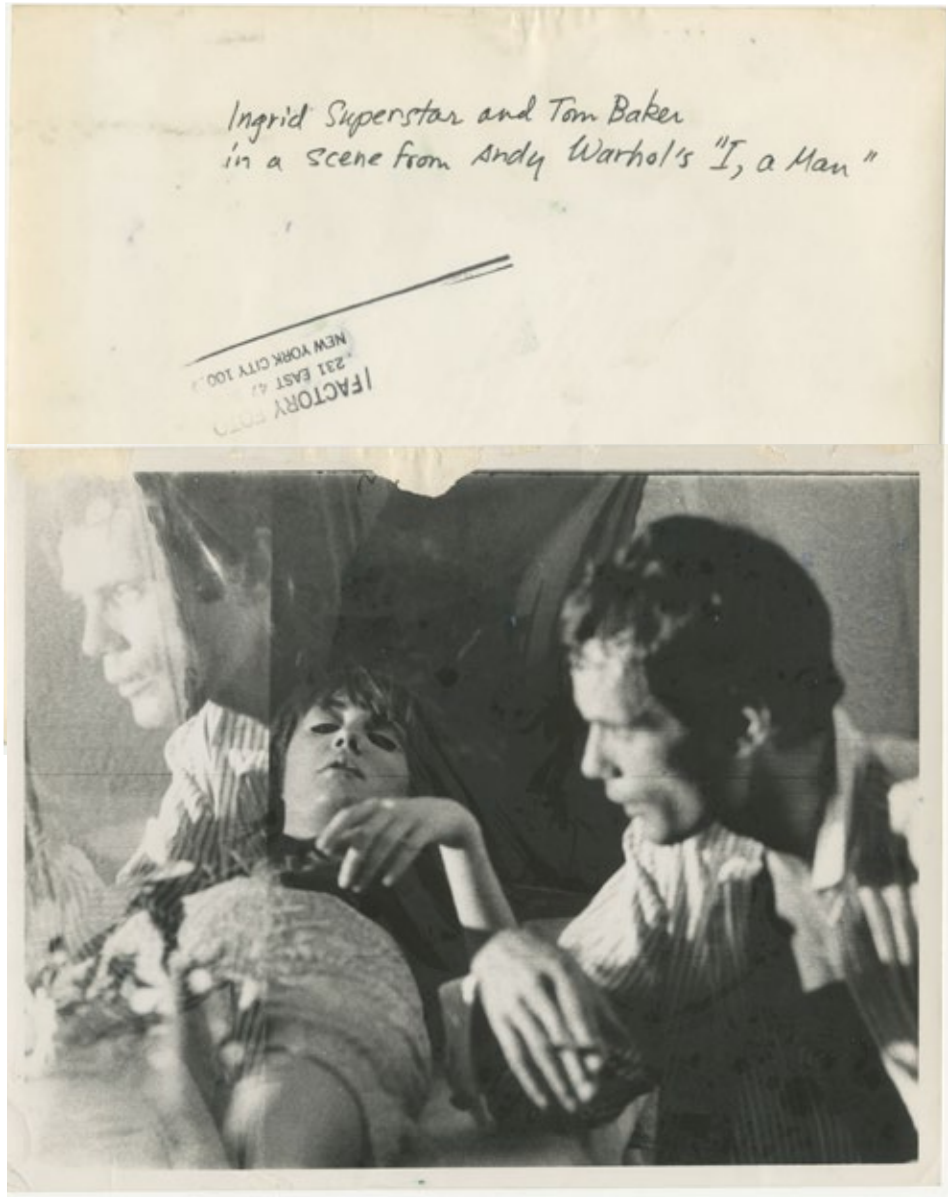
The event featured works by George Maciunas, E. Andersen, Mieko Shiomi, Dick Higgins, Paul Sharits, Yoko Ono, Joe Jones, George Brecht, and Nam June Paik.

SOLD

18. Andy Warhol Film Stills Collection

Billy Name [Linich] and other photographers. New York: np, 1964-67. 14 b/w silver gelatin prints. 13 measure 8 x 10 in., one 7 x 4 3/4 in. Very good to near fine. All annotated on verso, most in the hand of Gerard Malanga; two stamped “Factory Foto”.

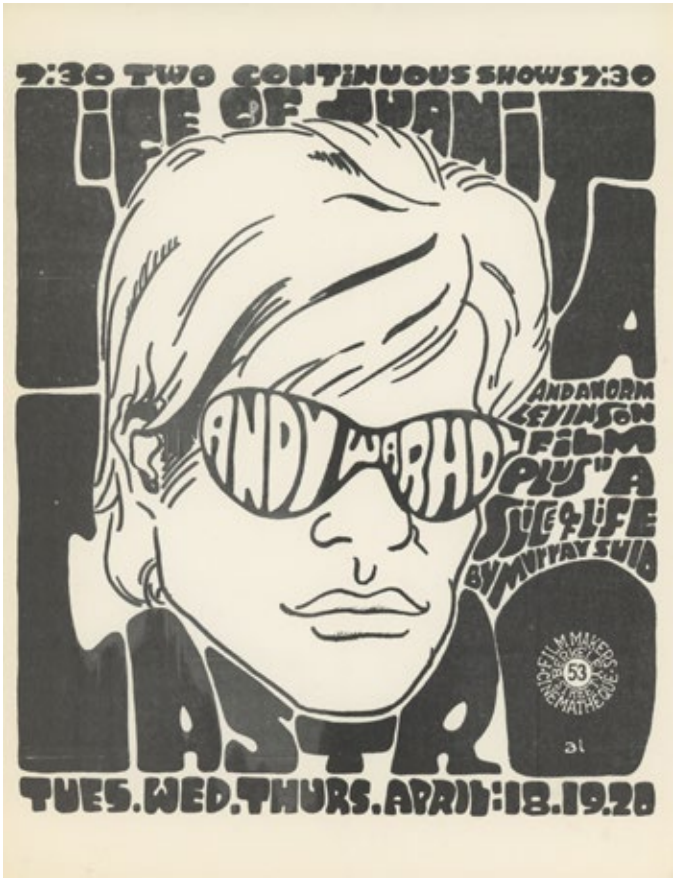
Fourteen film stills and production images from Warhol films made from 1964-77, including Chelsea Girls, Couch, I a Man, The 13 Most Beautiful Boys, Harlot, and others.



Appearing on screen and in these photographs are Warhol Superstars and collaborators including Gerard Malanga, Billy Name [Linich], Baby Jane Holzer, Piero Heliczer, Mario Montez, Tom Baker, Ingrid Superstar, as well as friends of Warhol such as Bob Dylan and Marie Menken. These photographs are stills, either production shots by Billy Name or photographs printed from frames of the movie film, likely also by Billy Name.

Item level inventory available upon request.

$15000



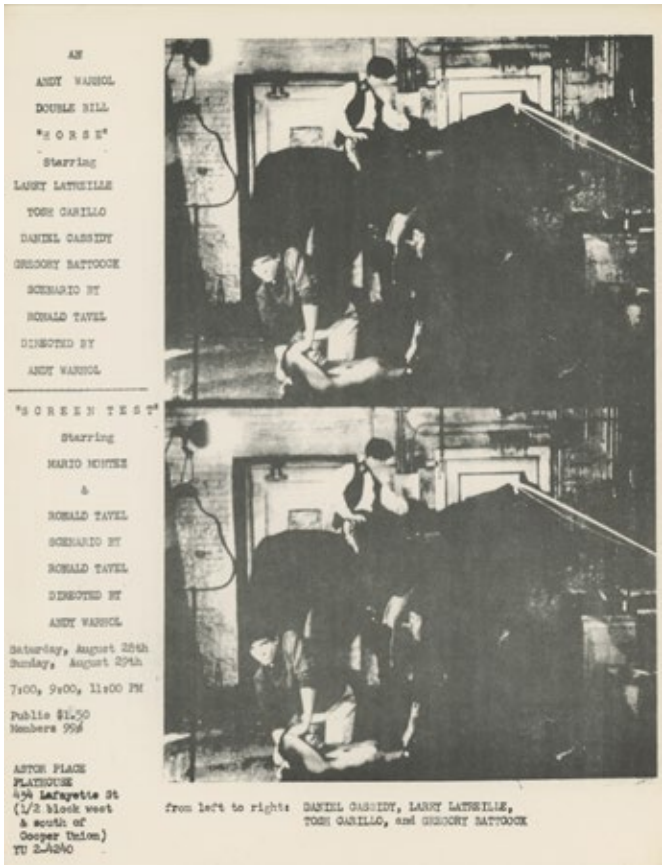
19. Life of Juanita Castro

[Andy Warhol]. Boston: Filmmakers' Cinematheque, [1967]. Offset. 8 1/2 x 11 in. Very good.

Flyer advertising a three-night screening of films by Norm Levinson, Andy Warhol, and Murray Suid on Tuesday April 18, Wednesday April 19, and Thursday April 20, 1967.

The Life of Juanita Castro, Warhol's camp rewriting of Cuban history, follows a playwright organizing a show about the life of Fidel Castro and his family, starring Marie Menken, Mercedes Ospina, and Ultra Violet.

$750



20. An Andy Warhol Double Bill "Horse" .... "Screen Test"

New York: Andy Warhol, [1965]. Mimeographed. 8 ½ x 11 in. Near fine.

Flyer for screening of Andy Warhol's "Horse" starring Larry Latrelle, Tosh Carillo, Daniel Cassidy, and Gregory Battock, and "Screen Test" starring Mario Montez and Ronald Tavel at the Astor Place Playhouse on August 28 and 29, 1965.

The flyer is illustrated with a doubled image from Horse, a parody Western by Warhol.

A rare flyer in remarkable condition for two early Warhol films.

SOLD

21. Andy Warhol “Vinyl” Photography Collection

Billy Name [Linich]. New York: np, 1965. Eight (8) b/w silver gelatin prints. Various sizes. All very good or near fine. Four annotated in the hand of Gerard Malanga on verso.

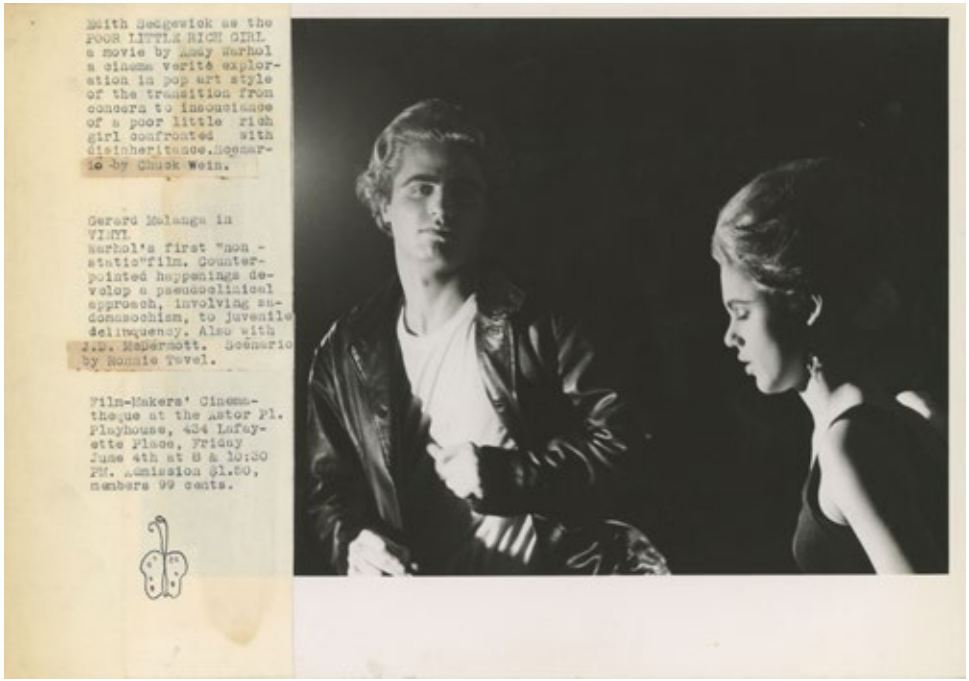
Eight production stills from Andy Warhol’s 1965 black and white experimental film Vinyl, shot entirely on location at the Factory starring Gerard Malanga, Edie Sedgwick, Ondine, Tosh Carillo, and others.

An adaptation of the 1962 novel A Clockwork Orange, released 6 years prior to Kubrick’s version. Written by playwright Ronald Tavel, this film marked Warhol’s move towards scripted features, utilizing the growing group of artists and scenesters hanging around the Factory as film extras. Vinyl is typically credited as Edie Sedgwick’s first film role, although she appeared in a non-speaking role in Warhol’s Horse, released earlier the same year. Sedgwick in Vinyl is also silent, largely sitting and smoking at the side of the frame, looking unaffected by the violence and action. Like many of Warhol’s productions, Vinyl was shot unrehearsed and includes background actors not even aware they were in the film during the shoot. Vinyl premiered at Jonas Mekas’ Film-makers Cinematheque on June 4, 1965.

This collection of eight photo prints includes stills from the film featuring Gerard Malanga, Edie Sedgwick, and Ondine, and behind-the-scenes production shots featuring Warhol directing Malanga with Sedgwick and Billy Name assisting. Collected by Jonas Mekas, most of the prints have captions on the verso written by hand.

Item level inventory available upon request.

$10000



22. [Original Paste-Up with Butterfly Holograph] Edith Sedgwick as the Poor Little Rich Girl... Gerard Malanga in Vinyl

[Andy Warhol]. New York: Film-makers' Cinematheque, [1965]. Manuscript typewritten and holograph affixed to silver gelatin black-and-white photographic print. 8 x 11 ½ in. Very good. Holograph notation and stamp to verso of photograph.

The original handmade paste-up for the flyer of the true premiere of Warhol's Vinyl, starring Gerard Malanga and Poor Little Rich Girl, starring Edie Sedgwick, illustrated with a photograph by Billy Linich.

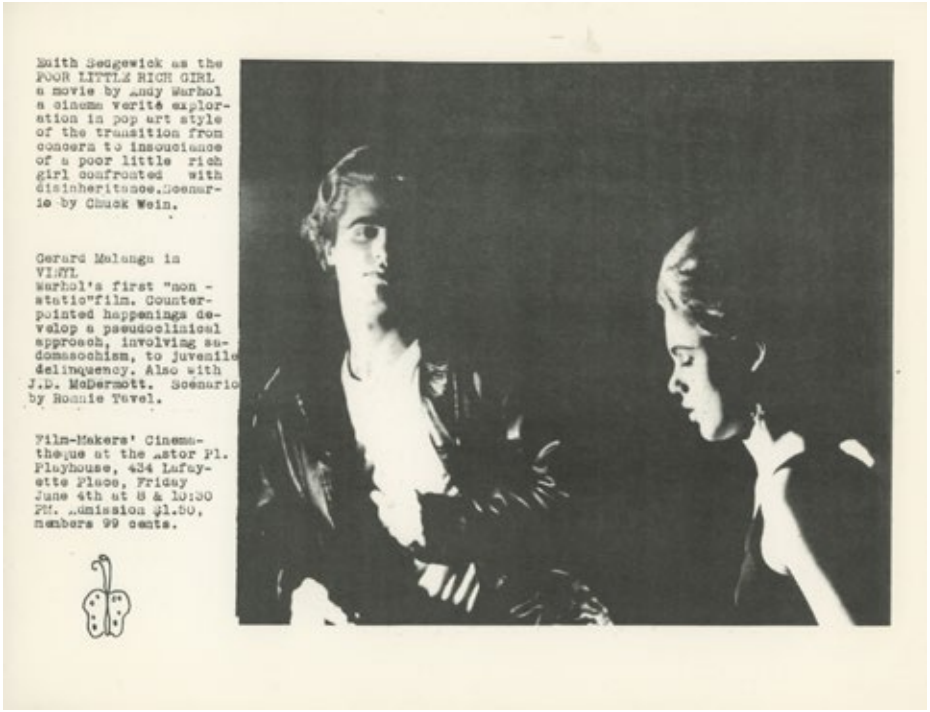
Though the flier for another screening, two weeks later, is labeled "World Premier" [sic] and often credited as such, this was the true premier of both films.

The text and drawing is pasted onto the photographic print and several lines of text have been edited and themselves pasted over. The butterfly drawing is uncommonly similar to an Andy Warhol butterfly drawing made a decade and a half later, and appeared in numerous Film-makers' Cinematheque advertisements in the Village Voice in the 1960s.

On the print's verso is written, "Superstars Gerard Malanga and Edie Sedgwick in a scene from Andy Warhol's Vinyl; Photo Credit: Billy Linich; file on Warhol" and stamped "14 55."

A remarkable artifact illuminating the process of artistic formation, with an original photograph by Billy Linich and a holograph butterfly illustration, possible drawn by Andy Warhol or an associate.

SOLD



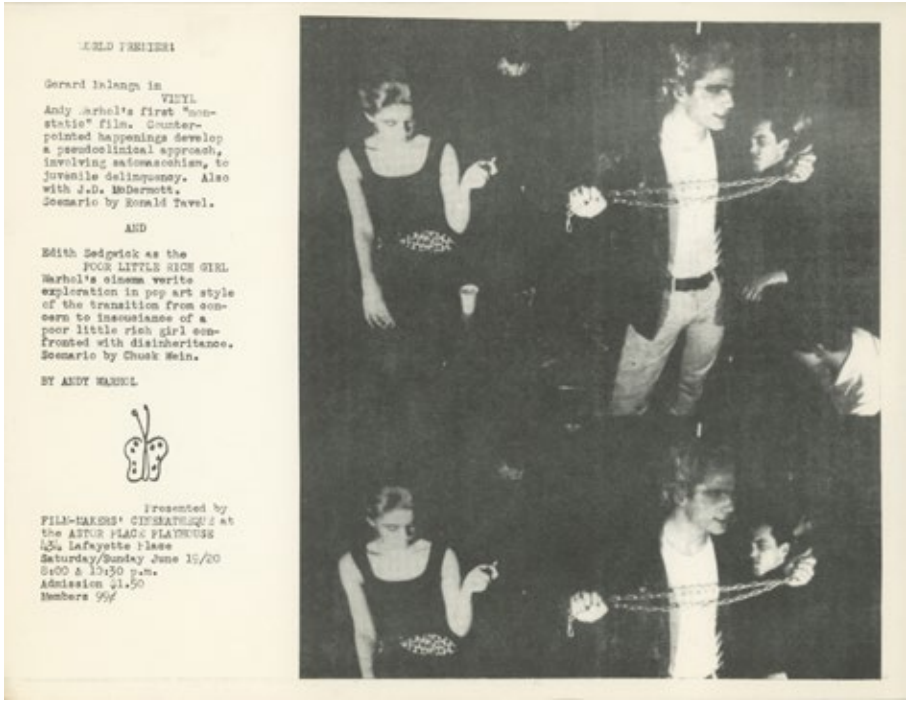
23. Edith Sedgwick as the Poor Little Rich Girl…Gerard Malanga in Vinyl [Premiere]

[Andy Warhol]. New York: Film-makers' Cinematheque, [1965]. Offset to recto only. 8 ½ x 11 in. Near fine.

The rare flyer for the true premiere of not one but two Warhol movies: Vinyl, starring Gerard Malanga and Poor Little Rich Girl, starring Edie Sedgwick, on June 4, 1965, illustrated with a photograph with Billy Linich.

Though the flier for another screening, two weeks later, is labeled "World Premier" and often credited as such, this was the true premiere of both films.

$2500



24. World Premier: Gerard Malanga in Vinyl…and Edith Sedgwick as the Poor Little Rich Girl [True Second Screening]

[Andy Warhol]. New York: Film-makers' Cinematheque, [1965]. Offset to recto only. 8 ½ x 11 in. Near fine.

Elegantly designed flyer promoting the alleged premiere of two early Andy Warhol films, illustrated with a photograph of Gerard Malanga and Edie Sedgwick.

As advertised here, the two Warhol movies would screen at the Filmmaker's Cinematheque in a two-night showing: Vinyl, starring Gerard Malanga and Poor Little Rich Girl, starring Edie Sedgwick, held on June 19 and 20, 1965. However, the films had their true premiere several weeks earlier, on June 4.

$1500

25. Andy Warhol “My Hustler” Film Still Collection

Billy Name [Linich]. [Fire Island]: np, 1965. Four (4) b/w silver gelatin prints. 8 x 10 in. All very good or near fine. All annotated in unknown hand on verso; one stamped “Film-makers Distribution Center.”

Four stills from My Hustler, Andy Warhol’s film of “sin in the summer on Fire Island.”

Starring Ed Hood, and Paul America as the titular blonde hustler, with appearances by Joseph Campbell, Genevieve Charbin, and Dorothy Dean. Directed by Andy Warhol and Chuck Wein, with Paul Morrissey as camera and audio operator, the film was shot over Labor Day Weekend 1965 on Fire Island. The first Warhol film that Morrissey worked on, the film utilized camera movement and sound synchronization, techniques Warhol had never used in his films. My Hustler premiered in January 1966 at the Film-makers’ Cinematheque, playing every night at midnight from January through April before opening nationally in summer 1966.

One of Warhol’s most well-known and widely discussed films, it was also his first film to make money, grossing $4,000 from its initial run at the Filmmaker’s Cinematheque. Due to its explicitly gay subject matter, My Hustler screenings were often subjected to plainclothes police surveillance during its theatrical run throughout 1966, culminating in Filmmakers’ Cinematheque receiving a summons on April 12 to a hearing in order to revoke their operating license. However, with the help of the New York Civil Liberties Union, the charges were dropped and the Cinematheque continued to screen transgressive and homosexual films to the benefit of all New Yorkers.

This collection includes four stills from the film, each an 8 x 10 in. silver gelatin print, captioned on verso, from the collection of Jonas Mekas.

Complete inventory available upon request.

$4000

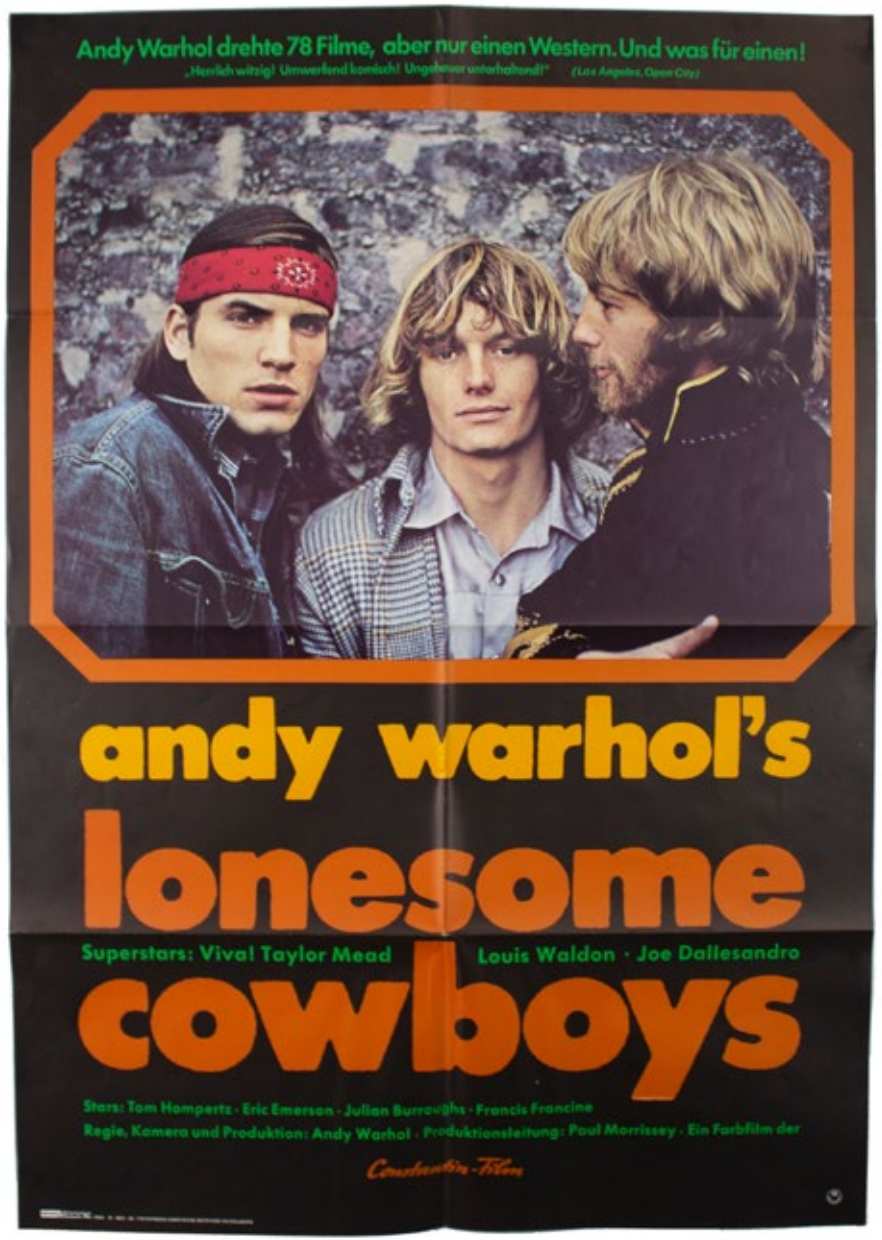
26. Mario Montez in Andy Warhol's Screen Test

Andy Warhol. New York: 1965. Black and white silver gelatin print, 8 x 10 in., near fine. Holograph notation on verso, likely in the hand of Gerard Malanga.

Photographic print of two frames of the film strip of Mario Montez in Warhol's Screen Test, his long-running film portraiture series, as published in Film Culture No. 38.

Montez was a Warhol Superstar, starring in Batman Dracula, Harlot, Camp, Chelsea Girls, Hedy, and others. Outside of his sustained collaborations with Warhol, Mario Montez is maybe most well-known for the starring role in Jack Smith's groundbreaking experimental film Flaming Creatures. He was also a co-founder of Charles Ludman's Ridiculous Theatrical Company, which used Montez' SoHo loft as a rehearsal space. A staple of the New York artistic underground of the 1960's, Montez' impact on the scene is often understated. This shot from Mario Montez' Screen Test was published in Jonas Mekas' publication Film Culture No. 38.

SOLD



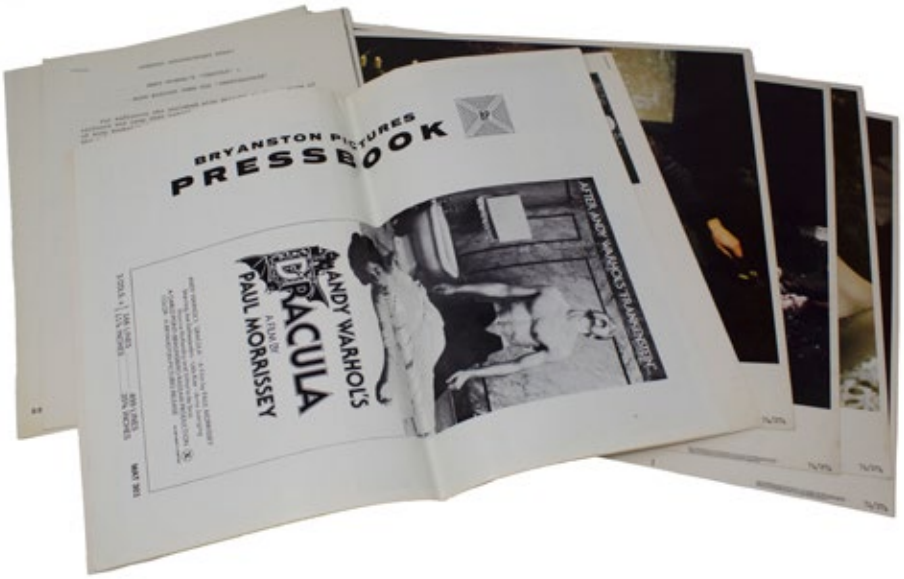
27. Andy Warhol's Lonesome Cowboys [German Release Poster]

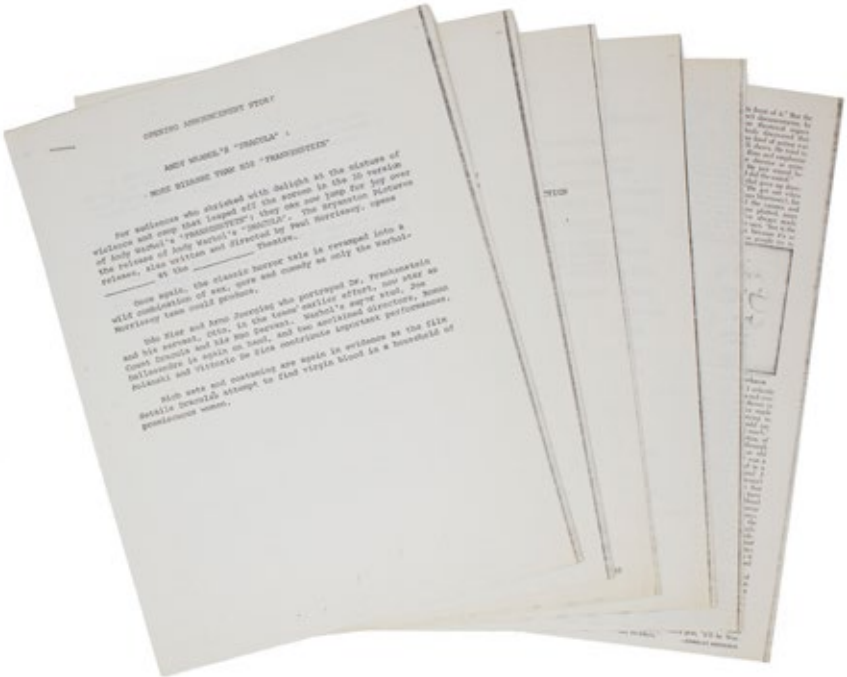
[Munich]: Constantin Films, 1968. Offset. 23 ¼ x 32 ¾ in. Very good. Lines from folding into eighths; otherwise clean.

Promotional poster for the German release of Lonesome Cowboys. The film is credited as being directed by Andy Warhol, though Paul Morissey was either co-director or sole director of the film, depending on the source.

Originally entitled Fuck, then The Glory of the Fuck, Warhol - recovering from Valerie Solanas' attack - decided to name it Lonesome Cowboys, in part as a reference to the film Midnight Cowboy, which he felt had poached some of the key people of his scene.

$250





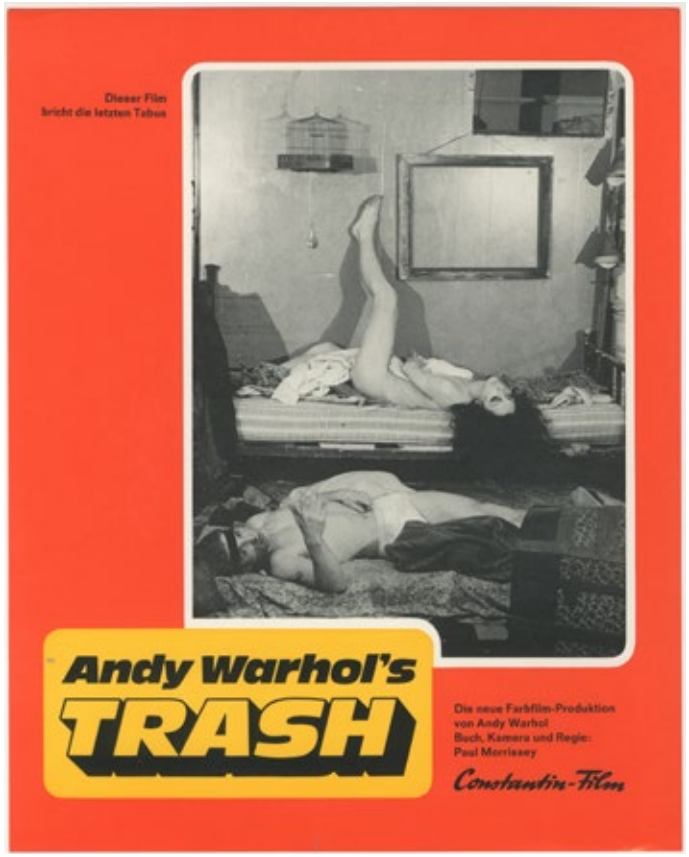
28. Andy Warhol's Dracula Collection [Lobby Cards, Pressbook, Promotional Ephemera]

New York: Bryanston Pictures, 1974. Four lobby cards 14 x 11 in, two photocopied press packets 8 1/2 x 11 in, three unbound photocopied credits sheets 8 1/2 x 11 in, one photocopied Newsweek article 8 1/2 x 11 in, two folded promotional pressbooks 11 x 14 in, 11 x 15 in. All very good to near fine.

Andy Warhol's Dracula, also known as Blood for Dracula, directed by Paul Morrissey, is a 1974 Warhol-produced film starring Udo Kier and Joe Dallesandro, with appearances by famed directors Vittorio de Sica and Roman Polanski. Released only a year after Warhol and Morrisey's Frankenstein film, it is a campy retelling of a horror classic, centering on Dracula's arrival in Italy in hopes to feast on the blood of virgins, but problems arise when he is unable to locate any chaste young women. From the promotional material, "Once again, the classic horror tale is revamped into a wild combination of sex, gore, and comedy as only the Warhol-Morrissey team could produce."

This collection includes four lobby card posters with various stills from the film printed on thick card stock (14 x 11 in.), two photocopied "Opening Announcement Story" packets with plot summary and cast members, unbound sheets with full cast and crew credits, photocopied review of the film in Newsweek (8 ½ x 11 in.), and two folded offset printed "Pressbooks" containing promotional information and listing of lobby cards and posters (11 x 15 in., 11 x 14 in.)

$500

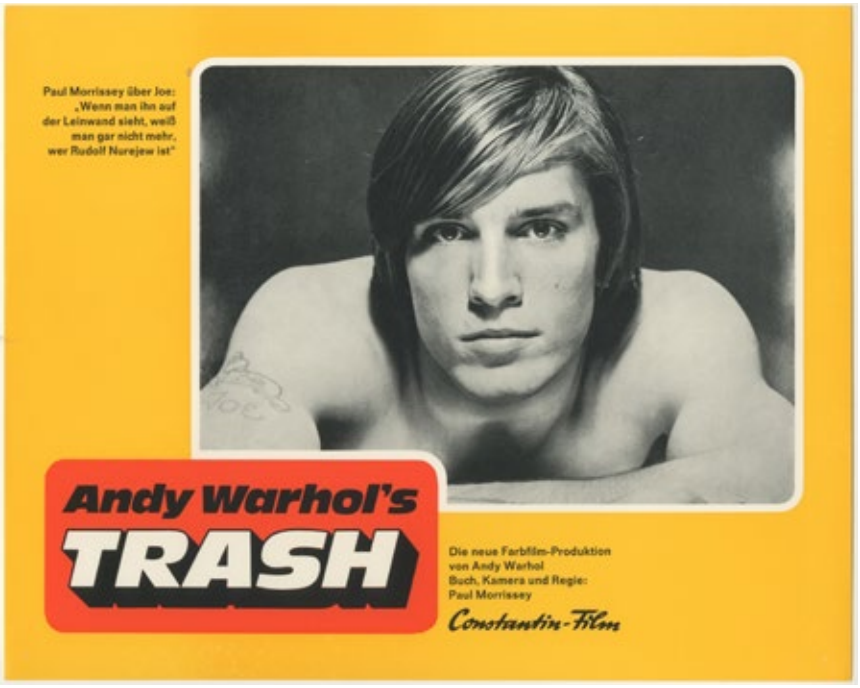


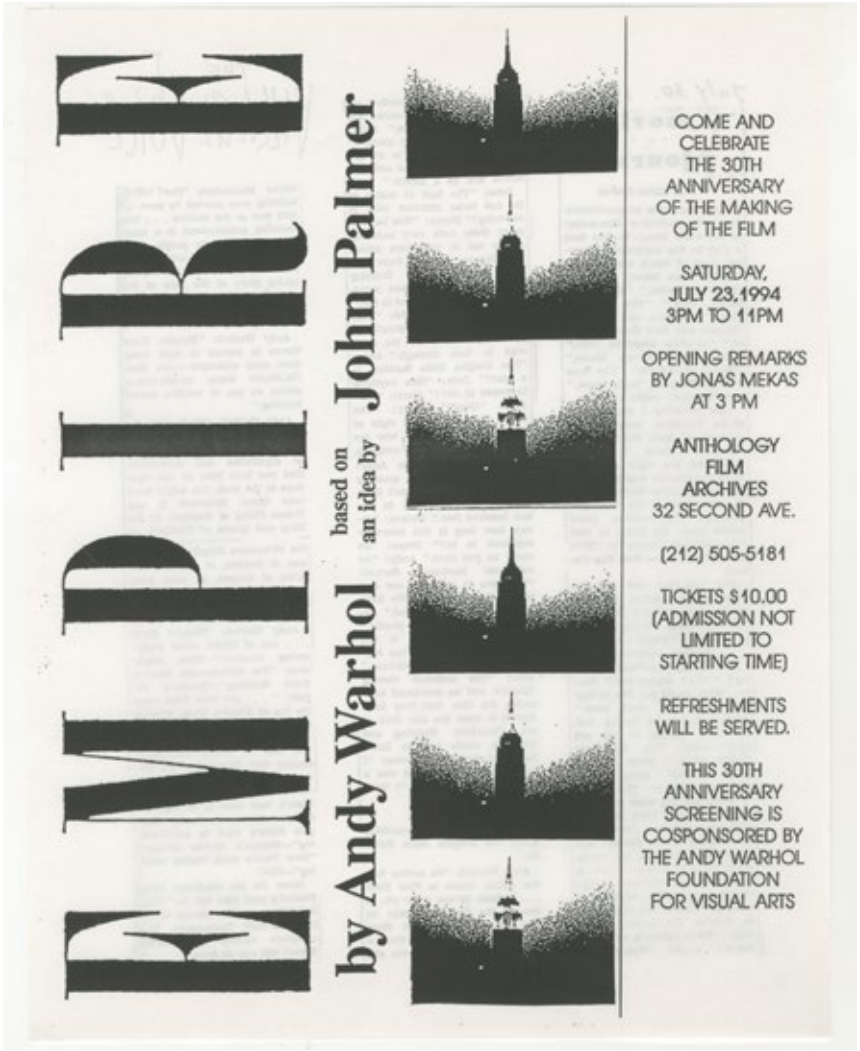
29. Andy Warhol's Trash [Complete Set of German Flyers]

Munich: Constantin Films, 1971. 9 ¼ x 11 ¾ in. Offset printed, glossy front with matte back. 20 flyers, all near fine, some flyers have pinholes to corners.

Complete set of 20 German-language flyers, printed in striking orange and red inks, promoting the German version of Andy Warhol's Trash, produced by Constantin Films in 1971. Each flyer has a different still from the film featuring actors Joe Dallesandro, Holly Woodlawn, Jane Forth, Geri Miller, and others. Released in 1970, the film was written and directed by Paul Morrissey and focuses on the hijinks of Joe Smith, a drug user on a mission to score. While Dallesandro had previously starred in Warhol films in the late-1960's, Trash propelled him into a level of fame not previously seen by many Warhol Superstars, and cemented him as the sex symbol of the underground.

$1200





30. Empire by Andy Warhol 30th Anniversary Screening at Anthology Film Archives Flyer

New York: Anthology Film Archives, 1994. Photocopied flyer, double-sided. 8 ½ x 11 in. Near fine.

Flyer announcing a screening of Andy Warhol's film Empire on the occasion of the film's 30th anniversary.

Originally released in 1964, Empire is one of Warhol's most notorious works, consisting of a static shot of the Empire State building with a runtime of eight hours. Presented by Anthology Film Archives and cosponsored by the Andy Warhol Foundation for Visual Arts, the screening took place on Saturday, July 23, 1994, from 3 to 11 pm with introductory remarks by Jonas Mekas, the film's cinematographer. This flyer features Mekas' original review of the film from July 30, 1964, in his "Movie Journal" column in the Village Voice.

$150

July 30. 1964

movie journal

by Jonas Mekas

Andy Warhol is unquestionably the most productive film-maker in the world today. In less than a year he has completed 15 movies, most of which are features: "Sleep" (six hours), "Eat," "Kiss," "Haircut," "Naomi and Rufus Kiss," "The End of Dawn," "Salome and Delilah," "Tarzan and Jane Regained Sort of," "13 Most Beautiful Boys," "Blow Job," "Dance Movie," "Dinner at Daley's," "The Rose Without Thorns," "Soap Opera," and "Empire" (eight hours).

Last Saturday I was present at an historical occasion: the shooting of Andy Warhol's epic "Empire." From 8 p. m. throughout the night and until dawn the camera was pointed at the Empire State Building, from the 41st floor of the Time-Life Building. The camera never moved once. My guess is that "Empire" will become the "Birth of a Nation" of the New Bag cinema.

The following are excerpts from a conversation with the Warhol crew—Henry X., John Palmer, Marie Desert, and the poet Gerard Malanga:

'Another Aspetsem!'

John: "Why is nothing happening? I don't understand." Henry: "What would you like to happen?" John: "I don't know." Henry: "I have a feeling that all we're filming is the red light." Andy: "Oh, Henry!!!" Henry: "Andy?! NOW IS THE TIME TO PAN." John: "Definitely not!" Henry: "The film is a whole new bag when the lights go off." John: "Look at at all that action going on. Those flashes. Tourists taking photos." Andy: "Henry, what is the meaning of action?" Henry: "Action is the absence of inaction." Andy: "Let's say things intelligent." Gerard: "Listen! We don't want to deceive the public, dear." John: "We're hitting a new milestone." Andy: "Henry, Sa[illegible] Nietzsche?" Henry: "Another aperiasm?" John: "B movies are better than A movies." Andy: "Jack Smith in every garage." Marie: "Someday we're all going to live underground and this movie will be a smash."

John: "The lack of action in the last three 1200-foot rolls is alarming!" Henry: "You have to mark these rolls very carefully so as not to get them mixed up." Jonas: "Did you know that the Empire State Building sways?" Marie: "I read somewhere that art is created in fun." Jonas: "What?" Gerard: "During the projection, we should set up window panes for the audience to look through." Andy: "The Empire State Building is a star!" John: "Has anything happened at all?!" Marie: "No." John: "Good!" Henry: "The script calls for a pan right at this point. I don't see why my artistic advice is being constantly rejected." Henry to Andy: "The bad children are smoking pot again." John: "I don't think anything has happened in the last hundred feet." Gerard: "Jonas, how long is this interview supposed to be?" Jonas: "As much as you have." Andy: "An eight-hour hard-on?" Gerard: "We have to maintain our cool at all times." John: "We have to have this film licensed." Andy: "It looks very phallic." Jonas: "I don't think it will pass." John: "Nothing has happened in the last half-hour." John: "The audience viewing 'Empire' will be convinced after seeing the film that they have viewed it from the 41st floor of the Time-Life Building, and that's a whole bag in itself. Isn't that fantastic?" Jonas: "I don't think the last reel was a waste." Henry to John: "I think it's too playful."

First Landmark

Jonas: "Tell me something about the Empire State Building."

Andy Warhol: "No matter how the visitor comes to New York . . . by land, by sea, or by air. . . one of the first landmarks he can see is the Empire State Building soaring more than a quarter of a mile into the sky above Manhattan. The tallest building ever erected by man. . . 1472 feet or 448 meters . . . this towering achievement is a magnet which attracts people from every corner of the earth to marvel at its beauty and the breath-taking glory of the view of the world's greatest city."

Jonas: "How is the building's tower lighted?"

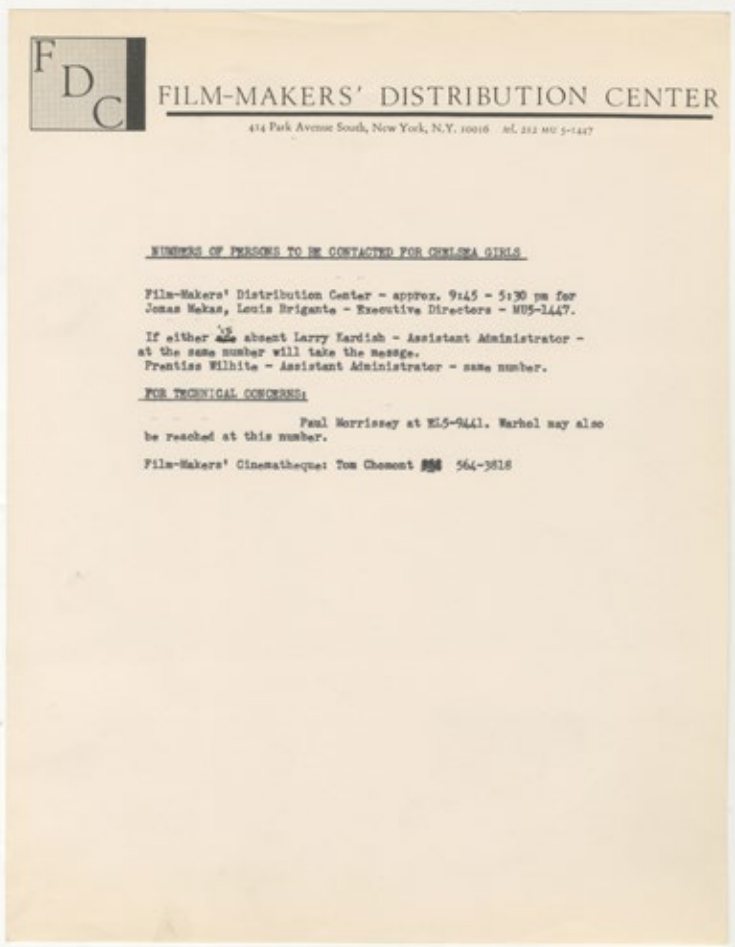
Andy Warhol: "Empire State Tower is bathed in light from dusk until midnight—more than 125,000,000 beam candle-power shines on top of world's tallest building."

Andy Warhol: "Each year the Empire State Building plays host to many Heads of State and other dignitaries and celebrities. Had you been here on the right days in the past, you might have seen Queen Elizabeth II and Prince Philip of England, or the King and Queen of Thailand, or the Princesses Birgitta and Desiree of Sweden, or Queen Frederika of Greece, or even your favorite movie actor."

Jonas: "What do people think about this building?"

Andy Warhol: "Empire State . . . one of USA's seven engineering wonders"—Time Magazine; "The unbelievable Empire State Building"—Reader's Digest; " . . . see New York from the top of Empire State. There's nothing like it"—Dorothy Kilgallen; "From Empire State you can see 50 miles"—Allentown Sunday Call Chronicle; "No visitor should miss Empire State"—New York Times; "Empire State's best view is at night"—Glasgow (Scotland) News; "Empire State's view is breathtaking"—Britain's Queen Mother; "New York's most visited building"—NBC.

Jonas (to the readers): Andy Warhol's next film will be "Warhol Bible"—a film version of the Old and New Testaments. The complete version of "Warhol Bible" will run 30 days.



FILM-MAKERS' DISTRIBUTION CENTER

414 Park Avenue South, New York, N.Y. 10016 tel. 212 MU 5-1447

NUMBERS OF PERSONS TO BE CONTACTED FOR CHELSEA GIRLS

Film-Makers' Distribution Center - approx. 9:45 - 5:30 pm for Jonas Mekas, Louis Brigante - Executive Directors - MU5-1447.

If either are absent Larry Kardish - Assistant Administrator - at the same number will take the message.
Prentiss Wilhite - Assistant Administrator - same number.

FOR TECHNICAL CONCERNS:

Paul Morrissey at WI5-9441. Warhol may also be reached at this number.

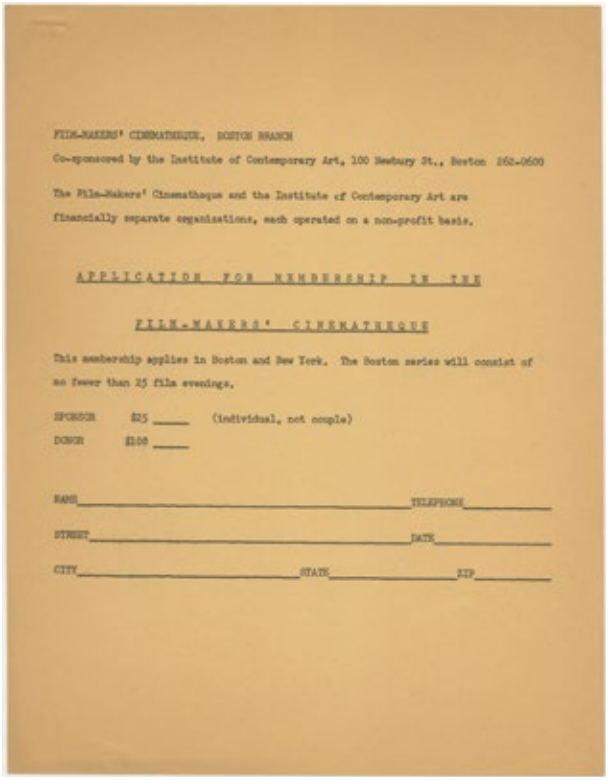
Film-Makers' Cinematheque: Tom Chomont [redacted] 564-3818

31. Numbers of Persons to be Contacted for Chelsea Girls

New York: Film-Makers' Distribution Center, ca. 1966. 8 ½ x 11 in. Typed memo on Film-Makers' Distribution Center letterhead. Near fine.

Note with contact information for Jonas Mekas, Larry Kardish, and others at the Film-Makers' Cinematheque and Distribution Center, as well as Paul Morrissey's number where Warhol could also be reached, for the purpose of coordinating screenings and distribution of their 1966 film Chelsea Girls.

$350



FILM-MAKERS' CINEMATHEQUE, BOSTON BRANCH

Co-sponsored by the Institute of Contemporary Art, 100 Newbury St., Boston 262-0600

The Film-Makers' Cinematheque and the Institute of Contemporary Art are financially separate organizations, each operated on a non-profit basis.

APPLICATION FOR MEMBERSHIP IN THE

FILM-MAKERS' CINEMATHEQUE

This membership applies in Boston and New York. The Boston series will consist of no fewer than 25 film evenings.

SPONSOR $25 _____ (individual, not couple)
DONOR $100 _____

NAME_____TELEPHONE_____

STREET_____DATE_____

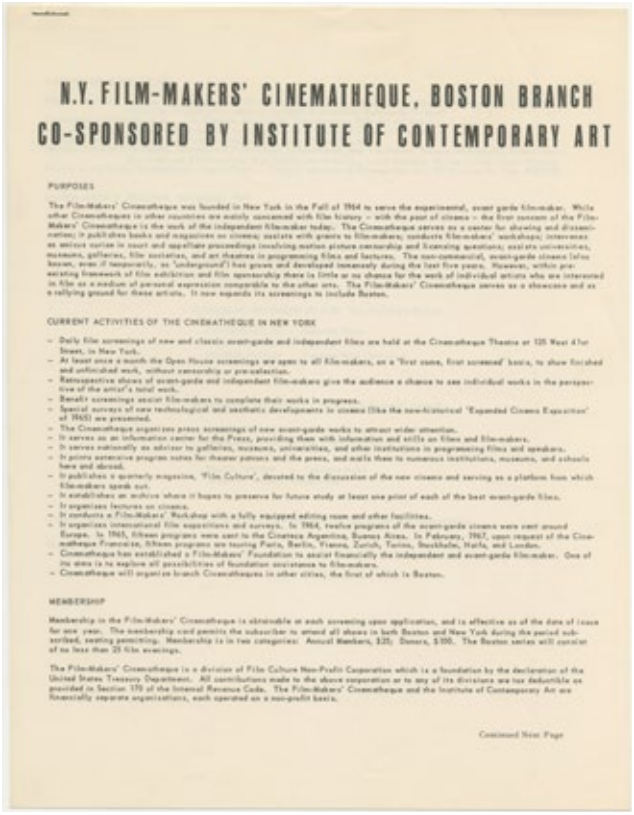
CITY_____STATE_____ZIP_____

32. Application for Membership in the Film-Makers' Cinematheque

Boston / New York: Film-Makers' Cinematheque, [1966]. Mimeograph broadside. 8 ½ x 11 in. Very good, sunning to entire sheet, no chips or tears. **(2 copies, one sunned, one white with stains to top edge)**

Membership form for both the Boston and New York iterations of the Film-makers' cinematheque, presumably issued upon opening of the Boston branch in 1966. The New York location was founded by Jonas Mekas in 1964. This is a blank form with spaces for contact information, with two membership tiers to choose from – sponsor at $25 or donor at $100. The Boston Film-makers' Cinematheque was sponsored by the Institute for Contemporary Art, Boston, but was an independent institution.

$200



N.Y. FILM-MAKERS' CINEMATHEQUE, BOSTON BRANCH
CO-SPONSORED BY INSTITUTE OF CONTEMPORARY ART

PURPOSES

The Film-Makers' Cinematheque was founded in New York in the Fall of 1964 to serve the experimental, avant garde film-maker. While other Cinematheques in other countries are mainly concerned with film history – with the past of cinema – the first concern of the Film-Makers' Cinematheque is the work of the independent film-maker today. The Cinematheque serves as a center for showing and dissemination; it publishes books and magazines on cinema; assists with grants to film-makers; conducts film-makers' workshops; intervenes as amicus curiae in court and appellate proceedings involving motion picture censorship and licensing questions; assists universities, museums, galleries, film societies, and art theatres in programming films and lectures. The non-commercial, avant-garde cinema (also known, even if temporarily, as "underground") has grown and developed immensely during the last five years. However, within present existing framework of film exhibition and film sponsorship there is little or no chance for the work of individual artists who are interested in film as a medium of personal expression comparable to the other arts. The Film-Makers' Cinematheque serves as a showcase and as a rallying ground for these artists. It now expands its screenings to include Boston.

CURRENT ACTIVITIES OF THE CINEMATHEQUE IN NEW YORK

- Daily film screenings of new and classic avant-garde and independent films are held at the Cinematheque Theatre at 125 West 41st Street, in New York.
- At least once a month the Open House screenings are open to all film-makers, on a 'first come, first screened' basis, to show finished and unfinished work, without censorship or pre-selection.
- Retrospective shows of avant-garde and independent film-makers give the audience a chance to see individual works in the perspective of the artist's total work.
- Benefit screenings assist film-makers to complete their works in progress.
- Special surveys of new technological and aesthetic developments in cinema (like the now-historical 'Expanded Cinema Exposition' of 1965) are presented.
- The Cinematheque organizes press screenings of new avant-garde works to attract wider attention.
- It serves as an information center for the Press, providing them with information and stills on films and film-makers.
- It serves nationally as advisor to galleries, museums, universities, and other institutions in programming films and speakers.
- It prints extensive program notes for theater patrons and the press, and mails them to numerous institutions, museums, and schools here and abroad.
- It publishes a quarterly magazine, 'Film Culture', devoted to the discussion of the new cinema and serving as a platform from which film-makers speak out.
- It establishes an archive where it hopes to preserve for future study at least one print of each of the best avant-garde films.
- It organizes lectures on cinema.
- It conducts a Film-Makers' Workshop with a fully equipped editing room and other facilities.
- It organizes international film expositions and surveys. In 1964, twelve programs of the avant-garde cinema were sent around Europe. In 1965, fifteen programs were sent to the Cinemeca Argentina, Buenos Aires. In February, 1967, upon request of the Cinematheque Francaise, 65mm programs are touring Paris, Berlin, Vienna, Zurich, Torino, Stockholm, Haifa, and London.
- Cinematheque has established a Film-Makers' Foundation to assist financially the independent and avant-garde film-maker. One of its aims is to explore all possibilities of foundation assistance to film-makers.
- Cinematheque will organize branch Cinematheques in other cities, the first of which is Boston.

MEMBERSHIP

Membership in the Film-Makers' Cinematheque is obtainable at each screening upon application, and is effective as of the date of issue for one year. The membership card permits the subscriber to attend all shows in both Boston and New York during the period subscribed, seating permitting. Membership is in two categories: Annual Members, $25; Donors, $100. The Boston series will consist of no less than 25 film evenings.

The Film-Makers' Cinematheque is a division of Film Culture Non-Profit Corporation which is a foundation by the declaration of the United States Treasury Department. All contributions made to the above corporation or to any of its divisions are tax deductible as provided in Section 170 of the Internal Revenue Code. The Film-Makers' Cinematheque and the Institute of Contemporary Art are financially separate organizations, each operated on a non-profit basis.

Continued Next Page

33. NY Film-Makers' Cinematheque Boston Branch Announcement

Boston: Film-makers' Cinematheque, 1966. 2 sheets stapled. 8 ½ x 11 in. Near fine condition, minor scuffs and bumps to edges.

Promotional announcement for the opening of the Boston branch of the Film-Makers' Cinematheque, co-sponsored by the Institute of Contemporary Art. This announcement contains the mission statement and purpose for the space, membership information, New York Film-Makers' Cinematheque activities, and inaugural program for the Boston branch, a screening of Warhol's Chelsea Girls hosted by Jonas Mekas. An informative artifact documenting the spread of underground filmmaking up and down the East Coast in the 1960s.

$250

34. America Today

Boston: Filmmakers' Cinematheque, 1967. Offset. 8 3/4 x 11 1/4 in. Mild bumping at edges; else fine.

Text-collage flyer promoting a screenings of films by Jonas Mekas, Robert Fiore, Bruce Baillie, Norman Fruchter, Robert Machover, and Peter Gessner at the Boston Filmmakers' Cinematheque from January 31 to February 2, 1967.

$300

35. Films of Bruce Baillie

Boston: Boston Filmmakers Cinematheque, 1966. 8 ½ x 11 in. Offset on yellow stock. Very good; small closed tear at lower right corner, otherwise clean.

Flyer for a series of screenings of the films of Bruce Baillie at the Boston Filmmakers Cinematheque on April 4-6, 1966, including Tung, Yellow House, Castro Street, Quixote, To Parsifal, and A Hurrah For Soldiers. Bruce Baillie was an avant-garde filmmaker who co-founded Canyon Cinema and the San Francisco Cinematheque; he was a mainstay of the 1960s California avant-garde.

A rare flyer from the short-lived Boston Filmmakers Cinematheque.

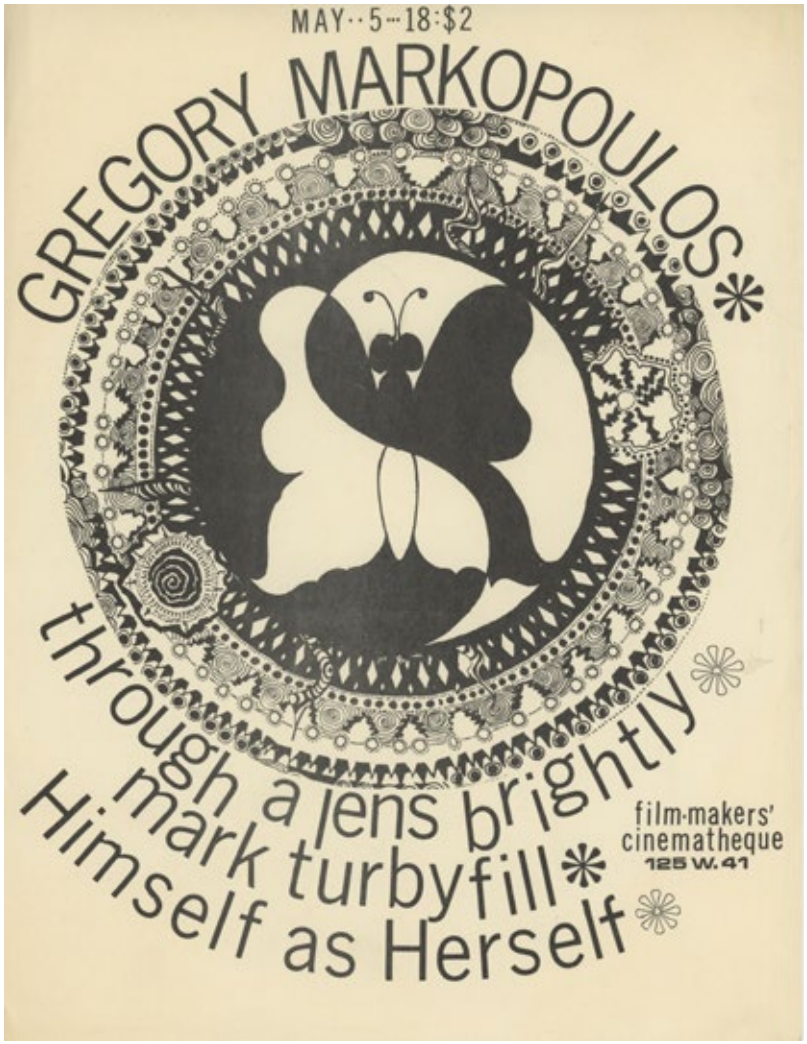
$200

36. Quick Billy at Museum of Art, Carnegie Institute, Wednesday February 2, 1972

Pittsburgh: Carnegie Museum of Art, 1972. Offset printed poster on thick card stock. 11 x 14 in. Very good, with mild edge wear.

Poster advertising screening of independent filmmaker Bruce Baillie's 1970 film Quick Billy, presented at the Carnegie Museum of Art for a one night only screening. Described by Baillie as "The experience of transformation between life and death, death and birth, or rebirth in four reels."

$250



37. Gregory Markopoulos at Film-Makers' Cinematheque

New York: Filmmakers' Cinematheque, [1967]. Offset. 8 ½ x 11 in. Near fine.

Flyer for screenings of Gregory Markopoulus' films "through a lens brightly," "mark turby fill," "Himself as Herself" at the Filmmakers' Cinematheque on 125 W 41 St. in May 1967.

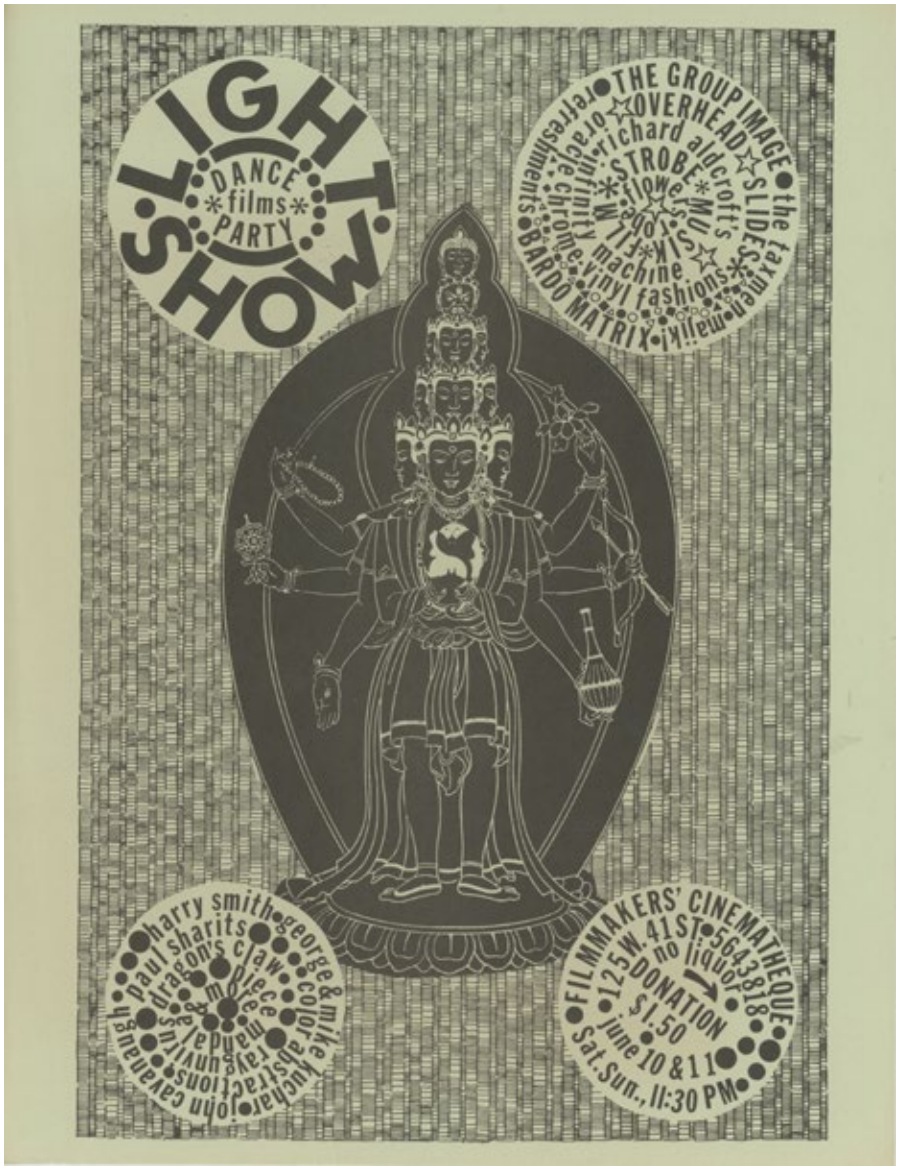
$300

38. "Explode: Film" at Filmmakers' Cinematheque

New York: Filmmakers Cinematheque: [ca. 1967]. Mimeograph. 8 ½ x 11 in. Very good.

Handbill for programming of film screenings by Rudy Albers, Barry Gerson, Ken Wiederhorn, Jonas Mekas and others at Filmmakers' Cinematheque in New York. The week of events promoted here included films by Melvin Starkman, Edward Owens, Charles Rotmil, Andrew Noren, Gerard Malanga, Barbara Rubin, Stan Vanderbeek, Tom Chomont, Albert Fine, Lawrence Booth, David Wise, Clifford Solway, Herman Landau, George Kuchar, Jonas Mekas, and Piero Heliczer, and a one-act play by Piero Heliczer performed by Jack Smith.

$350



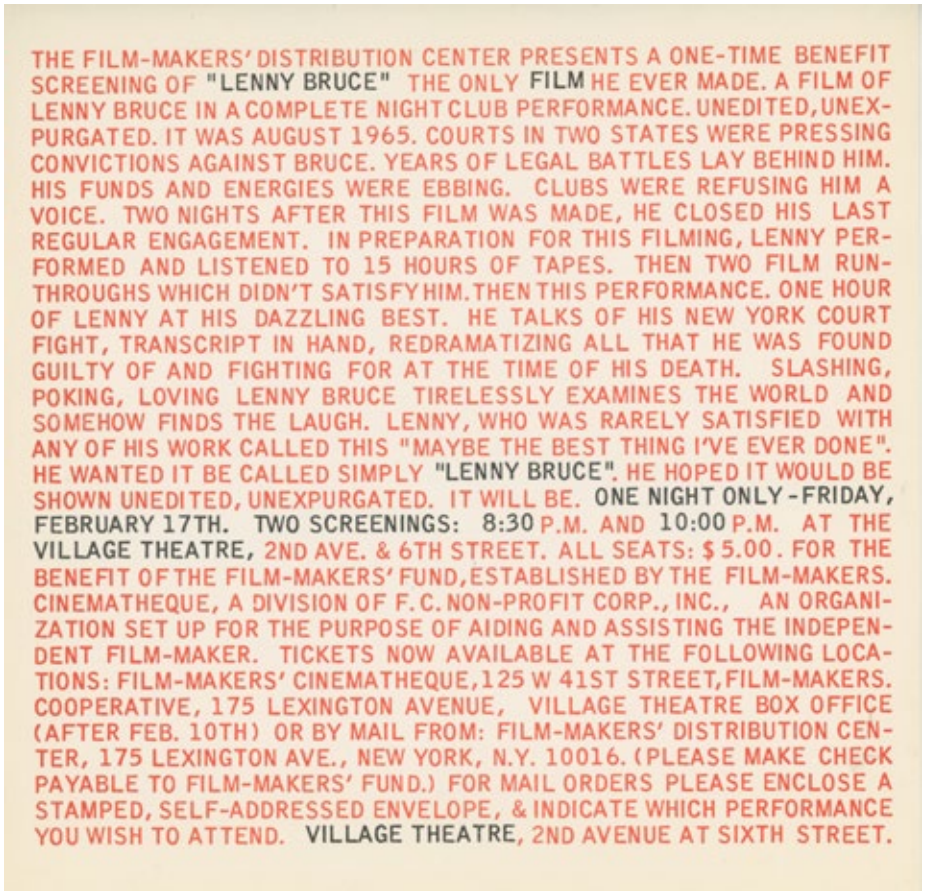
39. Light Show at Filmmaker's Cinematheque

New York: Filmmakers' Cinematheque, 1967. Offset on green paper. 8 ½ x 11 in. Slight ridging at bottom left corner; else fine.

Flyer for a light show, dance, and film party at the Filmmakers' Cinematheque in June 1967, featuring The Group Image, Bardo Matrix, Paul Sharits, Harry Smith, Richard Aldcroft, George & Mike Kuchar, and others.

The prevailing desire of artists to push new forms of expression, combined with the deep overlap between the dance, underground film, and experimental theater scenes, led to multimedia events like Andy Warhol's Exploding Plastic Inevitable and the Filmmakers' Cinematheque's Expanded [New] Cinema Festival. The light show party advertised here is a clear part of this lineage, and scarce example of a less formalized multimedia event.

SOLD


THE FILM-MAKERS' DISTRIBUTION CENTER PRESENTS A ONE-TIME BENEFIT SCREENING OF "LENNY BRUCE" THE ONLY FILM HE EVER MADE. A FILM OF LENNY BRUCE IN A COMPLETE NIGHT CLUB PERFORMANCE. UNEDITED, UNEXPURGATED. IT WAS AUGUST 1965. COURTS IN TWO STATES WERE PRESSING CONVICTIONS AGAINST BRUCE. YEARS OF LEGAL BATTLES LAY BEHIND HIM. HIS FUNDS AND ENERGIES WERE EBBING. CLUBS WERE REFUSING HIM A VOICE. TWO NIGHTS AFTER THIS FILM WAS MADE, HE CLOSED HIS LAST REGULAR ENGAGEMENT. IN PREPARATION FOR THIS FILMING, LENNY PERFORMED AND LISTENED TO 15 HOURS OF TAPES. THEN TWO FILM RUNTHROUGHS WHICH DIDN'T SATISFY HIM. THEN THIS PERFORMANCE. ONE HOUR OF LENNY AT HIS DAZZLING BEST. HE TALKS OF HIS NEW YORK COURT FIGHT, TRANSCRIPT IN HAND, REDRAMATIZING ALL THAT HE WAS FOUND GUILTY OF AND FIGHTING FOR AT THE TIME OF HIS DEATH. SLASHING, POKING, LOVING LENNY BRUCE TIRELESSLY EXAMINES THE WORLD AND SOMEHOW FINDS THE LAUGH. LENNY, WHO WAS RARELY SATISFIED WITH ANY OF HIS WORK CALLED THIS "MAYBE THE BEST THING I'VE EVER DONE". HE WANTED IT BE CALLED SIMPLY "LENNY BRUCE". HE HOPED IT WOULD BE SHOWN UNEDITED, UNEXPURGATED. IT WILL BE. ONE NIGHT ONLY - FRIDAY, FEBRUARY 17TH. TWO SCREENINGS: 8:30 P.M. AND 10:00 P.M. AT THE VILLAGE THEATRE, 2ND AVE. & 6TH STREET. ALL SEATS: $5.00. FOR THE BENEFIT OF THE FILM-MAKERS' FUND, ESTABLISHED BY THE FILM-MAKERS. CINEMATHEQUE, A DIVISION OF F.C. NON-PROFIT CORP., INC., AN ORGANIZATION SET UP FOR THE PURPOSE OF AIDING AND ASSISTING THE INDEPENDENT FILM-MAKER. TICKETS NOW AVAILABLE AT THE FOLLOWING LOCATIONS: FILM-MAKERS' CINEMATHEQUE, 125 W 41ST STREET, FILM-MAKERS. COOPERATIVE, 175 LEXINGTON AVENUE, VILLAGE THEATRE BOX OFFICE (AFTER FEB. 10TH) OR BY MAIL FROM: FILM-MAKERS' DISTRIBUTION CENTER, 175 LEXINGTON AVE., NEW YORK, N.Y. 10016. (PLEASE MAKE CHECK PAYABLE TO FILM-MAKERS' FUND.) FOR MAIL ORDERS PLEASE ENCLOSE A STAMPED, SELF-ADDRESSED ENVELOPE, & INDICATE WHICH PERFORMANCE YOU WISH TO ATTEND. VILLAGE THEATRE, 2ND AVENUE AT SIXTH STREET.

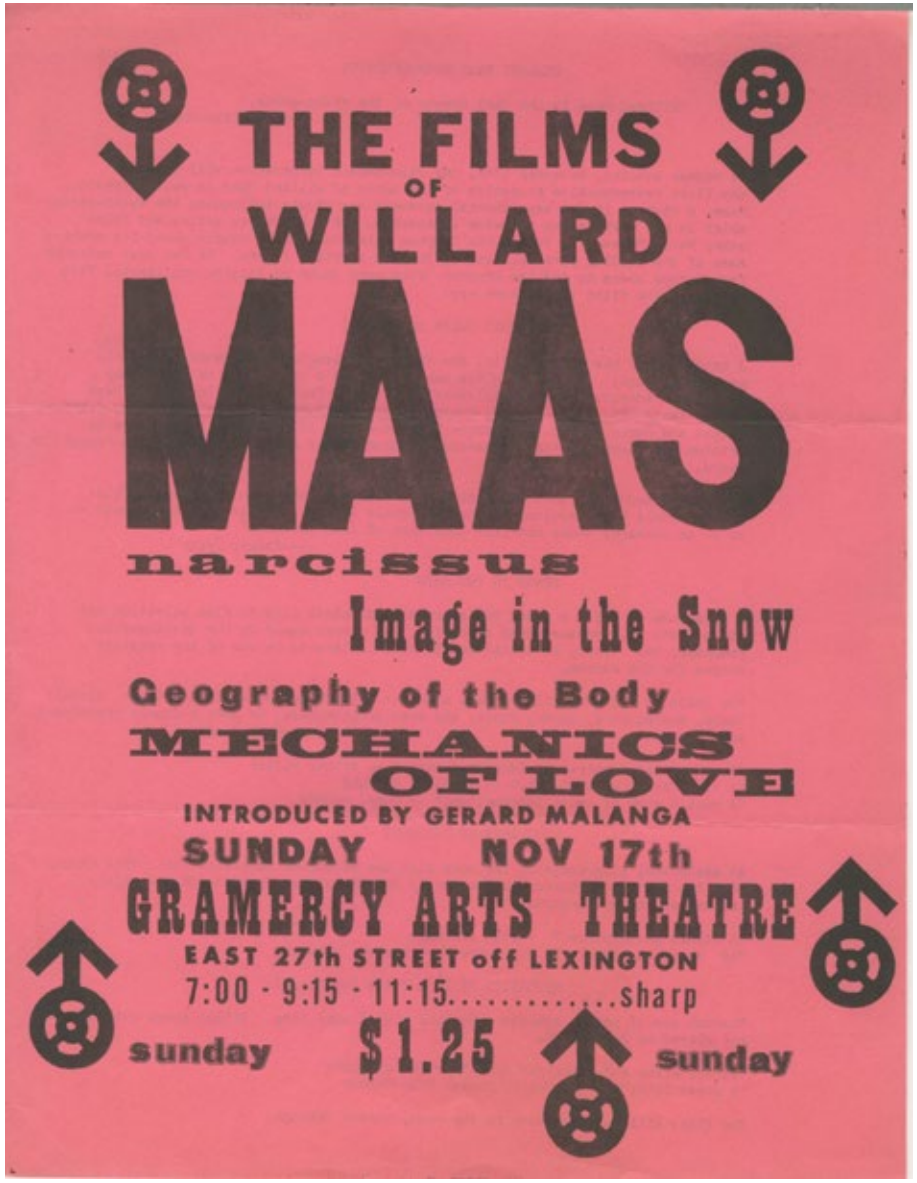
40. The Film-Makers' Distribution Center Presents a One-Time Benefit Screening of "Lenny Bruce" at the Village Theatre

New York: Film-Makers' Cinematheque, 1967. Offset. 8 ½ x 8 ½ in. Near fine.

Flyer for an event the year after Lenny Bruce's death, promoting a one-night only screening of his eponymous autobiographical film.

Hosted by Jonas Mekas on February 17, 1967 at the Village Theatre, proceeds benefited the Film-Makers' Fund, established by Mekas' organization the Film-Makers Cinematheque, in order to fund the creative endeavors of independent filmmakers. This text-only flyer includes a wonderful description of the film and Bruce's wishes for its presentation, which Mekas honored.

SOLD



41. The Films of Willard Maas [introduced by Gerard Malanga]

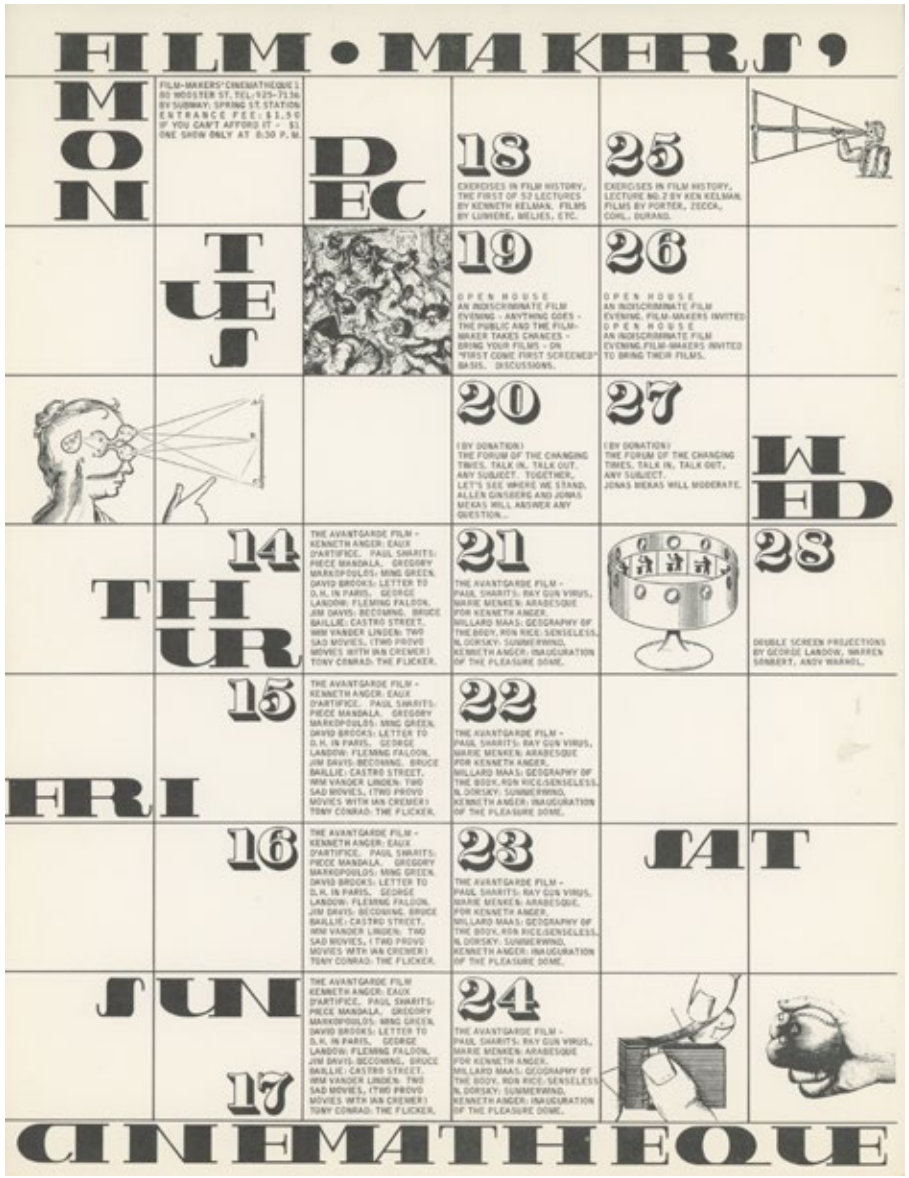
New York: Film-makers Cooperative, ca. 1964. Mimeograph to recto and verso on pink stock. Two horizontal lines from folding; otherwise, near fine.

The flyer and program for a series of films by Willard Maas, presented by the Film-makers Cooperative, screened at the Gramercy Arts Theatre, and introduced by Gerard Malanga.

The four films shown were made from 1943-1958, and are praised on verso by the likes of Maya Deren, Arthur Miller, John LaTouche and others. Maas was the husband of filmmaker Marie Menken, and starred in Andy Warhol's film Blowjob. Together, Menken and Maas were experimental filmmakers throughout the 1940s, '50s, and '60s, staging salons to bring together writers, filmmakers, and intellectuals.

A rare glimpse into the films of this understudied artist, and an artifact of an important event bridging two generations of queer downtown artists.

$250



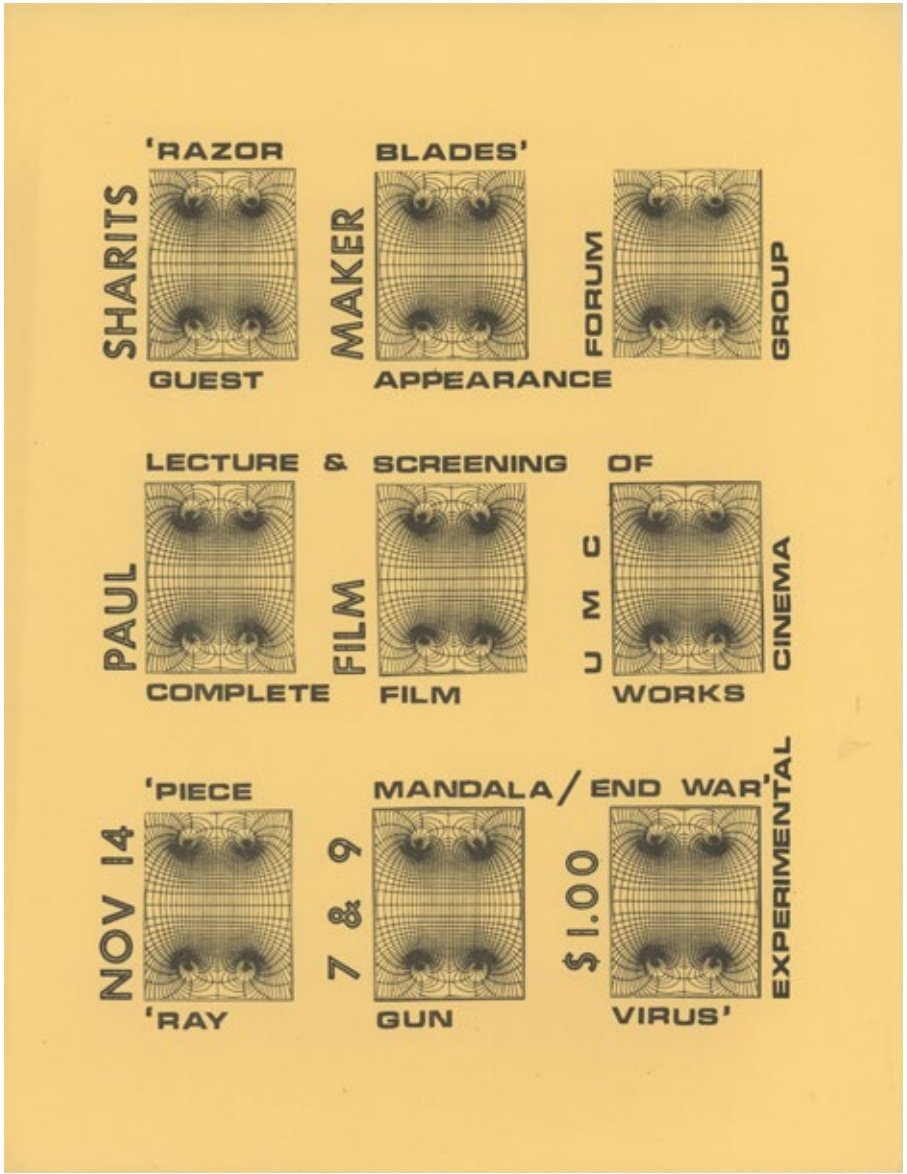
42. Filmmakers' Cinematheque Program Calendar

George Maciunas. New York: Filmmakers' Cinematheque, [1967]. Offset lithograph. 8 ½ x 11 in. Near fine.

The calendar of events promoting programming at the Filmmakers' Cinematheque on Wooster St. in December 1967, including talks by Allen Ginsberg, Jonas Mekas, and Kenneth Kelman, and films by Bruce Baillie, Kenneth Anger, Paul Sharits, Gregory Markopolous, Tony Conrad, David Brooks, Jim Davis, Wim Vander Linden, Willard Maas, Ron Rice, Warren Sonbert, Andy Warhol, and an open-house film evening where filmmakers were invited to bring their own films for screening.

A scarce artifact promoting an array of programming at the influential underground cinema space during the winter solstice season of 1967.

$550



43. Paul Sharits Lecture and Screening at the Experimental Cinema Group

Boulder: Experimental Cinema Group, [ca. 1967]. Offset 8 ½ x 11 in. Near fine.

Flyer for lecture and screening of complete film works by Paul Sharits at the UMC Forum hosted by the Experimental Cinema Group in the late 1960s.

The Experimental Cinema Group, known now as the First Person Cinema Group, was started in 1955 by Carla Selby and Gladney Oakley who were soon joined by Bruce Conner and Stan Brakhage. The group is now carried forward by Don Yannacito, who has helped with programming for the group since the 1960s. The Experimental Cinema Group hosted many of the first screenings of Brakhage's early works and works from many more icons of underground cinema. During this period, Boulder and the Experimental Cinema Group was one of the few places one could see these movies outside of New York.

$200

44. [Jack Smith] Sheeper Alternative Cover Drawing

Jack Smith. [New York]: Jack Smith, [ca. 1967]. Yellow ink on paper. 5 ¼ x 8 ¼ in. unframed, 9 ¼ x 11 ¼ in. framed. Stylized yellow text of the title of Irving Rosenthal's novel Sheeper. Near fine.

Original artwork by Jack Smith of an alternate cover design for Irving Rosenthal's landmark 1967 novel Sheeper.

The published cover was designed by Richard Brodney of Grove Press and features a dragonfly against a stained glass inspired design, a nod to Rosenthal's line in Sheeper, "Style belongs to the insects;" Smith's drawing, however, takes a more abstract approach and echoes the novel's hallucinatory and sexually fluid themes. Rosenthal first gained notoriety as the editor of the Chicago Review in the late 1950's, where he published works by Jack Kerouac, William Burroughs, and other Beat writers. Throughout the 1960's he split time between New York, Cuba, and Tangier, publishing works through a variety of small presses as well as appearing in Jack Smith's films Flaming Creatures, No President, and the Borrowed Tambourine. Upon the release of Sheeper he moved back to San Francisco with George Harris, founder of the Cockettes, and co-founded the Kaliflower commune, running the Free Print Shop there.

A unique artifact of an artistic partnership and friendship – and a testament to the many ways that gay performance and theater scenes intersected with underground and independent publishing and filmmaking across the United States and beyond.

$2500

45. [Jack Smith] How Can Uncle Fishhook Have a Free Bicentennial Zombie Underground?

Jack Smith. New York: Artists Space, 1976. Offset in red ink. 17 ½ x 22 in. Framed to 24 x 28 in. Near fine.

A rare announcement for a Jack Smith performance, supposedly a barbed criticism of the filmmaker and critic Jonas Mekas.

In this performance, which took place at the non-profit downtown gallery Artists Space, Smith played a covetous trainer parading out a film actress, played by a toy penguin, for his own financial gain -- a supposed metaphor for his relationship with Jonas Mekas. Though both underground sensations, as the story goes, Jack Smith felt that Mekas had drummed up controversy over Smith's Flaming Creatures, profiting from control of the print.

A striking artifact providing a rare glimpse into the relationships and business of underground cinema.

SOLD

46. The Spider's Stratagem

Jack Smith. np: np, 1973. Marker drawing on a page from The Village Voice, January 4, 1973. Ink on newsprint. 11 ½ x 16 in. unframed, 14 x 18 ¼ in. framed. Near fine.

Jack Smith's detournement of an advertisement printed in the Voice for the American premiere of Bernando Bertolucci's film "The Spider's Strategem," based on a short story by Jorge Luis Borges. Smith has added a stream of urine, swastikas, a flower, eyelashes, and flaming onion domes to the flyer.

$3000

47. Two Stills from Jack Smith's Flaming Creatures

Jack Smith. New York: Archives Malanga, ca. 1963. Two vintage silver gelatin photographic print. 8 x 10 in. Sticker affixed to verso of each with typed manuscript annotation and photo credit. Near fine.

Two rare production stills from Jack Smith's most well-known film, Flaming Creatures, capturing Irving Rosenthal, Marian Zazeela, La Monte Young, Joel Markman, and Beverly Grant in action.

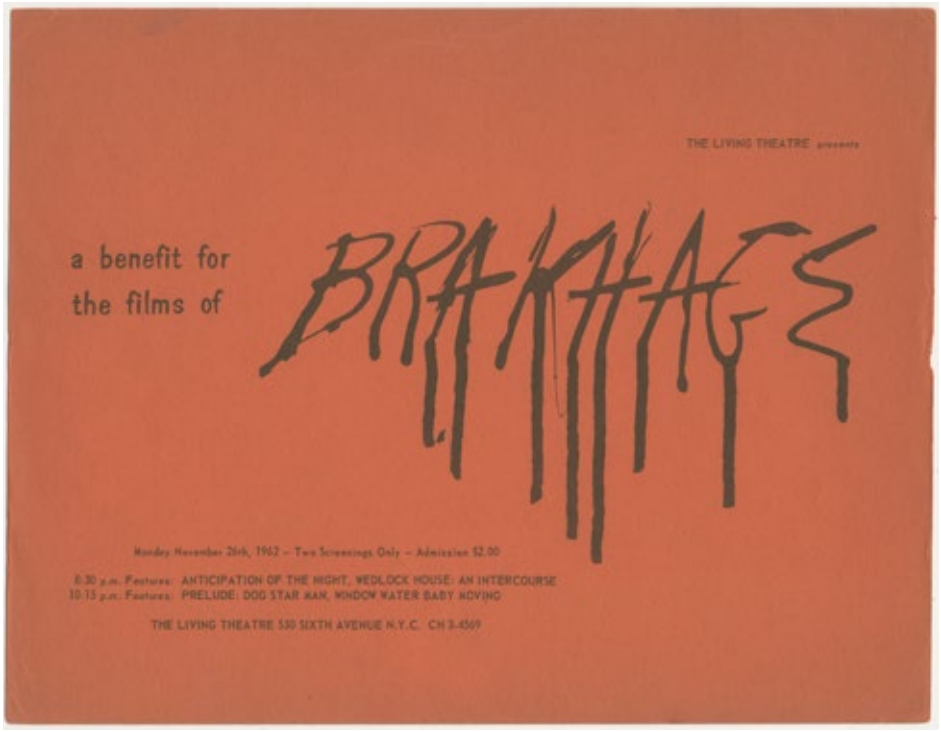
Flaming Creatures is a satire of B-movies, Hollywood melodramas, and a tribute to actress Maria Montez featuring a score by Tony Conrad. The film is a largely non-narrative experimental short and includes segments that parody a lipstick commercial, allusions to Ali Baba and the Forty Thieves, and a rape scene that turns into an orgy, and more. Smith's artistic vision and recurrent themes are all on display in the hallucinatory and transformative 40-minute film.

The film has been banned repeatedly in the years since its first screening in 1963 due to its graphic depiction of sexuality and violence alongside the sexually ambiguous nature of the performers, who included drag performers, transgender actors, and gay men and women. During a screening in March 1964, police seized the print of the film being screened at the Filmmakers' Cinematheque and Jonas Mekas, Ken Jacobs, Jerry Sims, and Florence Karpf were arrested and charged. During this raid, the police also seized the only print of Andy Warhol's film on the making of Normal Love, another Jack Smith film, which was never returned and is now considered lost.

While Jack Smith did not participate in the obscenity trial, the ordeal strained his relationship with Mekas and they never completely reconciled.

Exceptional artifacts of underground cinema.

$3000



48. A Benefit for the Films of Brakhage [ownership stamp of Carolee Schneeman]

New York: The Living Theatre, [1962]. Offset on orange stock, 12 ¼ x 9 ½ in. Stamped “Carolee Schneemann 122 W. 29th ST. New York, N.Y” on verso. Very good with minor edgewear.

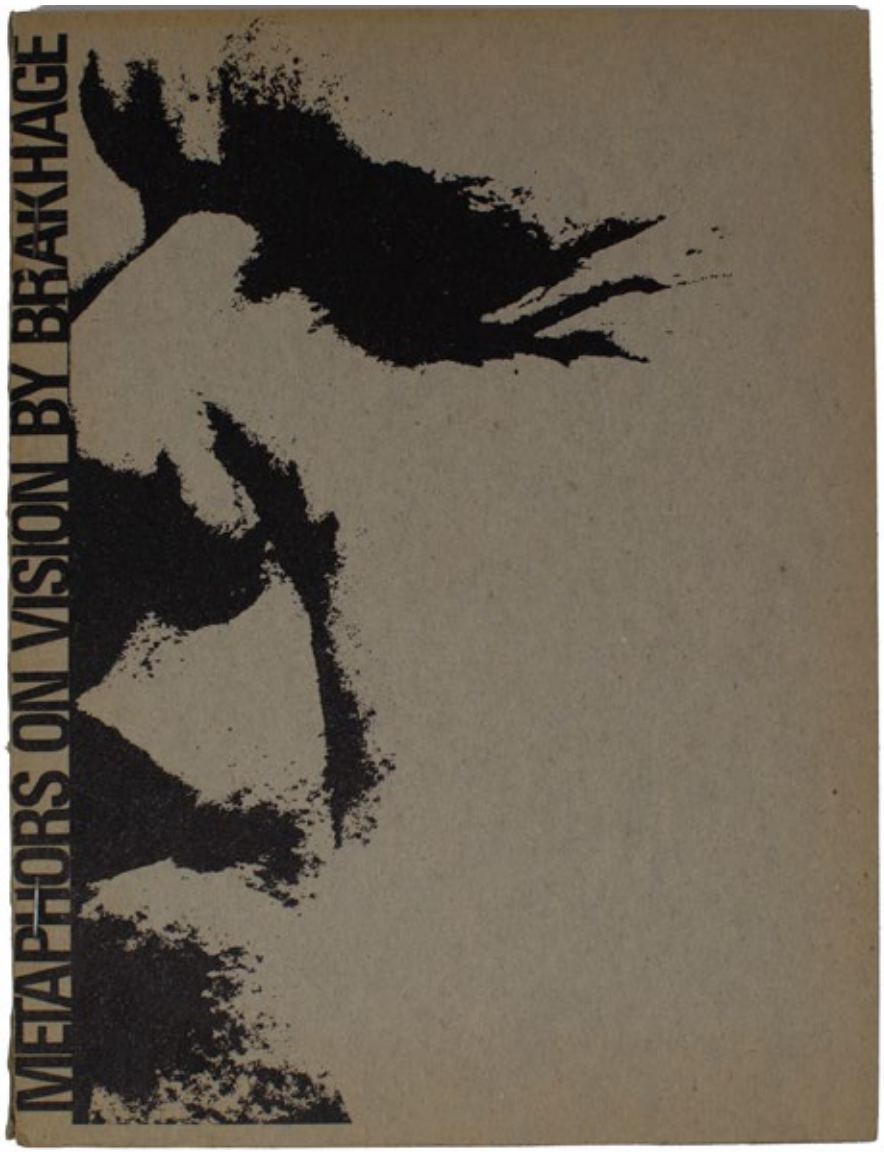
Flyer for a double feature of Stan Brahkage films presented by The Living Theatre in 1962.

Though still directing industrial and educational films during this period, Brakhage was also beginning to be widely recognized in the experimental and underground film scene; the fact that benefits were organized for him to make his films evidences his precarious financial position as well as Brakhage’s peer’s respect for his work. Brakhage’s films Anticipation of the Night, Wedlock House: An Intercourse, Prelude: Dog Star Man, and Window Water Baby Moving were screened.

Stamped on verso is artist Carolee Schneeman’s name and studio address from the time; she had moved to New York only a year before this screening took place.

A document of Brakhage’s links with a larger avant-garde scene and its support of his work.

$300



49. [Stan Brakhage] Metaphors on Vision

Stan Brakhage, introduction by P. Adams Sitney.

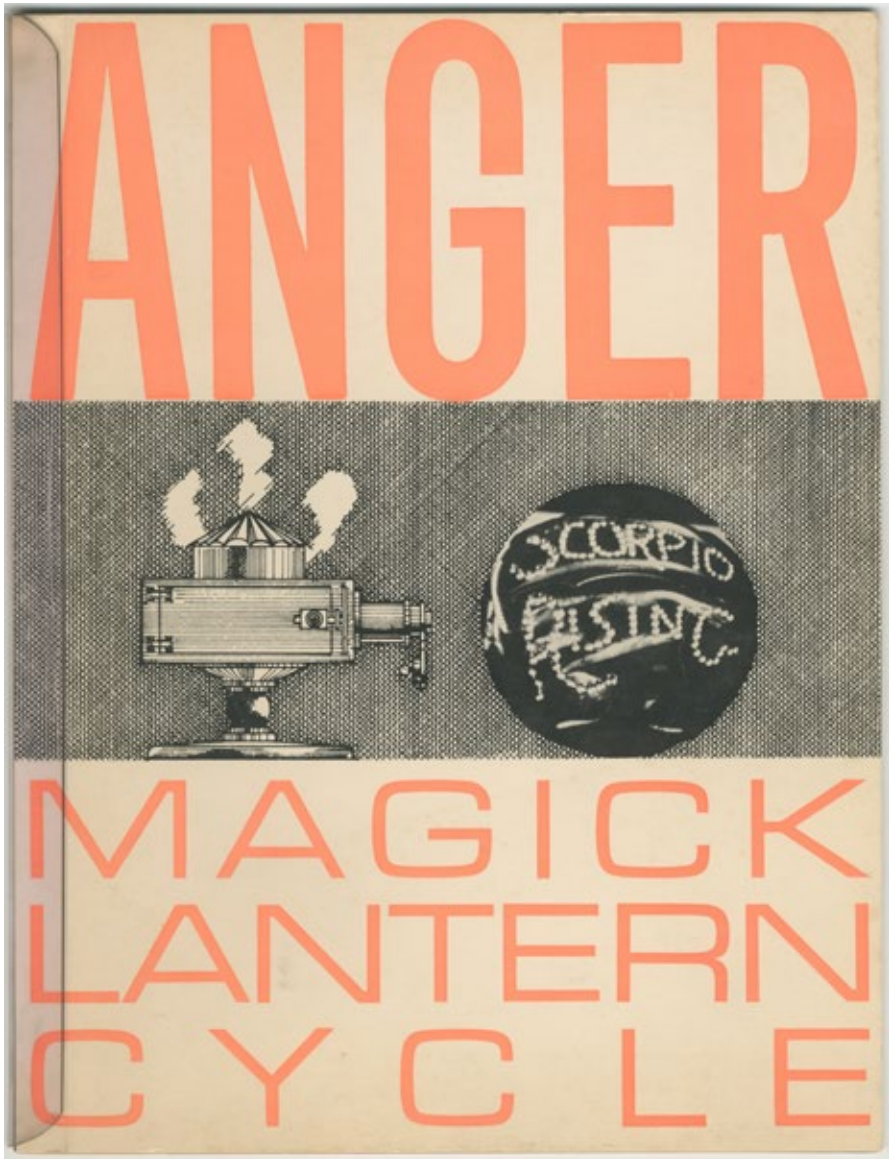
New York: Film Culture, 1976. Side-stapled. 8 ½ x 11 in. [86] pp. Full-page illustrations throughout, and several paper stocks utilized. Very good; a few spots of mild discoloration to rear wrap, and wear at spine, including small cracks to top and bottom fore-edge.

Brakhage's treatise on filmmaking, seeing, and subjectivity, originally published as the Fall 1963 issue of Film Culture in corrugated cardboard wraps designed by George Maciunas. This edition, with a slightly different layout and new wraps also designed by Maciunas, is the only printing of the book to appear until the recent annotated reprint published by Anthology Film Archives and Light Industry in 2017.

Confident and idiosyncratic, this collection of essays begins: "Imagine an eye unruled by man-made laws of perspective, an eye unprejudiced by compositional logic, an eye which does not respond to the name of everything, but which must know each object encountered in life through an adventure of perception. How many colors are there in a field of grass to the crawling baby unaware of 'Green'?'"

Exploring his creative process, inspirations, limits and possibilities of filmmaking by centering the connection between his art output and his love for his wife, children, and friends, this work is a deep dive into the film medium, and a complex and rich text.

$200



50. [Kenneth Anger] Magick Lantern Cycle

Kenneth Anger. New York, New York: Film-makers' Cinematheque, Spring 1966. Printed by Graphis Press Ltd. Offset. 8vo. (8 ½ x 11 in.) Unbound sheets held together with plastic spine. Near fine. Written in pencil on title page "Jerome Hill." [Hill was a funder and founding partner in Film-makers' Cinematheque and Anthology Film Archives].

Program booklet designed by Kenneth Anger and produced by Film-makers' Cinematheque on the occasion of a screening of his films on the 1966 Spring Equinox. The booklet includes stills from films screened as part of the Cycle including Scorpio Rising, Kustom Kar Kommandos, Inauguration of the Pleasure Dome and others, as well as the screening program schedule, a biography of Anger and information about his films.

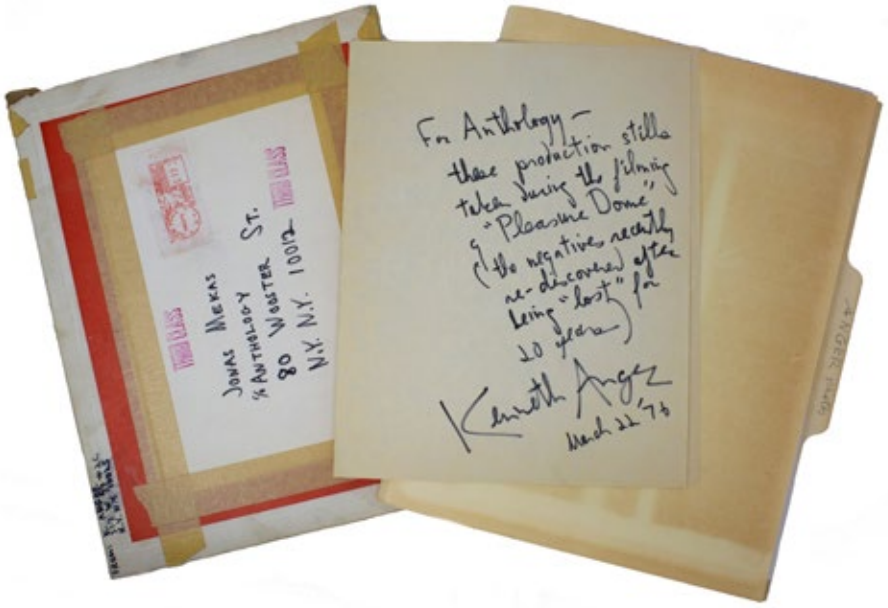
$850

51. Inauguration of the Pleasure Dome Production Stills

Manila folder labeled in the hand of Jonas Mekas “Anger photos”, containing 17 black and white silver gelatin production stills from Anger’s film Inauguration of the Pleasure Dome, originally housed inside folded sheet of paper with writing in the hand of Kenneth Anger, “For Anthology – these production stills taken during the filming of ‘Pleasure Dome’ (the negatives recently re-discovered after being ‘lost’ for 20 years) Kenneth Anger March 22 ‘76”. 8 x 10 in. 1976 prints from 1954 negatives. Also includes original mailing envelope addressed to Jonas Mekas c/o Anthology from Kenneth Anger. Postmarked March 22, 1976. 9 x 11 ½ in. Near fine.

Exceedingly rare production stills and behind-the-scenes photographs from Kenneth Anger’s Inauguration of the Pleasure Dome, sent from Anger to Jonas Mekas.

Inauguration of the Pleasure Dome is a 38 minute short film shot in 1954 directed by Kenneth Anger, starring Samson de Brier, Cameron, Anaïs Nin, Curtis Harrington, Anger, and others. This collection of seventeen behind-the-scenes photographs from the making of the film were printed from negatives that Anger discovered in 1976, previously thinking they were irrevocably lost.



The stills display the collaborative and intimate energy on the small set, encompassing largely shots of the actors and crew at work, with a few staged photographs. Directly inspired by Aleister Crowley's concept of a ritual and party where attendees embody various gods and goddesses, Inauguration of the Pleasure Dome remains one of Anger's most beloved works.

$7500

52. Nick Zedd Presents Chuck Berry Porno Tapes plus Coffin Joe The Beast Awakes [Awakening of the Beast]

New York: Anthology Film Archives, [1993]. Photocopied flyer printed in blue ink on white sheet. 8 ½ x 11 in. Near fine, pin hole in top left corner.

Flyer advertising an Anthology Film Archives screening hosted by Cinema of Transgression pioneer Nick Zedd, including Jose Mojica Marins aka Coffin Joe's 1970 exploitation horror film Awakening of the Beast, mistitled on this flyer.

The screening, held Wednesday June 30, 1993, also included "Chuck Berry Porno Tapes" - likely referring to the controversial clips circulating in the late 1980's and early 1990's on videotape that allegedly display musician Chuck Berry's homemade pornography, which contained piss play and scatophilia.

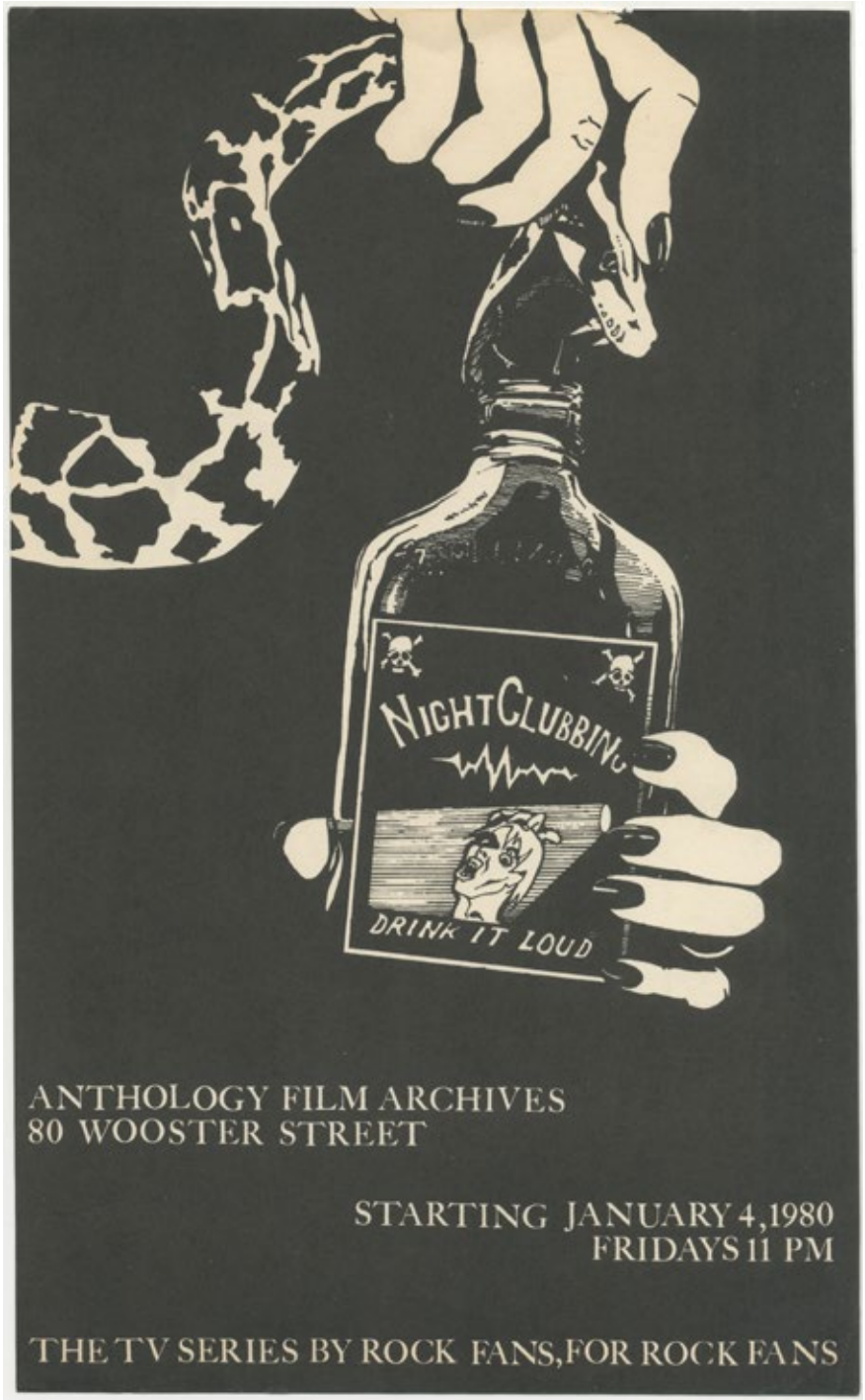
$150

53. The Early 8mm Films of The Kuchar Bros

New York: Anthology Film Archives, ca. 1990s. Offset on pink paper. 8 ½ x 11 in. Near fine.

Flyer for a program of the early 8mm films by Mike and George Kuchar, screened at Anthology Film Archives.

SOLD



54. Nightclubbing: The TV Series by Rock Fans, for Rock Fans

New York: Anthology Film Archives, 1980. Offset. 8 ½ x 14 in. Very good; mild wear to top edge.

Small poster advertising a weekly screening of the video series "Nightclubbing," the first comprehensive video record of New York's burgeoning punk scene.

A collaboration between video artists Pat Ivers and Emily Armstrong, Nightclubbing documented live punk shows taped between 1977 and 1980 at CBGB's, Max's Kansas City, and Hurrah's. Largely recognized as the first and most extensive video record of the downtown New York punk scene, these videos are superb records of this brief moment at the beginning of New York punk. After these screenings, the duo went on to work as VJs at Danceteria throughout the 1980's, creating the club's popular "video lounge" and pioneering the incorporation of video installations within a nightclub setting.

Rare artifact of punk and DIY archival spirit.

SOLD

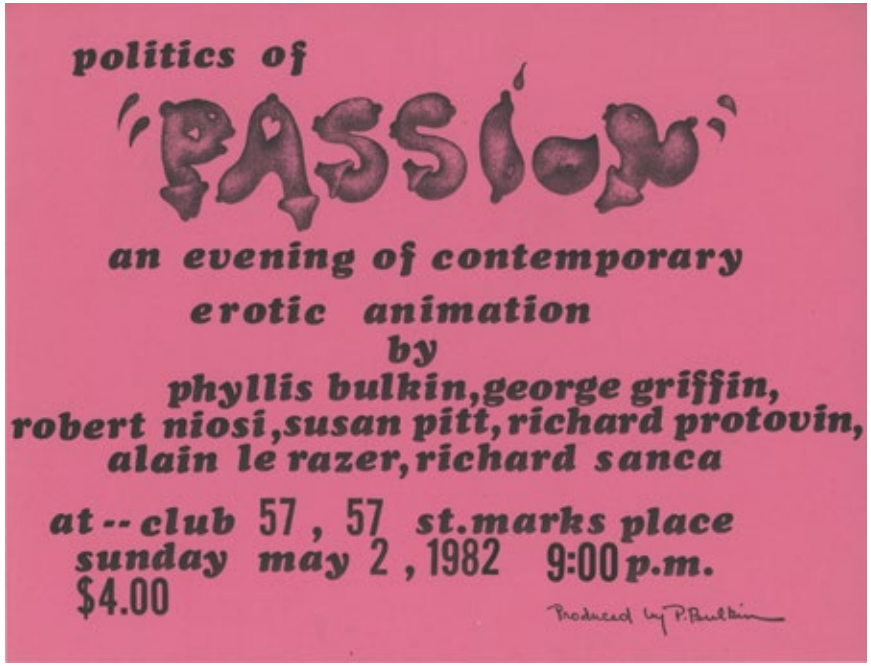
55. Blips at Club 57

New York: Club 57, 1982. Offset and manuscript in yellow marker. 8 ½ x 11 in. Slight wear at corners and pin hole at top right corner; else near fine.

Flyer for a film program at Club 57 of films by Jacob Burckhardt, Geroge Kuchar, and Yoshiko Chumas.

Managed and booked by Ann Magnuson, Club 57 was an important early node in the East Village and downtown scene, where SVA undergrads like Keith Haring, John Sex, and Kenny Scharf, partied and performed with the wider avant-garde art and club scene.

SOLD



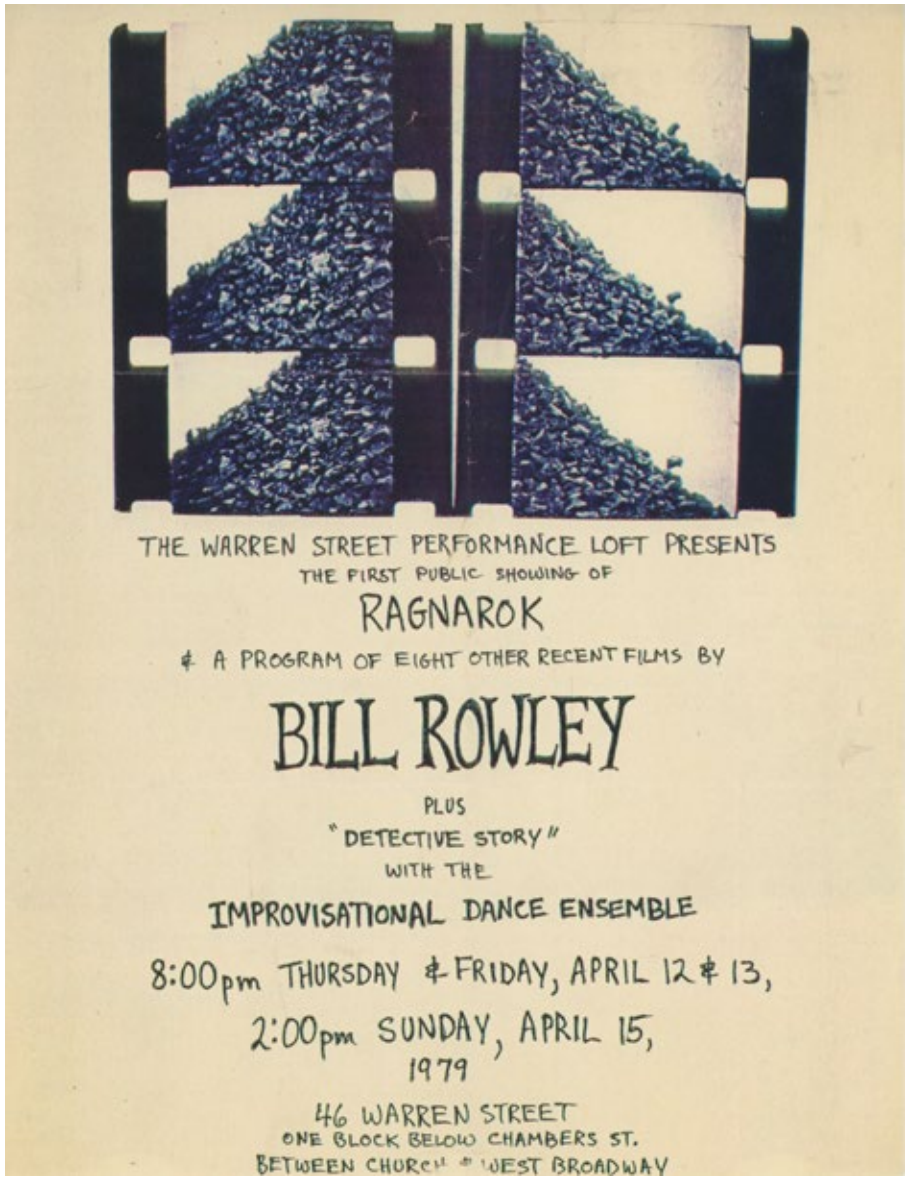
56. Politics of Passion: An Evening of Contemporary Erotic Animation at Club 57

New York: Club 57, 1982. Offset on pink paper. 8 ½ x 11 in. Light bumping at top edge and pinhole at bottom and top of sheet; else near fine.

Flyer advertising "an evening of contemporary erotic animation" with work by Phyllis Bulkin, George Griffin, Robert Niosi, Susan Pitt, Richard Protovin, Alain Le Razer, and Richard Sanca, produced by Phyllis Bulkin.

Managed and booked by Ann Magnuson, Club 57 was an important early node in the East Village and downtown scene, where SVA undergrads like Keith Haring, John Sex, and Kenny Scharf, partied and performed with the wider avant-garde art and club scene. The program of erotic animation likely harmonized with the audience; Kenny Scharf once remarked that at Club 57 he would "sometimes look around and say, 'Oh my God! I've had sex with everybody in this room!'"

SOLD



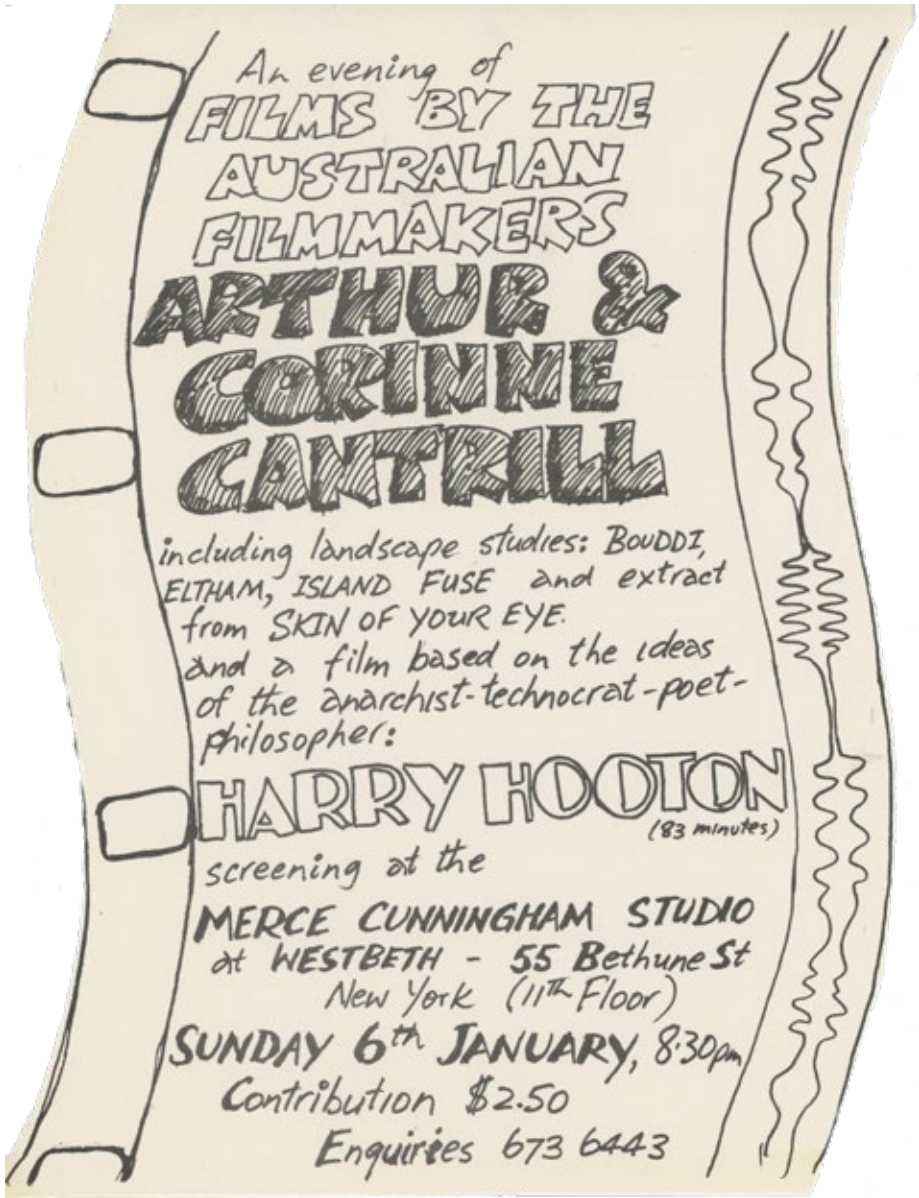
57. The First Public Showing of Ragnarok & Eight other recent films by Bill Rowley plus "Detective Story" with the Improvisational Dance Ensemble

New York: Warren Street Performance Loft, 1979. Offset flyer. 8 ½ x 11 in. Very good with creasing from folding into thirds and small tear at left edge. "Thanks for two significant visits at Visual Studies in Rochester & The Albright Knox in Buffalo." written in blue ink on verso in unknown hand.

Flyer advertising program of experimental short films by Bill Rowley and a performance by the Improvisational Dance Ensemble the week of April 12-15, 1979, with manuscript to verso in unknown hand.

The Warren Street Performance Loft was a community art space founded by dancers Richard Bull and Cynthia Novack who hosted their own dance company's improvisational and experimental dance performances as well as film screenings and intermedia performances.

$150



58. An Evening of Films by the Australian Filmmakers Arthur & Corinne Cantrill at Merce Cunningham Studio

New York: Merce Cunningham Studio, 1974. Offset. 7 ½ x 11 in. Near fine. Diagonal cut-out of an 8 ½ x 11 in. sheet in shape of a film strip.

Flyer for the screening of films by Arthur & Corrine Cantrill at Merce Cunningham Studio. Included are Bouddi, Eltham, Island Fuse, an extract from Skin of Your Eye, and a documentary about the Australian “anarchist-technocrat-poet-philosopher” Harry Hooton.

A document of the crossover between dance, performance, film, and multimedia presentation, particularly under the rubric of “expanded cinema.”

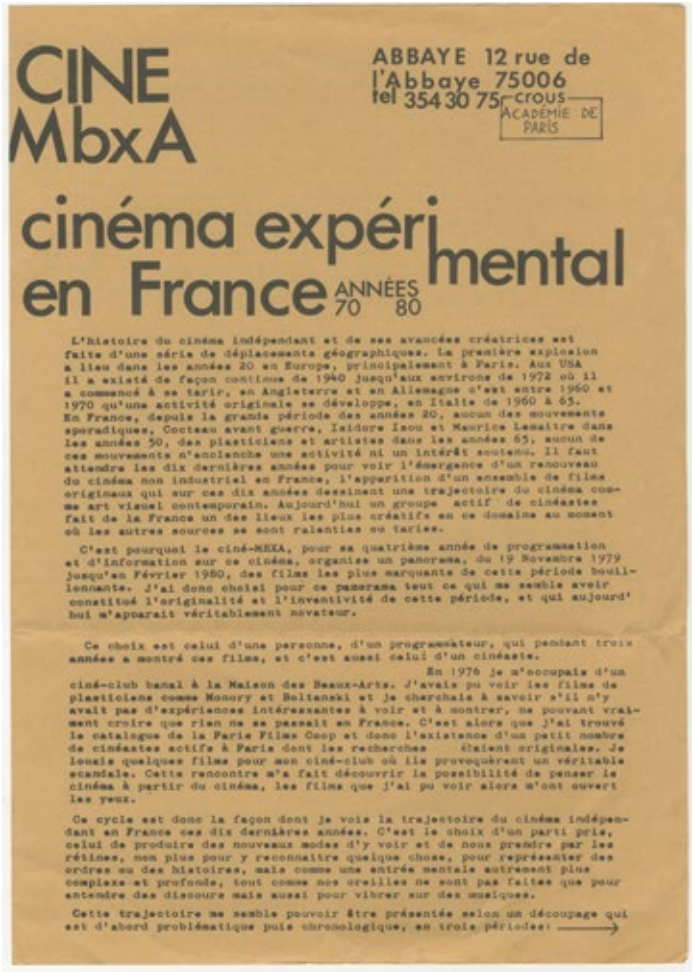
$250

59. Pink Flamingos Film Poster [German Language, signed by John Waters]

[Germany]: np, [ca. 1972]. Offset. 17 x 24 in. Very good; horizontal and vertical fold lines at center. Signed by Waters underneath the title.

Black and white poster for John Waters' 1972 cult classic Pink Flamingos, featuring a still from the film of Divine pointing a gun surrounded by quotes from and reviews of the film in German.

SOLD

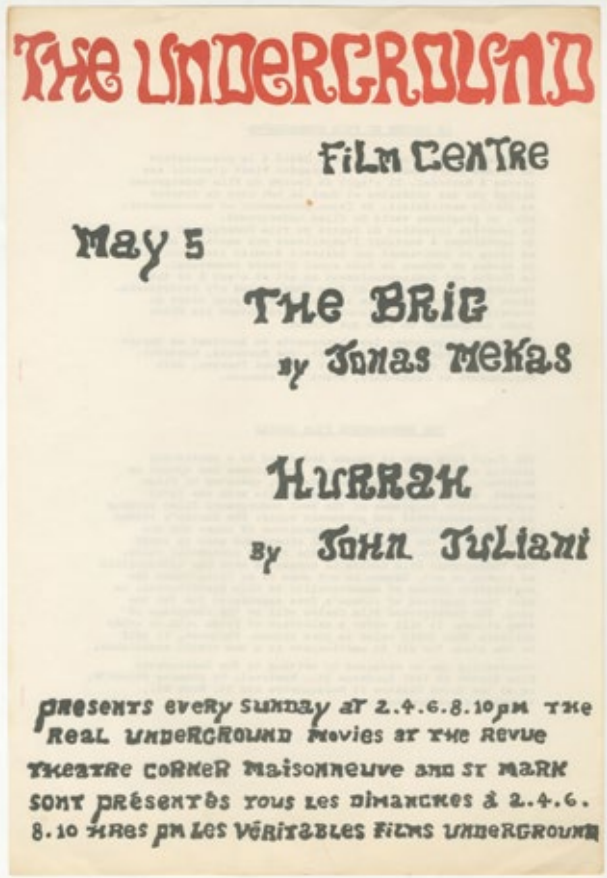


60. Cinema Experimental en France Program

Paris: cinéMbxA, 1980. Offset fold-out program. 9 x 12 ½ in. Very good.

Program for 1979-80 Winter season at experimental theater cinéMbxA, advertising four programs running from November to December, with extensive text describing the history and trajectory of experimental cinema in France and across the globe from 1970 to 1980.

$100

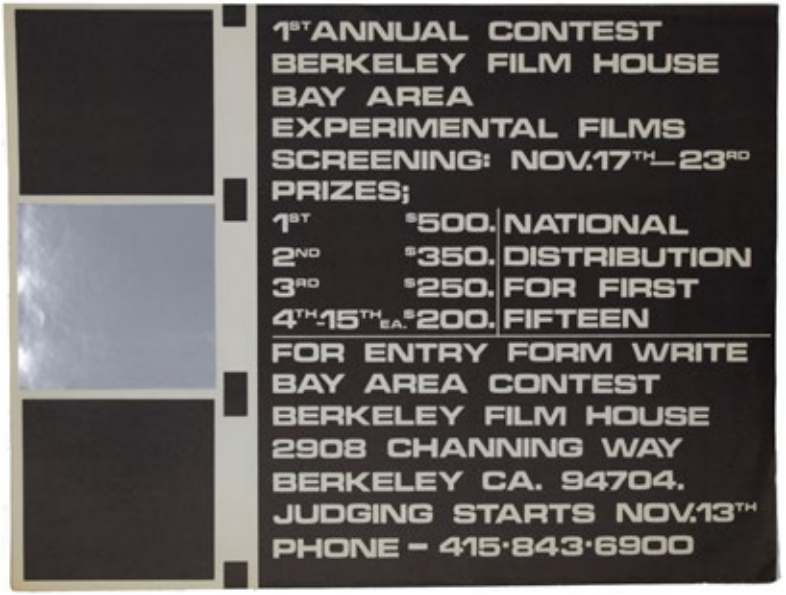


61. The Brig and Hurrah at The Underground Film Centre [Jonas Mekas, John Juliani]

Montreal: The Underground Film Centre, 1968. Offset to recto and verso. 8 ½ x 12 ½ in. Text in English and French. Very good; mild sunning and edge wear.

Flyer for a double feature of Jonas Mekas' The Brig and John Juliani's Hurrah at Montreal's The Underground Film Centre, Canada's first theater dedicated to underground cinema on a non-commercial and permanent basis. The flyer features the mission statement of the then newly opened cinema on the verso, in both English and French.

$150



62. 1st Annual Film Contest Berkeley Film House

Berkeley: Berkeley Film House, 1972. Offset with silver reflective sticker. 8 ½ x 11 ¼ in. Near-fine.

Flyer soliciting entries for the first annual film contest at the Berkeley Film House.

Berkeley Film House founder Michael Scheiss, who would go on to found the Pacific Pinball Museum, described the BFH "a film commune in an old frat that was going under." The Film House is also mentioned in critic Michael Medved's memoir as a "little group (never more than eight people)" who hoped to one day become a production company and who assisted in Medved's copaganda produced for the Berkeley Police Department. In 1972, shortly after this film contest, the BFH became a film school called the Berkeley Film Institute, which director David Fincher attended while in grade school.

A rare glimpse at an unusual and short-lived film cooperative in early 1970s Berkeley.

$100

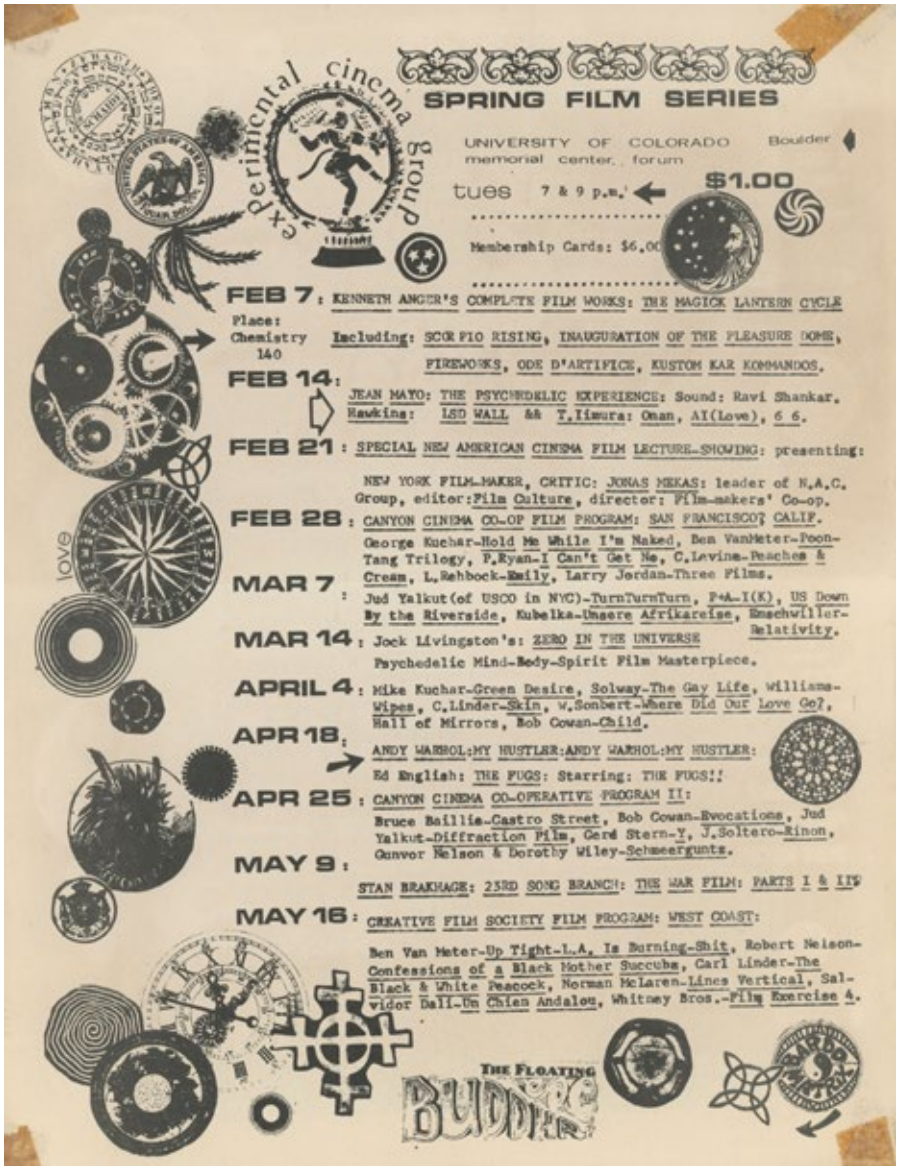
63. [Wallace Berman] Second Los Angeles Film-makers Festival

Wallace Berman. Los Angeles: Los Angeles Filmmaker's Festival, 1963. Offset from collage and manuscript. 12 ½ x 17 ½ in., in frame measuring 15 ¼ x 21 ½ in. Very good; center lines from folding and mild edge wear. Two very small chips (<⅛ in.) and one larger (½ in. at its deepest and 1 in. long); not obstructing image or text. Signed and dated letter of provenance from Jonas Mekas available with purchase.

A rare and striking poster designed in Wallace Berman's singular style, promoting the Second Los Angeles Filmmaker's Festival at the Cinema Theater on February 12, 1963.

Berman, an avant-garde filmmaker and collage artist, worked with the Beats, and the larger post-war California underground art scene. His influential mail art publication, Semina, was issued from 1955 to 1964 and collected beats writers and surrealist texts. His collages, often utilizing a duplicated image of a handheld transistor radio, played with pop culture imagery and the two-dimensional offset lithograph print as film or television screen. While this poster does not feature the radio image, the striking composition and sense of motion is a fitting choice for the film festival, still translating his unique and recognizable style to the page.

$2500



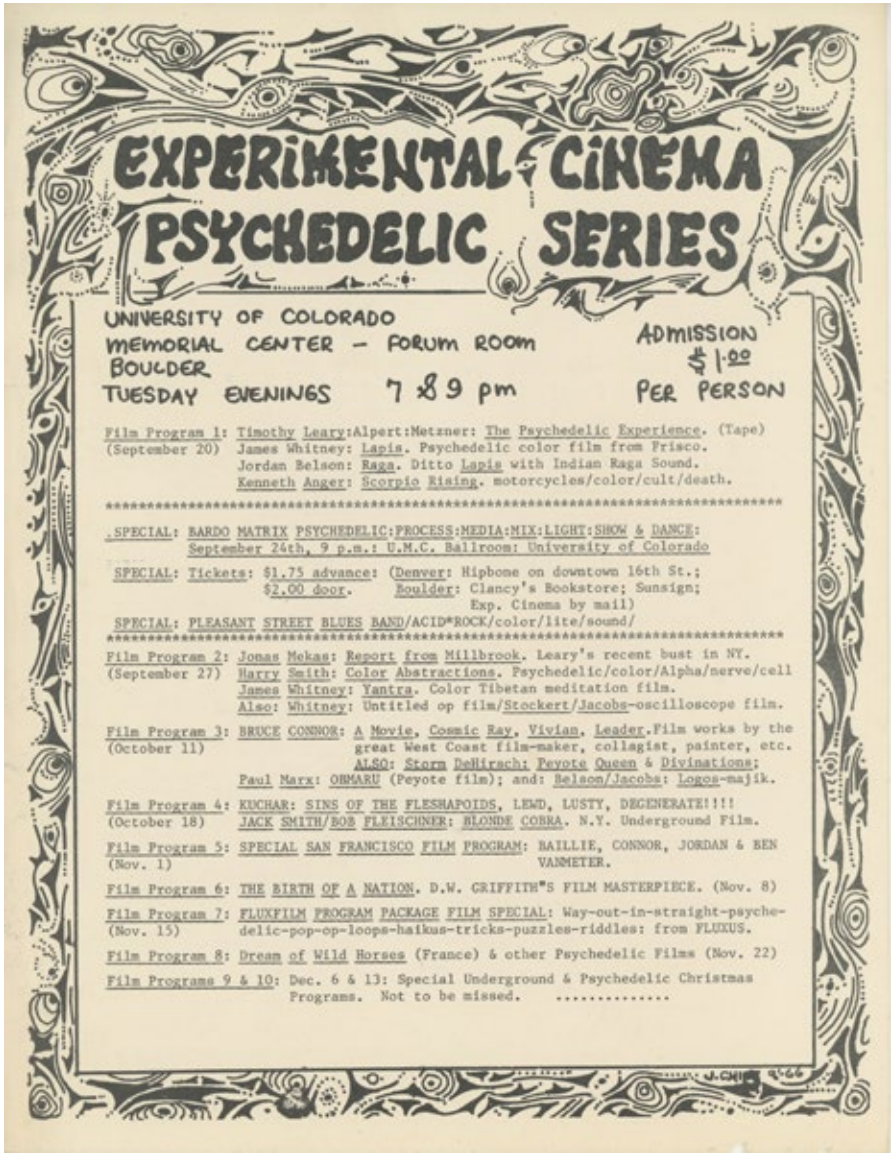
64. Experimental Cinema Group: Spring Film Series

Boulder: Experimental Cinema Group, 1967. Offset to recto and verso. 8 ½ x 11 in. Very good; tape shadow to corners, and horizontal fold line at center.

Double-sided handbill for programming of Spring Film Series by the Experimental Film Group at the University of Colorado from February to May 1967, promoting screenings of work by Kenneth Anger, Jud Yalkut, Mike Kuchar, Andy Warhol, Stan Brakhage, a lecture by Jonas Mekas, and many other more obscure filmmakers.

The Experimental Cinema Group, now known as the First Person Cinema Group, was started in 1955 by Carla Selby and Gladney Oakley who were soon joined by Bruce Conner and Stan Brakhage. The group is now carried forward by Don Yannacito, who has helped with programming for the group since the 1960s. The Experimental Cinema Group hosted many of the first screenings of Brakhage's early works and works from many more titans of underground cinema. During this period, Boulder and the Experimental Cinema Group was one of the few places one could see these movies outside of New York.

SOLD



EXPERIMENTAL CINEMA
PSYCHEDELIC SERIES

UNIVERSITY OF COLORADO
MEMORIAL CENTER - FORUM ROOM
BOULDER
TUESDAY EVENINGS 7 & 9 pm

ADMISSION
$1.00
PER PERSON

Film Program 1: Timothy Leary:Alpert:Metzner: The Psychedelic Experience. (Tape)
(September 20) James Whitney: Lapis. Psychedelic color film from Frisco.
Jordan Belson: Raga. Ditto Lapis with Indian Raga Sound.
Kenneth Anger: Scorpio Rising. motorcycles/color/cult/death.

****

.SPECIAL: BARDO MATRIX PSYCHEDELIC:PROCESS:MEDIA:MIX:LIGHT:SHOW & DANCE:
September 24th, 9 p.m.: U.M.C. Ballroom: University of Colorado

SPECIAL: Tickets: $1.75 advance: (Denver: Hipbone on downtown 16th St.;
$2.00 door. Boulder: Clancy's Bookstore; Sunsign;
Exp. Cinema by mail)

SPECIAL: PLEASANT STREET BLUES BAND/ACID*ROCK/color/lite/sound/

****

Film Program 2: Jonas Mekas: Report from Millbrook. Leary's recent bust in NY.
(September 27) Harry Smith: Color Abstractions. Psychedelic/color/Alpha/nerve/cell
James Whitney: Yantra. Color Tibetan meditation film.
Also: Whitney: Untitled op film/Stockert/Jacobs-oscilloscope film.

Film Program 3: BRUCE CONNOR: A Movie, Cosmic Ray, Vivian, Leader.Film works by the
(October 11) great West Coast film-maker, collagist, painter, etc.
ALSO: Storm DeHirachi: Peyote Queen & Divinations:
Paul Marx: OHMARU (Peyote film); and: Belson/Jacobs: Logos-majik.

Film Program 4: KUCHAR: SINS OF THE FLESHAPOIDS, LEWD, LUSTY, DEGENERATE!!!!
(October 18) JACK SMITH/BOB FLEISCHNER: BLONDE COBRA. N.Y. Underground Film.

Film Program 5: SPECIAL SAN FRANCISCO FILM PROGRAM: BAILLIE, CONNOR, JORDAN & BEN
(Nov. 1) VANMETER.

Film Program 6: THE BIRTH OF A NATION. D.W. GRIFFITH"S FILM MASTERPIECE. (Nov. 8)

Film Program 7: FLUXFILM PROGRAM PACKAGE FILM SPECIAL: Way-out-in-straight-psyche-
(Nov. 15) delic-pop-op-loops-haikus-tricks-puzzles-riddles: from FLUXUS.

Film Program 8: Dream of Wild Horses (France) & other Psychedelic Films (Nov. 22)

Film Programs 9 & 10: Dec. 6 & 13: Special Underground & Psychedelic Christmas
Programs. Not to be missed. .....

J.CHI 9-66

65. Experimental Cinema: Psychedelic Series

Boulder: Experimental Cinema Group, [1966]. Mimeograph. 8 ½ x 11 in. Very good; faint horizontal lines from folding into thirds, and a small chip (approximately 1/16 in.), not obstructing image or text, to bottom right edge.

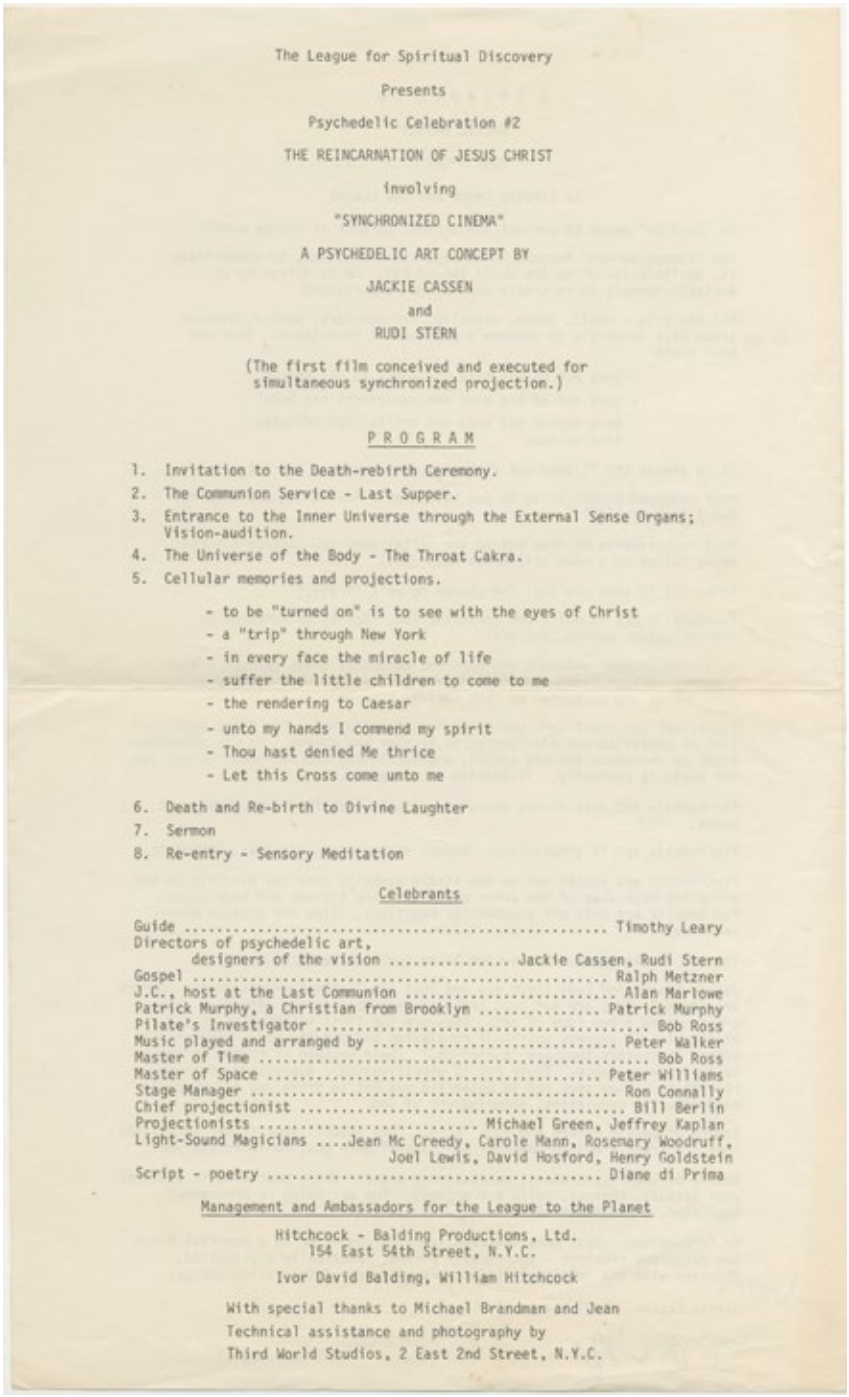
Handbill promoting a program of psychedelic experimental films including Timothy Leary, Jonas Mekas, and Fluxus, organized by the Experimental Cinema Group at the University of Colorado from September to December 1966.

The series screened Timothy Leary's The Psychedelic Experience, James Whitney's Lapis and Yantra, Jack Smith's Blonde Cobra, Harry Smith's Color Abstraction, a large number of Bruce Connor films, a package of Fluxfilm, Jonas Mekas' Report from Millbrook on the bust of Leary's compound in upstate New York, and much more.

The Experimental Cinema Group, now known as the First Person Cinema Group, was started in 1955 by Carla Selby and Gladney Oakley who were soon joined by Bruce Conner and Stan Brakhage. The group is now carried forward by Don Yannacito, who has helped with programming for the group since the 1960s. The Experimental Cinema Group hosted many of the first screenings of Brakhage's early works and works from many more titans of underground cinema. During this period, Boulder and the Experimental Cinema Group was one of the few places one could see these movies outside of New York.

A rare flyer for an early screening of psychedelic cinema, featuring many well-known contributors to the field.

SOLD



The League for Spiritual Discovery

Presents

Psychedelic Celebration #2

THE REINCARNATION OF JESUS CHRIST

involving

"SYNCHRONIZED CINEMA"

A PSYCHEDELIC ART CONCEPT BY

JACKIE CASSEN

and

RUDI STERN

(The first film conceived and executed for simultaneous synchronized projection.)

PROGRAM

1. Invitation to the Death-rebirth Ceremony.
2. The Communion Service - Last Supper.
3. Entrance to the Inner Universe through the External Sense Organs; Vision-audition.
4. The Universe of the Body - The Throat Cakra.
5. Cellular memories and projections.

- to be "turned on" is to see with the eyes of Christ
- a "trip" through New York
- in every face the miracle of life
- suffer the little children to come to me
- the rendering to Caesar
- unto my hands I commend my spirit
- Thou hast denied Me thrice
- Let this Cross come unto me

6. Death and Re-birth to Divine Laughter
7. Sermon
8. Re-entry - Sensory Meditation

Celebrants

Guide ..... Timothy Leary
Directors of psychedelic art, designers of the vision ..... Jackie Cassen, Rudi Stern
Gospel ..... Ralph Metzner
J.C., host at the Last Communion ..... Alan Marlowe
Patrick Murphy, a Christian from Brooklyn ..... Patrick Murphy
Pilate's Investigator ..... Bob Ross
Music played and arranged by ..... Peter Walker
Master of Time ..... Bob Ross
Master of Space ..... Peter Williams
Stage Manager ..... Ron Connally
Chief projectionist ..... Bill Berlin
Projectionists ..... Michael Green, Jeffrey Kaplan
Light-Sound Magicians ....Jean Mc Creedy, Carole Mann, Rosemary Woodruff, Joel Lewis, David Hosford, Henry Goldstein
Script - poetry ..... Diane di Prima

Management and Ambassadors for the League to the Planet

Hitchcock - Balding Productions, Ltd.
154 East 54th Street, N.Y.C.

Ivor David Balding, William Hitchcock

With special thanks to Michael Brandman and Jean

Technical assistance and photography by
Third World Studios, 2 East 2nd Street, N.Y.C.

66. The Reincarnation of Jesus Involving "Synchronized Cinema" [Jackie Cassen, Rudi Stern, Timothy Leary, Diane Di Prima, The League for Spiritual Discovery]

New York: Hitchcock - Balding Productions, Ltd. [ca 1966]. Mimeograph from typescript to recto and verso. 8 ½ x 14 inches. Very good; horizontal line from folding at center and light toning. Pencil inscription to verso.

Program for the second Psychedelic Celebration, "The Reincarnation of Jesus" by Jackie Cassen and Rudi Stern, including production cast and description by Timothy Leary and the League for Spiritual Discovery on verso. Contributors included Diane di Prima as script writer, Timothy Leary as "guide," Bob Ross as "Pilate's Investigator" and "Master of Time," and Ralph Metzner, Alana Marlowe, Patrick Murphy, Peter Walker, Peter Williams, Ron Connally, Bill Berlin, Michael Green, Jeffrey Kaplan, Jean Mc Creedy, Carole Mann, Rosemary Woodruff, Joel Lewis, David Hosford, and Henry Goldstein in various other production roles. Performed in September 1966, this was the second of three "psychedelic celebrations" staged by Cassen, Stern, and the League.

A particularly rare artifact from Timothy Leary's League for Spiritual Discovery, illuminating the interplay between early psychedelic exploration and avant-garde art.

$750

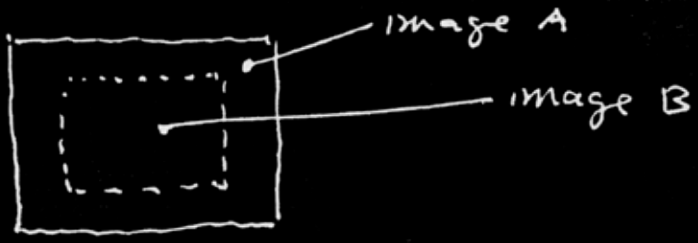
67. Films: The Business of America is a Problem

Np: np, ca. 1960s. Offset print in red ink. 8 ½ x 11 in. Near-fine condition with minor crease marks at bottom right corner and left side.

Superbly designed flyer, illustrated with a bold graphic of policeman marching forward, yelling. A striking design displaying an anti-capitalist sentiment, the details of the screening lost to time.

“Films / red-blooded, white-blooded & blue-blooded / 2 July, nine o’ clock / the business of America is a problem.”

$100



BOO-HOORAY