

Catalog #2



BOO-HOORAY

Boo-Hooray Catalog #2 (Music)

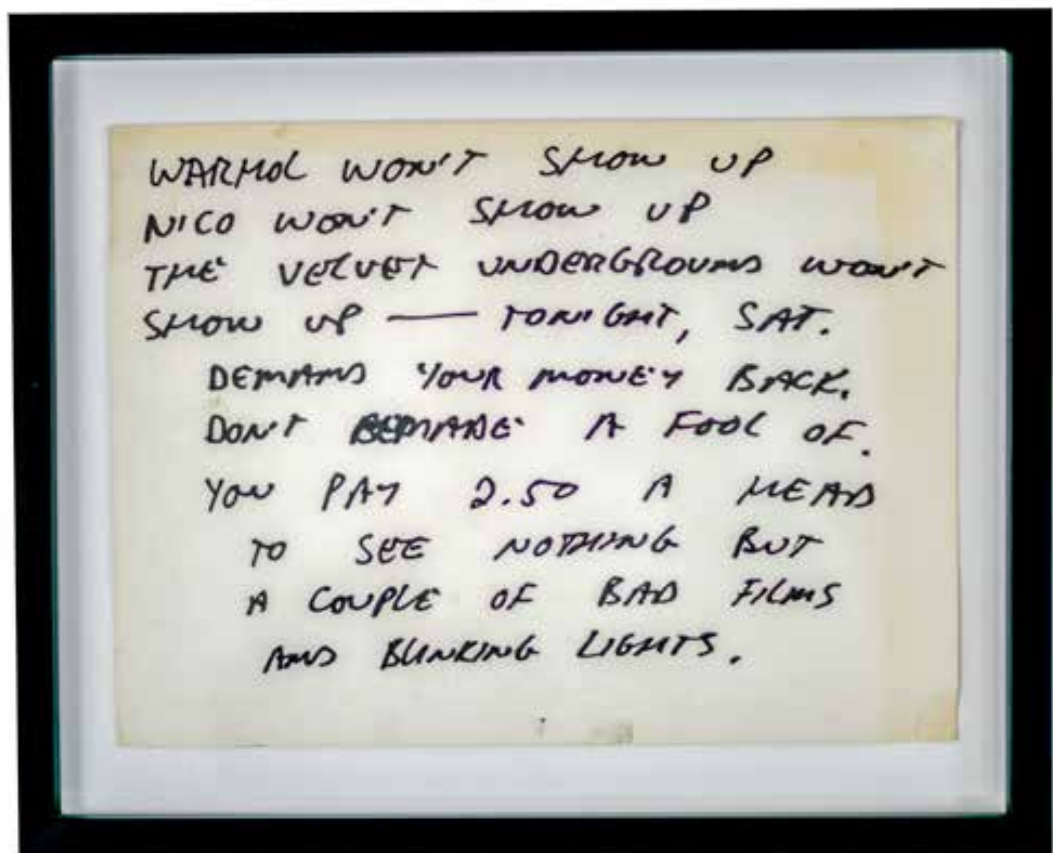
Terms: Usual. Not onerous.

Boo-Hooray welcomes you to our second ever antiquarian book catalog, Catalog #2. For over a decade, we have been committed to the organization, stabilization and preservation of cultural narratives through archival placement. Today, we continue and expand our mission through the sale of individual items and smaller collections, in addition to archives.

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

Catalog prepared by Daylon Orr, lieutenant of the Rare Books & Manuscripts Column of Boo-Hooray, and itinerant consultant-at-large Adam Davis. Text by Adam, Daylon, and Johan. All errors are Daylon's. Photography by the one and only Joe Conzo. Layout and design by Jason Fox. Please direct all inquiries to Daylon (info@boo-hooray.com); Johan and Adam are probably at Spicy Village.

Price list follows last page of PDF.



1. **Anonymous. Warhol Won't Show Up. Nico Won't Show Up. The Velvet Underground Won't Show Up...**

np: nd [c. 1960's]. 9 x 12 in. black marker on white card stock. Matted and framed. Provenance: from the archive of Velvet Underground member Sterling Morrison, with a letter of provenance taped onto the verso of the frame from a previous dealer and signed by him, laying out how the artifact was purchased from Martha Morrison, Sterling's widow.

A handmade placard likely made by a disgruntled fan after the Velvets and Warhol were no-shows. The text could be read either as a brilliant puncture of the early pop mythology of the group, or, conversely, a mark of the deep hold they exercised over the imagination of America, and the inevitable disappointment that ensued. Or both.

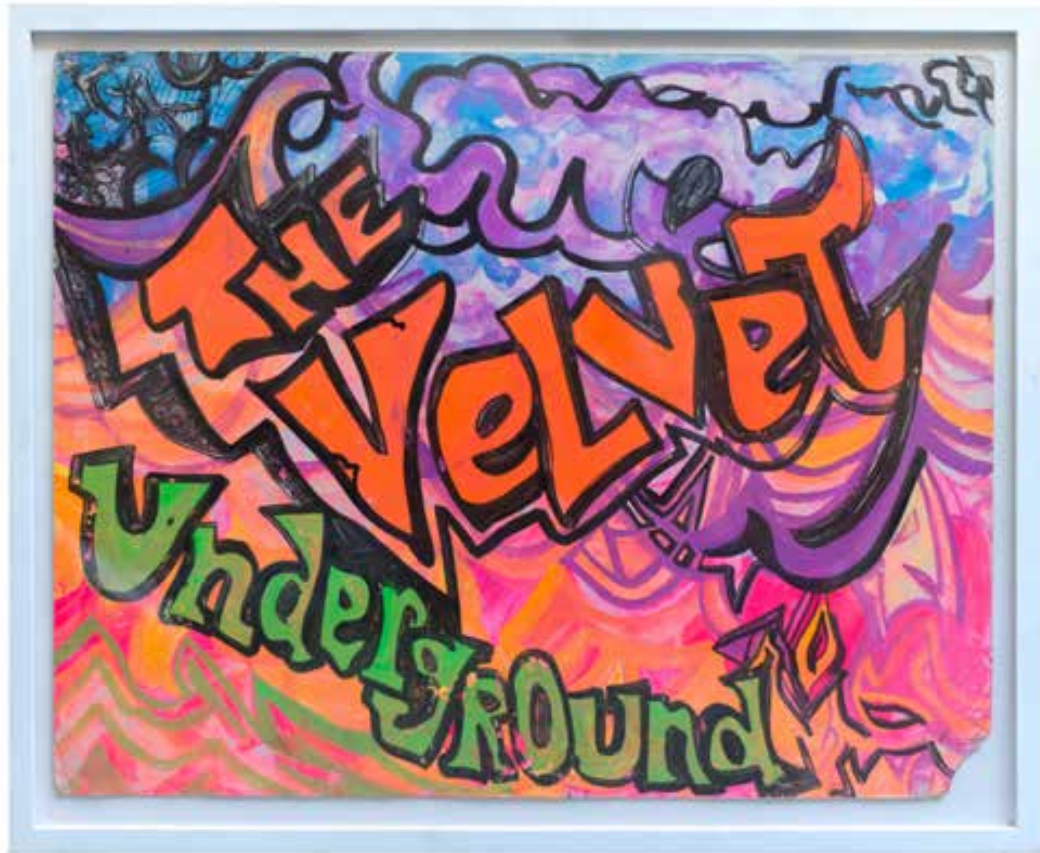
"Warhol won't show up. Nico won't show up. The Velvet Underground won't show up - tonight, Saturday. Demand your money back. Don't be made a fool of. You pay 2.50 a head to see nothing but a couple of bad films and blinking lights."



2. **Andy Warhol. *Poor Richard's Presents Andy Warhol and His Exploding Plastic Inevitable.***

Chicago, Illinois: 1966. 14 x 22 in. poster, silk screened in black and yellow on cardboard. Chartreuse tape extending days of show. 1" loss at bottom, not affecting legibility.

Originally a week-long run at Poor Richard's beginning on June 21, the show was extended until July 3, perhaps as a result of Chicago Daily News critic Michaela Williams' harsh review, "Warhol's Brutal Assemblage: Non-Stop Horror Show" or perhaps to make up for the lack of many of the key members of this group.



3. The Velvet Underground. *Hand-Painted Poster From an Early Performance.*

Unknown Artist. (Work: 22 x 27 ½ in. Frame: 25 x 31 in.) Hand-painted sign. Acrylic on cardboard. Tears along edges, bottom right portion partially missing.

This sign was used at a Velvet Underground performance at Cleveland's legendary basement rock n' roll club La Cave on October 4th 1968. The performance was recorded and released as a live record titled *The Velvet Underground – La Cave 1968 (Problems In Urban Living)*. This show was notable for being the first performance The Velvets did with Doug Yule on guitar after John Cale had left the band. The sign comes from the estate of Sterling Morrison.

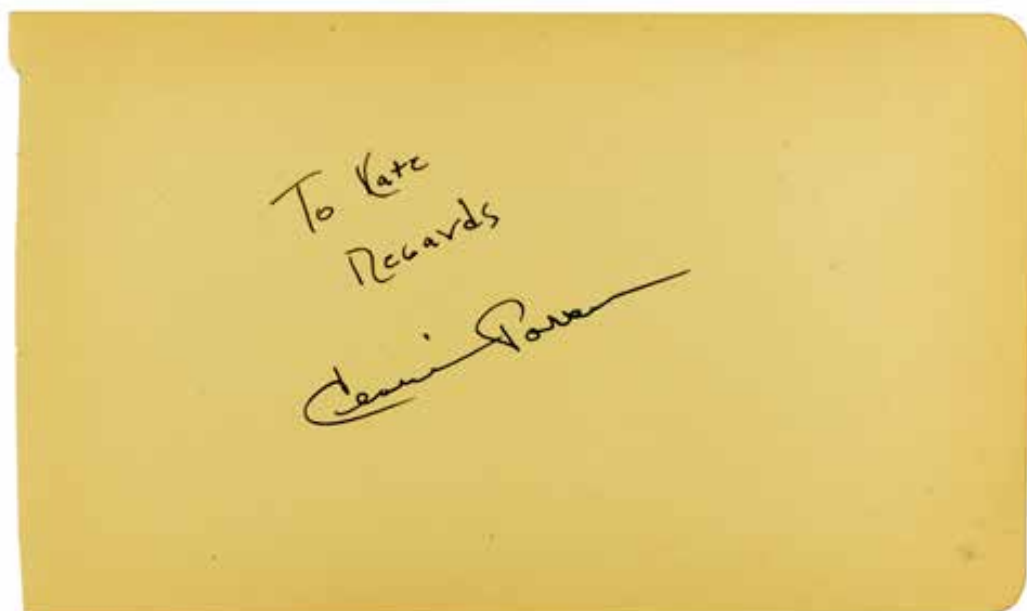


4. **Slim Gaillard. *Look Chum! It's a Natural - Slim Gaillard "Ovutie Orooney"*.**

New York, New York: Astor Pictures Corp., 1947. 11 x 17 in. framed 14 1/4 x 20 1/4 in. 3/4 in. closed tear on left edge, else near fine.

Slim Gaillard, Bam Brown, Scatman Crothers, and Mabel Lee play beautiful jazz. Gaillard sings nonsensically. White audiences-- specifically college students as the poster points out--are overtaken by the beautiful chaos of Gaillard and his companions just as we are years later.

A scarce version of this fun poster for a little-known and barely distributed picture. Crothers' second film appearance before he went on to a career as a screen actor.



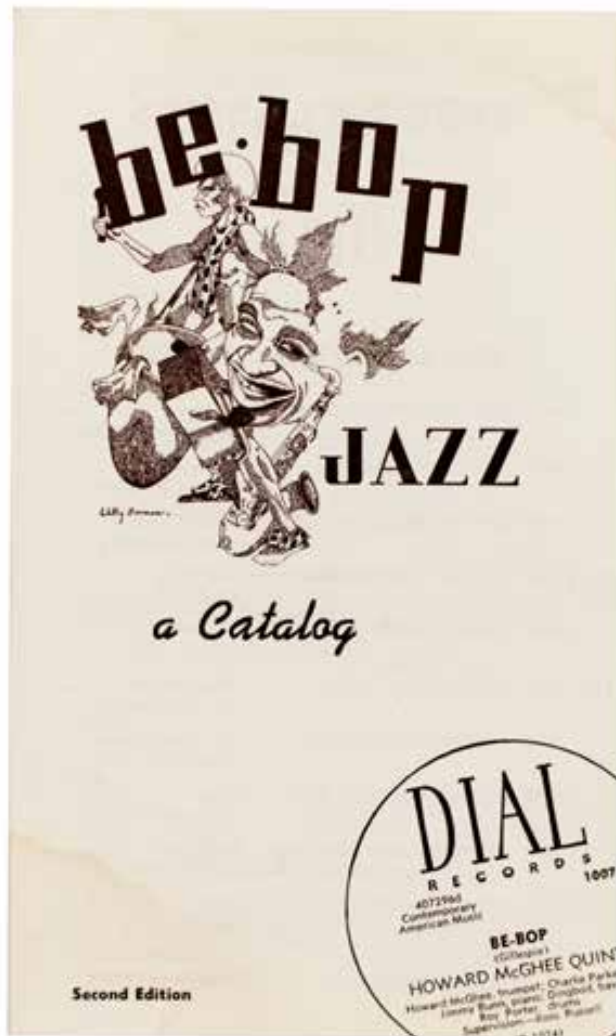
5. Charlie Parker. *Signed Inscription.*

3 3/4 x 6 1/4 in. ink on paper, irregularly cut at left margin (as if removed from an autograph book).

Provenance: from the collection of Norman Saks, with a signed letter of provenance by Saks, which also notes that this was reproduced on page 24 of the book "Charlie Parker & Jazz Club Memorabilia: The Norman R. Saks Collection" by Ken Vail.

Bird's signature is rare, given his peripatetic existence and premature death. It is impossible not to draw a connection between his fluid and distinctive signature - the initial letters with a strong vertical presence, in contrast to the clean elided lines of the lowercase letters - and his distinctive and pioneering style on bebop, free jazz, and all thereafter.

Very good.



6. [Wallace Berman]. *Bebop Jazz: A Catalog*.

np: Dial Records, nd. [c. 1947]. Single sheet folded once to make a four pager. Marked "Second Edition" at lower margin of front panel. Illustrated with a striking jazz-themed drawing by Wally Berman, aka Wallace Berman.

The drawing, which also graced the cover of Dial's triple 10" set *Bebop Jazz*, is known, and generally suspected to be Berman's first published work. This slim catalog is previously unseen to us, but also appears to be issued that same year, as it lists catalog numbers up to 1030, and no recordings which appeared after 1947. Dial would cease recording jazz records in 1948.

Some faint old tidemarking to margins, else very good.

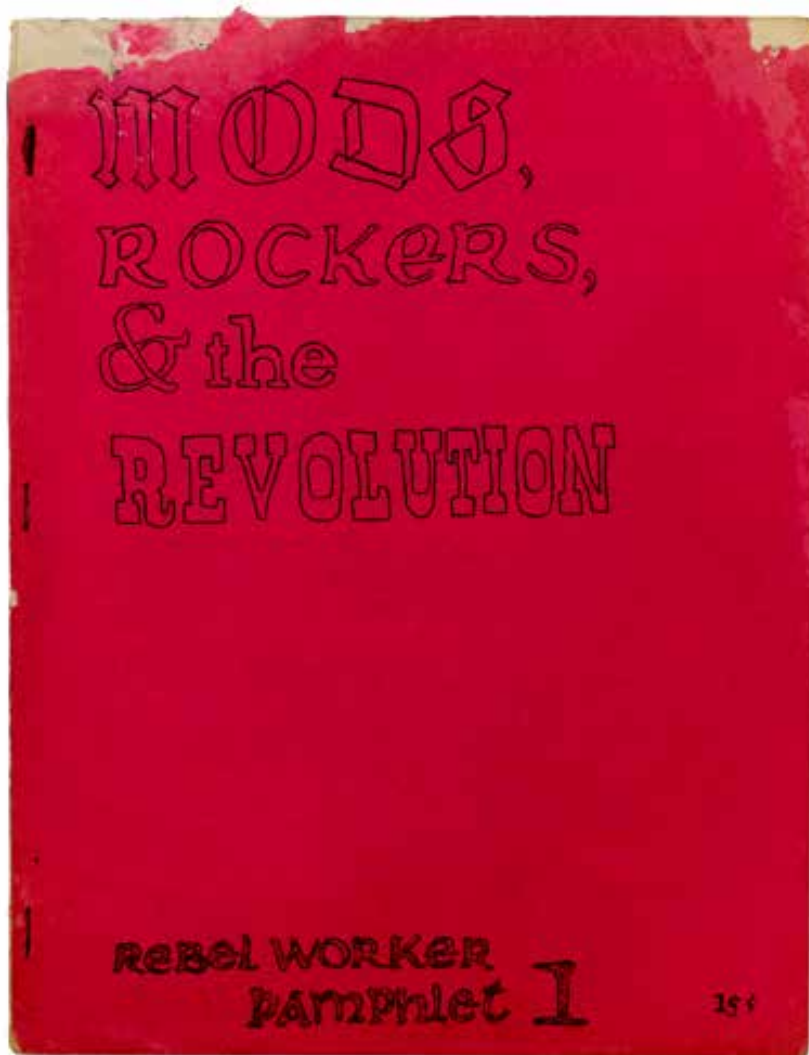


7. Charles Radcliffe [1-2] and Christopher Gray [no. 2], eds. *Heatwave* 1-2 [Complete].

London, 1966. 4to, 40, 36 pp, each issue mimeographed from typescript and drawing. The first issue side-stapled into printed orange card wraps, and the second issue loose sheets laid into a printed folder, as issued. The first issue is a second printing, issued the same year as the first.

All issues published of one of the most important and influential, if little known periodicals of the 1960's. Radcliffe conceived of *Heatwave* after editing the sixth issue of the *Rebel Worker*, out of Chicago with Franklin & Penelope Rosemont. The experience made him want to start a journal of his own, and further inspired by the Situationist publication *Watts* 1965, the first issue of *Heatwave* came out in 1966. This first issue was illustrated with cartoons and line drawings, and in its anarchic style struck a new and welcome tone in radical journals. This issue features a report on the Provos in Amsterdam by Radcliffe, an extract from Paul Garon's *The Expanded Journal of Addiction*, describing his struggle with heroin, and a review of Dave Wallis' *Only Lovers Left Alive* by Ben Covington (a pseudonym of Radcliffe). The centerpiece, however, is an early and important article entitled "The Seeds of Destruction" by Radcliffe which surveyed youth cultures, and sections on Teddy Boys, Beats, Ton-Up Kids, Mods, and even a section on the original Ravers. According to Savage, the article "laid the foundations for the next 20 years of sub-cultural theory." (Savage, p. 32). The second issue was jointly edited with Christopher Gray, and was heavily influenced by a meeting with Debord and the induction of both editors into the SI. It includes a translation into English of Attila Kotanyi and Vaneigem's *Unitary Urbanism*, and prints a couple of texts from Jonathan Leake's *Resurgence Youth Movement*.

A third issue was planned, but shelved after both editors abandoned the SI. Rare complete, and important as all hell.



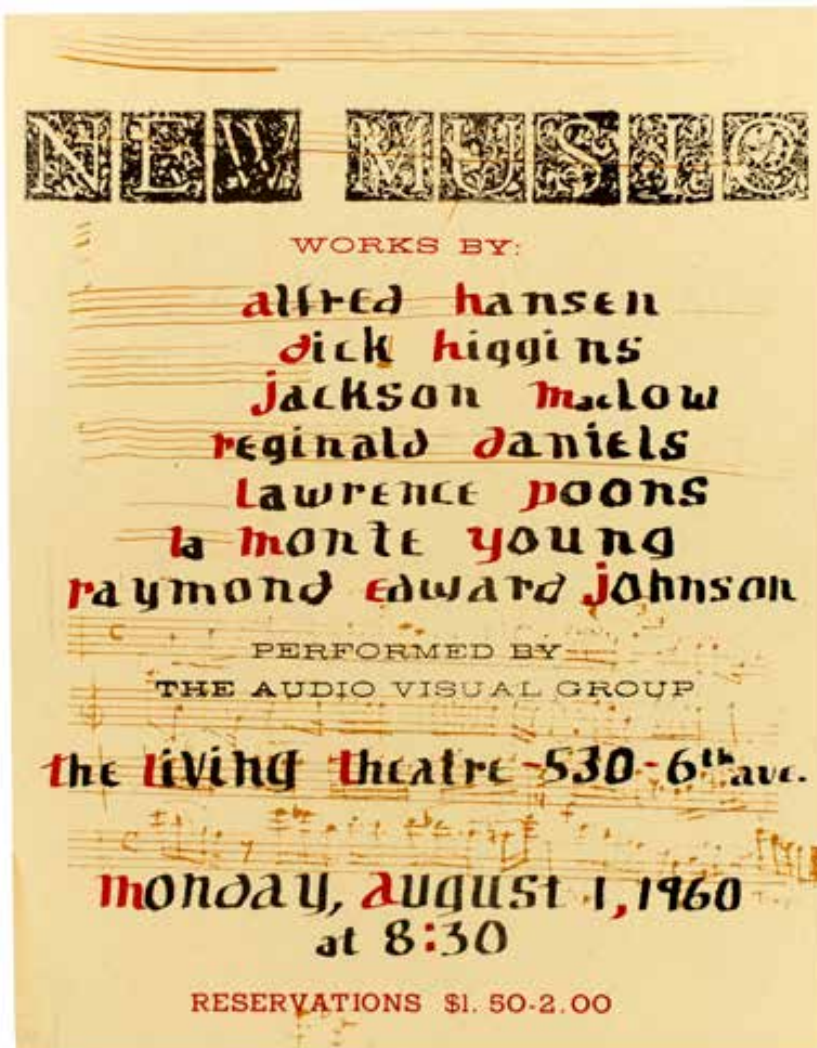
8. Franklin Rosemont and Charles Radcliffe, Richard Mabey. *Mods, Rockers & The Revolution*.

Chicago: Solidarity Bookshop, [c. 1965-1966]. First edition. 4to, 10 pp, mimeographed from typescript and holograph. Side-stapled in mimeographed wraps.

First and only edition of this pamphlet which gathers three essays on rock music and revolution; Franklin Rosemont's *Mods, Rockers, & The Revolution*, which previously appeared in the *Rebel Worker* #3, but is here revised and enlarged; *Pop Goes the Beatle* by Charles Radcliffe, which first appeared in *Freedom*, and *Twist and Shout* by Richard Mabey, reprinted from *Peace News*.

OCLC asserts two different dates for this publication, 1965 and 1966, meaning that it either predates or appears in the same year as the first issue of Radcliffe's own *Heatwave*, which, according to Savage, "laid the foundations for the next 20 years of sub-cultural theory." This rare pamphlet has to be considered a companion piece to that, if not an antecedent - a critical and early exploration of the concept of sub-cultures that we suspect is less recognized as such only due to its scarcity.

OCLC locates only three scant holdings.

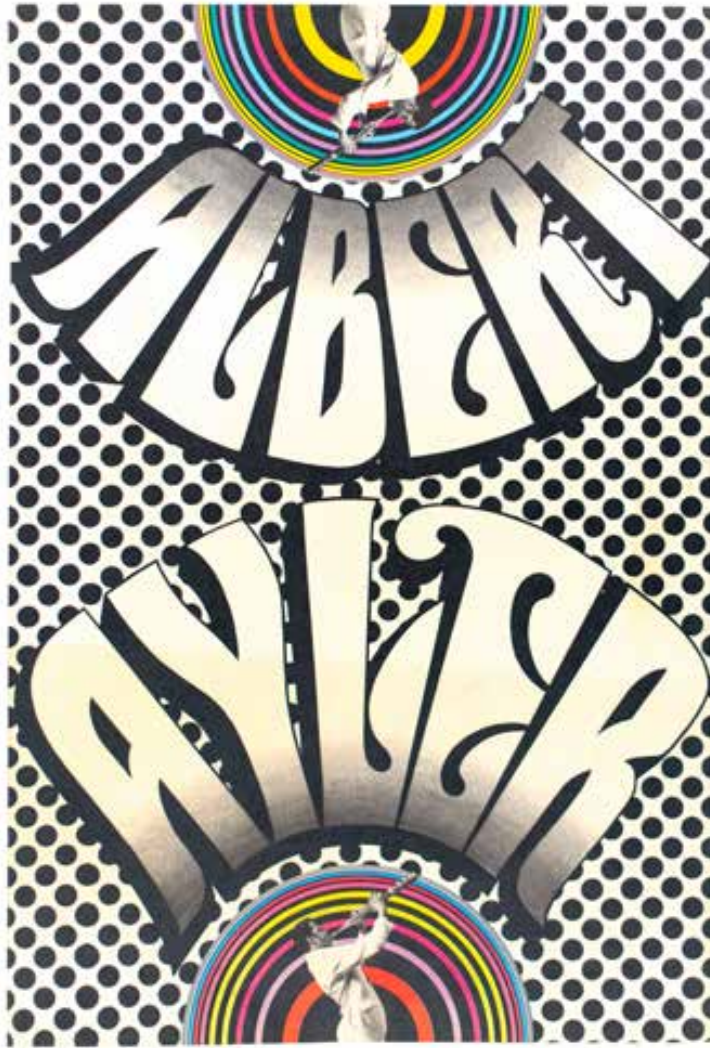


9. Ray Johnson & La Monte Young et al. *New Music Performed by the Audio Visual Group.*

New York: 1960. 8 1/2 x 11 in. sheet of yellow paper, offset printed in black and red.

Original flyer for this concert of new music performed by the Audio Visual Group at the Living Theatre. Composers included are Al Hansen, Dick Higgins, Jackson Mac Low, Reginald Daniels, Lawrence Poons, La Monte Young and one Raymond Edward Johnson - later and more widely known as Ray Johnson. According to Hendricks, the pieces that were performed that night included Johnson's "Lecture and Funeral Music" [Hendricks p. 184].

The New York Audio Visual Group was formed by Hansen & Higgins and was influential in the early development of Fluxus and the Happenings.



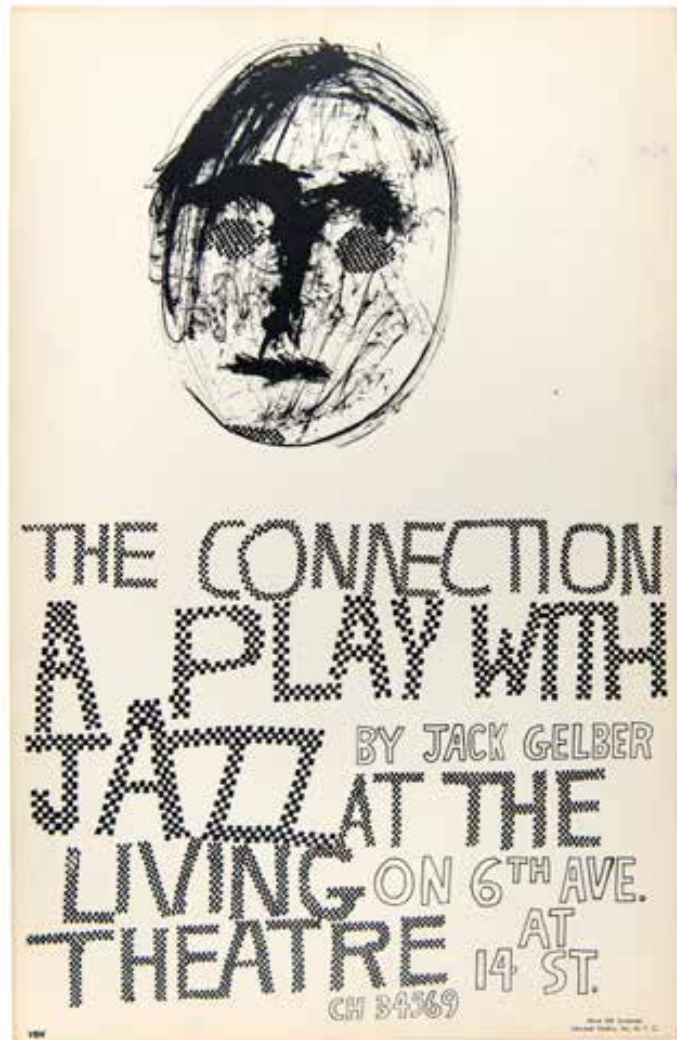
10. Albert Ayler. *Untitled Poster.*

np: c. 1967. 13 1/2 x 19 1/2 in. poster, offset litho in color on partially coated stock.

A striking late 1960's poster, featuring a mirrored image of Ayler playing over a background of pop op dots. No designer is attributed, and Ayler's name is the only text visible on the poster. Nevertheless, the psychedelic lettering and the stylistic move of putting the photograph of Ayler within a circle is similar to the cover design of the 1967 LP *In Greenwich Village* on Impulse, which was done by Robert & Barbara Flynn.

Light crease to lower margin, with some toning and a touch of erosion due to insect damage at verso, small abrasions at tips to verso, and a single small pinhole to upper margin. Despite stated faults, the verso is bright and presents well.

Rare: this is the only example of the poster that we have ever seen.



11. **Jack Gelber. *The Connection at The Living Theatre.***

New York: Inkweed Studios, 1969. 22 x 14 in. Screenprint poster. Good condition. With moderate edgewear, yellowing and staining, and a diagonal crease.

Directed by Judith Malina, designed by Julian Beck, written by Jack Gelber, and with music by Freddie Red, *The Connection* follows a theatrical producer and writer as they attempt to stage a play about the lives of various drug addicts and inhabitants of the New York demimonde. The play consists of conversations between the characters as they wait around to score. It won three Obie awards in 1959-1960, including best new play, best all-around production, and best actor. From the first production in 1959 at the Living Theatre.

This poster was printed by Inkweed Studios, a company founded by Lionel Ziprin, one of the great nearly-forgotten figures of the New York Underground. Included among the contributors to Inkweed's printing projects are Bruce Connor, Jordan Belson, Harry Smith, and Barbara Remington.



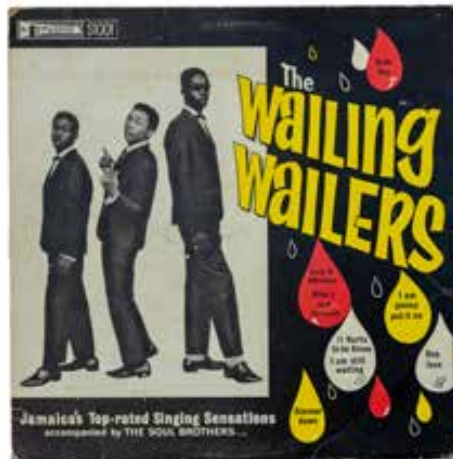
12. [Reggae] Jeremy Freeman (Scratch Famous). *Working Archive of a Member of the Deadly Dragon Sound System.*

The Reggae Record Collection includes the collected records of Jeremy Freeman, aka Scratch Famous, as well as a kit tube amp hand-built by Byron Smith, engineer for Duke Reid.

Jeremy Freeman is a key member of the American reggae collective Deadly Dragon Sound System, founded in 1998. These records rocked parties. They are the working archive of one of the key sound systems of this century and as such include re-pressings and re-issues as well as rarer Jamaican records.

In 2005, having been an avid collector for years, Freeman opened a record store on the Lower East Side, called Deadly Dragon Records, and founded a reissue label, building on his already extensive collection of Jamaican music from the foundation of ska to the newest riddims of the 21st Century. There are 31 boxes of 7" records and 32 boxes of 12" records, including LPs and singles. In the Reggae Record Collection, there are approximately 1,600 12" EPs, 1,000 12" LPs, and 4,300 45s.

The kit tube amplifier built and modified by Duke Reid's engineer, Byron Smith, for the Sono Tone Sound System in the late 1960s in Kingston, Jamaica. Sono Tone used the amp in Jamaica and then brought it to London from 1971-74, before relocating to the Bronx where they ran their sound until about 1979.



Byron Smith is the engineer credited with accidentally starting instrumental “versions” as B-sides of 45 RPM records. A long-time engineer and producer at Duke Reid’s Treasure Isle, Smith also ran his own record label called Baron’s from 1969-1972.

Duke Reid (b. 1915 – d. 1975) helped popularize, create, and distribute ska, rocksteady, and reggae at a time when jazz remained the most commonly played live music on the island. From police officer to liquor store owner, then owner of the most popular sound system in Jamaica, radio host, and owner of several record labels, Reid helped define the direction of Jamaican music in the 20th Century.

This is the most comprehensive reggae record collection we have seen, from a true enthusiast and aficionado, and an expert selector, including a unique piece of music ephemera from the birth of modern Jamaican music.







13. **MC5. *The Woodrose Presents MC5.***

Deerfield, MA: Woodrose Ballroom, 1970. 10 1/2 x 17 in. Offset poster. With bent bottom right corner and small open tear to the top right. Missing top left corner. Nevertheless in very good condition.

The Woodrose Ballroom was a former roller skating rink turned concert venue in Deerfield, Massachusetts that hosted numerous legendary musicians from the late 1960s and 1970s, including The Velvet Underground, The Kinks, J. Geils Band, Iggy Pop and many others. This poster is for a show the MC5 performed at the Woodrose alongside Slag and Vale, with a light show from Captain Video on February 6th, 1970.

MC5 was a Detroit rock band known for energetic, loud, and politically charged songs, which proved incredibly influential on nascent punk music. Their sound was influenced by garage rock, blues, R&B, and psychedelic rock. Founded by guitarists Wayne Kramer and Fred Smith, the two joined their separate bands together and enlisted Rob Derminer as a front man. Their name was short for Motor City Five; referencing their home city. Along with Marxism and the Beat generation, MC5 was deeply affected by the Black Panthers, whose influence would push them into an active involvement with the White Panther movement. Much of this occurred under the management of John Sinclair, poet and founder of the White Panther Party. The band released three studio albums, followed by numerous compilations and live recordings.



14. The Stooges. *The Woodrose Presents The Stooges.*

Deerfield, MA: Woodrose, 1970. 11 x 17 in. Offset poster. Very good condition with one crease down middle of page, creasing on upper right corner.

The Stooges were an influential rock band from Ann Arbor, Michigan who were active from 1967 to 1974. Their sound was a primal mixture of blues and psychedelic rock highlighted by loud, charged guitars. Formed by brothers Ron and Scott Asheton, Dave Alexander, and infamous front man Iggy Pop, The Stooges were known for their intense, energized, and transgressive live performances. Fellow Michigan band MC5 were both an inspiration to and supporters of The Stooges, helping them get signed to Elektra Records. They produced three immensely influential albums, adding guitarist James Williamson for the last LP from their classic era, *Raw Power*. The Stooges announced their final performances after the death of both Asheton brothers. All punk starts here.



15. **The Cockettes and the Stooges. *Poster for Hollywood Babylon.***

Los Angeles: Jeffrey Mann/Mercuryhead Workshop, 1971. 11 ¼ x 25 ¾ in. screenprint on metallic foil. Some minor edgewear and dents to print, else fine.

The Cockettes were a drag performance troupe that briefly coalesced in 1969 around the figure Hibiscus (George Edgarly Harris II), who had moved to California with the beat generation writer Irving Rosenthal in 1969 to live in the Sutter Street commune. Perhaps most well known as the subject of iconic photograph at the Pentagon protest (in which he places a flower in the muzzle of a soldier's rifle), under the influence of groups like The Living Theatre and film-makers like Jack Smith, Hibiscus began pioneering a new breed of hippie drag performance utilizing elaborate costumes, glitter, and a mix of decadent orientalist phantasy and show tunes.

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On July 16, 1971, these two representatives of varying counterculture currents met at the Palladium in Hollywood at the end of one cultural era and the beginning of another: hippy vs. proto-punk, love vs. aggression, two opposing underground giants in a show which must have been a perfect coincidence of opposites.

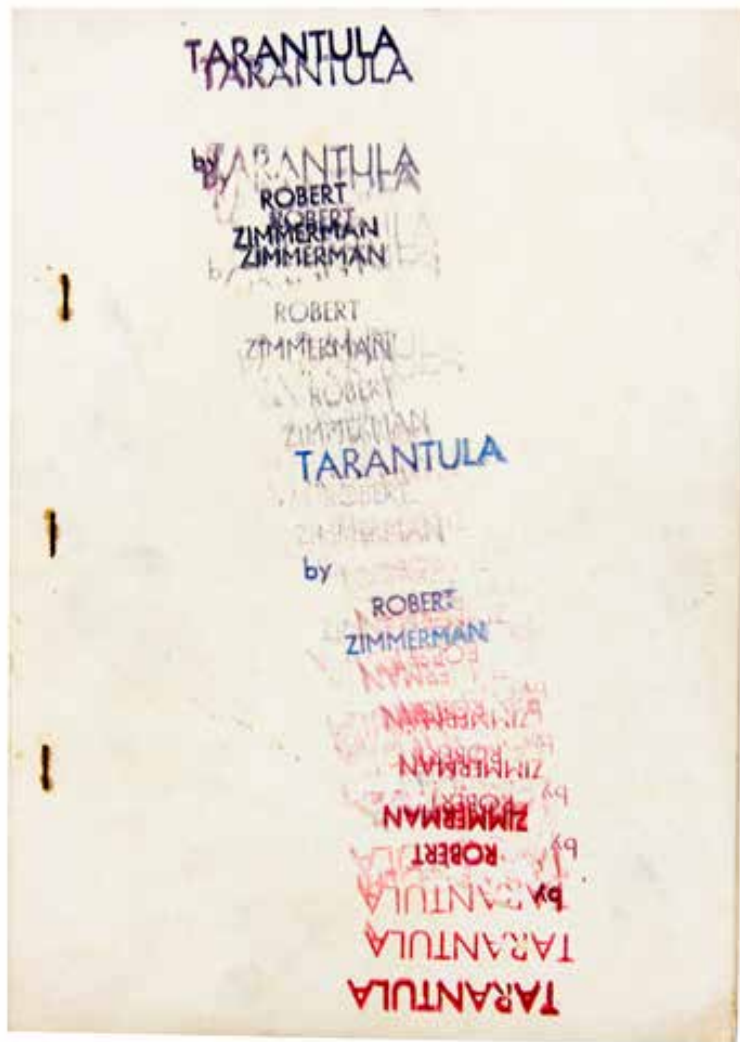


16. The Stooges. *Poster for Fun House.*

Los Angeles: Elektra, [1970]. 20 1/4 x 34 1/4 in. Offset lithograph poster.

Though initially commercially unsuccessful, *Fun House* achieved critical success and contributed to the growing influence of the band on a new generation of music.

Howling, psychedelic, proto-punk at its peak.



17. Robert Zimmerman. *Tarantula*.

np: nd [c. 1969]. 4to, 56 pp, mimeographed from typescript in orange ink.
Illustrated title page.

Side-stapled into card covers with title erratically rubber-stamped, as usual.

A bootleg edition of Zimmerman's experimental novel of the same name, which was written in 1966, but not issued until 1971, during which time a number of creatively assembled bootleg editions appeared. This edition likely from 1969, as it prints an interview with Dylan discussing the text by Jann Wenner which appeared in *Rolling Stone* that year. The covers for this edition, which rumor has it was sold at dodgy bookstalls in London, were rubber-stamped, with great variety from cover to cover.

Zimmerman was the recipient of a Nobel Prize for literature in 2016, and is also a musician and songwriter.

Staples rusted, with some toning and creasing to covers. Very good.



18. John Lennon, Yoko Ono. *War Is Over!* [with] *Listen to This Balloon*.

1970. 6 x 8 in. offset lithograph. Light staining to bottom left corner of recto measuring 1" at farthest reaches. Text of postcard untouched.

London: Apple Records, [1971]. Rubber balloon, deflated.

Two artifacts from the peace-loving, Christmas-celebrating pop music/high art couple. Ono and Lennon put forward the power of positive thought with the postcard, pasting the slogan across the world by means of billboards, posters, flyers, and postcards. The creation of the balloon perhaps serves as a statement on the Beatles' music prowess -- conflating balloon sounds with the melodious tunes of the pop superstars.



19. NEU! Poster for the first Neu LP.

np: nd [1975]. 24 x 34 in. silkscreen poster.

There's stuff that's rare, and then there's stuff that's rare, and then there is stuff that is mad-hella-rare, and then there is a poster for the first Neu! album uncovered from underneath Klaus Dinger's bed. We cannot stress enough how good it feels to stare at this masterpiece of graphic design, nor can we measure the many hours spent listening to this sublime LP. This is priced "up the wazoo" as Jon Savage would say, but we then retort "try find another" as the stash under Klaus Dinger's bed was depleted many moons ago.



20. Musik Aktion Theatre. *Art Information 71.*

17 1/4 x 24 in. offset poster.

A little-known but highly influential multimedia festival in Kiel, notable for bringing together new developments in conceptual art and happenings in the exploding world of Krautrock. The poster advertises performances by Tangerine Dream, Eruption, the Brötzmann Group, Guru, Oper, Aktion, Oreme Schweizer group, and others.

Dampstaining and tidemarking to upper and right hand margins, overall a good example.



21. **Kluster. *Elektrische Eruption*.**

np. nd [c. 1971]. 17 x 24 in. silkscreen poster on yellow paper.

An unbelievably rare poster by the German electronic / Krautrock project started by Dieter Moebius, Conrad Schnitzler, and Hans-Joachim Roedelius. The latter two had been students of Joseph Beuys at the Dusseldorf Fine Arts Academy, and had both been involved with the important alternative arts space the Zodiac Free Arts Club, where the project performed their earliest shows. Their first two LPs were issued on Schwann, a small religious label, and 300 or less of each title were sold, but the recordings have gone on to have an outsized influence on Krautrock and other avant-garde music, especially industrial music.

The simple yet striking design, featuring a silkscreened field of green, echoes the rigor and abstraction of the group's recordings. It is unclear if the poster was issued to promote a specific performance or recording. The last recording by the group was called Eruption, which was also the name used for Schnitzler's subsequent short-lived group.

Small chip missing from the top edge, else a clean, near fine example.



22. [Dansband]. *Archive of Postcards and Posters.*

[1970-]. 102 offset printed postcards, various dimensions. Nine color offset posters, 12 1/4 x 15 3/4 in. All near fine to very good.

For many decades now, but certainly culminating in the 1970's and 1980's, the Scandinavian countries were infested with dansband culture. Every weekend, in rural areas, people would get together and get blindly drunk and dance to sentimental ballads, watered down 50's rock and easy-listening versions of current hits as performed by professional musicians in ludicrous outfits. These party nights were seemingly truly thrilling as they often resulted in fornication during the all too brief window between intoxication and oblivion. These promotional cards were handed out at the shows, and have been eagerly collected by enthusiasts.



23. Lou Reed. *Untitled Drawing.*

[New York]: nd [1974-1975]. 2 1/2 x 4 3/4 in. ink on lined paper fragment. Fine. Framed in 16 x 20 in. frame. Writing on verso in the hand of Lou Reed.

Original artwork by Lou Reed of the Velvet Underground at the height of his commercial success.



24. Jim Sclavunos et al, eds. *No: Instant Artifact of the New Order Vol. 1, Nos. 1-4 [Complete]*.

New York: 1977-79. 4to, offset printed, the first issue stapled once at the upper left hand corner, nos. 2 and 3 saddle-stapled, and the final issue an assemblage of printed and found items housed in a printed envelope.

All issues published, including the very rare final issue, of the zine which provided the name for the No Wave movement. The zine was started by Sclavunos and other classmates at NYU in order to promote the activities of their band Mimi & the Dreamboats, but quickly became focused on covering the live scene at clubs around downtown at exactly the right time, and quickly focusing on the more abrasive bands at work. The second issue of the zine featured a photograph of a surfer with the injunction "make (new) (no) waves", which is widely thought to be the image and phrase which gave the name to the No Wave tendency.

The final, spectacular issue consisted of an assemblage of found and printed items, including computer punchcards, zines, and other material, a fitting coda to an era.

Scarce complete, and rare with the final issue.

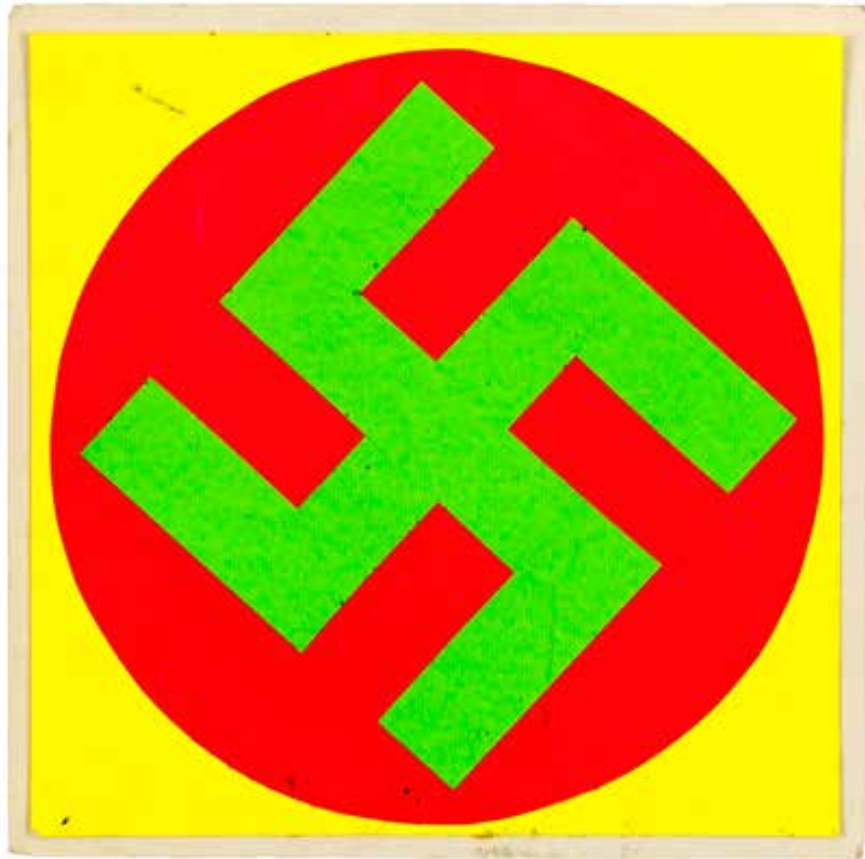


25. The Ramones, John Holmstrom. *Artwork for Rocket to Russia.*

[New York]: nd [1977]. 7 1/4 x 10 in. ink and pencil on white paper. "John Holmstrom PO Box 675 Rocket to Russia" on verso in the hand of Holmstrom. Staining to edges and top, mostly away from drawing. Else fine.

An original illustration by Punk magazine founder John Holmstrom used in the lyric sleeve of Ramones album *Rocket to Russia*.

John Holmstrom and the Ramones surfing-themed collaborations would reach a peak the next year with the publication of "Mutant Monster Beach Party" in *Punk* Vol. 1 No. 15, a chaotic comic-style piece with legendary anti-surfer Joey Ramone as "The Surfer Boy."



26. Arturo Vega. *Untitled*. [Swastika sticker].

4 x 4 in. square sticker, three sections in composite (each color a different layer). Signed at verso by Vega.

Though not a household name, everyone in America is familiar with the designs of Vega, who designed the logo for the Ramones and was considered the fifth member, in charge of their art and light shows. The swastika stickers were probably related to the large scale fluorescent swastikas which Vega painted in the 1970's.

According to Vega, the swastikas were not made to condone the Nazi symbol, but rather to provoke. "The more I got into my swastika paintings, the more I really thought about them, the more I liked them and realized how powerful they were. And the more I thought about them as art. the fluorescent Day-Glo colors don't seem very natural, even though the colors do exist in nature - there are some fishes and some birds that are kind of fluorescent, but to me the colors represented this man-made madness. I mean, if you look at fluorescent colors all the time you go blind, they actually kill your vision, so already it's this radical thing. Then when you mix Nazism with fluorescent colors, it's even more man-made madness.... I always thought that the ONLY way to really conquer evil is to make love to it." - Arturo Vega, quoted in McNeil and McCain, *Please Kill Me: The Uncensored Oral History of Punk*.

VENGAN Y ASISTAN A LA SEGUNDA PARTE DE ESTE GRANDIOSO EVENTO. 75,000 PERSONAS DE NUESTRA COMUNIDAD LATINA ASISTIERON A LA PRIMERA PARTE EL 27 DE MAYO PASADO. GOCE DE LA MUSICA Y LA ALEGRIA DE NUESTRAS Y TAMBIEN ESCUCHEN LAS PALABRAS DE CONSEJO DEL MENSAJERO DE ALA, EL HONORABLE ELIJAH MUHAMMAD, ACERCA DE COMO PREPARARNOS PARA LA CRISIS QUE SE AVISOMA QUEEN SERA REPRESENTADO POR EL MINISTRO LOUIS FARRAKHAN, SU REPRESENTANTE NACIONAL.

**Los Musulmanes Invitan
A la Comunidad al
DIA DE LA FAMILIA**
El 15 de Septiembre de 1974
en el Downing Stadium de RANDALL'S ISLAND
Abierto a las 10:00 AM

Discurso especial por el
Representante Nacional del
HONORABLE ELIJAH MUHAMMAD
Ministro LOUIS FARRAKHAN




Artistas Invitados ☆☆☆

EDDIE PALMIERI y Su Orquesta

MACHITO y Su Orquesta de 18 Profesores con la cantante GRACIELA

LIONEL HAMPTON y Su renombrada y Distinguida Orquesta

GIL SCOTT HERON Con Su famosa cancion en el Hit Parade americano "The Bottle"

KOOL Y RONALD del famoso grupo KOOL AND THE GANG. Presentando a los "K GEES"

JIMMY CLIFF El rey de la musica de Jamaica

DOUG CARN y Las Voces de Revolucion

Ademas un conjunto compuesto por colosos de la musica de JAZZ
CLIFFORD JORDAN* ARCHIE SHEPP* CURTIS FULLER* JACKIE McLEAN* BILLY GAULTT* REGGIE WORKMAN *****

BRONX 381-8122

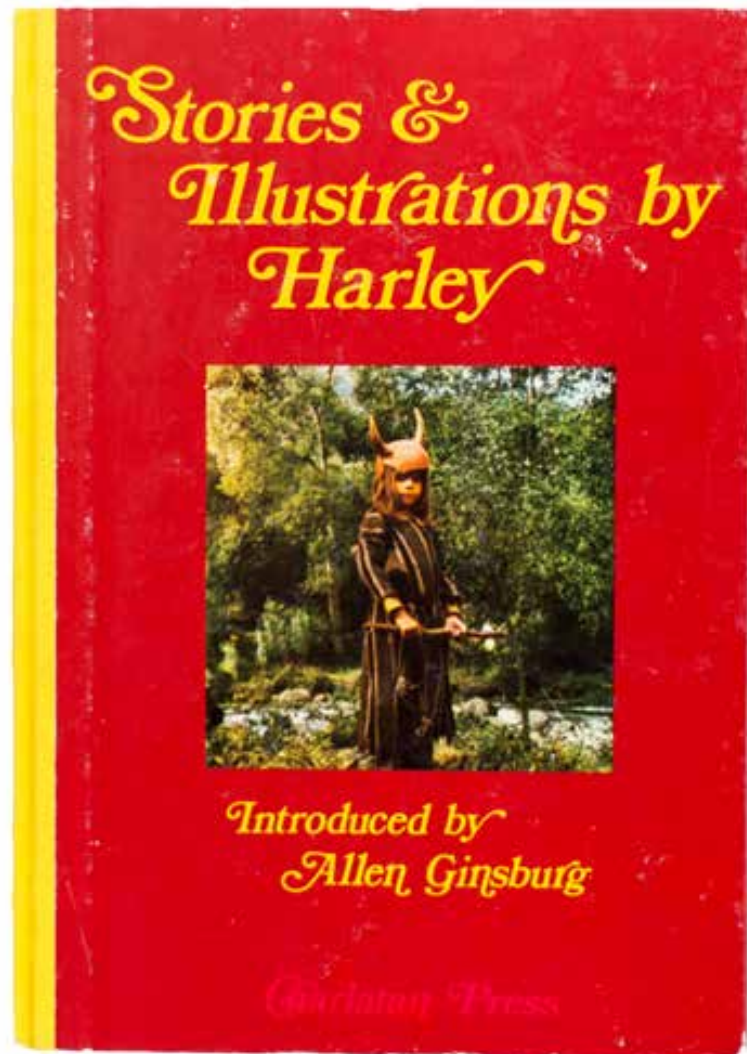
27. [Nation of Islam] *Los Musulmanes Invitan a la Comunidad al Dia De La Familia.*

New York: Nation of Islam, 1974. 8 1/2 x 11 in. offset lithograph broadside. Text in Spanish. Horizontal and vertical creases from folding into quarters. 1/4 " tear in center from folding.

In the year before the death of Elijah Muhammad, the Nation of Islam hosted a Family Day event in New York City. This Spanish-language flyer invites the community to Randall's Island, listing numerous black cultural icons who performed at the event. The Nation of Islam celebrates with latin music, R&B, reggae, and jazz. Performers include Kool and the Gang, Ronald Bell, and the K-Gees, Gil Scott Heron, Jimmy Cliff, Archie Shepp, and others.

Though Malcolm X had publicly broken from the group and some of its core teachings a decade earlier, this flyer demonstrates the remaining powerful revolutionary force in African-American communities, supported by artists and musicians, including a new crop of black artists like Kool and the Gang.

A stunning example of community and artistic support for black revolutionary struggle. A celebration of family and life for the marginalized by the Nation of Islam before fracturing of the organization and the introduction of UFOlogy and dianetics.



28. Allen Ginsberg and Harley [Flanagan]. *Stories & Illustrations by Harley.*

np: Charlatan Press, 1976. 8vo, unpaginated, bound in cloth-backed photographically illustrated boards. Forward by Ginsberg. Signed at the introduction by Harley, beneath Ginsberg's facsimile signature.

A privately published book which reproduces two stories with accompanying drawings in color. The book was issued when Harley was only nine, with the help of his mother Rosebud Pettet. Three years later, when Harley was 12, and a seasoned member of the underground, he became the drummer for the Cro-Mags. An unusual and rare appearance by Ginsberg and fascinating proto-punk document.

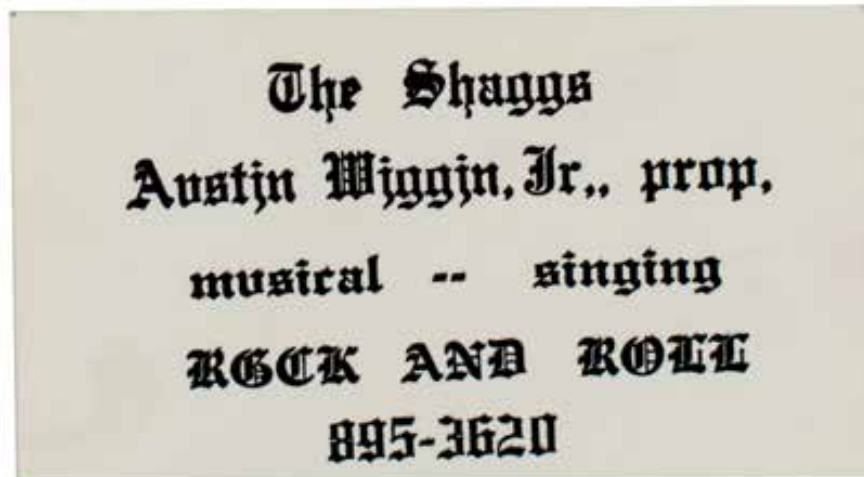
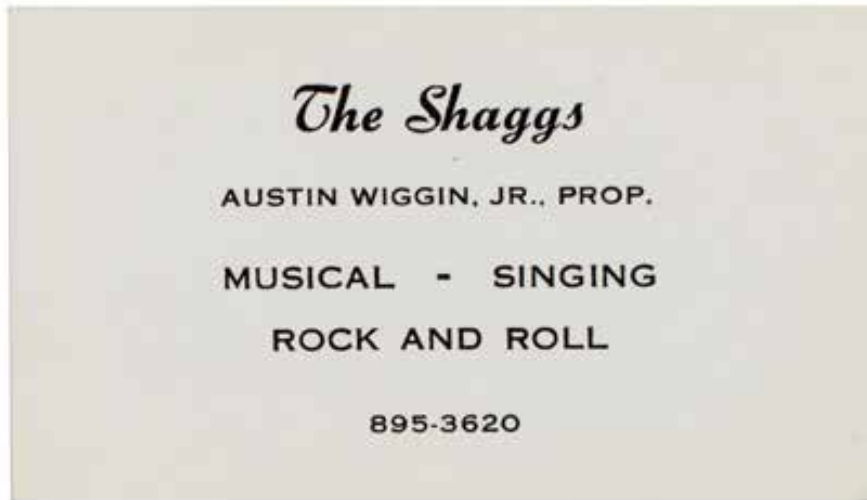
Very good with light rubbing to the boards.



29. [Rolling Stones, Terry Southern]. *Starfucker*.

8 1/2 x 11 in. Original Xerox. 2 sheets [3 pp].

This came to us via the estate of the late Art Collins, legendary music executive and the boss of the short-lived Rolling Stones Records label under the Atlantic Records umbrella. This was generated as a parody of sheet music by Terry Southern circa 1978, around the same time as he was hired by the Rolling Stones to generate copy for an issue of the music biz magazine Record World honoring the Rolling Stones. Southern's highly offensive, slanderous and hilarious text for Record World was rejected, and this vintage photocopy featuring Warhol photographing Keith Richards' feet is all that survives. We have no evidence whatsoever to support this claim.



30. The Shaggs. *Business Cards.*

np: nd [1968-1974]. Two business cards of Austin Wiggin, Jr. Both 2 x 3 1/2 in. One offset, one letterpress or rubber-stamped.

This short-lived but highly influential all-female band, dubbed by Lester Bangs, "more important than the Beatles" (though how hard is that really?) was founded by a group sisters at the behest of their father, Austin Wiggins, because he believed his mother had predicted their fame. They disbanded when their father died in 1974 but left a mark on American cult music and record collectors.



31. [Debbie Harry]. *The Pregnant Pause No. 7, Punk Rock Issue*.

San Francisco, California: The Population Institute, 1978. First edition. 4to, [8 pp]. Saddle-stapled in offset wraps. Center poster (2 pp) laid in, as issued. Horizontal crease in the center from folding. Postmarked and stamped, addressed to Steve Samioff of Slash Magazine.

“Women’s Symposium” starts and ends the punk rock issue of this 1970’s music mag. Debbie Harry of Blondie speaks frankly of her abortions, supporting the need for sex education and open conversations around birth control and sex, especially within relationships.

Sadly, misogyny continues to reign in supposedly progressive countercultures, in politics, in art, and in the mainstream. Let us all be thankful for strong women making good music and taking a stand.



32. Sony. *Cassette Player TPS-L2.*

[Tokyo]: Sony, [1979]. Duct tape above right headphone and fraying to cushioning. Mild wear to case. Used well but still in near fine condition.

The first Walkman. The first low-cost portable stereo. Within four years after the introduction of this device, worldwide cassette sales had surpassed vinyl. Community receded and we all collectively sunk inward with headphones over our ears.

This, the quintessential personal music player for decades, irreversibly changed the way we listen.



33. Panasonic SG-123 Do-Re-Mi Portable Phono/Organ.

Secaucus: Panasonic, [1978]. Wear to box. Instrument itself in fine condition.

Children four years and older, unite! Sing over your records, play over your records. Prepare for a lifetime of karaoke or perhaps DJing.

An artifact of children's culture in the 1970s, the teenagers and young adults of the '80's and early '90's.



34. Sue Steward, David Toop, Steve Beresford, eds. *Collusion Nos. 1-5*. [Complete]

London: Music/Context, 1981-1983. 4to. Offset. Staple-bound in wraps. All 47 pp. Near fine to very good. All issues published.

Bengali music, Afro-beat, Western swing. Disco, latin jazz, the Beach Boys, Sun Ra, heavy metal. The five issues of this short-lived magazine covered genres from across the world, little-known to most Londoners. Profiling emerging and traditional music from seemingly everywhere this magazine is a true gem made for lovers of music by lovers of music.



35. Lawrence Weiner. *Untitled [Original Artwork for the Factory Records US Logo]*.

np: nd. 15 1/2 x 22 in. painting on canvas. Unsigned and undated, but with a strip of paper tape at verso upon which is written Lawrence Weiner. Provenance: from the collection of Michael Shamberg, head of the Factory US label.

A distinctive Lawrence Weiner painting of an F, a proposed logo for the US division of the label which to the best of our knowledge was used only for a metal lapel pin. Factory US had a fruitful tradition of working with artists for their graphic design, and Weiner designed several posters for the label, as did John Baldessari and Barbara Kruger.



36. [Mark Reeder]. *New Order Were Joy Division* [sic].

23 1/2 x 33 in. offset lithograph poster in two colors.

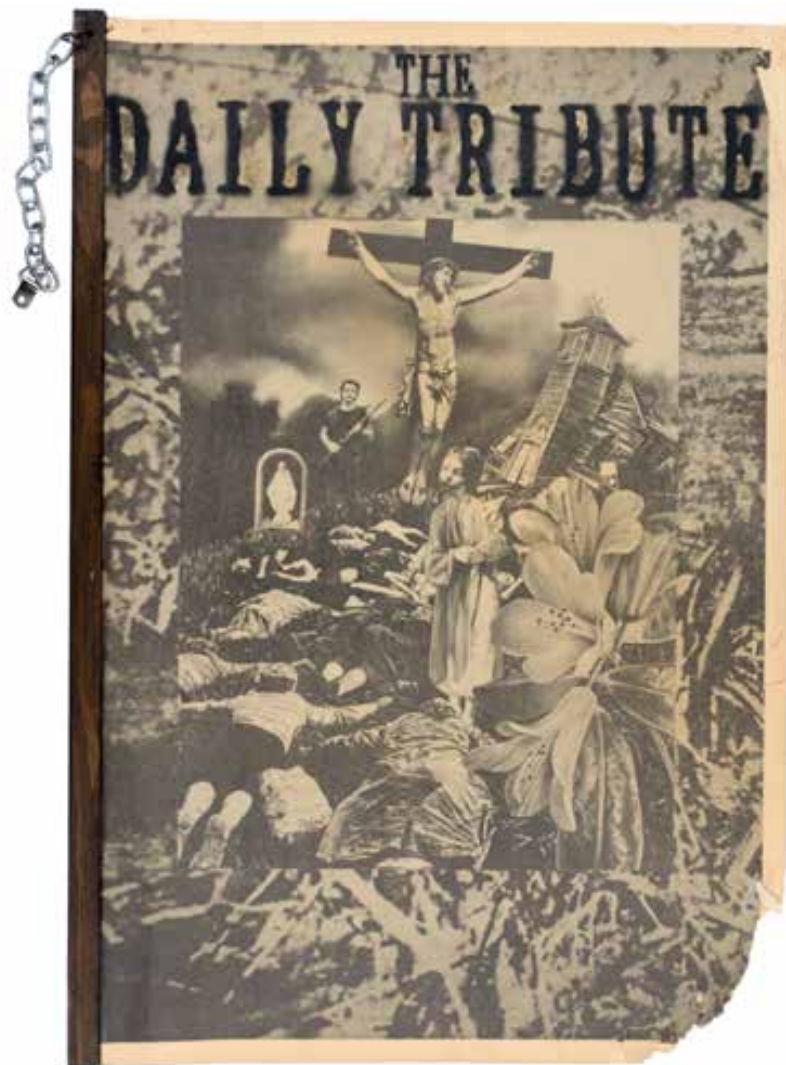
One of the most iconic, and rarest of New Order posters, for their May 27, 1981 show at the legendary underground Berlin punk club SO 36. New Order, at this early moment in their career, were overshadowed by the legacy of Joy Division, and the unknown designer of the poster elegantly solved the issue at hand with the sentence “New Order Were Joy Division,” an elegiac verbiage matched to a photograph of a statue in repose. The image was an obvious nod to the work Peter Saville had done with the Bernard Pierre Wolff photographs of cemetery statuary which had graced the cover of *Love Will Tear Us Apart* and *Closer* - Joy Division’s final studio album. Rumor suggests that the poster may have been designed by Mark Reeder, who had organized the gig. The misspelling is rumored to be an accident by the typesetter. Regardless of the reason, it is now mythology.



37. Zephyr. *Animation Cell for Wild Style.*

[New York]: nd [1981]. 8 1/2 x 10 3/4 in. ink on paper. Near fine.

Original marker drawing by graffiti artist, Zephyr, created for the animation in the opening sequence of *Wild Style*, directed by Charlie Ahearn. Starring Fab Five Freddy, Grandmaster Flash, the Cold Crush Brothers, Lady Pink and others, the film brought new attention to graffiti, breaking, and hip-hop and helped bring the art of Uptown downtown.



38. Gee Vaucher. *The Daily Tribute*.

np: nd [ca. 1980]. Fo. Offset lithograph. 8 pp.

Eight sheets, each of the same image. Bound by wood and chain, each day of the week--and one more--contains the death and destruction, as well as the rebirth pictured here.

After growing up in a working class family in the East End of London, Vaucher went to art school where she met Penny Rimbaud, with whom she would develop the groundbreaking punk band Crass. They maintained a communal life at the Dial House in Essex, attracting an extensive cast of characters that contributed to the collective's avant-garde artistic practice. Influenced by the Situationists and participating in the Fluxus movement, her artwork incorporates a collage aesthetic with dynamic détournement.

Vaucher, working as a graphic designer in New York City at this time, was producing collages immediately recognizable for their striking use of space and unerring impact.

A unique artist's book by an essential anarchist, feminist, pacifist, punk, artist.



39. Bodily Funktionen. Five Flyers for Fictional Events.

Austin: c. 1980. Five 8 1/2 x 11 in. prints, each xeroxed from cut-up and collage.

A collection of 5 flyers issued for the nonexistent "poster band", probably made by John Slate - i. e. Control Rat X, who also edited the great zine Xiphoid Process. Bodily Funktionen never played a show, they were purely conceptual - though according to an article by Nels Jacobson, some of the flyers led confused fans to show up at the parking lot of Raul's. Conceptual brilliance from the Texas underground.

Faint toning to margins, else fine.



40. Sluggo. *Instant Reviews.*

Austin: Sluggo, 1979-80. One original maquette, collage on 8 1/2 x 14 in. sheet of paper. With two finished posters, one 8 1/2 x 11 in. and one 8 1/2 x 14 in., each an original Xerox from collage.

Sluggo was one of the greatest American punk and art zines, which over the course of 6 issues forged a visual language of its own; equal parts provocation, irony, and a psychedelia. In addition to the regular issues of the zine, they also published "instant reviews" - one sheet reviews of live shows which would be distributed for free on the streets the day after the show.

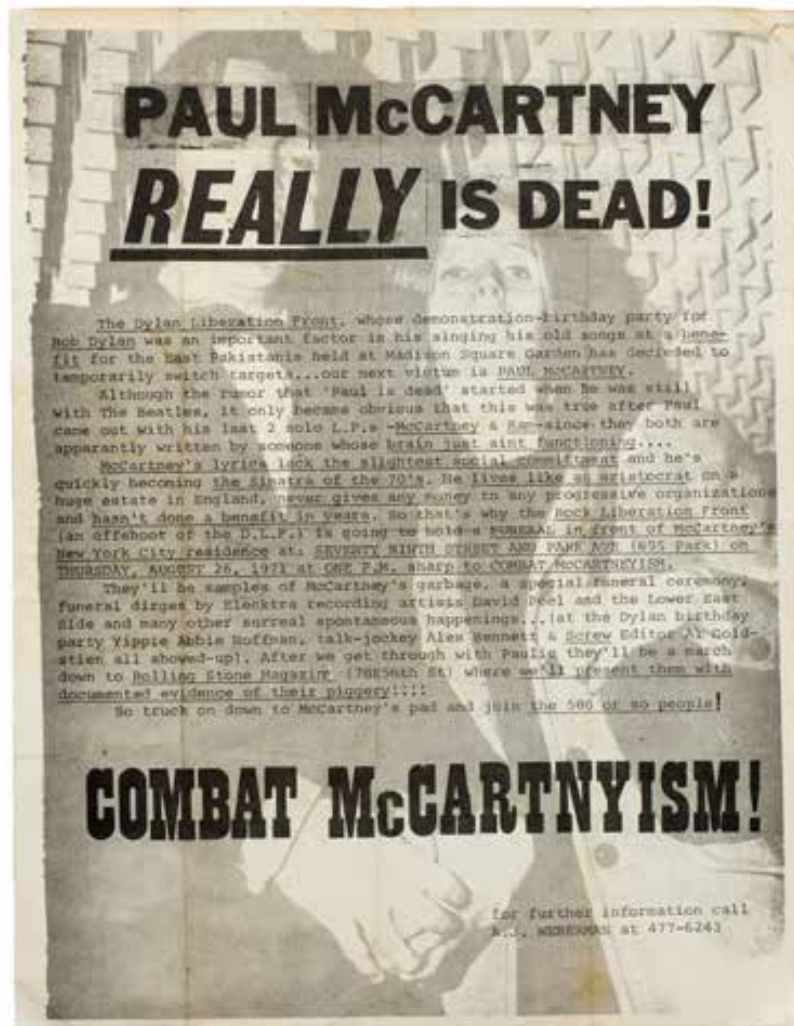
This lot includes an original collage maquette for a review of Roky Erikson and the Re-Cords at Rau's on May 1, 1979, along with two examples of finished reviews, one for the avant-punk band Re-Cords, aka Reversible Cords, playing the 1206 club on April Fools Day, and another for Radio Free Europe at Raul's on April 17, 1979.



41. Frank Sinatra. Swag.

Two handkerchiefs, 40 x 40 in. One blue and one purple, serigraph printed with photographic illustration of Sinatra as well as his signature. Keychain in black plastic case inscribed, "Love & Peace Frank Sinatra".

These items are the property of a legendary East Coast surfer and general stylemaster, whose father was the Chairman's throat doctor. Our pal would regularly attend Sinatra shows in Atlantic City and get handed cute curiosities such as these by Frank himself, alongside more than once having 'New York, New York' dedicated to him.



42. A.J. Weberman. *Paul McCartney REALLY Is Dead!*

A.J. Weberman: New York, [1971.] 8 1/2 x 11 in. Offset lithograph.

The Paul is dead rumors were running rampant globally during the endgame of the Beatles. We gather that a lot of LSD and amphetamines were consumed during these times, and that meaningful conspiratorial truths could be deciphered from a seemingly mundane record cover or publicity still. AJ Weberman is generally considered the most nutso of the Dylan scholars and will be remembered for the ages as the guy who went through Bob Dylan's garbage and wrote a book about it. Weberman probably did not go through Paul McCartney's garbage as this text assumes his artistic death, and hence that the garbage has no merit.

January 20, 1988

To:

Fr: Joe Dera, spokesman for Paul McCartney.

Ref: Why Mr. McCartney did not attend the Rock'n Roll Hall of Fame dinner:

While Paul McCartney is very honored that the Beatles should be elected to the Rock'n Roll Hall of Fame, the possibility of such an historic reunion can not be taken lightly and can only happen when the conditions are absolutely right. Whilst certain business problems within Apple Records and the surviving Beatles persist, the reunion will remain just a possibility. - Joe Dera

Statement from Paul McCartney:

" I was keen to go [to the Rock'n Roll Hall of Fame ceremony] and pick up my award, but after twenty years the Beatles still have some business differences which I had hoped would have been settled by now. Unfortunately, they haven't been, so I would feel like a complete hypocrite waving and smiling with them [George Harrison and Ringo Starr] at a fake reunion."

43. [Paul McCartney]. *Why Mr. McCartney did not attend the Rock'n Roll Hall of Fame dinner.*

Rogers & Cowan, Inc.: New York, 1988. Original Xerox.

The cutest Beatle as the hissiest Beatle? Well: Ringo was clearly the cutest Beatle, and Lennon's deliriously delightful hissy-fits as exemplified in the mid-70's Rolling Stone interview "I always thought that Mick was a joke with all his stupid f----t dancing, wriggling his arse about was just a bunch of bullshit you know" means that McCartney certainly is neither, but this unspeakably whiny memorandum is a superb artifact of how the 1960's never truly ended and how Paul was never the walrus.

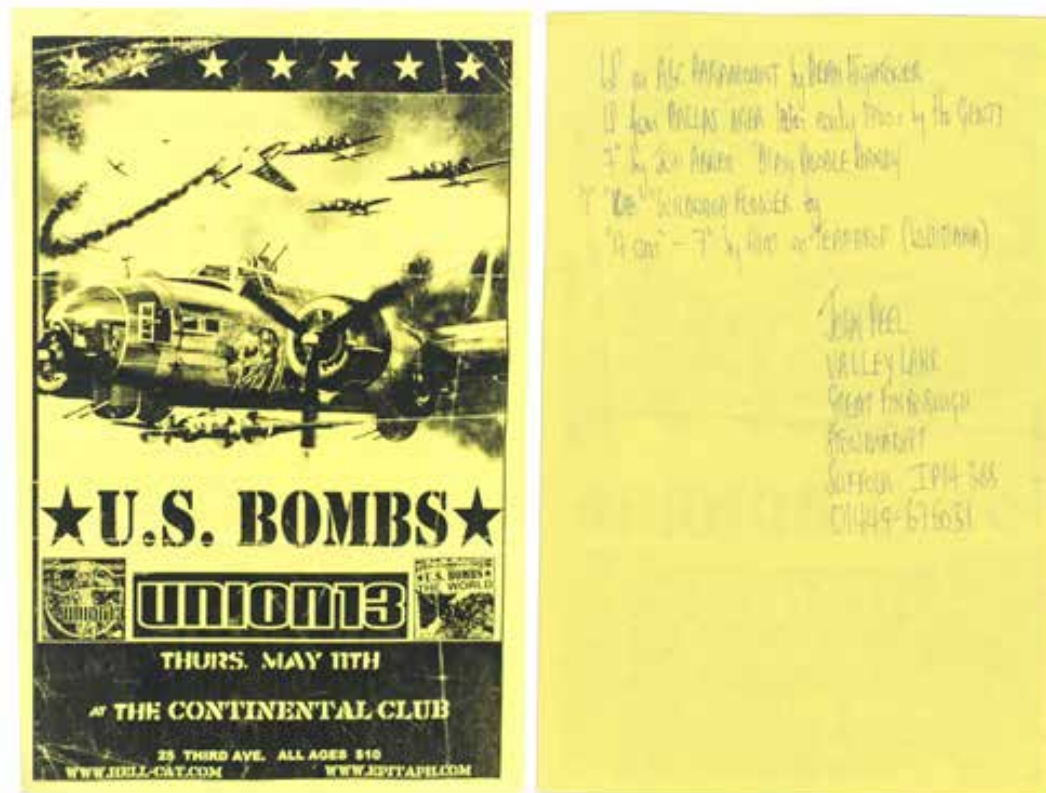


44. Paul Major. *Collection of 39 Issues of Feel the Music, Sound Effects and Other Mail Order Catalog Zines.*

8vo, each issue xeroxed in black and white and saddle-stapled. Eight of the issues addressed on the back cover to original members of the mailing list and postmarked. Some post-its with various notes left in for posterity.

In 1978 Paul Major moved to NYC, and became a member of cult proto speed metal project The Sorcerers. Major was deep into obscure and private press records, and as his expertise in obscure collecting grew, Paul began a mail-order LP business. His catalogs soon became must-reads for their mixture of hard-won crate-digging knowledge and witty, one-of-a-kind music writing—holy texts for psychedelic lifers the world over. This is a substantial collection of the ephemeral zines, which are an endless source of obscurity, minutiae, humor and wonder. Paul Major is probably my favorite music writer of the 1980s. I grew up reading all of them: Gerard Cosloy (still great), Byron Coley and Steve Albini (meh), Lester Bangs (great writer, bad taste), Richard Meltzer (truly great) and Tesco Vee (sublime) - and as I re-visit the zines and catalogs that informed my taste and obsessions while I was in my teens and twenties, and return to these writers decades later, I can with a straight face state that if what one craves is the kind of writing about music that sends you off on a wave of enthusiasm, with an almost deranged desire to hear the sounds described, then Paul Major is your man. Paul was never published in magazines or fanzines, the first time he was interviewed was (I think) by Jello Biafra in the *Incredibly Strange Music* book, but he was widely read and quoted by the couple of hundred record collectors lucky enough to receive his absolutely amazing catalogs through the mail. This is the best collection I know of these catalogs, as they constitute the research archive for the 'Paul Major - Feel the Music' book that was published by Anthology Editions.

Item-level inventory available upon request.



45. John Peel. *Want List.*

np: nd. 5 1/2 x 8 1/2 in. flyer, offset printed on yellow paper, with holograph want list at verso.

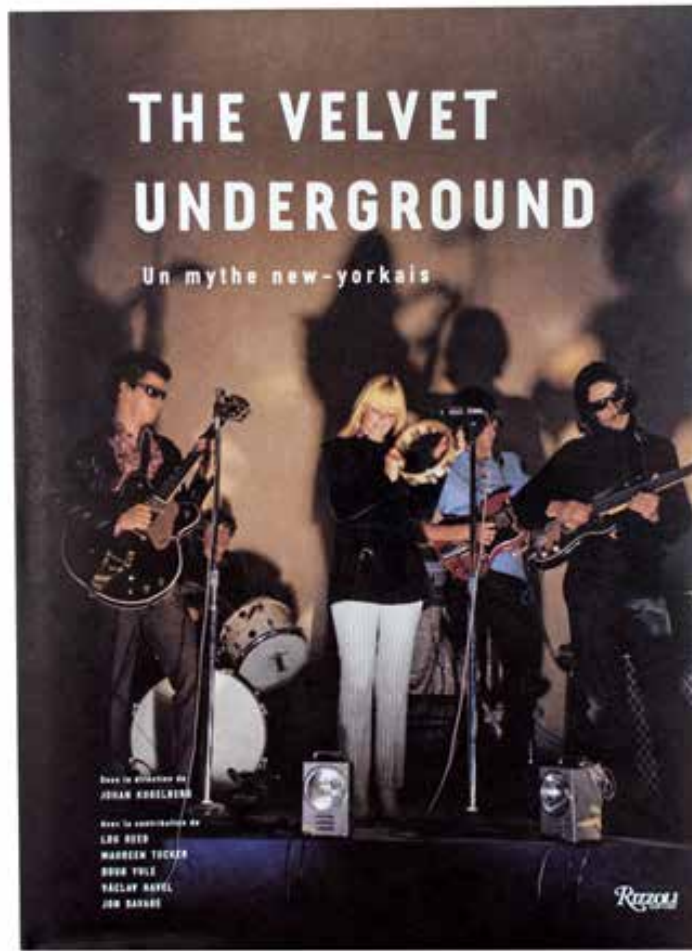
A flyer for a performance by U. S. Bombs at The Continental Club. You yawn - but on the verso is a handwritten five item want list and John Peel's address. We hope he's found that Dean Hightower LP by now.



47. Steve Reich. *Manuscript Score and Inscribed Photograph.*

np: 1982. 8 1/2 x 11 in. photograph, inscribed by Reich to Siv Lind and dated March 26, 1982. With a manuscript score [4 x 6 in. ink on paper], of bar 7 of Reich's minimalist work *Clapping Music*, originally composed in 1972 and inscribed to Lind. Both items housed in a manila envelope addressed and stamped to Siv Lind from Reich's New York address.

Clapping Music was, according to a popular anecdote, composed by Reich after witnessing a Flamenco performance, and grew out of the composer's desire to compose a work using his phasing technique developed in earlier compositions such as *Piano Phase*, but only using the human body as instrumentation. It is now considered a landmark work in minimalism.



48. Lou Reed, Vaclav Havel, [Renée Fleming]. *The Velvet Underground: Un mythe new-yorkais*.

New York: Rizzoli, 2009. 4to, 316 pp. Hardcover. First French edition. Johan Kugelberg, ed. Foreword by Lou Reed. Association copy, signed and dedicated by Lou Reed to Vaclav Havel on front free endpaper. Light shelf-wear to dust jacket. Discoloration on back endpaper.

The most valuable association copy of this book in existence. This French edition of the book was signed and dedicated by Lou Reed to contributor Vaclav Havel, playwright, poet, and first president of the Czech Republic. In his inscription, Reed thanks Havel for “the duet,” referring to his performance that year in Prague with opera singer Renee Fleming at a concert commemorating the 20th anniversary of the former Czechoslovakia’s Velvet Revolution.



49. Nas [Nasir Jones]. *Three Fabricated Tombstones for an Unreleased Music Video.*

np: nd [c. 2002]. Three fabricated gravestone props, each made of foam over plywood structures with a faux marble overlay.

The tombstones are for, respectively, Nasir Jones - with the legend "God's Son", also the name of his 2002 album, Tupac Amaru Shakur (with the legend "Outlaw"), and Christopher Wallace, aka "Notorious B.I.G.", with the legend "Brooklyn's Finest." Remarkable artifacts of self-historicization by a young black poet and performer.



50. Poison Idea. *Record Collectors are Pretentious Assholes E.P.*

[Portland, Oregon]: Fatal Erection Records, 1984. Catalog No. F.E. 4. 12" EP on red vinyl, in photographically illustrated sleeve. With insert.

One of only a thousand on red vinyl. The records arrayed on the cover were from Pig Champion's record collection... RIP, Pig. The small image of Elvis on the back cover answers the question posed by the design of their earlier EP, *Pick Your King*, making it clear that the band had gone with Elvis and forsaken Jesus. Pick your Poison....

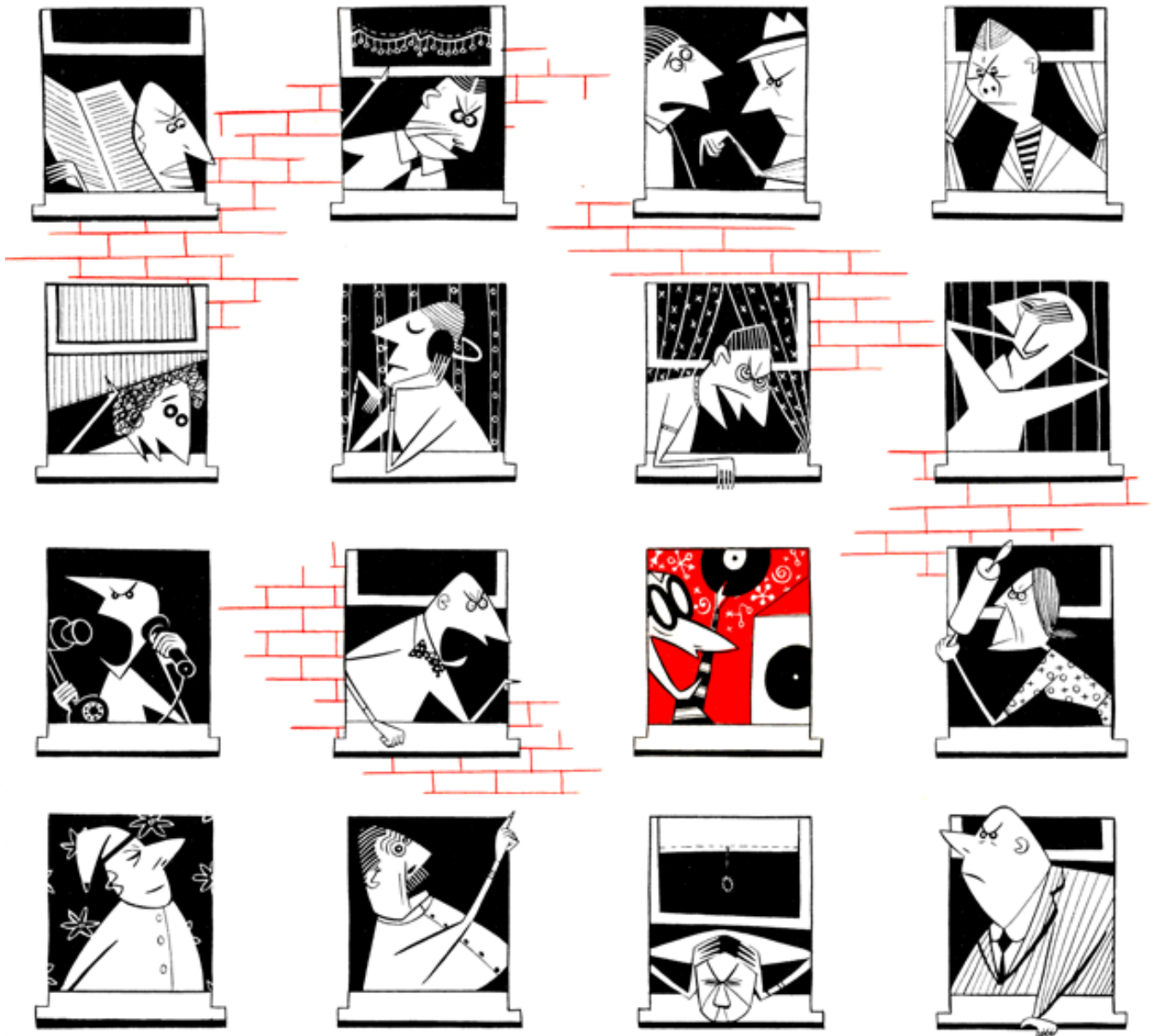


51. Faust V. *Unreleased Album.*

[London, England]: Virgin Records, 1975. Audio cassette tape with J-card stamped "Faust V" on spine.

Here's an absurd rarity, which come to think of it is our favorite kind.

The still unreleased Faust V album. Circulated only as an in-house promo cassette before Richard Branson put the kibosh and dropped the band from Virgin. Bits and pieces have shown up subsequently on archival releases, as well as on the goddamn internet, but all of these sounds have still to date not been heard by us mere mortals. Until now. It is amazing. My goodness.



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