

# UNOBTAINUM



## Boo-Hooray: Unobtainium Vol. 2

Unobtainium [noun] - that which cannot be obtained through the usual channels of commerce.

Boo-Hooray is proud to present Unobtainium, Vol. 2. This catalog gathers the more extraordinary items we've come across in the recent past. The catalog includes the first use of the Crass logo (item no. 7), the working archive for Madonna's Sex book (item no. 1), the rare premier issue of the underground newspaper the East Village Other (item no. 21), the codpiece pants designed by former Black Panther Eldridge Cleaver (item no. 12), the banner Keith Haring made for his favorite sushi restaurant (item no. 67), and many more rare and unique ephemera.

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](mailto: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.

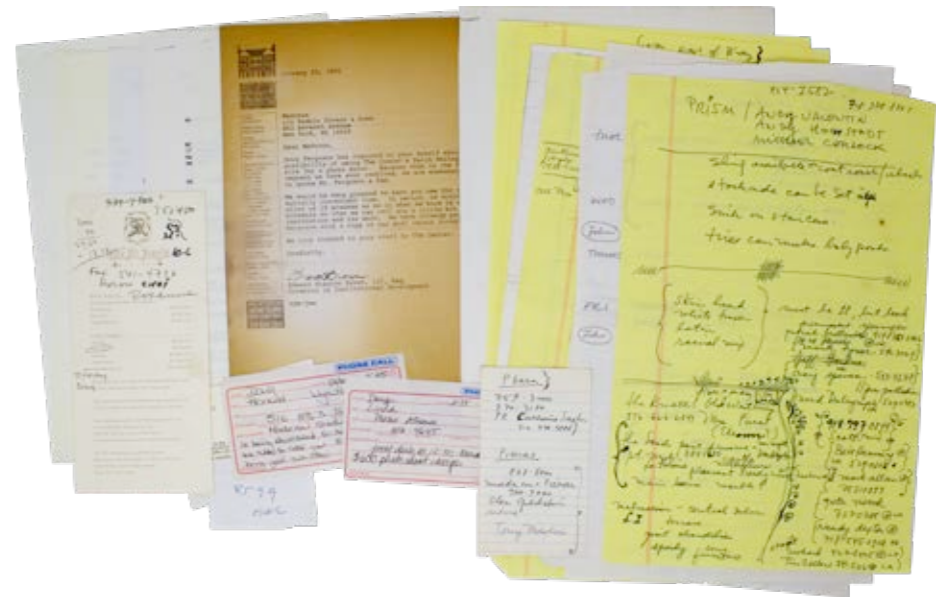
## Table of Contents

1. Madonna "SEX" Archive .....	<b>\$9500</b>
2. [Prince] The New Power Generation Gloves .....	<b>SOLD</b>
3. Gay Monopoly .....	<b>SOLD</b>
4. Fiorucci Sticker Pack .....	<b>SOLD</b>
5. i-D Magazine Nos. 1-12 .....	<b>SOLD</b>
6. [William Burroughs, Ivy Lee] Flower Arranging by Laura Lee Burroughs .....	<b>\$450</b>
7. Christ's Reality Asylum [first use of Crass logo, signed]....	<b>SOLD</b>
8. [Black Flag, Ham Radio] SST Electronics T-2 Ultra Tuner....	<b>\$500</b>
9. [Duke Reid, Byron Smith] Sono Tone Kit Tube Amp.....	<b>\$15000</b>
10. Stay High 149 [original art on subway map].....	<b>\$6500</b>
11. Buddy Esquire Anime T-shirt & Pants.....	<b>\$2000 ea.</b>
12. [Codpieces] Eldridge Cleaver Pants [with] Photograph....	<b>SOLD</b>
13. Mariposa Codpiece Purple Pattern [Merry Pranksters].....	<b>\$250</b>
14. [Black Bikers] The Universal Motorcycle Association News Bulletin [Four Issues with Manuscript].....	<b>\$850</b>
15. The New York Urban League Press Kit [w. Nina Simone]....	<b>\$300</b>
16. Bud Powell Live at Gyllene Cirkeln Stockholm.....	<b>\$1500</b>
17. A Verbatim Transcript of A Forum: The Black Revolution and the White Backlash [Lorraine Hansberry, Leroi Jones].....	<b>\$750</b>
18. [Red Army Faction]. Texte: Der RAF [with] RAF: Texter [with] Karlek med förhinder [False Cover for Texte: Der RAF].....	<b>\$750</b>
19. Jewish Students' Bund: Peace Now! [Sholem Itst].....	<b>SOLD</b>
20. The Modern Utopian [Communes, Europe, Japan].....	<b>\$2500</b>
21. The East Village Other Vol. 1 No. 1.....	<b>\$850</b>
22. The Brion Gysin Interviews [transcripts and notes, signed by Genesis P-Orridge to Jon Savage with holograph].....	<b>\$3000</b>
23. [Patti Smith's first poetry reading] Gerard Malanga and Patti Smith Reading at St. Marks Church on the Bowery.....	<b>SOLD</b>
24. [signed by Robert Mapplethorpe and Patti Smith] Dolor Desvelado .....	<b>SOLD</b>
25. The Adult Life of Toulouse Lautrec Part II.....	<b>\$450</b>
26. International Flavor at the Poetry Project with Charles Henri Ford, Valery Oisteanu, Ira Cohen .....	<b>\$150</b>
27. Cleveland: The Rectal Eye Visions by da levy .....	<b>\$450</b>
28. Our Lady of the Flowers [first English edition] .....	<b>\$250</b>
29. [John Giorno] Cum .....	<b>SOLD</b>
30. E.E. Cummings Correspondence [Concrete Poetry] .....	<b>\$1200</b>

**31.** [Brian Eno] Untitled Poem ..... **SOLD**  
**32.** Songs and Simultaneities [Judith Malina] ..... **\$250**  
**33.** The Spero, vol. 1, no. 2 [with] Heroin Haikus [John Sinclair, da  
levy] ..... **\$1200**  
**34.** I Was Sitting On My Patio... [signed, with script] ..... **SOLD**  
**35.** Shower and the Life of Juanita Castro at Coda Gallery ... **SOLD**  
**36.** Film-Makers' Cinematheque Presents Spectro-Mach 1 by Don  
Snyder Poster/Flyer [Angus MacLise, John Cale] ..... **SOLD/\$100**  
**37.** Bardo Matrix Majik Lite Show ..... **SOLD**  
**38.** Pandit Pran Nath Evening & Morning Ragas ..... **SOLD**  
**39.** [Steve Reich] Manuscript Score and Photograph ..... **\$1500**  
**40.** Two-Way Mirror Cylinder Inside Cube ..... **\$150**  
**41.** [Banksy, CHU] Polite Line [tape] ..... **\$3000**  
**42.** Henry Flynt - People Think ..... **SOLD**  
**43.** Bird Land: Sculpture Performance ..... **\$300**  
**44.** Lawrence Weiner Video - Van Abbemuseum Eindhoven **\$250**  
**45.** [Lawrence Weiner] Progetto Genazzano 1983 ..... **\$350**  
**46.** [Oyvind Fahlström, Marcel Duchamp, et al] Odysseé Vol. 1, Nos.  
1-7, Vol. 2 no. 1 [Complete] ..... **\$5500**  
**47.** [Marina Abramovic] Signal No. 6-7, November 1972 ..... **\$550**  
**48.** The Cramps - Live at Napa State Mental Hospital ..... **SOLD**  
**49.** 11th & B. [Alan Vega, Marty Rev, False Prophets] ..... **SOLD**  
**50.** [Beth B, Scott B, Charlie Ahearn] Star Pictures Presents **\$450**  
**51.** [Charlie Ahearn] The Deadly Art of Survival ..... **\$300**  
**52.** B Movies Presents Black Box ..... **\$250**  
**53.** The Heroin Addict Nos. 6 & 7 ..... **\$500**  
**54.** Lung Leg in You Killed Me First [signed] ..... **\$750**  
**55.** The Dominatrix Regrets She's Unable to Sleep Tonight .. **\$150**  
**56.** Carnival Knowledge: Second Coming [feminist porn] .... **SOLD**  
**57.** National Peep: Is This 'Woman' The Filthiest Person Alive?  
[Pink Flamingos Parody Tabloid Paper] ..... **\$500**  
**58.** The Goddess of Sex [Handmade Bettie Page Album] ... **\$4500**  
**59.** Small Collection of Gay Leather Club Photographs ..... **\$650**  
**60.** Madonna - Like A Virgin [demo cassette] ..... **\$2500**  
**61.** Fiorucci 15th Anniversary Party [Studio 54, Madonna] .... **SOLD**  
**62.** [Jane Dickson, NOC 167, Crash] City Maze ..... **SOLD**  
**63.** Untitled [Vivienne Westwood, Malcolm McLaren] ..... **\$2500**  
**64.** Paris [and] Milano Prêt à Porter Collections '83-'84 ..... **SOLD**  
**65.** "Debbie Dick!!" Keith Haring T-shirt ..... **\$850**  
**66.** Heritage of Pride T-shirt ..... **\$800**

**67.** Iso Restaurant Keith Haring Banner ..... **SOLD**  
**68.** Todesmagazin [Rosa Von Praunheim] ..... **SOLD**  
**69.** The James Wedge Book [signed and numbered] ..... **\$1000**  
**70.** This Is NOT a Fugazi TShirt ..... **\$450**  
**71.** Fuck This Life x 8-Ball History of Zines ..... **\$400**  
**72.** X Setlist ..... **SOLD**  
**73.** Alice Cooper August 21, 1977 [flyer and paste-up] ..... **\$750**  
**74.** Xerox Books [4 volumes] [signed] ..... **SOLD**  
**75.** Taxicabaret Starring Rockets Redglare at Club 57 ..... **SOLD**  
**76.** Night Tide Collection [Dennis Hopper first feature role] **SOLD**  
**77.** Candid Photography from Terry Zwigoff's Crumb ..... **SOLD**  
**78.** More Songs About Buildings and Food [puzzle] ..... **SOLD**  
**79.** Hippy Kit ..... **\$450**  
**80.** Roller Derby is NOW! [Press Folder] ..... **SOLD**  
**81.** [Dr. Seuss] The 5000 Fingers of Dr. T ..... **\$1000**  
**82.** The Supremes Original 1966 White Bread Bag ..... **SOLD**  
**83.** Miles Davis and B.B. King at Constitution Hall ..... **\$750**  
**84.** The Beach Boys - "In My Car" special single remix [with  
Brian Wilson note] ..... **SOLD**  
**85.** Current 93 Nestled Under a Blanket of Soft Black Stars  
[Special Private Edition Box] ..... **\$350**  
**86.** T42 - Part Four: Why I Hang Out With You Humans [Seaman  
Stockton Broadside] ..... **\$350**  
**87.** 20 Million Turkeys Will Be Destroyed this Christmas for  
Human Consumption - Have Fun [Merry Crassmas] ..... **\$1500**  
**88.** Floating Bear, no. 28, Christmas 1963 ..... **\$200**





This small archive contains pre-production and production materials related to Madonna's *SEX*, gathered by a Manhattan location and talent scout who worked on the project. Included are original Polaroid photographs of burlesque dancers from the Gaiety Theatre used in the final draft of the book, as well as black and white photographs of male strippers and go-go dancers. In addition to the photography, the archive includes contact information and notes for the dancers, performers, and New York locations utilized in the book including Harlem Ball legend Dorian Corey and costume designer David Dalrymple, location scouting correspondence, handbills and business cards for luxury hotels and underground sex clubs, model release forms and budgeting paperwork, press mentions, and more.

A working archive documenting the creative process behind the influential erotic work by pop superstar Madonna.

\$9500



## 2. [Prince] The New Power Generation Gloves

Minneapolis: The New Power Generation, ca. 1990. Leather, size L. Very good with wear from stage use.

A pair of black gloves with Prince's love symbol adorned on zipper. These gloves were worn onstage by members of Prince's band The New Power Generation, and appeared in the film *Graffiti Bridge*. Most notably, Tony Mosley wore gloves of these style; he remains a key member of The New Power Generation and was a close collaborator with Prince in the early-1990s, co-writing and performing several songs with him.

Prince's bands and touring dancers were indispensable to his reputation as one of the most legendary performers of our time. This pair of stage-worn gloves exemplifies the concoction of slyness and ostentation that characterized much of Prince's visual language.

**SOLD**



### 3. Gay Monopoly

LaDera and Toluca deMure. West Hollywood: Fire Island Games, Inc., 1983. Board game in box measuring 10 x 20 x 1 1/2 in.; board measures 19 3/8 x 19 3/8 in. Complete with all pieces and cards. Edgewear at exterior of box with piece of scotch tape; instructions very good; all other elements of game near fine.

Rare complete example of the rakish, hilarious, snazzy, and attractive, Gay Monopoly: A Celebration of Gay Life! Starring Ollie Gaytor and the Parker Sisters. An exceptional game overflowing with jokes, trivia, and a refined sensibility, accompanied by the illustrations of Tom of Finland.

All the mechanics of Monopoly, but gay. The properties have been replaced with famous gay locales, like Christopher Street, Fire Island, and Provincetown. The trivia cards, called "Family Pride," are educational in nature and briefly sketch the lives of famous gay people throughout history--including unconfirmed homosexuals who nevertheless had a gay vibe--like John Maynard Keynes, Alexander the Great, Marcel Proust, George Washington Carver, Yukio Mishima, Leonardo DaVinci, and King David, among others.

<b>PROPERTY TITLE</b>	
<b>SANTA MONICA BOULEVARD</b>	
BASE RENT: \$3.	
RENT - WITH 1 BAR	\$13.
RENT - WITH 2 BARS	\$33.
RENT - WITH 3 BARS	\$93.
RENT - WITH 4 BARS	\$189.
RENT - WITH BATHHOUSE	\$259.
If all the properties of this color group are owned by one player, the rent doubles on all UNIMPROVED properties of the group.	
Price of BARS:	\$33, each
Price of a BATHHOUSE:	\$33, plus 4 BARS
MORTGAGE VALUE: \$33.	

<b>PROPERTY TITLE</b>	
<b>CHRISTOPHER STREET</b>	
BASE RENT: \$69.	
RENT - WITH 1 BAR	\$189.
RENT - WITH 2 BARS	\$603.
RENT - WITH 3 BARS	\$1103.
RENT - WITH 4 BARS	\$1303.
RENT - WITH BATHHOUSE	\$1503.
If all the properties of this color group are owned by one player, the rent doubles on all UNIMPROVED properties of the group.	
Price of BARS:	\$200, each
Price of a BATHHOUSE:	\$200, plus 4 BARS
MORTGAGE VALUE: \$189.	

<b>PROPERTY TITLE</b>	
<b>PROVINCETOWN</b>	
BASE RENT: \$19.	
RENT - WITH 1 BAR	\$69.
RENT - WITH 2 BARS	\$203.
RENT - WITH 3 BARS	\$553.
RENT - WITH 4 BARS	\$753.
RENT - WITH BATHHOUSE	\$953.
If all the properties of this color group are owned by one player, the rent doubles on all UNIMPROVED properties of the group.	
Price of BARS:	\$103, each
Price of a BATHHOUSE:	\$103, plus 4 BARS
MORTGAGE VALUE: \$93.	

<b>PROPERTY TITLE</b>	
<b>CASTRO STREET</b>	
BASE RENT: \$13.	
RENT - WITH 1 BAR	\$69.
RENT - WITH 2 BARS	\$153.
RENT - WITH 3 BARS	\$453.
RENT - WITH 4 BARS	\$633.
RENT - WITH BATHHOUSE	\$769.
If all the properties of this color group are owned by one player, the rent doubles on all UNIMPROVED properties of the group.	
Price of BARS:	\$103, each
Price of a BATHHOUSE:	\$103, plus 4 BARS
MORTGAGE VALUE: \$69.	

<b>PROPERTY TITLE</b>	
<b>FT. LAUDERDALE</b>	
BASE RENT: \$29.	
RENT - WITH 1 BAR	\$113.
RENT - WITH 2 BARS	\$333.
RENT - WITH 3 BARS	\$603.
RENT - WITH 4 BARS	\$903.
RENT - WITH BATHHOUSE	\$1153.
If all the properties of this color group are owned by one player, the rent doubles on all UNIMPROVED properties of the group.	
Price of BARS:	\$153, each
Price of a BATHHOUSE:	\$153, plus 4 BARS
MORTGAGE VALUE: \$133.	

<b>PROPERTY TITLE</b>	
<b>FT. LAUDERDALE</b>	
BASE RENT: \$69.	
RENT - WITH 1 BAR	\$203.
RENT - WITH 2 BARS	\$603.
RENT - WITH 3 BARS	\$1403.
RENT - WITH 4 BARS	\$1969.
RENT - WITH BATHHOUSE	\$2303.
If all the properties of this color group are owned by one player, the rent doubles on all UNIMPROVED properties of the group.	
Price of BARS:	\$200, each
Price of a BATHHOUSE:	\$200, plus 4 BARS
MORTGAGE VALUE: \$203.	





The “Manipulation” cards provide a topology and key for the color coded bandanas of the cruising scene: black in the right pocket means “Beat Me, Whip Me, Make Me Write Bad Checks,” while gray signals that one “needs restraint.” The cards from Ollie’s Sleeze Bag are particularly sassy and well-illustrated: “Your Heart Belongs to Daddy <3 (Plus Anything Else He Wants)”>; “Tops and Bottoms Ball: For Tickets Collect \$20 From Each Top, \$10 From Each Bottom.” Houses and hotels are now bars and bathhouses; jail is “straight city.”

With contributions from Tom of Finland, Gay Monopoly is a fantastically illustrated and cunningly written game that covers an exceptionally deep and wide cross-section of gay male life, culture, and history.

“Whether it is a toke or a Coke, SIZE queen or drag queen, be as crazy or as kinky as you like. There are no limits here.”

**SOLD**





#### 4. Fiorucci Sticker Pack

Italy: Edizioni Panini, 1984. Two hundred (200) offset printed stickers. 2 3/4 x 4 in. Near fine, stickers all intact with backings, includes obi band.

Complete Fiorucci sticker pack of all 200 stickers, with the original obi band intact. The pack includes the charming “Fiorucci Story” series of 52, “Dance” series of 30, “Electron” series of 28, “Romance” series of 30, “Pin-Up” series of 32, and “Swim” series of 28. Fiorucci’s cult success was due not only to their groundbreaking clothing designs and ultra-hip shopping atmosphere, but also to their highly snazzy graphic design and merchandise, of which these are a prime example.

These stickers are very scarce in the complete set, and a must for those who pine for the glory days of the Italian fashion provocateur’s department store empire.

**SOLD**





These early issues feel more punk zine than traditional fashion mag, and dedicate a significant amount of space to the “Straight Up” photography series, documenting punk and new wave street style in England. Subjects were documented standing against blank walls or storefronts on the London streets in simple full-body shots. These influenced the following generations of fashion photographers, and formed a comprehensive document of early 1980s urban style.

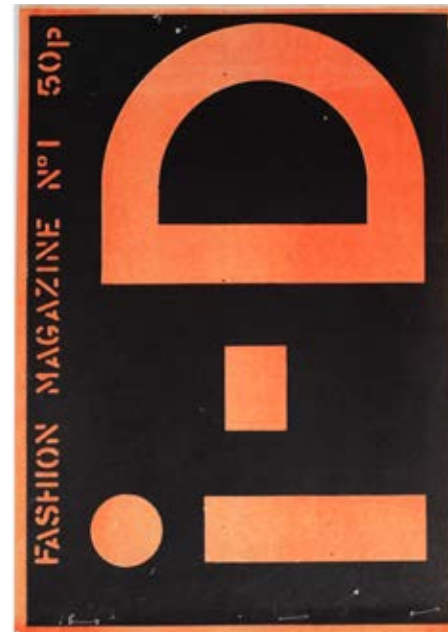
## 5. i-D Magazine Nos. 1-12

Terry Jones, ed. London: TJ Informat Design Ltd., 1980-1983.  
 Twelve (12) issues. Offset. All saddle-stapled except issues nos. 1 and 2. Each 11 ¾ x 8 ¼ in. All issues very good to near fine.

The first twelve issues of the innovative fashion magazine, i-D, founded in 1980.

Started by former Vogue art director Terry Jones and still printing today, i-D is celebrated for its innovative design and photography. Photographers such as Mario Testino, Terry Richardson, Juergen Teller, and Nick Knight all got their start working for i-D, and the magazine is known as a haven for young artists and fashion professionals.

Though i-D has since evolved into a glossy publication with a wide distribution, these first twelve issues capture the risk-taking voice that led to its reputation as a manual of style for youth culture, street style, and countercultural fashion.

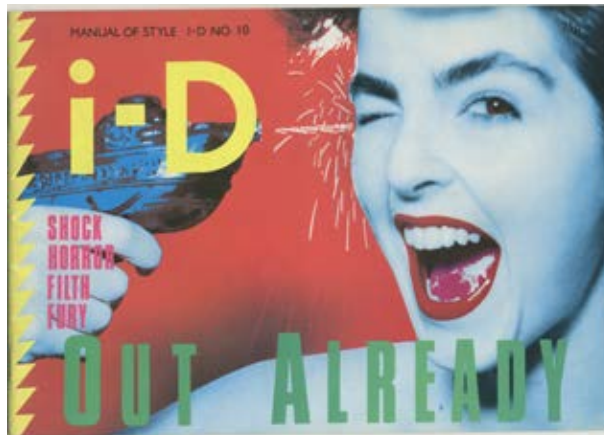


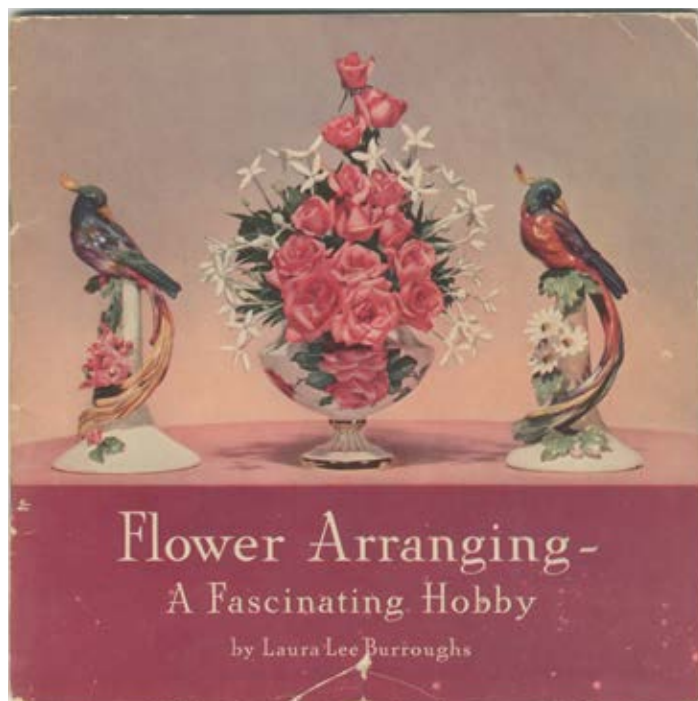
Photography by Simon Brown, James Palmer, and Thomas Degen, among others, are featured in these issues, along with appearances by cultural luminaries including Fad Gadget, Spandau Ballet, Adam Ant, David Claridge, James Brown, Steven Berkoff, Issey Miyake, Vivienne Westwood, Elio Fiorucci, The Smiths, Scarlett O'Horror, and Thomas Dolby.

“Style isn’t what but how you wear clothes. Fashion is the way you walk, talk, dance, and prance. Through i-D, ideas travel fast and free of the mainstream – so join us on the run.”

Full item level inventory available upon request.

**SOLD**





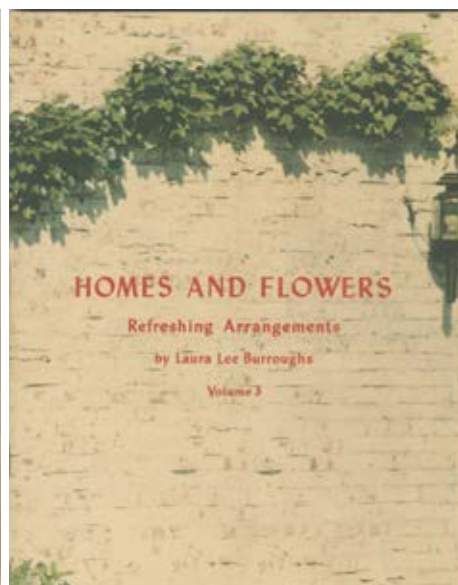
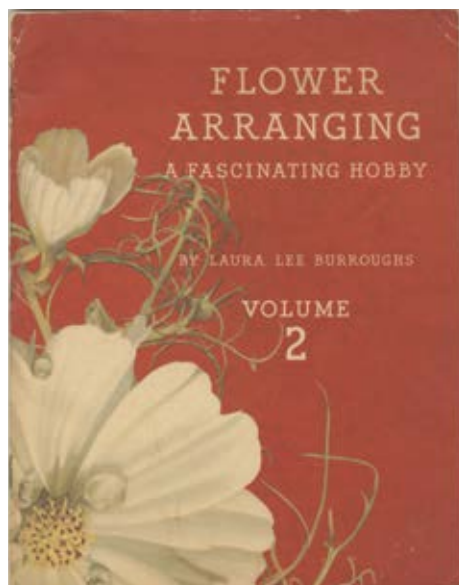
## 6. [William Burroughs] Flower Arranging by Laura Lee Burroughs

Atlanta: Coca-Cola, 1940-1942. Three volumes, each saddle-stapled in pictorial wraps. [52], [80], [78] pp. 7 3/8 x 7 3/8 in., 7 x 9 in., 7 x 9 in. Volume 3 in original printed envelope, 7 1/2 x 9 3/4 in. All very good.

All three volumes written about flower arrangement by Laura Hammond Lee Burroughs, mother of renowned Beat writer William Burroughs and sister to Ivy Lee, a founder of modern public relations and publicist to the Rockefellers.

These three scarce works, published from 1940-1942, are collected here as an incredible document of the period and of the world into which William Burroughs was born.

**\$450**



### 7. Christ's Reality Asylum [first use of the Crass logo, signed]

Penny Rimbaud. Essex: Exitstencil Press, 1977. Side-stapled. 9 1/4 x 13 3/4 in. [20 pp]. Spray painted wraps as well as front and back free endpapers; mimeograph text inside. Signed and inscribed by Penny Rimbaud on the inside title page. Single sheet addendum tipped in (8 1/4 x 11 3/4 in.) Very good with wear, small stains and bumps to wraps, binding and inside pages clean.

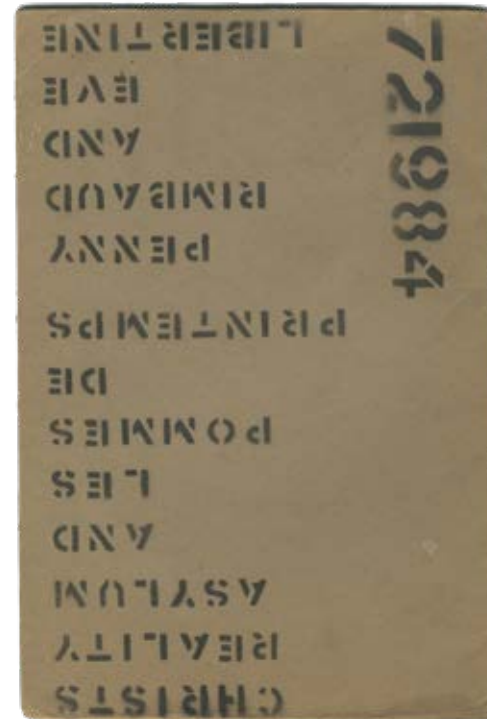
Penny Rimbaud's self-published artist book, written and released before the formation of Crass, the first usage of what would later become the band's logo.

Written and published by Penny Rimbaud, "Christ's Reality Asylum" was in many ways the blueprint for the socio-political attitude and aesthetic of the band. The manifesto was written and released in Spring 1977 by Rimbaud; a portion of the text was recited by Eve Libertine as the first track of Crass' first album, "The Feeding of the Five Thousand", released in 1978. The reading garnered attention from authorities and the band was subsequently charged with criminal blasphemy. Though charges were dropped, law enforcement continued to haunt the band for decades.

The now-iconic Crass logo was composed by David King as a frontispiece for this publication. Gee Vaucher began using the design in her collages and it eventually became a recognizable moniker for the group.

An exceedingly scarce book from the origins of anarcho-punk.

**SOLD**





### 8. [Greg Ginn, Black Flag, Ham Radio] SST Electronics T-2 Ultra Tuner

The ham radio tuner manufactured and sold by Black Flag frontman and SST Records founder Greg Ginn.

Founded in 1966 when Ginn was 12 years old, Solid State Tuners, or SST Electronics, was a celebrated ham radio manufacturer in the 1960s and 1970s. The SST T-1 was released while Ginn was in early high school and Ginn continued to operate the business throughout high school and college and for several years afterwards. When Ginn required an outlet to release Black Flag's Nervous Breakdown 7" and the following year's Jealous Again EP, he utilized the company and logo he had already used for radio equipment -- this time for punk music. Ginn continued to manufacture and sell ham radios through the SST band until his busy touring and recording schedule forced him to eliminate that business.

Ginn's call sign was purportedly WB6ZNM, for those curious souls who might still want to tune in.

**\$500**





### 9. [Duke Reid, Byron Smith] Sono Tone Kit Tube Amp

Jamaica: Byron Smith, [late 1960s]. 21 3/4 x 12 x 16 in. Very good; item has not been tested for audio.

The kit tube amplifier built and modified by Byron Smith, the engineer who invented “versions,” giving rise to dub music. “Versions” are the beginning of remix culture, and thus an early predecessor to hip-hop, making this item a material artifact from the beginning of MCing.

The amplifier was built by Smith for the Sono Tone Sound System in the late 1960s in Kingston, Jamaica, around the same time that “versions” were born. Sono Tone brought the amp to London in 1971, before relocating to the Bronx in 1974 where they ran their sound until about 1979.

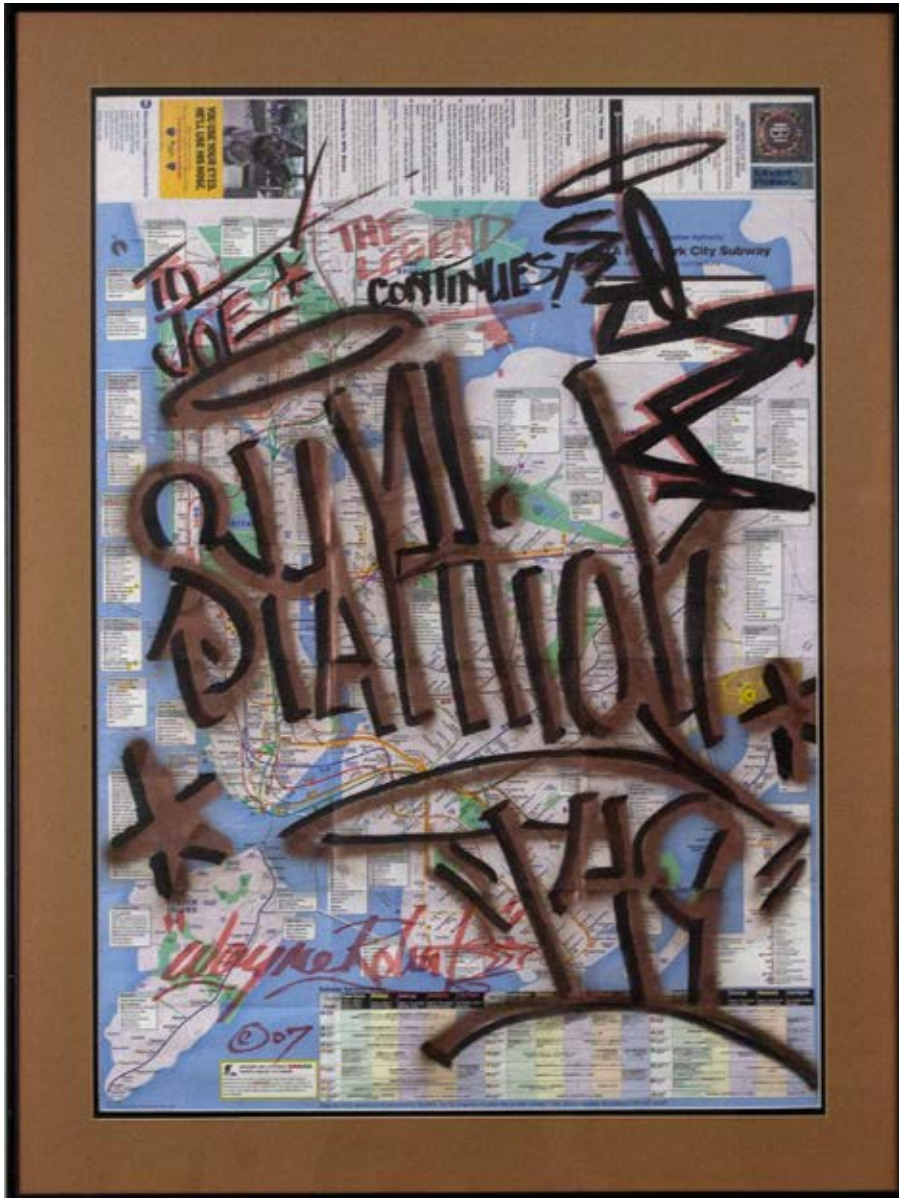
Byron Smith is the engineer credited with starting instrumental “versions” as B-sides of 45 RPM records. A long-time engineer and producer at Duke Reid’s Treasure Isle, Smith also ran his own record label, Baron’s, from 1969-1972. Duke Reid (1915-1975) helped popularize and distribute ska, rocksteady, and reggae at a time when jazz remained the most commonly played live music on the island. From police officer to liquor store operator, then owner of the most popular sound system in Jamaica, radio host, and proprietor of several record labels, Reid - with Smith - helped define the direction of Jamaican music in the 20th Century.

A unique piece of music ephemera from the birth of modern Jamaican dub.

**\$15000**







#### 10. Stay High 149 [original art on subway map]

New York: Stay High 149 [Wayne Roberts], 2007. Spray paint and marker on MTA subway map. 20 1/2 x 30 3/4 in., framed to 28 x 37 1/2 in. Near fine.

A New York City subway map with original artwork by the late graffiti pioneer Wayne Roberts who painted under the aliases of "Stay High 149" and "Voice of the Ghetto."

Roberts rose to prominence as one of the first major aerosol artists in New York City. His work was featured in Norman Mailer's 1974 book *The Faith of Graffiti* and Richard Goldstein's 1974 influential early graffiti art feature for *New York Magazine*.

StayHigh149 had largely retired from creating artwork by the mid-1970's, and passed away in 2012; thus, original work by the artist is extremely rare.

**\$6500**



### 11. Buddy Esquire Anime T-shirt & Pants

New York: np, 1997. Multicolor acrylic paint on white short-sleeved cotton t-shirt. XL. Signed and dated in black marker, "Esq 97." Very good with small stain on right sleeve, minor cracking to paint commensurate with age, and two small holes on back.

New York: np, ca. 1980s. Multicolor acrylic paint and marker on 100% cotton white jeans. 30" waist, 32" inseam. Very good with small stain on back left pocket and at bottom of left leg.

Fulgurant shirt and pants handpainted by Buddy Esquire featuring anime styled feminine characters. Esquire (born Lemoin Thompson, 1959 - 2014) was the premier show flyer artist in the Bronx during the earliest days of hip-hop, from 1978 onward. Self-taught, he learned principles of drawing and typography from books at his local library. His influences included graffiti, Japanese anime, superhero comics, and Art Deco architecture. His flyers advertised early performances of hip-hop legends such as Grandmaster Flash, Afrika Bambaataa, Kool Herc, the Funky 4 Plus 1, and the Cold Crush Brothers.



Buddy Esquire's visual styles helped set the tone for hip-hop in the late 1970s and early 1980s. His flyers, beyond their striking graphic elements, are some of the only primary materials relating to the earliest developments of what is now the world's most popular music genre.

Esquire began making clothes in the 1980s and 1990s, sometimes as stage wear for hip-hop groups, but usually as customized street wear. He was at the very vanguard of anime's entrance into the US. At the time, anime was very hard to find in New York City; its early popularity in the Bronx among comic book fans and graffiti artists remains intriguing and mysterious. Throughout the 1980s and '90s, Buddy Esquire would set up shop on Fordham Road selling his wares and taking orders for hand painted t-shirts, sweatshirts, and jeans.

Lurid and unique garments from the artist who created the visual language of early hip-hop.

**\$2000/ea.**



**12. [Black Panther Party, Codpiece Revival] Eldridge Cleaver Ltd. Pants [with] Photograph of Cleaver Wearing a Pair**

np: Eldridge Cleaver Unlimited, [ca. 1975]. Maroon denim pants, approx. 37 inches length. New York: Associated Press, 1971. B/w silver gelatin print. 8 x 10 in. AP wire text affixed to verso.

The exceptionally rare codpiece pants manufactured and distributed by the former Black Panther, Eldridge Cleaver.

An early and prominent member of the Black Panther Party for Self-Defense, Eldridge Cleaver served as the Party's Minister of Information and Head of the International Section of the Panthers. In 1968, facing attempted murder charges stemming from the shootout with police in which young Panther Bobby Hutton was murdered, Cleaver fled the country, first to Cuba, then to Algeria. That same year, his book *Soul on Ice* was published, a collection of his writings from prison after being convicted of sexual assault with intent to murder.

The book focuses on Cleaver's personal experiences with and philosophies around crime and prison, black liberation, gender relations, black masculinity, sexuality, and love. In Algeria, he hosted expat Panthers and other radicals including Timothy Leary, whom he placed under "revolutionary arrest" for Leary's promotion of drug use. In 1971, Cleaver was expelled from the Panthers by Huey Newton; while Cleaver argued for an escalation of urban guerilla tactics, Newton increasingly suggested a less militant approach.

Following his expulsion, Cleaver converted to evangelical Christianity and moved to Paris. In 1975, Cleaver returned to the United States to face the attempted murder charges and to launch his clothing brand, Eldridge Cleaver Ltd. During the trial, which would ultimately result in a sentence of 1,200 hours of community service, he incorporated his new fashion brand, contracted a garment factory, and opened a boutique in West Hollywood to sell the codpiece-revival "virility pants" known as "the Cleavers."





The garments were not commercially successful and the venture soon collapsed, making these an exceptionally rare garment. After his failed career as a fashion designer, Cleaver would lead a ministry called Eldridge Cleaver Crusades with an auxiliary “Guardians of the Sperm” before converting to Mormonism and becoming a conservative Reagan-era Republican.

A remarkable and rare artifact designed by an exceptionally complicated former Black radical, together with a press photo documenting Cleaver in his handmade pants before they were manufactured and distributed on an industrial scale.

**SOLD**



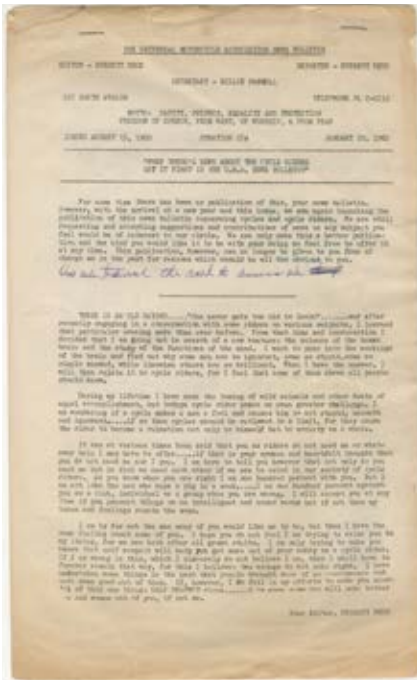
### 13. Mariposa Codpiece Purple Pattern & Broadside Created by The Giant Dwarf [Merry Pranksters]

William Reid. San Francisco: The Giant Dwarf, 1969. Large broadside offset on purple stock, 17 ½ x 23 in., folded into eighths, 5 ¾ x 8 ¾ in. In original red envelope.

The codpiece pattern (Pattern No. 69-1), printed and distributed by artist William Reid in 1969.

William Reid, born on New Year’s Eve 1927, has lived and worked in San Francisco since the mid 1950s and was a working artist through the era of the Beats and hippies. A member of Ken Kesey’s Merry Pranksters for some time, and a collaborator with Lawrence Ferlinghetti, Reid created this sewing pattern in 1969, several years before Eldridge Cleaver’s 1975 attempt at a commercial distribution of codpiece pants.

**\$250**



14. [Black Bikers, The Chosen Few] The Universal Motorcycle Association News Bulletin [Four Issues with Manuscript]

Everett Redd, ed. Los Angeles: Tropical Inn, 1961-62. Mimeograph. Four (4) issues. Side stapled to top edge. 8 1/2 x 14 in. Very good, paper sunned with wear to edges, some tears along creases.

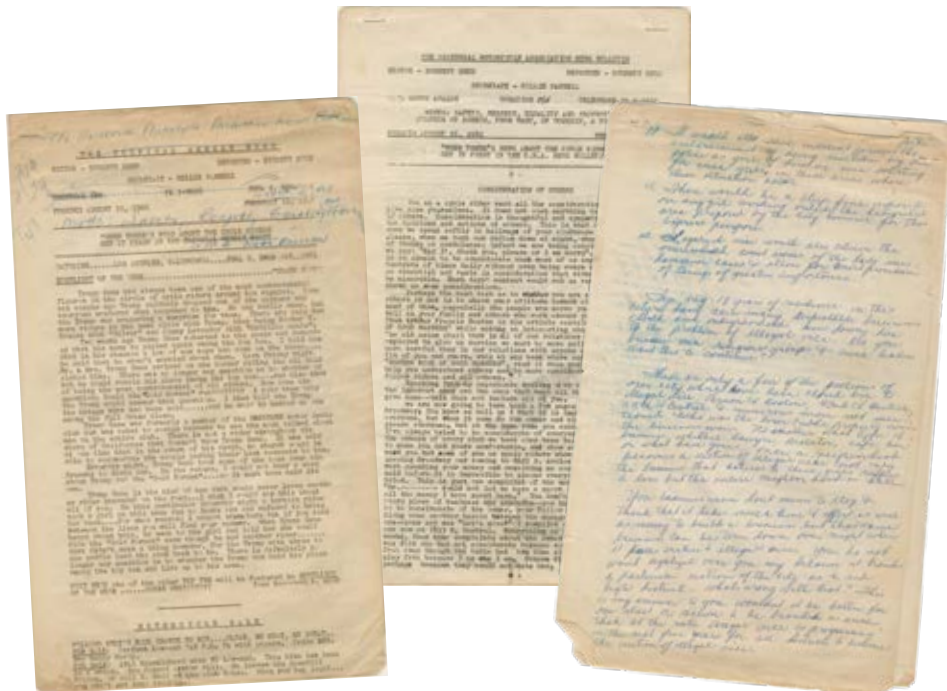
Four issues of a typewritten, hand-stapled newsletter written and edited by Everett Reed, a Black motorcyclist in Los Angeles in the early 1960s, with manuscript notes and an essay written in his hand.

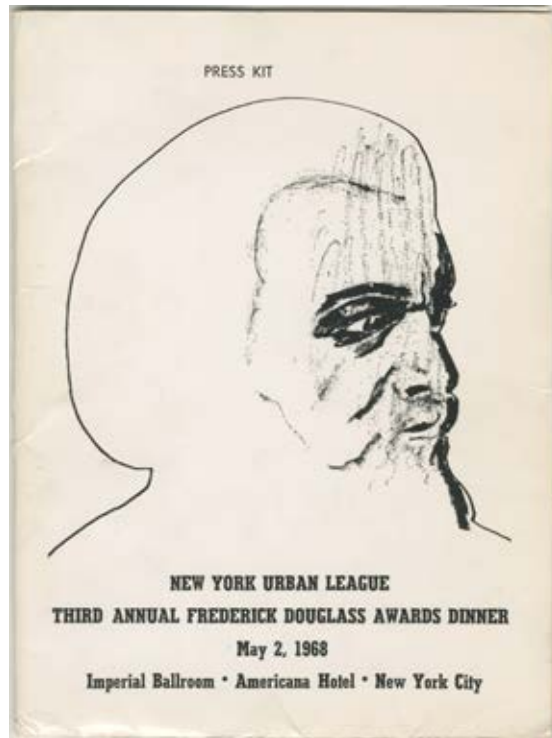
Everett Redd was a motorcycle rider and enthusiast, and the manager of biker bar and clubhouse The Tropical Inn in Los Angeles in the early 1960s. He published and wrote this newsletter, founded in 1960 and originally titled The Tropical Weekly News, then The Universal Motorcycle Association News Bulletin. Redd also contributed writing to more widely circulated publications including Bronze Motorcycle and BAM Motorcycle. A member of the Chosen Few Motorcycle Club, where he earned the nickname "Sexy", Redd was a fixture of the Black outlaw motorcycle club scene in Los Angeles. Chosen Few was founded in 1959 as an all-African American club, but later invited white members to join, making them possibly the first mixed-race outlaw motorcycle club in existence.

Included in this lot are the January 20, 1962 issue, February 3, 1962 issue, February 11, 1961 issue, and a heavily edited and annotated copy of the February 11, 1961 issue with date crossed out and changed to March 11, 1961, with four sheets of manuscript writings and notes, presumably an early draft of the March issue.

Unique manuscript documentation of 1960's South Central motorcycle club culture, through the eyes of a central figure in the scene.

\$850





### 15. The New York Urban League Third Annual Frederick Douglass Awards Dinner Press Kit [with Nina Simone]

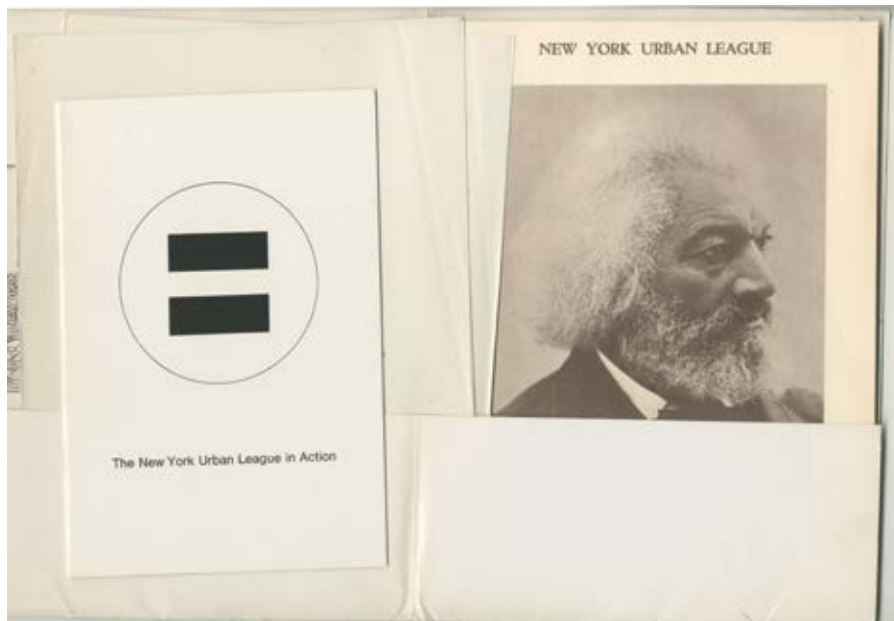
New York: The New York Urban League, 1968. Folder (9 x 12 in.) containing sheets of photocopied, offset printed, or mimeograph paper. Very good. Item-level inventory available upon request.

The press kit and guest list for the Third Annual Frederick Douglass Awards Dinner, held on Thursday May 2, 1968 at the Imperial Ballroom of the Americana Hotel and featuring a performance by Nina Simone and a poetry reading by Victor Hernandez Cruz.

The celebratory dinner continues every year to the present day, commemorating contributions by individuals and organizations that reflect the spirit of Frederick Douglass in advancements in culture, education, and entertainment. The New York Urban League serves disadvantaged New Yorkers through community programs, educational initiatives, and scholarships, and the annual black tie affair acts as a fundraiser for their work.

This press kit folder includes biographical and professional information on award winners and honorees for the event, a letter from the White House acknowledging the event, a press release, scripts for announcing award winners, a program for the event, and an Urban League promotional booklet. Also included in this gathering is a stapled guest list including sponsors, partners, and donors who worked on the event. Awards for the third annual dinner were presented to Willard Wirtz, Robert J. Mangum, Stephen and Audrey Currier, and Right Reverend Monsignor Gregory Lawrence Mooney. The dinner included a performance by Nina Simone, a poetry reading by Victor Hernandez Cruz, and presentations from Urban League members.

**\$300**



gyllene cirkeln — restaurangen på sveavägen 41

# bud powell



7-12 april, varje kväll från kl. 20. Från Blue Note i Paris via Köpenhamn har Bud Powell kommit till Gyllene Cirkeln. Vid en utsökt måltid i behaglig miljö kan Ni alltså höra kompromisslöst spelad, vital, dynamisk, modern jazz. Beställ bord 117300

## 16. Bud Powell Live at Gyllene Cirkeln Stockholm

Stockholm: Gyllene Cirkeln, [1962]. Screenprint. 13 <sup>3</sup>/<sub>4</sub> x 19 <sup>1</sup>/<sub>2</sub> in. Pin holes at corners with slight loss at top left corner; very good.

Beautifully illustrated and scarce original poster promoting a performance by Bud Powell at the historic Golden Circle jazz venue the year of its opening.

The Gyllene Cirkeln [Golden Circle] jazz club was the hub of Stockholm's jazz scene from 1962 until it closed in 1969. The club was at the center of Sweden's underground music scene, frequently hosting American and international musicians. In 1970 the Rolling Stones famously performed there after hours, and Ornette Coleman, Cecil Taylor, Jack McDuff, and Pink Floyd all released live recordings from the club.

**\$1500**

A VERBATIM TRANSCRIPT OF:

A FORUM: THE BLACK REVOLUTION AND THE WHITE BACKLASH

Sponsored by: The Association of Artists for  
Freedom  
15 East 40th Street  
New York, New York.

Founding Members:

John Oliver Killens, Chairman

Ossie Davis

Ruby Dee

James Baldwin

Odetta Gordon and

Louis Lomax

Clarence B. Jones, Counsel

WHO SPEAKS FOR THE NEGRO . . . AND WHO LISTENS?

8:00 P. M.  
June 15, 1964  
Town Hall  
New York, New York

**MARTIN C. JOHNSON REPORTING SERVICE**

Hearings • Conventions • General Reporting

ONE PARK AVENUE, NEW YORK 16, N. Y.

Member NRI 2-1920

REPRESENTATIVES IN PRINCIPAL CITIES

### 17. A Verbatim Transcript of A Forum: The Black Revolution and the White Backlash [Lorraine Hansberry, Leroi Jones]

New York: The Association of Artists for Freedom, 1964. Offset. Bound with round-head fasteners in wraps. 8 ½ x 11in. 93 pp. Near fine.

A verbatim transcript of a 1964 forum on the topic "The Black Revolution and the White Backlash." The explosive forum featured Lorraine Hansberry (less than 6 months before her death), LeRoi Jones [Amiri Baraka], Ossie Davis, Davis Susskind, Ruby Dee, John Killens, Paulie Marshall, Charles E. Silberman, and James Weschsler. The transcript captures the Black Freedom Struggle at a point when more radical critiques of American racism and segregation and militant strategies to achieve black liberation were quickly gaining support.

The forum was sponsored by The Association of Artists for Freedom, a coalition of well-known black writers and performers, including James Baldwin, Ossie Davis, and Louis Lomax.

**\$750**





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

Malmö: Bo Cavefors, 1977. In wraps. Each 5 1/8 x 7 7/8 in. 600 pp, 520 pp, 600 pp. All very good. Discoloration to spine of RAF: texter, and slight bowing and wear to Karlek med förhinder; otherwise tight and clean.

All three editions of this compilation of Red Army Faction texts issued in Sweden by Cavefors, as publication had been forbidden in Germany.

This set includes both the standard editions of the compendium in German and Swedish, as well as the German edition under fictitious cover - Karlek med förhinder by Per A. Rosenberg, illustrated with a small drawing after Manet. The last is one of the most notorious tarnschriften of the era, which was censored and confiscated upon being distributed in Germany. The choice of Manet is likely not accidental, but has echoes given Manet's affection for depicting scenes of bourgeois leisure, and his connections to the Swedish royal family; his mother was the god-daughter of Charles Bernadotte.

\$750



## JEWISH STUDENTS' BUND

### PEACE NOW! אָנצװײַטן פֿאַר דעם פֿרידן

The Jewish Labor Bund has been a party active in the liberating struggle since its inception in 1897 in Tsarist Russia. The Bund to-day continues the campaign for liberation and appeals to other groups to join in this struggle:

1. FOR PEACE IN SOUTHEAST ASIA NOW.

2. FOR PEACE IN THE MIDDLE EAST.

A peace based on the just rights of all concerned; Recognition of Israel's right to peaceful existence on the part of the Arabs; no annexations on the part of Israel; and a just solution of the problems of the Palestinian people.

3. AGAINST ANTI-SEMITISM AND RACISM.

Anti-Semitism, racism, exist in many countries, in the United States and many others. Particularly evil is the anti-Semitism which exists today in the Soviet dictatorship. But the demand that the Soviet Jews be allowed to emigrate only to Israel (as is demanded by Zionists) is delusive. The vast majority of Soviet Jews will, in the foreseeable future, for whatever reasons, remain in the Soviet Union. Only through equal cultural rights - the rights to their own schools, books and other cultural facilities - can the national survival of Soviet Jewry be ensured. This is what we must and do demand. We further demand for all people, Jews and non-Jews, the right to free emigration to wherever they choose. This is a basic human right.

4. AGAINST THE JEWISH DEFENSE LEAGUE.

The Jewish Defense League is a super-nationalistic, racist, terrorist group, which has no solution for Jewish or general political problems, and which can only bring harm to the Jewish people.

5. AGAINST YIDDISH.

This isolationist, Jewish nationalist movement has misled the Jewish people; it does not offer a solution to the crucial problems facing World Jewry. At best it may be a solution for only a fraction of the world Jewish population.

6. AGAINST AMERICAN REACTION.

Together with other peoples we must put an end to the war, to oppression and exploitation, to racism and chauvinism.

7. FOR YIDDISH.

Yiddish has been the lifeline of the Jewish people for over a hundred years; we must struggle for its survival. We must fight for the rights of all nationalities to the free expression of their culture.

8. FOR PEACE. FOR TRUE DEMOCRACY. FOR SOCIALISM.

Bundism - socialism and a strong and vibrant Jewish cultural existence, in an atmosphere of cultural pluralism, general progress and international brotherhood, in all those places where Jews live - offers the only real solutions to the problems of Jewish identity and survival.

Read more about the Bund in  
THE OTHER WAY  
25 East 78 Street, New York, N.Y. 10021

## 19. Jewish Students' Bund: Peace Now! [Sholem Itst]

New York: Jewish Students' Bund, ca. 1971. Mimeographed. 8 1/2 x 11 in. Very good.

Flyer for the Jewish Students Bund in New York City, a document of anti-Zionist, anti-imperialist organizing in the 20th Century.

The flyer demands peace in Southeast Asia, peace in the Middle East with "a just solution to the problems of the Palestinian people", and an end to racism and anti-Semitism. The Bundists also decry the then newly-formed Zionist organization the Jewish Defense League as nationalist terrorists, and promote The Other Way: a pro-Yiddish, anti-Zionist and anti-racist publication. Printed at 25 East 78th Street at the Jewish Labor Committee.

The Bund, translated as the union or federation from Yiddish, was a secular Jewish labor party formed in the Russian Empire around 1897. Bundists opposed Zionism and proposed the use of Yiddish as a Jewish language over Hebrew. The Bund founded their own trade union and fought for the rights of Jews facing persecution. Eventually the Bund dissolved, though their influence still remains at the heart of the Jewish left. This flyer is a compelling artifact of anti-Zionist Jewish culture predating the Neo-Bundist resurgence of the 21st century.

SOLD



## 20. The Modern Utopian [Communes, Utopia, Europe & Japan]

San Francisco: Alternatives Foundation, 1971-1972. Five issues. Offset. Perfect bound in photographic wraps. 187, 195, 231, 239, 134 pp. Each 8 1/2 x 11 in. All very good to near fine.

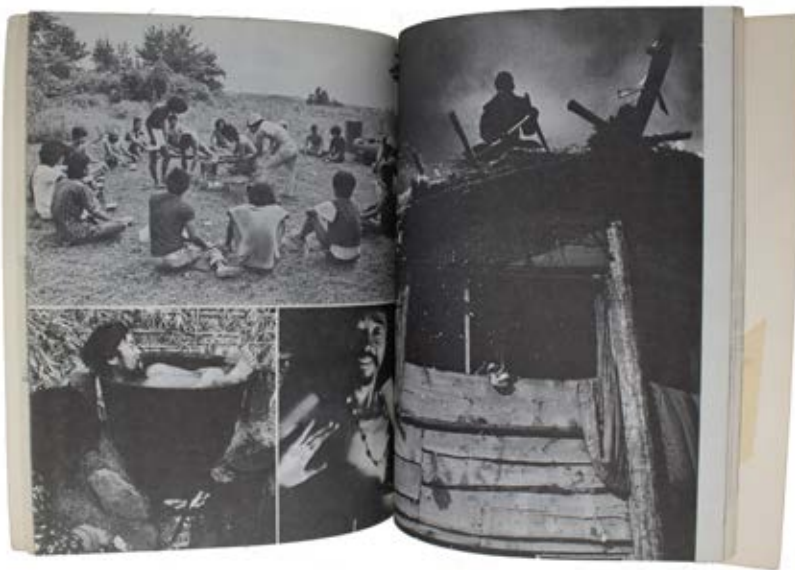
The five books produced by The Modern Utopian, the rare periodical published in the 1960s and '70s reporting on communes across the world.

These five books feature articles about and interviews with members of communes across the United States, in Europe and Japan. Communes reported on include the Catholic Worker Farm, Oneida, Sheep Ridge Ranch, Morningstar Ranch, Olompali Ranch, Sanemolle in Copenhagen,, Sofiegarden, the Kabouters, the Amsterdam Provos, Berlin's Kommune 2, the Selene commune, Auroville in Japan, Bhoodan-Gramdan, Skinkyo, and many more including the various New Mexico communes like Drop City, Libre, Hog Farm, New Buffalo, and the Lam Foundation.

The books also feature essays on Wilhelm Reich, "Technology and Utopia," "Why Communes Fail," kids in communes, gay collectives, group marriage, black communalism, jesus freaks, and an interview with White Panther founder John Sinclair.

An extraordinary collection of firsthand documentation from the rise of hippie communalism around the world.

**\$2500**







Two source materials from the research and editorial process of the fabled 1980 interviews with Brion Gysin, organized by Genesis P-Orridge, assembled by Genesis P-Orridge and Jon Savage, with the transcript inscribed to Savage by P-Orridge. Additionally included is the 1982 issue of Re/Search that published a short excerpt of Savage's interview with Gysin.

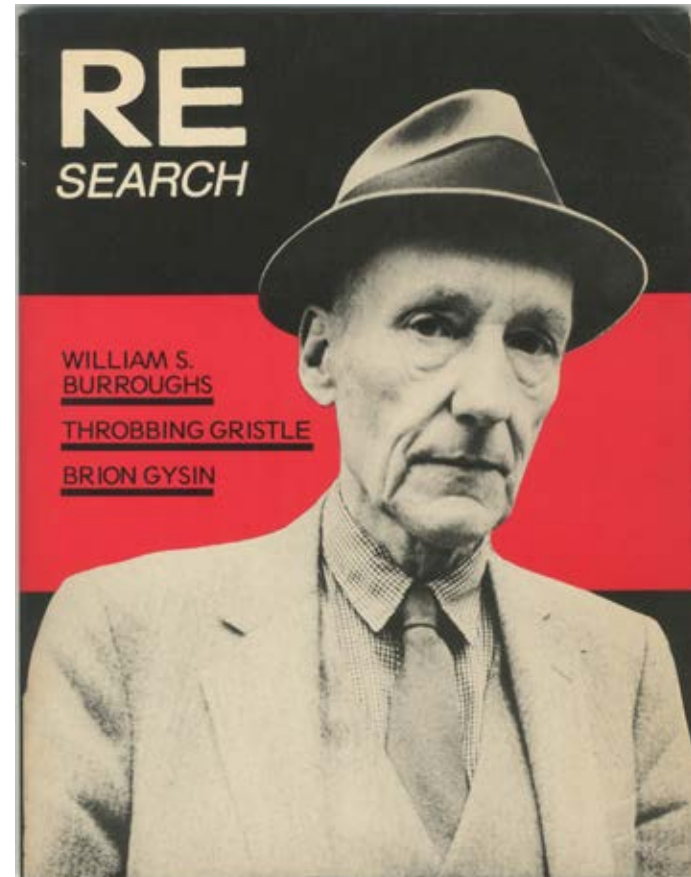
Gysin was an underground poet and avant-garde artist, best known for inventing the cut-up technique. The technique influenced a generation of the avant-garde, but perhaps no artist more than Genesis P-Orridge, who, after being introduced by William S. Burroughs, considered h/erself a student of Gysin's.

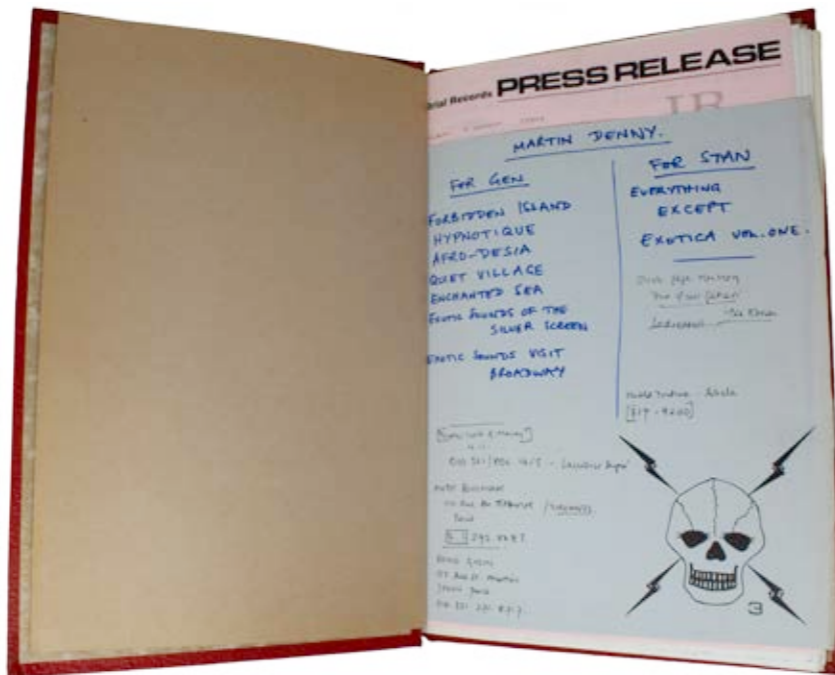
**22. The Brion Gysin Interviews [transcripts and notes, signed by Genesis P-Orridge to Jon Savage with holograph]**

Comb bound notebook titled "The Brion Gysin Interviews." Jon Savage and Brion Gysin. Paris: np, 1980. 8 ½ x 12 in. Xerox with some holograph notation. [70] pp. Comb binding with protective polypropylene plastic covers. Slight wear at top edge of front wrapper, sunning to top edge of interior of wrappers; else near fine. Assembled for Jon Savage by Genesis P-Orridge; signed to Jon Savage by Genesis P-Orridge.

Springback binder with red faux-calf boards. Jon Savage. [London]: np, ca. 1980. [59] pp., including 7 pp. of handwritten notes and 52 pp. of Xerox and offset sheets with occasional holograph notation. 9 x 13 in. Slight wear to some interior pages; else near fine.

San Francisco: Re/Search, 1982. Offset. 8 ½ x 11 in. Larry Clark ex-libris. Very good with wear and creasing at two corners of wrappers.

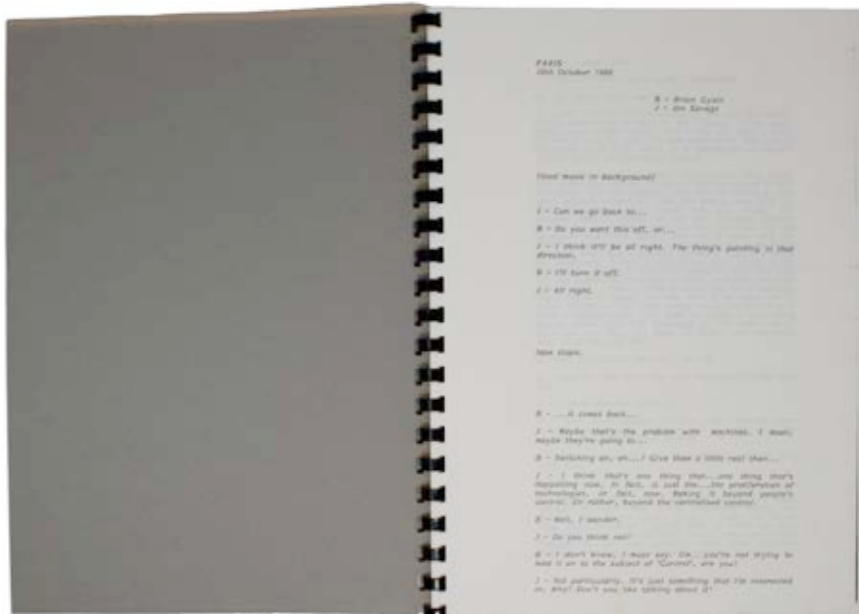


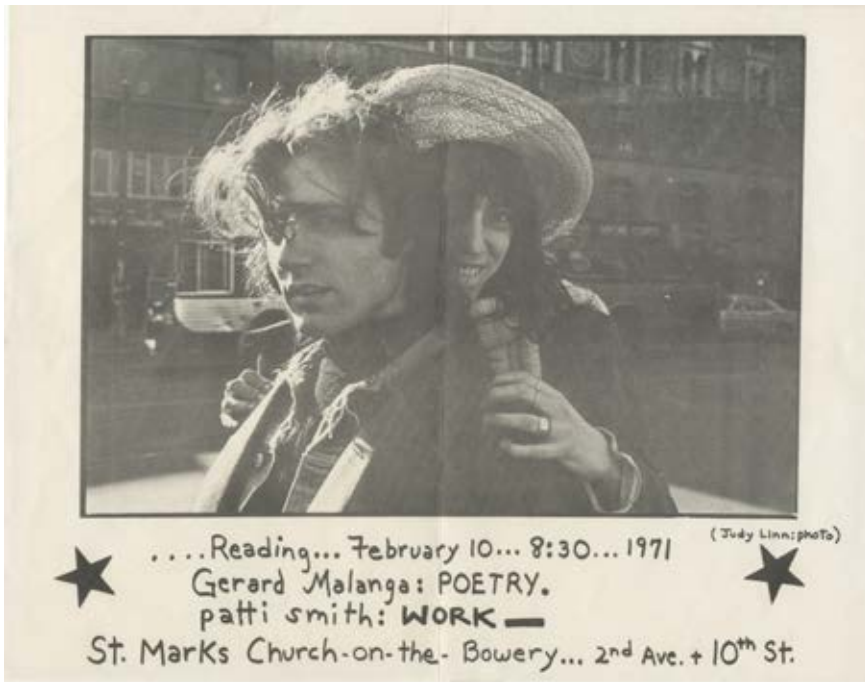


P-Orridge organized a series of interviews with Gysin in 1980. As part of the project, s/he asked eminent music journalist Jon Savage to conduct an interview with the underground celeb. A highly truncated version of it was published in *Re/Search* #4/5; the complete interview remained unseen and a piece of underground lore until P-Orridge published *Brion Gysin: His Name Was Master* in 2018.

The binder, assembled by Savage, contains manuscript notes, a transcript portion of the interview with Gysin, a press release from Industrial Records for the single "I Confess" by Dorothy, a text titled "Extracts from the Correspondence of Skot Armstrong," and a text titled "Statement by Genesis P-Orridge on Correspondence Art Books Project," with P-Orridge holograph, dated March, 1979. The comb-bound complete transcript of Savage's interview with Gysin, conducted in Paris on October 28, 1980, contains some holograph notation and edits in the hand of Jon Savage. Together, the binder and transcript provide remarkable insight into Gysin's life, work, and artistic practice, and the editorial process of one of England's most important music writers.

**\$3000**





**23. [Patti Smith's first poetry reading] Gerard Malanga and Patti Smith Reading at St. Marks Church on the Bowery**

Judy Linn. New York: [Poetry Project], 1971. Offset. 11 x 8 1/2 in, framed to 20 x 16 in. Lines from folding into quarters; else near fine.

A flyer for Patti Smith's first poetry reading, opening for Gerard Malanga at the Poetry Project. The flyer features a charming portrait by Judy Linn of a coy Malanga and cheerful Smith posed together on the street.

Smith writes of the reading in *Just Kids*: "It was a night of nights. Gerard Malanga was a charismatic poet-performance artist and drew much of the creme of the Warhol world, everyone from Lou Reed to Rene Ricard to Brigid Berlin to Andy himself. Poets like John Giorno, Joe Brainard, Annie Powell, and Bernadette Mayer. Anne Waldman introduced us. I was totally wired. I dedicated the evening to criminals from Cain to Genet."

**SOLD**

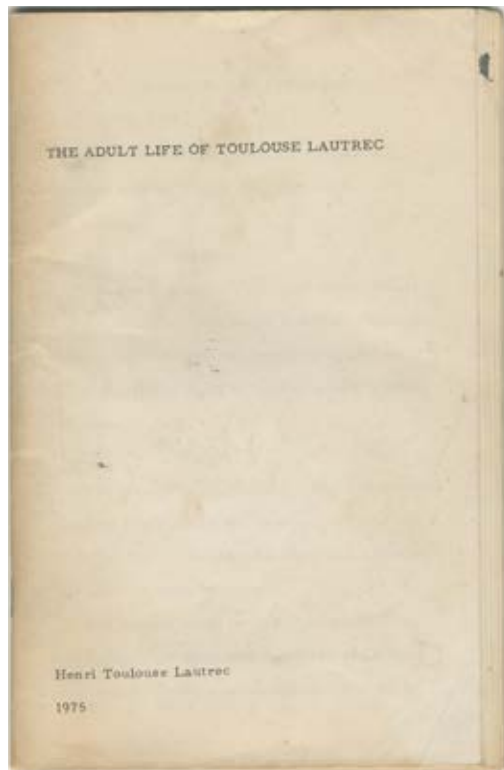


**24. [signed by Robert Mapplethorpe and Patti Smith] Dolor Desvelado**

Robert Mapplethorpe and Patti Smith. [New York]: np, 1972. Offset. 8 1/2 x 14 in. Two horizontal fold lines at bottom half of sheet, toning at edges; very good.

Collaboration work between Robert Mapplethorpe and Patti Smith. Features a Smith poem paired with two reproductions of Mapplethorpe photographs of David Croland posed with long socks and a fish net. An extremely scarce and rare early Smith broadside and collaboration with Robert Mapplethorpe.

**SOLD**



**25. The Adult Life of Toulouse Lautrec Part II: Longing for Better Things**

[Kathy Acker]. np: The Black Tarantula, 1975. First edition. Saddle stapled. Offset. 5 ¼ x 8 ½ in. 49 pp., paginated 42-90. Very good; minor edge wear and toning along the spine.

The first edition, self-published, of part two in Kathy Acker's early work of fiction in six parts, a postmodern cut-up novel influenced by William S. Burroughs and Brion Gysin.

Acker fuses pop culture references, contemporary politics, critical theory, sardonic wit, and outrageous sexual situations in this neo-Dada saga. Later published as one volume, this first serialized edition is scarce, as the books were printed in limited numbers and distributed to friends.

**\$450**



**26. International Flavor at the Poetry Project with Charles Henri Ford, Valery Oisteanu, Ira Cohen**

New York: The Poetry Project, 1981. Offset. 9 ¾ x 15 in. Very good, with horizontal fold line at center.

Small poster produced for a reading by Charles Henri Ford, Valery Oisteanu, and Ira Cohen at The Poetry Project at St. Mark's Church on January 12, 1981.

Located in the Angus MacLise papers at Columbia University, but not found on OCLC as of December 2021.

**\$150**





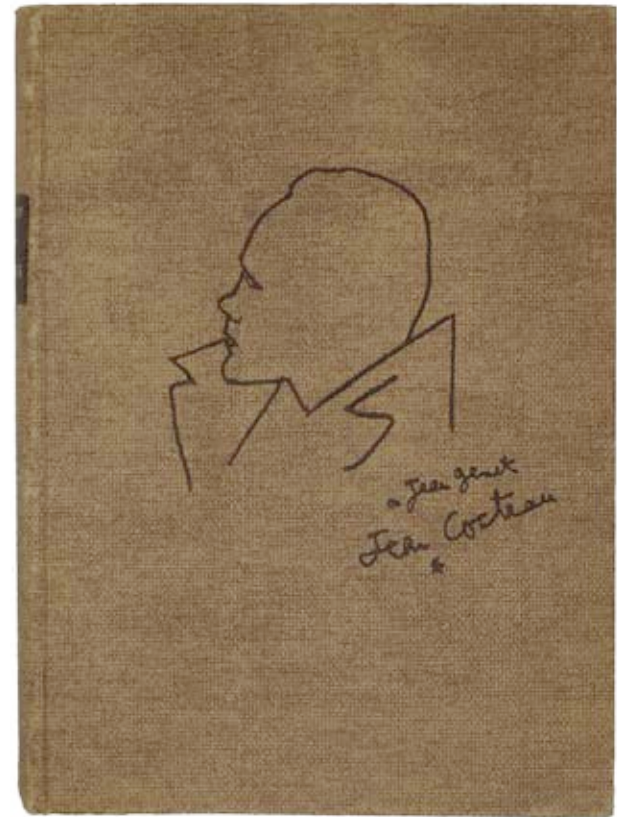
**27. Cleveland: The Rectal Eye Visions by da levy**

Douglas Blazek, intro. Niagara Falls: press: today: niagara, 1966. First edition of 126 copies. Mimeograph. Side-stapled in unprinted wraps. 8 ½ x 13 in. [17] pp, printed on rectos only. Very good.

First edition of da levy's treatise on his hometown. A love-hate letter to Cleveland from the city's most prolific and paranoid poet, The Rectal Eye Visions contains some of the poems previously published in The Marrah Wannah Quarterly and Poets at the Gate.

The book begins with an introduction by Douglas Blazek of the Open Skull Press, based in Illinois, expounding on levy's vision of Midwestern suburban sprawl, apathy, television, tabloids, and conservatism. Also includes credit for a photograph of the author, taken by R. Zupan; however, the photograph was never attached to this copy, common for this edition.

**\$450**



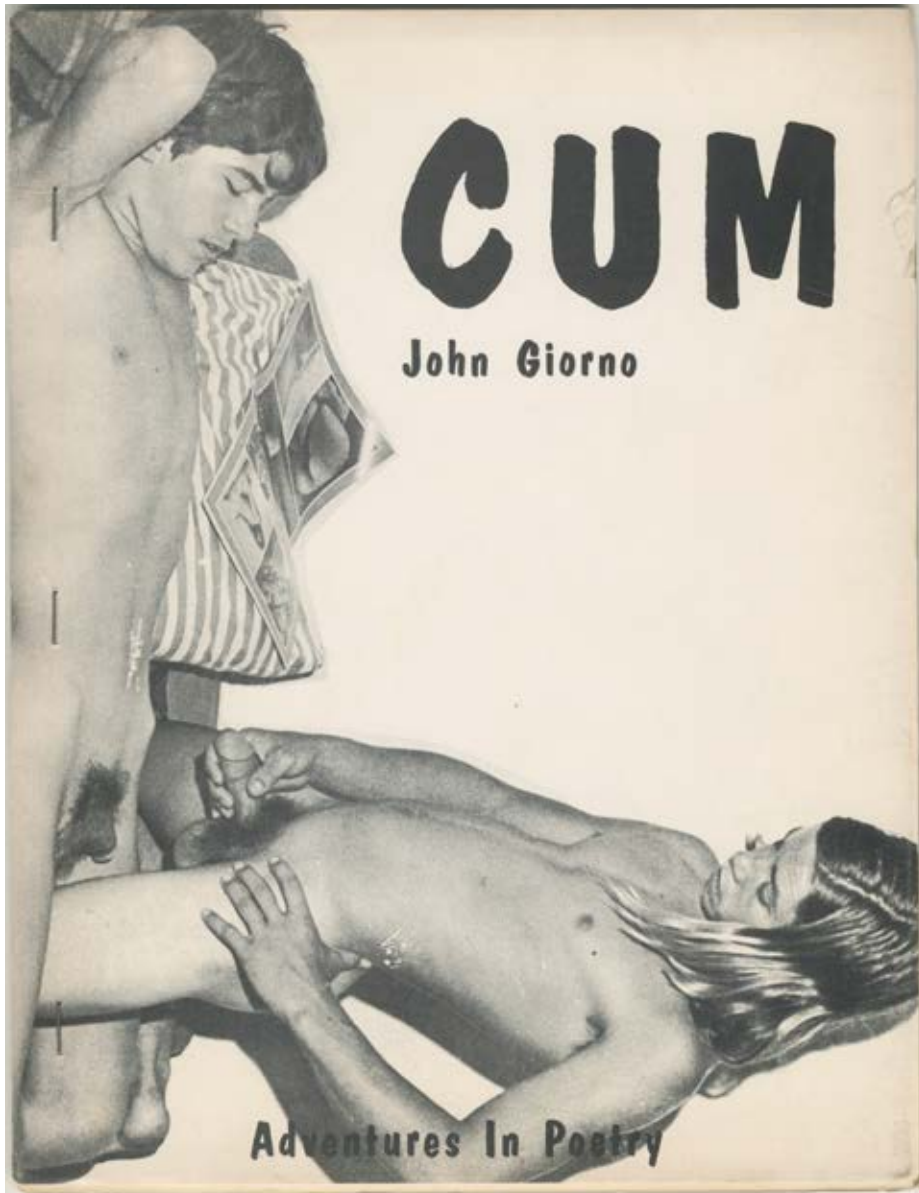
**28. Our Lady of the Flowers [first English edition]**

Jean Genet, translated by B. Frechtman. Paris: Morigien, 1949. 5 ½ in 7 ½ . 393 pp. Very good; minor shelf wear primarily at top fore edge.

First English edition of Genet's classic Our Lady of the Flowers.

Printed in an edition of 500 by Morigien Editions, of which "all copies [were] reserved for subscribers." An austere and beautiful edition, the cover features an embossed portrait of Genet by Jean Cocteau, and gilt lettering on the spine. This is one of the few brown cloth board variants of the first edition; red leather is the more commonly available version.

**\$250**



### 29. Cum

John Giorno. New York: Adventures in Poetry, 1971. Offset wrappers; mimeographed interior. 8 ½ x 11 in. Side stapled with wrappers. Very good with slight yapping and wear at edges of wrappers. Published in an edition of 500.

Poetry book by the famed pop-art poet John Giorno. Having starred in Warhol's first film *Sleep*, Giorno established a reputation as one of New York's preeminent poets, dedicating himself to enlivening the city and its quotidian rhythms. *Cum* exemplifies Giorno's cut-up technique, repetition, propulsion, and warmth; it was performed with Michael Brody in 1971 at a SoHo loft accompanied by musicians, including Angus MacLise. The rousing cover is by pioneering video and conceptual artist Les Levine.

**SOLD**





### 31. [Brian Eno] [Untitled Poem]

Brian Eno. 4 x 5 3/4 in. commercial postcard with manuscript to verso in hand of Brian Eno. Stamped and postmarked. Very good.

Postcard of an Ibiza beach scene with an unpublished 6 line poem by Brian Eno on verso.

The postcard is addressed and postmarked to Anne, Ed, and Ellen, at 246 East 62nd Street in NYC, which at the time was the offices for Eno's record label, E.G. Records.

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

**SOLD**

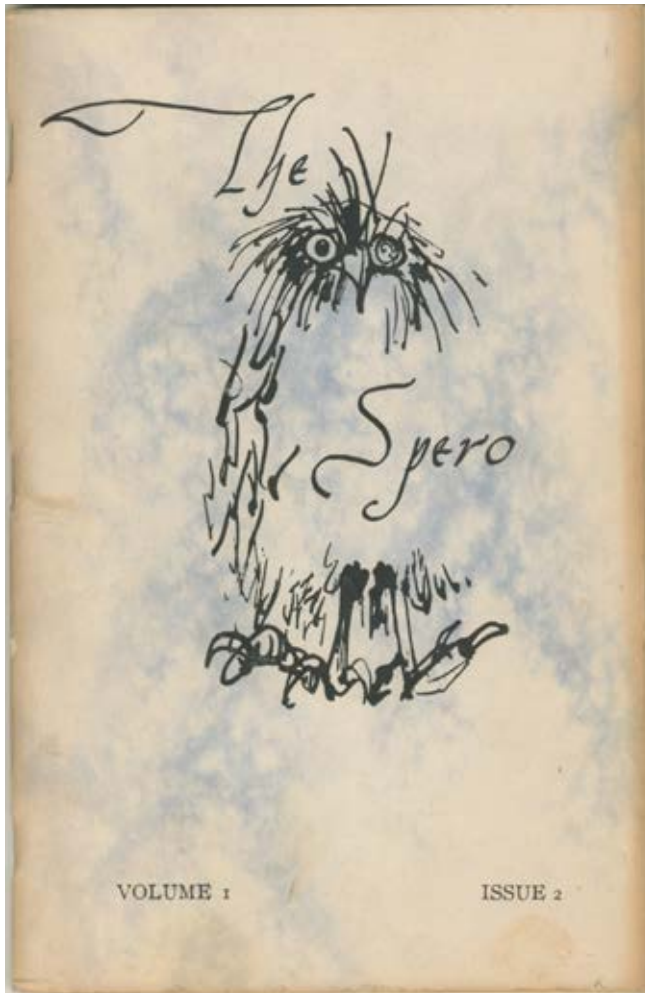


### 32. Songs and Simultaneities [inscribed to Judith Malina]

Jackson Mac Low / Anne Tardos. New York: Tarmac Books and Music, 1985. Cassette. Very good. Inscribed "to Judith with love and in memory of Julian / Jackson and Anne / Rosh Hashanah 5746."

Cassette tape of poetry and music from longtime collaborators Jackson Mac Low and Anne Tardos. Mac Low was an early affiliate of Fluxus and influential figure of the L=A=N-G=U=A=G=E poetry movement. Tardos is a French-American poet, known for her flowing, multilingual poetry that often combines the visuality of text with other images. "Songs and Simultaneities" is an example of Mac Low and Tardos' extensive collaboration and experimentation with recorded sound-based poetry.

**\$250**



**33. The Spero, vol. 1, no. 2 [with] Heroin Haikus [John Sinclair, da levy]**

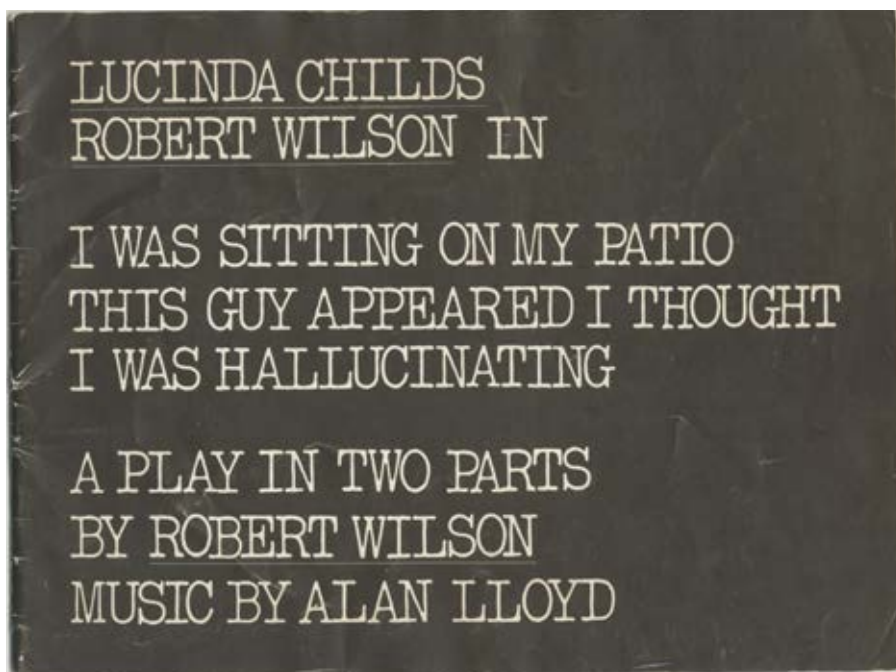
Douglas Casement, ed., William Wantling, contributor.  
[Chicago]: Fenian Head Centre Press, 1966. First edition. One of 900 hand-numbered copies, this being copy 23. 90pp. 5 1/4 x 8 in. Saddle stapled in illustrated wraps with a small illustrated chapbook of haikus housed in a pocket stapled to the rear wrapper. Very good. Minor wear and toning to edges of wraps; three illustrated plates previously glued in have become loose, but are tipped in.

The “drug issue” of Casement’s literary journal featuring writing by John Sinclair, da levy, Al Young, Ray and Bonnie Bremser, and many others, with the exceedingly rare William Wantling chapbook, Heroin Haikus, in back pouch.

Wantling’s chapbook collects haikus in a strung-out narrative of scoring, getting busted, and detoxing in jail, illustrated with delightful drawings by Ben Tibbs. The poems in Spero are illustrated with silkscreens and woodblock prints by John Randle, pasted onto versos of sheets. Also interspersed amongst the poetry are photographs by Magdelene Sinclair and drawings by other artists. A scarce document of the drug-addled Midwestern Beat poetry and art scene.

**\$1200**





**34. I Was Sitting On My Patio This Guy Appeared I Thought I Was Hallucinating [signed, with script]**

Robert Wilson

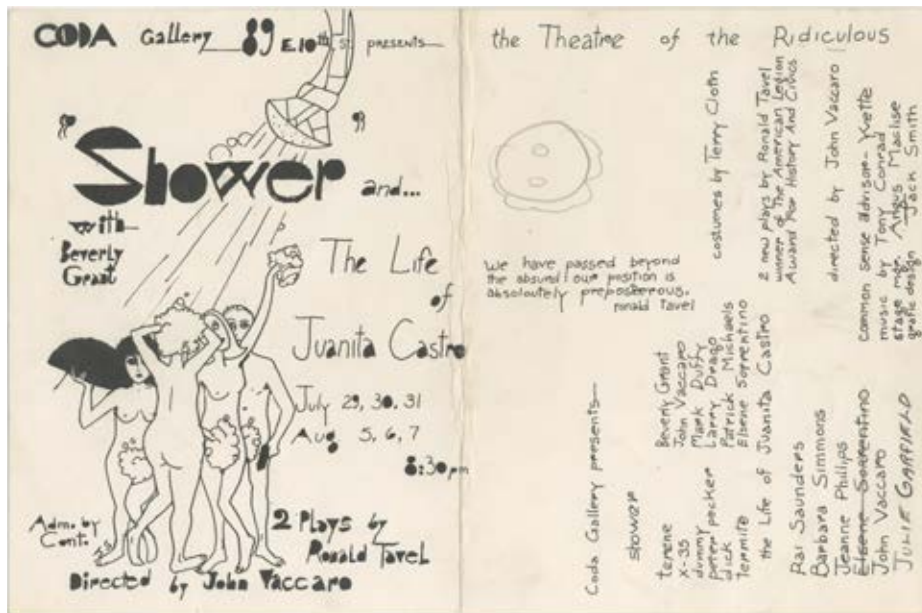
London: Michael White, 1978. Offset. Saddle stapled. 11 <sup>3</sup>/<sub>4</sub> x 8 <sup>3</sup>/<sub>4</sub> in. 31 pp. Very good; wear to wrappers and spine scuffed. Previous owners inscription on front free endpaper. [with] np: np, [1977]. Typescript. Xerox. Side stapled. 14 x 8 <sup>1</sup>/<sub>2</sub> in. 37 pp. Very good; light edge wear, holograph annotation and marks to highlight directorial instructions.

An example of avant-garde theater legend Robert Wilson's conceptual rigor and preoccupation with language, and a document of production process.

The play was published as a book on the occasion of its June 1978 run in London. However, the script accompanying this book is from production of the play's premiere at Eastern Michigan University in April 1977. The holograph production notes and faint drawings from a prior version of the script from which this copy was Xeroxed, along with the highlighting directorial instructions, indicates that the script was likely used by either Wilson or the play's other actor, the choreographer Lucinda Childs. The drawings and instructions on the script are particularly notable for the context and staging information they provide.

**SOLD**





### 35. Shower and the Life of Juanita Castro at Coda Gallery [with holograph]

Jack Smith. New York: Coda Gallery, [1965]. Offset. 13 x 8 ½ in. Very good; creased vertically through center from folding, pencil drawing and annotation to credits list.

Poster designed by Jack Smith promoting the first Theatre of the Ridiculous production, which was funded by Andy Warhol and hosted at the Coda Gallery.

The event included two new plays written by Ronald Tavel and directed by John Vaccaro, with costumes designed by Terry Cloth, music by Tony Conrad, and stage management by Angus Maclise. One of the productions, *The Life of Juanita Castro*, was later released as an Andy Warhol film. The other play, *Shower*, starred Beverly Grant, who also appeared in Jack Smith's *Flaming Creatures*.

The Theatre of the Ridiculous was an experimental performance group in New York founded by John Vaccaro, Ronald Tavel, and Charles Ludlam, and characterized by surrealist stage sets and queer camp. The group included non-professional actors, cross-gender casting, and pop culture parody. Many of their productions were performed at La MaMa Experimental Theater Club.

Ronald Tavel's tagline for the Theatre of the Ridiculous is printed on the flyer and sums up the event succinctly, "We have passed beyond the absurd: our position is absolutely preposterous".

**SOLD**



**36. Film-Makers' Cinematheque Presents Spectro-Mach 1 by Don Snyder [Angus MacLise, John Cale]**

New York: Film-makers' Cinematheque, 1965. Offset. 9 ¼ x 14 ¼ in. Very good.

Poster and flyer for Spectro-Mach, a multimedia performance by Don Snyder with Angus MacLise, Ralph Metzner, Allen Neff, Diane Rebuff and - uncredited on this poster - John Cale.

The performance consisted of the minimalist drone compositions of MacLise and Cale along with psychedelic visual projections. Performances took place on December 7 and December 12, 1965 (just after MacLise's first departure from the Velvet Underground) at the Film-makers' Cinematheque.

Don Snyder was a photographer, poet, and printer best known for his documentation of communes and alternative modes of living in the book Aquarian Odyssey. He was a prominent member of the downtown scene, and friend and collaborator to Ira Cohen, Gerard Malanga, Ralph Metzner, John Cale, and others.

**Poster: SOLD**  
**Flyer: \$100**





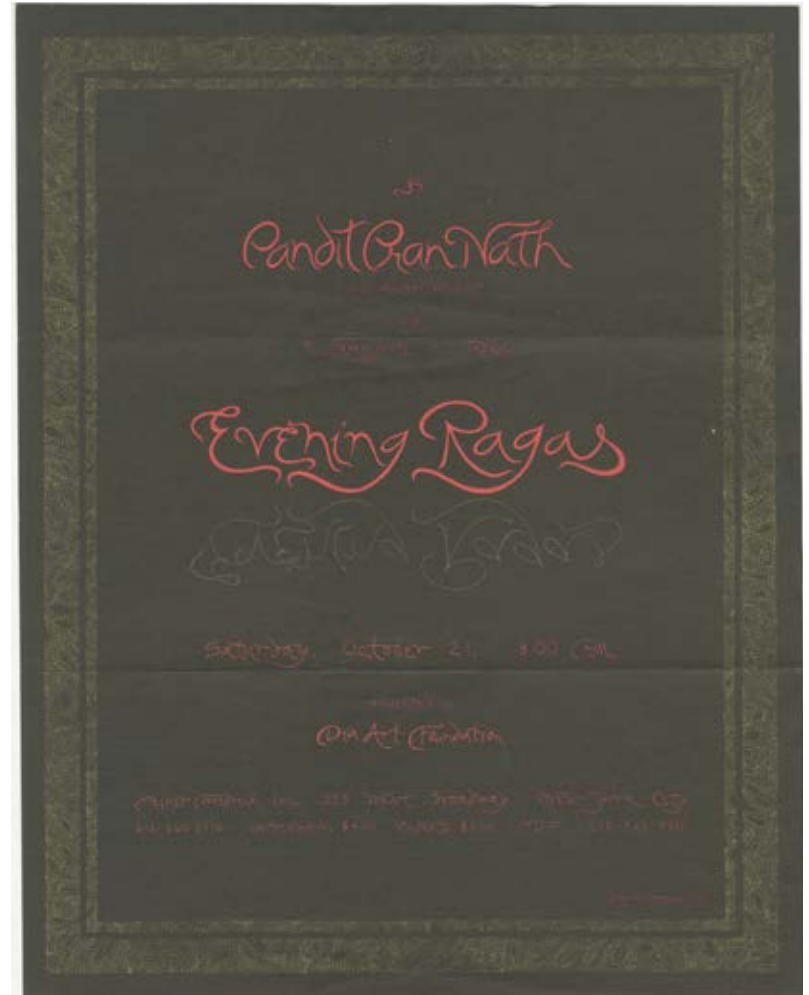
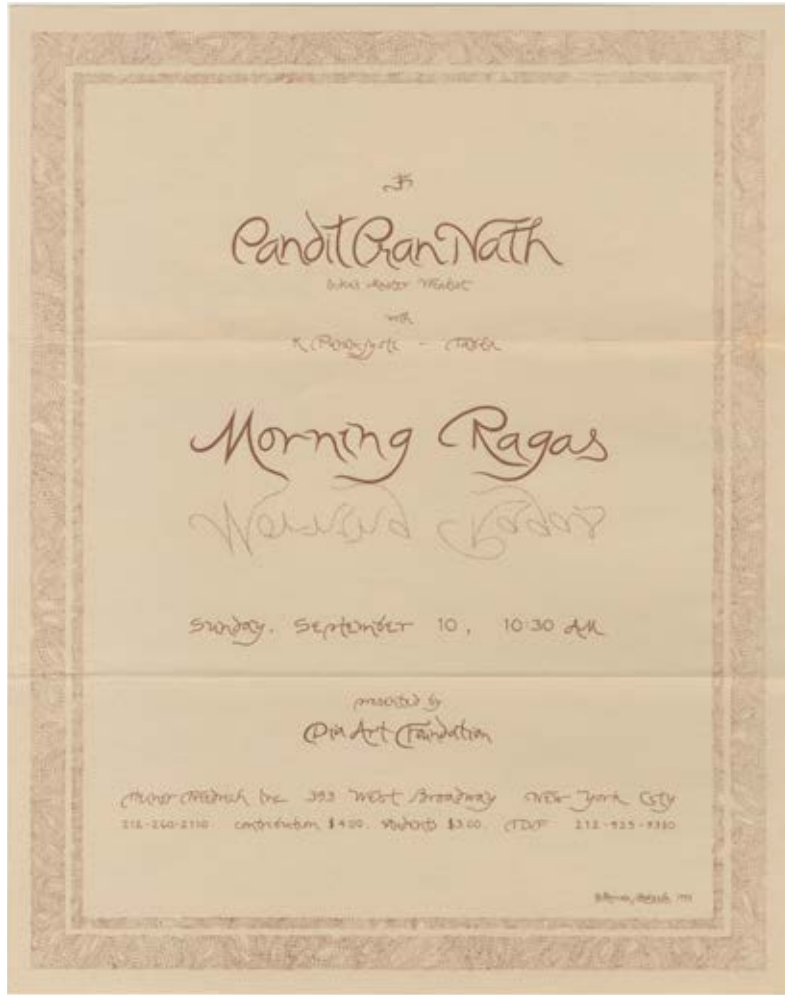


**37. Bardo Matrix Majik Lite Show at Filmmakers' Cinematheque**

New York: Filmmakers' Cinematheque, 1967. Offset. 8 1/2 x 11 in. Very good.

Party flyer for a happening featuring a light show, film, music, and fashion show at the Filmmakers' Cinematheque on 125 W 41st St. 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 part of this lineage, and a scarce example of a less formalized multimedia event, exemplifying the intermingling of conceptual artists, filmmakers, party scenesters, and more spiritually-inclined projects like Bardo Matrix.

**SOLD**



### 38. Pandit Pran Nath Evening & Morning Ragas

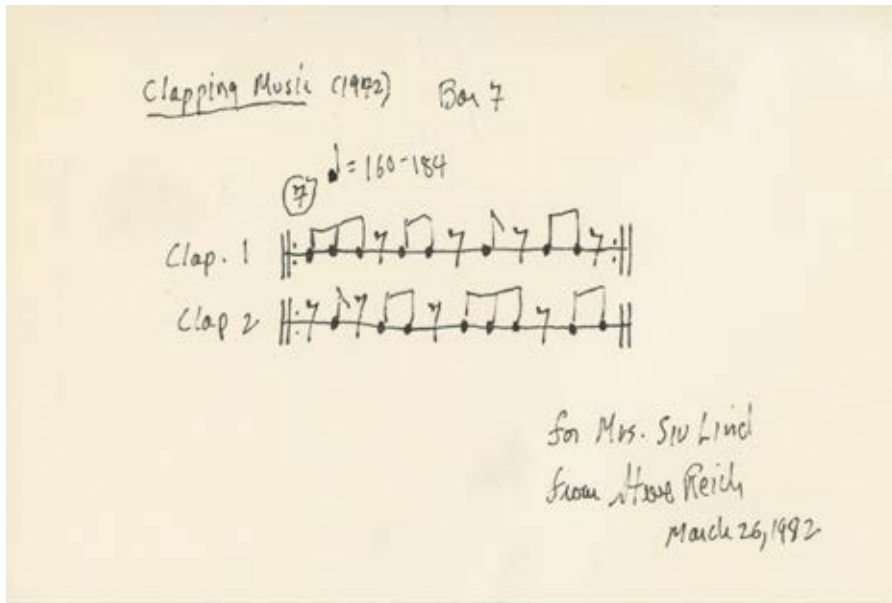
Marian Zazeela. New York: Dia Art Foundation, 1978. Offset lithograph. 11 x 14 in. Lines from folding into thirds; else near fine.

Two posters by Marian Zazeela for respective Morning and Evening Ragas in September and October of 1978, performed by Pran Nath. Nath was an Indian classical singer of *Kirana gharana* who influenced Don Cherry, Terry Riley, La Monte Young, and other members of the American avant-garde.

In 1970, Young and Zazeela became disciples of Pran Nath, visiting him in India several times before arranging for his move to New York.

While Zazeela is well known for her installations, sculptures, and light design, her works on papers remain less known. These posters are excellent examples of Zazeela's calligraphy and use of styles and patterns from decorative arts.

**SOLD**



### 39. [Steve Reich] Manuscript Score and Inscribed Photograph

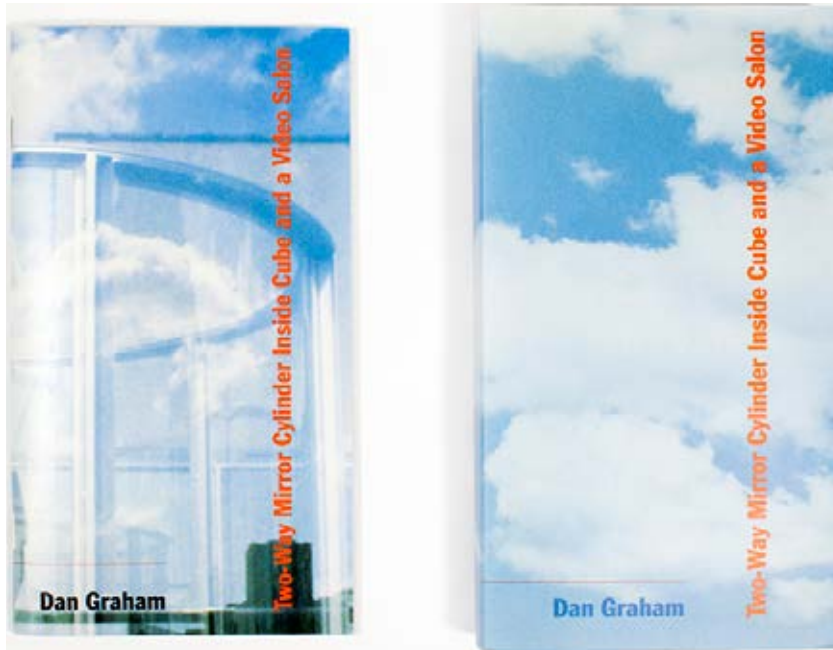
New York: np, 1982. Manuscript score, 4 x 6 in. ink on paper, of Bar 7 of Reich's minimalist work *Clapping Music*, originally composed in 1972 and inscribed to Lind. 8 1/2 x 11 in. photograph, inscribed by Reich to Siv Lind and dated March 26, 1982. Both items housed in a manila envelope stamped and addressed to Siv Lind from Reich's New York address, 10 x 13 in.

A unique manuscript score from the minimalist composer Steve Reich, along with an inscribed photograph, in the original stamped and postmarked envelope.

*Clapping Music* was, according to a popular anecdote, composed by Reich after witnessing a Flamenco performance. The work grew out of the composer's desire to compose using his phasing technique and only using the human body as instrumentation. It is now considered a landmark work in minimalism. Scores from the composer are rare, including for this groundbreaking composition.

**\$1500**





#### 40. Two-Way Mirror Cylinder Inside Cube and a Video Salon

Dan Graham. Michael Shamberg. ed./dir. New York: Dia Art Foundation, 1992. Staple-bound booklet in printed wraps and videocassette in plastic case. 56 pp. Very good.

Documentation of an installation commissioned by The Dia Art Foundation in which Dan Graham created an environment on the roof of the Dia Center. In the video and accompanying book Graham discusses the history of the use of glass in architecture, as well as reflections on his own use of that material and his intentions.

**SOLD**



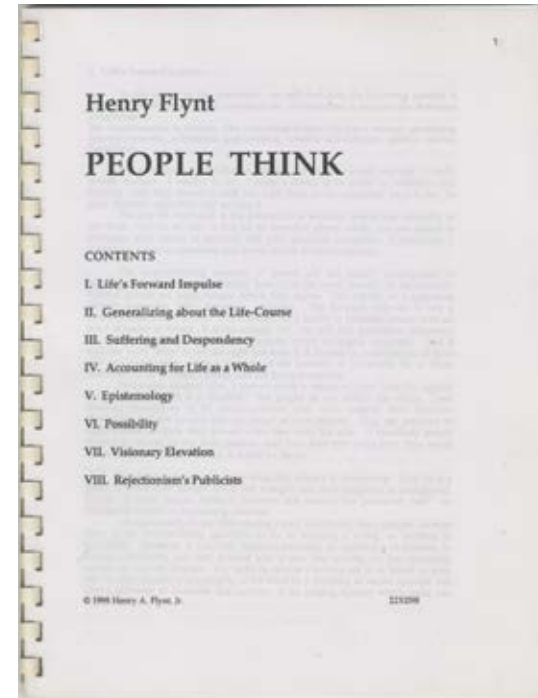


#### 41. Banksy "Polite Line" tape

Banksy & CHU. 2003. First edition. Roll of plastic adhesive tape. 4 x 2 in. Very good.

A collaboration between famed street artist Banksy and graffiti artist CHU, this roll of tape was created for the Santa's Ghetto market in 2003. A play on crime scene tape, roll reads "Polite Line Do Not Get Cross." Recreated in several later editions, this original tape has been opened but still contains almost all of the roll.

**\$3000**



#### 42. Henry Flynt - People Think

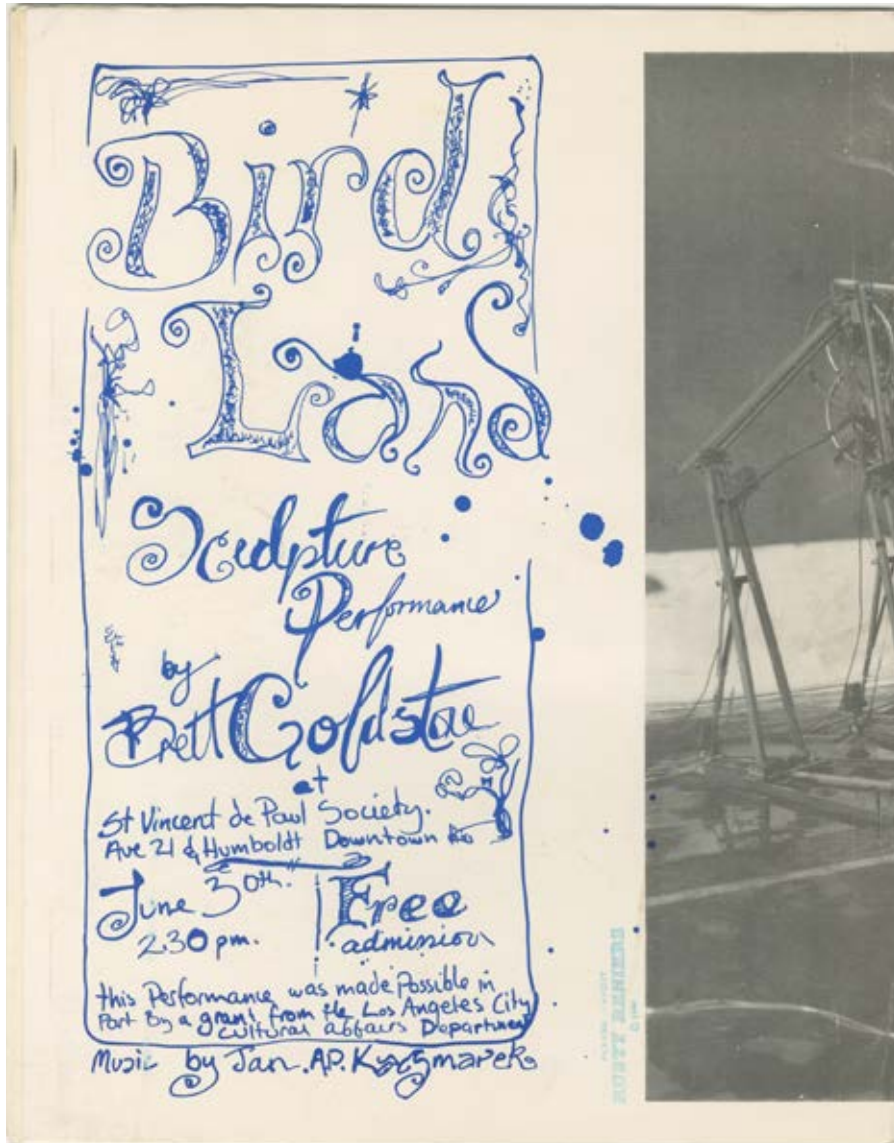
Henry Flynt. New York: np, 1998. Offset. 8 ½ x 11 in. Spiral bound. 30 pp. Very good.

A self-published essay from one of America's most idiosyncratic artists and philosophers.

Flynt was part of the minimalist movement in the early 1960s; his eccentric, oddball theories and political sectarianism placed him to the Left and far afield of his more famous avant-garde contemporaries. In this essay, Flynt expounds on the nature of human relations and seeks to disconnect from the traditional epistemology embedded in them.

"Self-actuation is not all friendliness and cooperation...it is more advantageous to persevere than to lie down on the side of the road and die."

**SOLD**



### 43. Bird Land: Sculpture Performance

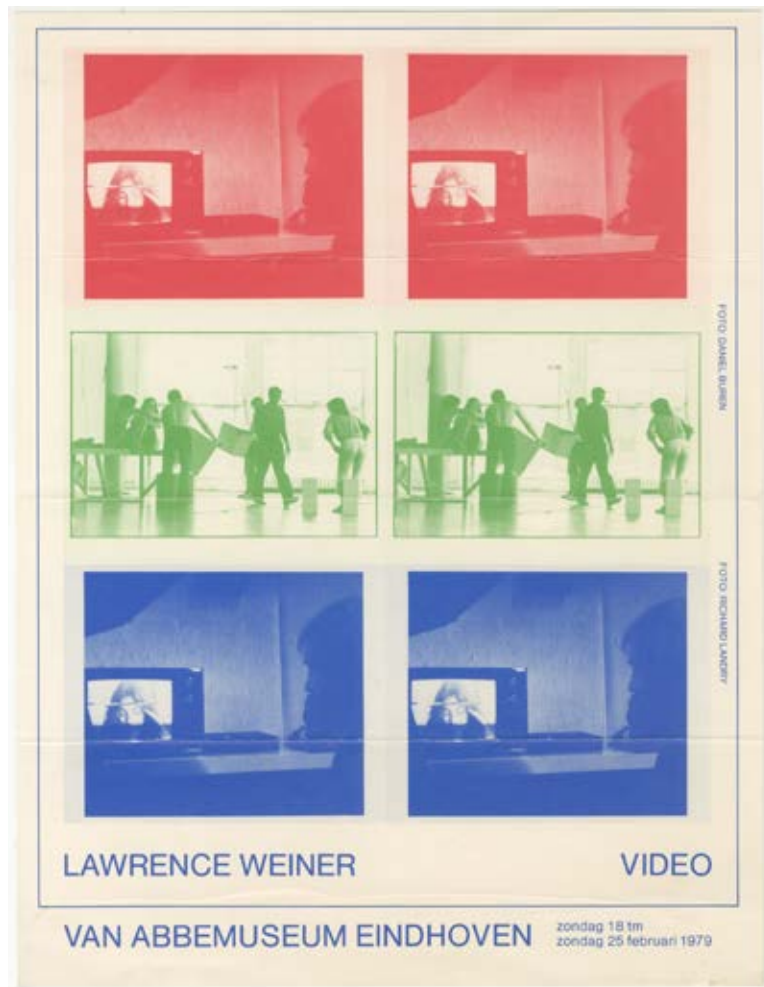
Brett Goldstone. Rusty Reniers, photography. Los Angeles: np, 1990. Sidestapled in illustrated wraps. Offset printed wraps, mimeograph inside. 8 ½ x 11 in. [9] pp. Near fine.

Booklet documenting an assemblage sculpture and performance by Brett Goldstone, collaborator with Chris Burden, and publisher of the art magazines Spectacle and EMIT.

Bird Land was a performance by Brett Goldstone, a sculptor who works exclusively with found materials, with music by Jan A.P. Kaczmarek. This booklet, bound backwards, assembles both technical drawings and diagrams of the sculptures, and drawings and text narrating the story behind the works. Bird Land was funded by a grant from the Los Angeles City Cultural Affairs Department and presented in the parking lot of St. Vincent de Paul thrift store located across the street from Goldstone's studio. The performances utilized dumpster-scavenged materials in order to present a narrative of bird life in three tableaux: one with clean water, one with dirty, and a third with no water.

Goldstone is a New Zealand-born artist working in cartooning, sculpture, assemblage, painting, and performance and most well-known for his socially and politically charged large public works called "Art Attacks." An anarchic outsider of the commercial Los Angeles art scene, Goldstone collaborated with Survival Research Laboratories and Chris Burden, and published the art magazines Spectacle and EMIT. He later stopped creating art attacks, and produced many commissioned pieces, most notably his swirling nature-inspired gates installed at various buildings, public parks, and rivers throughout Los Angeles.

**\$300**



#### 44. Lawrence Weiner Video - Van Abbemuseum Eindhoven

Eindhoven, Netherlands: Van Abbemuseum, 1979. Photos taken by Daniel Buren and Richard Landry. Offset. 8 ¼ x 10 ¾ in. Three horizontal fold lines; otherwise, near fine.

Flyer advertising Dutch screenings of Lawrence Weiner video works on Sunday, February 25, 1979, utilizing stills from the videos, printed in attractive color-block rows.

**\$250**



#### 45. [Lawrence Weiner] Progetto Genazzano 1983

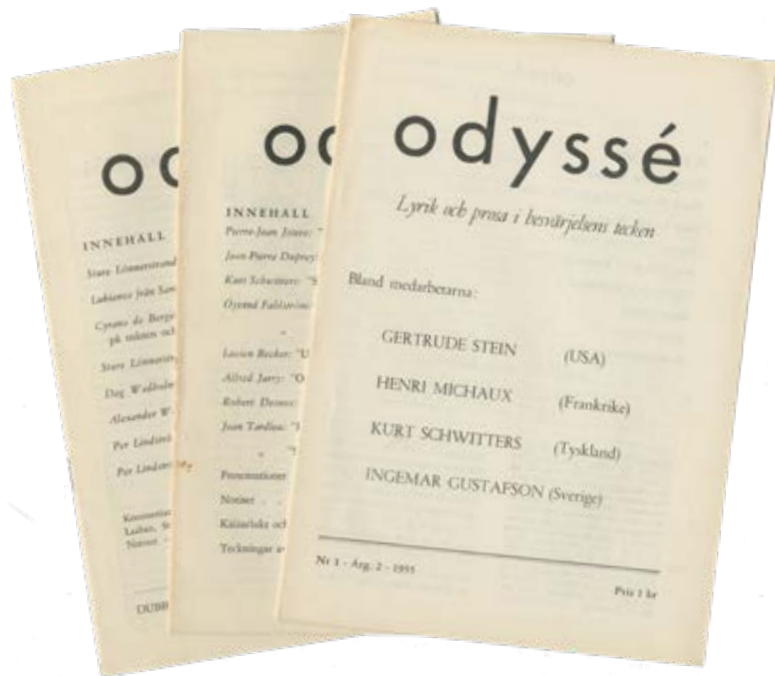
Lawrence Weiner. Genazzano, Italy: np, 1983. Screenprint on vinyl. 12 x 37 in. Two 1 in. diameter circles cut at left edge for stringing as a flag. Very good with some wrinkling and lines from folding.

An original Lawrence Weiner artwork printed on clear vinyl.

The work, cut into the shape of a banner with holes for stringing to a flagpole, accompanied his contribution to the 1983 group show *Progetto Genazzano*, an exhibition curated by Rudi Fuchs in an abandoned castle in the town of Genazzano, about an hour outside Rome.

The only documentation we could locate of this piece is a photograph in MACBA's archive of Weiner showing an unidentified woman holding three copies, either backed by white paper or printed directly onto white vinyl.

**\$350**



**46. [Oyvind Fahlström, Marcel Duchamp, et al] Odysseé Vol. 1, Nos. 1-7, Vol. 2 no. 1 [Complete]**

Dag Wedholm. Stockholm: Odysseé, 1953-55. First edition. Numbers 1-4 4to, mimeographed from typescript and holograph stencil, and side-stapled in mimeographed folders. Subsequent issues 8vo, offset printed and saddle-stapled. 8 numbers in 6 issues (Vol. 1 No. 2-3 and Vol. 1 No. 6-7 are double issues). Text in Swedish. Light toning to extremities of the 4to numbers, and a touch of creasing to extremities, else near fine.

All issues published of this rare avant-garde journal edited by Dag Wedholm, with the first printed artwork by Oyvind Fahlström and contributions from Marcel Duchamp.

Wedholm, a member of the avant-garde group Metamorfo, was a close collaborator with Fahlström. The magazine documents his earliest turn from Surrealism to his more conceptual works. No. 2/3 prints Fahlström's manifesto on concrete poetry, "Hätila ragulpr på fåtskliaben", along with an essay on his hero Sade. Other issues features poems and translations by Fahlström, including a translation of Artaud. No. 4 contains a one page text by Marcel Duchamp "Rosa Selavsdotter anser..." translated by Gösta Kriland and Ilmar Laaben. For the most part the journal was devoted to text works, but Nr. 5 also reproduces drawings by Claes Giertha, Gösta Kriland, and Sudap Sunurp.

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

OCLC returns only a few Swedish libraries with holdings of Odysseé as of November 2021; no North American holdings.

**\$5500**





**47. Signal No. 6-7, November 1972 [Marina Abramovic, Sound Environment White]**

Beograd [Belgrade]: International Review for Signalist Research, 1972. Offset. Single leaf folded to produce 4 pp. 8 1/4 x 11 3/4 in. Some edge wear; horizontal fold line at center with small (<1/4 in.) closed tears at edges. Overall, very good.

The rare November 1972 double issue of this short-lived periodical exploring Signalist poetry and art, with Marina Abramovic on the cover.

Abramovic, born in Belgrade in 1946, had just completed her postgraduate studies in Croatia in 1972 and would spend the next few years teaching at the Academy of Fine Arts at Novi Sad and working on her earliest solo performances, the first of which she would debut in Edinburgh in 1973.

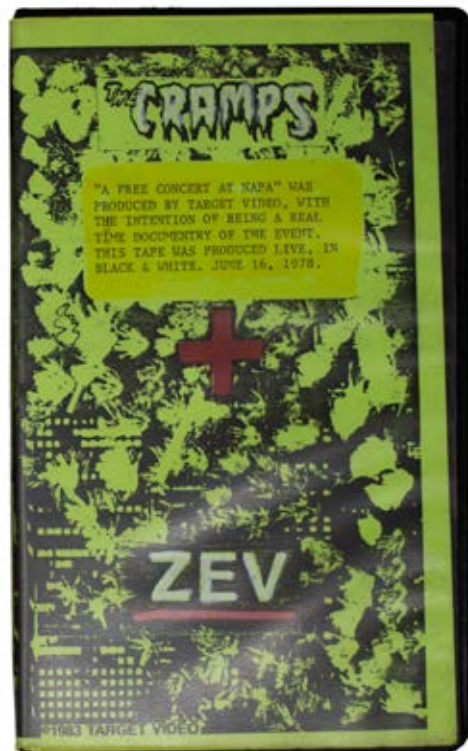
The Signalist movement was born in Yugoslavia in the late 1950s and sought to revolutionize language as a medium of expression. Miroljub Todorović, the founder and publisher of the magazine, wrote on the back cover of this issue about the theory and practice of signalist or gestual poetry: “The gestual poet creates freely in space, making use of various elements - from verbal and visual through to sonorous - in the process... This kind of signalist poetry abolishes all boundaries between poetry and theatre, happening and concrete everyday action.”

Signal ran from 1970 to 1973 in nine issues; the magazine was then reconstituted and continued in the late 1990s for 12 more issues. Almost all of these were double-issues, making the magazine ever more scarce. The journal included contributions from Raoul Hausmann, Augusto de Campos, Richard Kostelanetz, Dick Higgins, Sol Lewitt, and many more.

A rare document of avant-garde poetry behind the Iron Curtain, in the non-aligned Communist state of Yugoslavia, and an exceptionally early example in print of the work of the renowned performance artist, Marina Abramovic.

**\$550**





#### 48. The Cramps - Live at Napa State Mental Hospital

San Francisco: Target Video, 1983. VHS in case measuring 7 7/8 x 4 5/8 x 1 in., with Xerox and hand colored insert. Very good.

The first VHS produced of the 1978 performance by the Cramps and San Francisco punk band the Mutant at Napa State Mental Hospital.

This is the first release of the Napa State Mental Hospital show, shot on the first ever commercially available model of the Sony Portapak by Target Video, a small local video operation. The cassette case features Xeroxed artwork and manuscript illustration un unknown hand.

The existence of this tape, along with the feasibility of such a performance, is demonstrative of the shifting media and cultural landscape of the late 1970s and early '80s. VHS tapes and the Portapak made shooting and distributing video accessible. Had it not been for Target Video and the portability of the Portapak camera, this performance may have remained nothing more than punk folklore. Though the show at Napa State is one of their most notable distributions, Target Video has also shot footage of other influential punk bands including The Screamers, the Dead Kennedys, DEVO, Iggy Pop, Throbbing Gristle, the Damned, and Black Flag. It should also be noted that this performance was additionally documented by legendary punk photographer Ruby Ray.

An exceptional artifact of the punk scene in the late 1970s and early video counter-culture.

**SOLD**



**49. 11th & B. Marie Martine & Philippe Bounous w/ Alan Vega, Scott Borofsky, Marty Rev, False Prophets**

New York: MWF Video Club. ca 1983. VHS in sleeve measuring 7 7/8 x 4 5/8 x 1 in. Very good.

11th and B is a video art homage to the Lower East Side of the early 1980s, set to the music of Alan Vega with Martin Rev, and the False Prophets. Several downtown celebrities make an appearance, including the Guerilla Girls and RuPaul, over a backdrop of the empty lots and graffiti that once dominated the Lower East Side landscape.

The MWF Video Club was founded in 1986 in a loft on Houston Street with the mission of making artists tapes accessible. The tape is labelled “Howie’s copy”, possibly referring to performer and arts business advisor Howard Seligman, also known as Howie Solo.

**SOLD**



**50. [Beth and Scott B, Charlie Ahearn, James Nare, Vivienne Dick] Star Pictures Presents**

New York: Star Pictures, 1979. Offset print on orange paper. 11 x 11 in. Two pinholes at top corners of flyer, otherwise fine.

Large flyer advertising Friday night programming at O-P Screening Room Cinema at 815 Broadway. Films listed include Beth and Scott B’s G-Man, Charlie Ahearn’s Deadly Art of Survival, James Nare’s Rome ‘78, and Vivienne Dick’s Beauty Becomes the Beast, starring Lydia Lunch. A peek at the vibrant moving image community in Lower Manhattan during the late 1970s.

**\$450**



### 51. [Charlie Ahearn] The Deadly Art of Survival

New York: Fashion Moda, [1979]. Offset on orange stock. 14 x 8 1/2 in. Near fine.

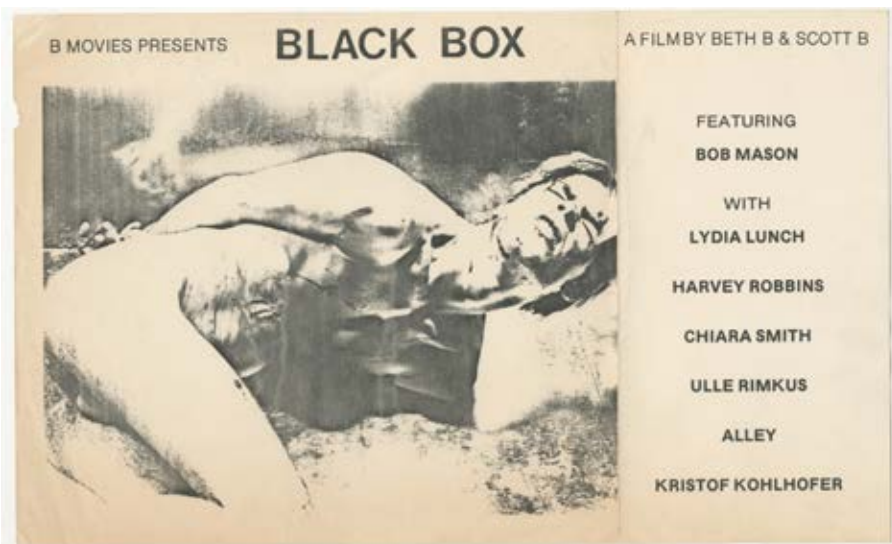
Large double-sided flyer for the release of Charlie Ahearn's *Deadly Art of Survival*. The film premiered at Fashion Moda in the South Bronx four years before the groundbreaking *Wild Style* in 1983.

Shortly after Ahearn's arrival to New York City in 1973, he happened upon young people practicing martial arts outside the Alfred E. Smith housing projects in the Lower East Side. Captivated by the practice, and a long-time fan of kung fu movies, Ahearn began to film them. This early filmmaking was Ahearn's entrance into the Black New York underground art scene that would serve as the focus of much of his later work. *The Deadly Art of Survival*, shot on a super 8 camera, is Ahearn's homage to the kung fu genre.

Fashion Moda (1978 - 1993) was an art space located in the South Bronx that was instrumental to the growth of hip hop and graffiti in the 1980s. Artists such as Futura, NOC 167, Crash, and Jane Dickson exhibited work there, and Fashion Moda was known for incorporating and engaging the South Bronx community with its exhibitions.

**\$300**





### 52. B Movies Presents Black Box

[New York]: B Movies, [1978]. 8 ½ x 14 in. Offset. Vertical fold line after image, and edge wear to top left edge; overall, very good.

Poster advertising Black Box, a 1978 short film by Beth B and Scott B, starring Lydia Lunch and Bob Mason. Central figures in the development of No Wave visual and narrative aesthetics, which developed concurrently with and in contrast to the more glitzy and commercial New Wave, Beth B and Scott B made films with violent themes and imagery which mine the contradictions of power and police society. In Black Box, Lydia Lunch abducts and tortures an innocent adolescent boy.

**\$250**



### 53. The Heroin Addict Nos. 6 & 7

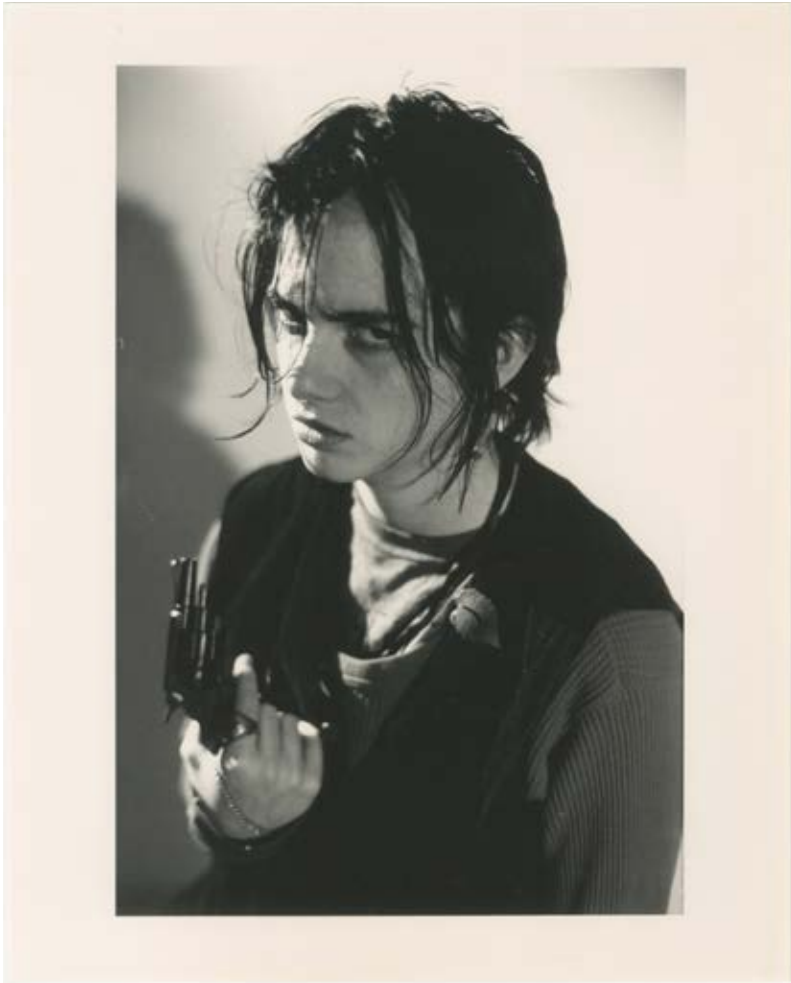
R. Kern, ed. New York: self-published, 1980-81. Photocopied zines, side stapled to top edge. 7, [2] pp.; 12, [2] pp. 8 ½ x 11 in. Both issues with light crease across center from folding; otherwise, near fine.

Two issues of photographer and filmmaker Richard Kern's zine, The Heroin Addict: The Magazine with a Consistent Attitude, his earliest foray into the art world.

The Heroin Addict featured art, collage, photography, poetry, and prose by Kern and friends. The zine drips bleakness and cynicism, anticipating his later work. Roughly 12 issues were published bi-monthly from 1979 to 1983, before Kern renamed it The Valium Addict later in its run. These issues, numbers 6 and 7, published late 1980 and early 1981, include contributions from Warren Rickenbacker, S. Wilson, S. Breer, Waylan Tucker, and others.

Scarce documents of the no-wave movement. No copies of The Heroin Addict on OCLC as of November 2021.

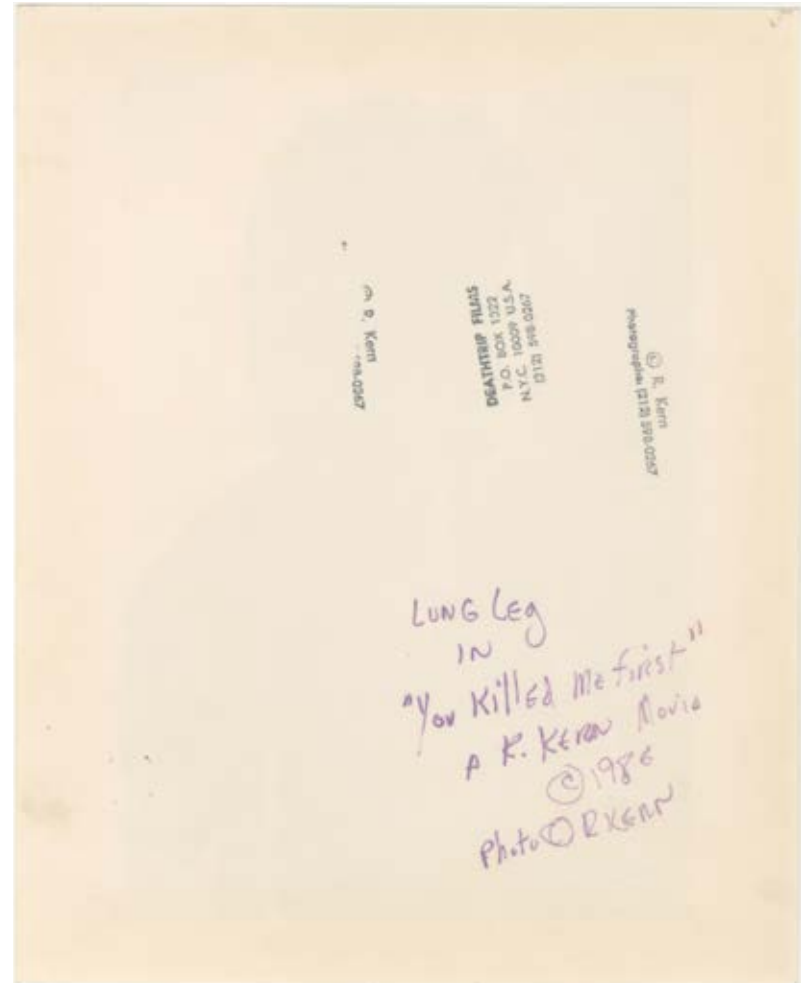
**\$500**



**54. Lung Leg in You Killed Me First [signed]**

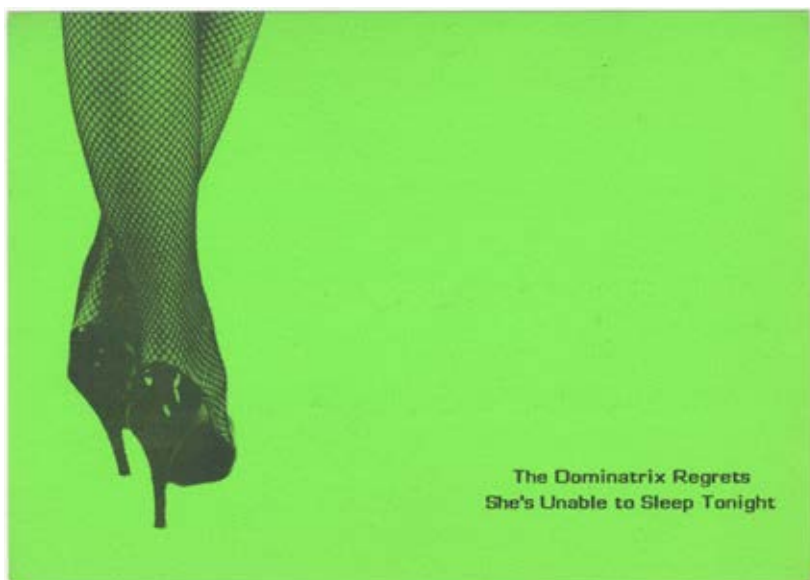
np: Richard Kern, 1986. Black and white gelatin silver print. 8 x 10 in. Titled and dated on verso in the hand of Kern with Deathtrip Films and R. Kern artists' stamps. Near fine.

Photograph of actor Lung Leg in character for Richard Kern's 1985 short film *You Killed Me First*. The film, a classic of the Cinema of Transgression, examines the dynamics of a dysfunctional family and its eruption into violence, starring artists David Wojnarowicz and Karen Finley as patriarch and matriarch.



Richard Kern is an underground filmmaker and photographer associated with New York's East Village 1980's art scene, and particularly with the "Cinema of Transgression" and no wave movements. He has also made music videos for Sonic Youth, King Missile, and Marilyn Manson. His high art and fashion photography regularly appears in publications including *Vice* and *Purple*.

**\$750**

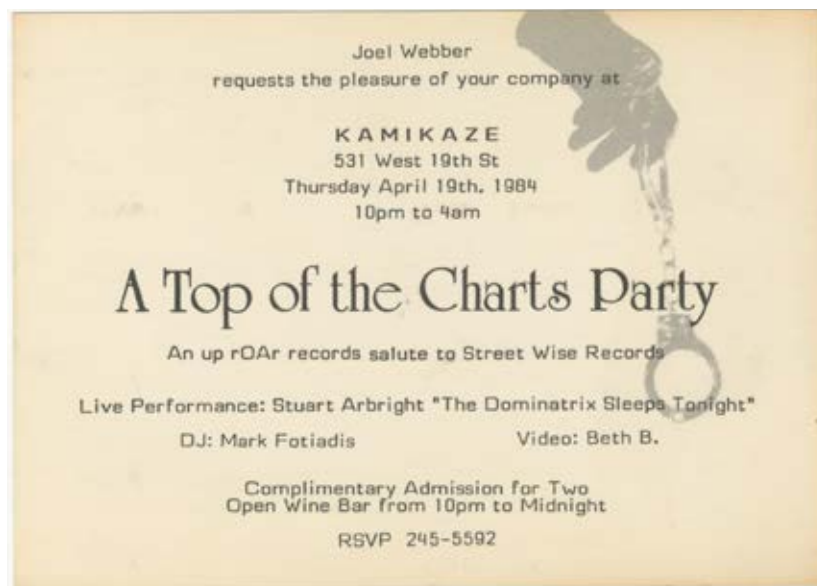


**55. The Dominatrix Regrets She's Unable to Sleep Tonight [Beth B.]**

New York: Joel Webber / Up Roar Records, 1984. Card offset to recto and verso. 4 1/4 x 6 in. Very good.

Invitation card for a party at Kamikaze presented by up rOAr records. The party was thrown in honor of Street Wise Records, with a live performance by Stuart Arbright entitled "The Dominatrix Sleeps Tonight," DJing by Mark Fotiadis, and video by Beth B.

**\$150**



# CARNIVAL KNOWLEDGE

**Franklin Furnace**  
112 Franklin St.

betw. W. Broadway & Church  
Lkx 183 bet. 1st to Canal Street

**Jan. 6-Feb. 4 1984**

OPENING FRIDAY JAN. 6, 1984

9:00 - 11:00 PM

DALLAS WEEK  
THUR. - SAT. 12 to 6 PM

**FRIDAY, JAN. 6, 9:00-11:00 PM**

Sarah Safford and Jane Goldberg  
"Tapping and Talking Dirty"  
PLUS videotapes, music and "the  
Ballroom man" SPECIAL SURPRISE  
GUESTS include artists, femi-  
nists and porn stars! (free)

**SAT. JAN. 8, 12:00-2:00 PM**

Political Art, Documentation/Dis-  
tribution (PAD) and Carnival  
Knowledge present a forum:

"Photography, Punctuation & Art"  
with performances by  
Sarah Safford and Jane Goldberg  
"Tapping and Talking Dirty"  
D. Monson's live "sex" dance  
"Lisbic Love"  
and others.

**THURSDAY, JAN. 12, 8:30-11:00 PM**

D. Monson's live "sex" dance  
"Lisbic Love"  
Poetry by Elizabeth Soto with Tomie  
Hahn "Tiam"

Sarah Safford and Ellen Goldsmith  
"Eyes 'n Ass, Strains 'n Ours"  
Film/Performance by  
Allison Psycho & Bradley Erus

**SATURDAY, JAN. 14, 8:30 - 11:00 PM**

Live Mad Wrestling with  
Jennifer Hilkey & Susan Seiner  
"Street Hoasting" Dance by mem-  
bers of Burrows Dance Co.  
Satyr Play by Olivia Beene  
PLUS films, and more.

We gratefully acknowledge  
funds received for these  
performances from the  
National Endowment for the  
Arts, the New York State  
Council on the Arts, and  
the Jerome Foundation.



**2ND  
COMING**

**THURSDAY, JAN. 19, 8:30 - 11:00 PM**

In conjunction with Artists' Cell  
Carnival Knowledge presents a  
special night of performances  
in solidarity with the struggle  
in Central and Latin America.

Regina Vater's film on Brazilian  
Carnavale "Festive" "The Streets  
Inside Out"  
"Eros del Sur" a vision of ancient  
and new eroticism, its struggle  
against repression in words and  
poetry by Cecilia Vicuña

PLUS Berkeley poet Lota Elaine  
Griffith, rap and rap by Sarah  
Safford and Jane Goldberg, and  
performance by Emily Carvalho.

**FRIDAY, JAN. 20, 8:30 - 11:00 PM**

Sarah Safford and Ellen Goldsmith  
"Eyes 'n Ass, Strains 'n Ours"  
"Disple/Esseic" by Judith Scherer  
Practical Cats, Inc. (Allan Eve  
Cohen and Ellen Hadden) present  
an erotic puppet show based on  
the photographic writings of  
Annie Sprinkle

PLUS performance by Lisa Blair.

**THURSDAY, JAN. 26, 8:30 - 11:00 PM**

"Deep Inside Porn Stars" with  
headliners Veronica Hart, Gloria  
Leonard, Don Nery, Kelly  
Nichols, Camilla Royale, Annie  
Sprinkle and Veronica Vera.  
FOR RESERVATIONS CALL 825-1471  
8:30 and 10 PM PERFORMANCES  
PLUS songs by Stuart Roberts

ALL PERFORMANCE NIGHTS \$5.00  
Admission free to members of  
Franklin Furnace.

Poster printed by  
RAGGED EDGE PRESS

## 56. Carnival Knowledge: Second Coming [feminist porn]

New York: Franklin Furnace, 1984. Flyer printed by Ragged Edge Press. Offset. 11 x 17 in. Very good; creasing across sheet and discoloration at edges, not obstructing image or text.

Flyer promoting Carnival Knowledge, a multimedia feminist porn group exhibition at Franklin Furnace.

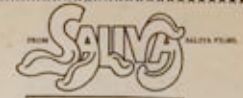
This flyer is from the second iteration of the show that ran January 6–February 4, 1984. Carnival Knowledge was conceived in 1981 as an educational show about reproductive rights and bodily autonomy by a group of artists responding to the “Moral Majority.” The exhibition was divided into two floors with performances scheduled throughout the month of January. The main floor had an adult bookstore with pamphlets, prints, posters, and photography by Kathy Acker, Ida Applebroog, Lynn Tillman, Tuli Kupferberg, and many more. The basement included “imaginary rooms” containing participatory sculpture, games, and video by Annie Sprinkle, Judith Bernstein, Walter Sunday, Mary J Sweeney, and others.

**SOLD**



NATIONAL  
**PEEP**

\*\*\*\*\*  
**EXTRA**  
\*\*\*\*\*



"All the Print  
That's Fit to News"

**IS THIS 'WOMAN' THE  
FILTHIEST  
PERSON  
ALIVE?**



**Tarred, Feathered and  
Shot in Wierdo Feud**



**Sex Change Operation  
Paid For by Welfare**

**57. National Peep: Is This 'Woman' The Filthiest Person Alive?  
[Pink Flamingos Parody Tabloid Paper]**

John Waters. [Baltimore]: Saliva Films, [ca. 1972]. Offset on newsprint. One large folio, folded to produce 4 pp. 11 1/2 x 17 1/2 in. Very good; horizontal fold line at center and minor edge wear.

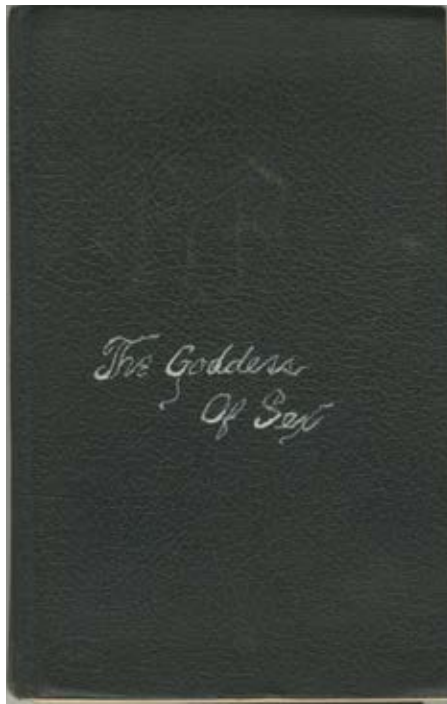
Created to advertise the release of John Waters' cult-classic exercise in poor taste, *Pink Flamingos*, this parody tabloid newspaper features Divine on the cover, asking the question on everyone's lips: "Is this 'woman' the filthiest person alive?"

These papers, a clever transposition of an item and plot point from John Water's cinematic universe onto this so-called reality, were originally distributed to lucky cinema goers at early screenings of *Pink Flamingos*.

Printed inside are press clippings advertising the film, an interview with John Waters, stills from the film, and more.

A disgusting document of queer cinema.

**\$500**



### 58. The Goddess of Sex [Handmade Bettie Page Photo Album]

New York: np, 1956. [43] p. Forty-three (43) silver gelatin prints measuring 3 1/4 x 4 1/4 in. pasted in. Binding detached at spine, and text block is loose though still together; three photos have become detached from paste but remain present; otherwise very good.

A homemade album dedicated to Bettie Page, "Queen of the Pinups" and the first modern fetish star, with forty-three silver gelatin photographs affixed to each page and many handwritten captions below.

Silver gelatin prints from the 1950s of Page are exceedingly rare, especially so in such quantity. Of particular note are the fully nude images of Page which were not widely available at the time and sourced only through back-alley networks.



Page was an active pin-up model throughout the 1950s and at the time of the production of this album was the top pin-up star in New York. She was a frequent model for fetish photographer Irving Klaw and gained widespread recognition in this role. She was shot by pin-up model turned photographer for the famous "Jungle Bettie" series and was featured in the Christmas 1955 issue of Playboy, in its third year of production. Though she stopped modeling in 1958 and slipped largely into obscurity for a time, Page's work experienced a revival in the late 1970s that continues today. Her work as a pinup star shaped the image and parameters of beauty and sexuality for decades.

A unique artifact of clandestine mid-century sexuality and the birth of modern pornography, with holograph annotation from an unknown Bettie Page fan and rare silver gelatin prints.

"A Study of the Glorified."

**\$4500**





**59. Small Collection of Gay Leather Club Photographs (1960s-1970s)**

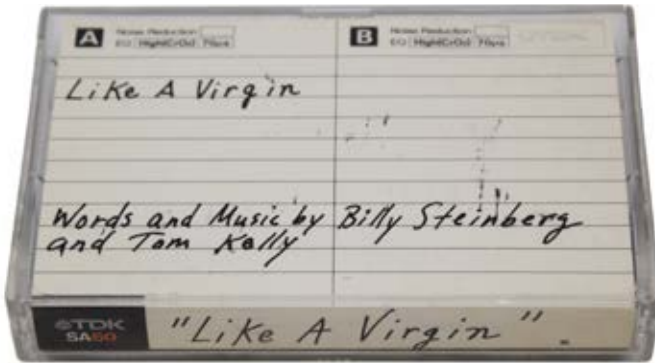
[Los Angeles]: The Eagles, [1960s-70s]. Eight (8) color polaroid photographs, each approx. 3 1/2 x 3 1/2 in. All very good to near fine.

Eight color polaroids of members of a leather club in the Los Angeles area in what appears to be the 1960s or '70s.

A superb set documenting gay jubilation, playfulness, and sensibility in midcentury California. The posed photographs show off the club's jackets and attire, in and out of the clubhouse.

**\$650**





## 60. Madonna - Like A Virgin [demo cassette]

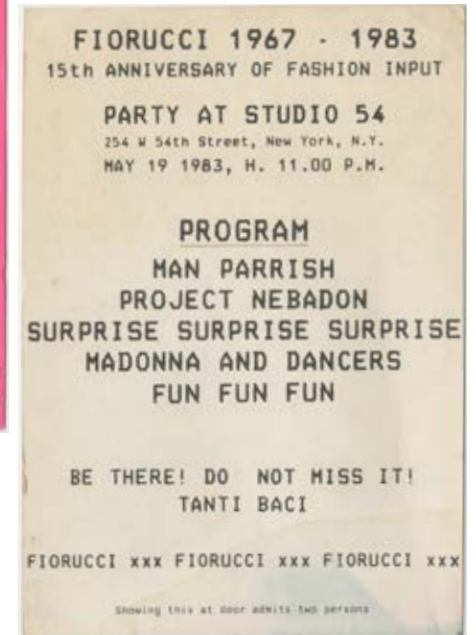
[New York]: np, 1984. Audio cassette. 4 1/4 x 2 3/4 in. Near fine.

The demo for Madonna's iconic song "Like A Virgin."

Written by Tom Kelly and Billy Steinberg, the duo recorded this demo and played it for A&R representatives at Warner Bros. The label in turn played it for Madonna, who was seeking material for her forthcoming second album. Madonna recorded her version with Nile Rodgers, making it one of the defining pop songs of the 1980s.

Material behind-the-scenes history from the apex of '80s pop culture.

**\$2500**

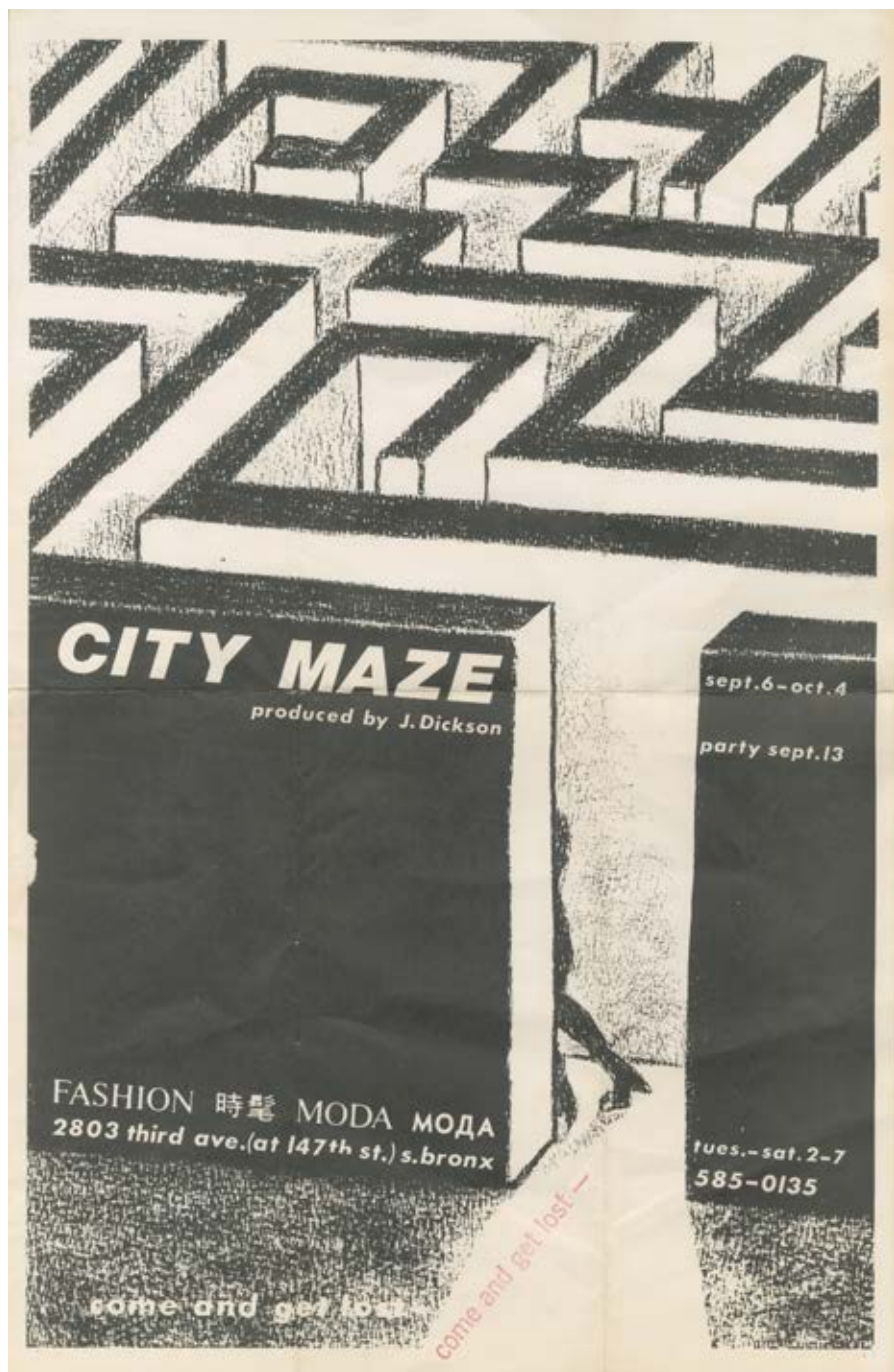


## 61. Fiorucci 15th Anniversary Party at Studio 54 with Madonna

New York: Fiorucci, 1983. Offset printed double-sided invite flyer. 6 3/4 x 9 3/4 in. Very good, bump to corner and slight water staining to bottom edge.

Flyer advertising the 15th anniversary of groundbreaking cult fashion retailer Fiorucci at Studio 54, on May 19, 1983. The party featured performances by Man Parrish, Project Nebadon, Madonna, and others. The vector drawing of a nude woman printed in black on neon pink echoes the department store's dashing visual style.

**SOLD**



## 62. [Jane Dickson, NOC 167, Crash] City Maze at Fashion Moda

New York: Jane Dickson. 1980. Offset print. 11 x 17in. Very good; horizontal line from folding.

Poster for Jane Dickson's City Maze show at Fashion Moda in 1980. This poster has been stamped with text that reads "come get lost-", presumably by the artist herself or the gallery. The poster reproduces an original drawing by Dickson of a silhouette wearing heeled shoes, entering the maze.

City Maze, a collaborative art installation between painter Jane Dickson and graffiti legends NOC 167 (Melvin Samuels) and Crash (John Matos), was a cardboard maze built within South Bronx gallery Fashion Moda. The installation required 6 months of planning and gathering materials; Dickson and gallery founder Stefan Eins spent weeks salvaging cardboard from discarded refrigerator boxes throughout the South Bronx. After construction, the walls were tagged by NOC 167 and Crash, who were introduced to Dickson by her husband, filmmaker Charlie Ahearn.

The main goal of City Maze was to engage the neighborhood around the gallery. The installation was a success and attracted many visitors, especially children in the neighborhood. City Maze was one of Fashion Moda's most acclaimed shows and reports from the time suggest there was often a line to enter.

Fashion Moda (1978 - 1993) was an art space located in the South Bronx that was instrumental to the growth of the hip hop and graffiti movements of the 1980s. Artists such as Futura, NOC 167, Crash, Charlie Ahearn and Jane Dickson exhibited there. Fashion Moda was praised for fusing art exhibition while engaging with its neighborhood, as exemplified by City Maze.

**SOLD**



**63. Untitled [Vivienne Westwood, Malcolm McLaren, Seditonaries]**

Hiroshi Fujiwara and Jun Takahashi. Japan: privately published, 2005. Hardcover in black cloth housed in illustrated slipcase. [361] pp. 10 1/2 x 15 in. Stamped edition number 0234. Near fine.

Released only as a gift and never available for sale, this book documents Hiroshi Fujiwara and Jun Takahashi's private collection of Vivienne Westwood and Malcolm McLaren designs. Showcasing hundreds of pieces through simple flat photographs, this scarce book provides peerless documentation of an era-defining body of work. Westwood and McLaren's store, opened in 1967 at 430 King's Road in London, cycled through a number of iterations--Hung On You, Paradise Garage, Let It Rock, SEX, Seditonaries, etc.--before settling on World's End in 1980.

The Seditonaries reinvention of the store encapsulated the British punk movement with its shock value and subversion of mainstream conceptions of fashion. Sid Vicious worked at Seditonaries, which led to Westwood and McLaren outfitting the Sex Pistols on stage, establishing the two as the most important and influential designers of punk fashion.

The Japanese streetwear designers Fujiwara and Takahashi created this publication as a tribute to the designers who defined an era, pulling items from their vast personal collections. Fujiwara worked with McLaren in the 1980s and Takahashi was the lead singer of a Sex Pistols cover band, the Tokyo Sex Pistols, in which he performed wearing the original vintage designs.

**\$2500**





**64. Paris [and] Milano Prêt à Porter Collections Autumn - Winter '83-'84**

Photography by Kazou Ohishi. Japan: Gap Japan, 1983. Offset. Each 36 x 24 in. Very good with pinholes at corners and lines from folding into eighths.

Large glossy posters of the best looks served at Milan and Paris Fashion Week in 1983-1984. Photographed by Kazou Ohishi, the posters feature pieces by Gianni Versace, Giorgio Armani, Laura Biagiotti, Basile, Clause Montana, and many other designers. A remarkable visual inventory of mid-80s fashion, with 90 photographs of unique runway looks on each poster.

**SOLD**







### 65. “Debbie Dick!!” Keith Haring T-shirt

Keith Haring. New York: np, [1985]. Screenprint. Size Large cotton t-shirt. Near fine, clean deadstock with no signs of wear.

Created as a part of Haring’s safe sex series, the evocative persona of “Debbie Dick” appealed to AIDS activists, sex educators, and the gay community in juxtaposition to the more self-serious bureaucratic AIDS-prevention designs and informational materials proliferating gay spaces in the mid-1980s.

Scarce shirt with a favorite design of Haring’s boundary-pushing safe sex series of designs and prints.

**\$850**



### 66. Heritage of Pride T-shirt

Keith Haring. New York: np, ca. 1987. Screenprint. Size Large cotton t-shirt [marked as such, closer to size small-medium]. Near fine, clean deadstock with no signs of wear.

Created for Heritage of Pride, the organization that hosts New York’s Pride parade and events annually, this white shirt features a design of Haring’s iconic stick figures dancing and holding hands. The figures’ heads are drawn as interlocking male and female symbols, representing solidarity between lesbians and gays.

A scarce shirt featuring an iconic design used to promote New York Pride events ever since.

**\$800**



### 67. Iso Restaurant Keith Haring Banner

Keith Haring. New York: Iso Restaurant, [1985]. Blue cloth banner. 14 x 36 in. Near fine, some loose threads to unhemmed edge, heavy creases from being stored folded, else clean.

Haring designed this logo for his favorite East Village sushi restaurant Iso, which was opened in 1984 by sushi chef Iso and his wife Miyaki. Haring's logo, featuring diving dolphins, humans, and mermaids, was used on their uniforms, restaurant décor, and merchandise. Haring was a regular at the restaurant, often dining there with friends such as Madonna and Tseng Kwong Chi.

Remarkably scarce piece of ephemera exemplifying cross pollination between New York's downtown arts and culinary scenes.

**SOLD**



### 68. Todesmagazin [Rosa Von Praunheim]

Germany: Verleih Filmwelt, 1979. Offset. 23 x 33 in. Lines from folding into eighths, slight wear at corners; else near fine.

Poster for the West German film Todesmagazin, released in English as Death Magazine: or How to be a Flowerpot. The film, by Germany's famed gay filmmaker Rosa Von Praunheim, is a documentary about Screw publisher Al Goldstein's failed magazine Death, which ran for four issues in the late '70s.

**SOLD**

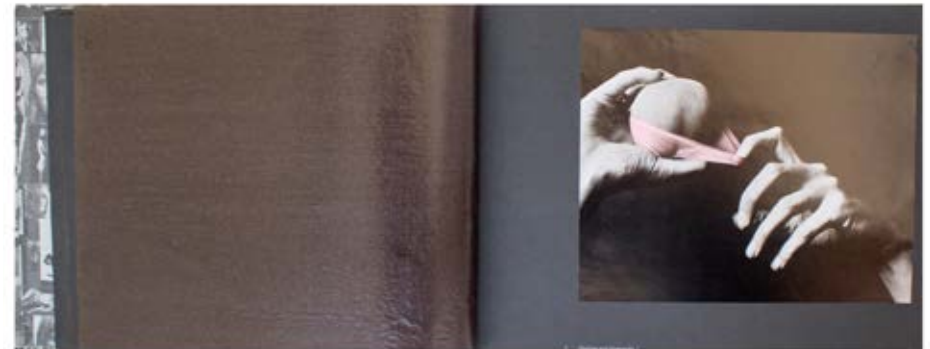
### 69. The James Wedge Book [signed and numbered]

London: Countdown Publications with Idea Books London, 1972. Oblong 4to. 15 1/4 x 10 3/4 in. [3], [21], [1] pp. Illustrated with 21 plates tipped onto black paper, with black tissue interleaves. Bound in black boards with title blindstamped at spine, with a photographically illustrated band to fore edge of both boards. One of an edition of 500 copies numbered and signed by the artist. Boards lightly bowed, with some rubbing to covers, and a very faint and dissipating musty smell within, else very good.

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

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

**\$1000**



## 70. This Is NOT a Fugazi TShirt

[Boston]: np, [1990s]. Two color screenprint on white cotton t-shirt. Size XL. Near fine.

The rare Fugazi-influenced not quite bootleg t-shirt, approved by Fugazi frontman Ian MacKaye.

The influential post-hardcore band, Fugazi, has never sold shirts. Neither has MacKaye's record label, Dischord Records. This opened up a market for bootleg t-shirts and MacKaye spent a fair bit of time throughout the '90s tracking down manufacturers engaged in copyright infringement and shutting them down. After a phone call with a Boston-based t-shirt printer, the manufacturer pivoted from straight up bootlegs to these. The back reads "You are not what you own," a line from the Fugazi song, "Merchandise."

"I just don't give a fuck about T-shirts." - Ian MacKaye

**\$450**





PHONE'S OFF  
JOHNY HIT & RUN  
SOUL KITCHEN  
NAUSEA  
SUGARLIGHT  
L.A.  
SEX & DYING  
UNHEARD MUSIC  
WORLD'S A MESS

WHITE GIRL  
SOME OTHER TIME  
BEYOND & BACK  
HOUSE I CALL HIM  
DESPERATE  
BLUE SPARK  
NEW WORLD  
BREATHLESS  
WHO YOU KNOW  
BECAUSE I DO  
MOTEL ROOM  
DEVIL DOG

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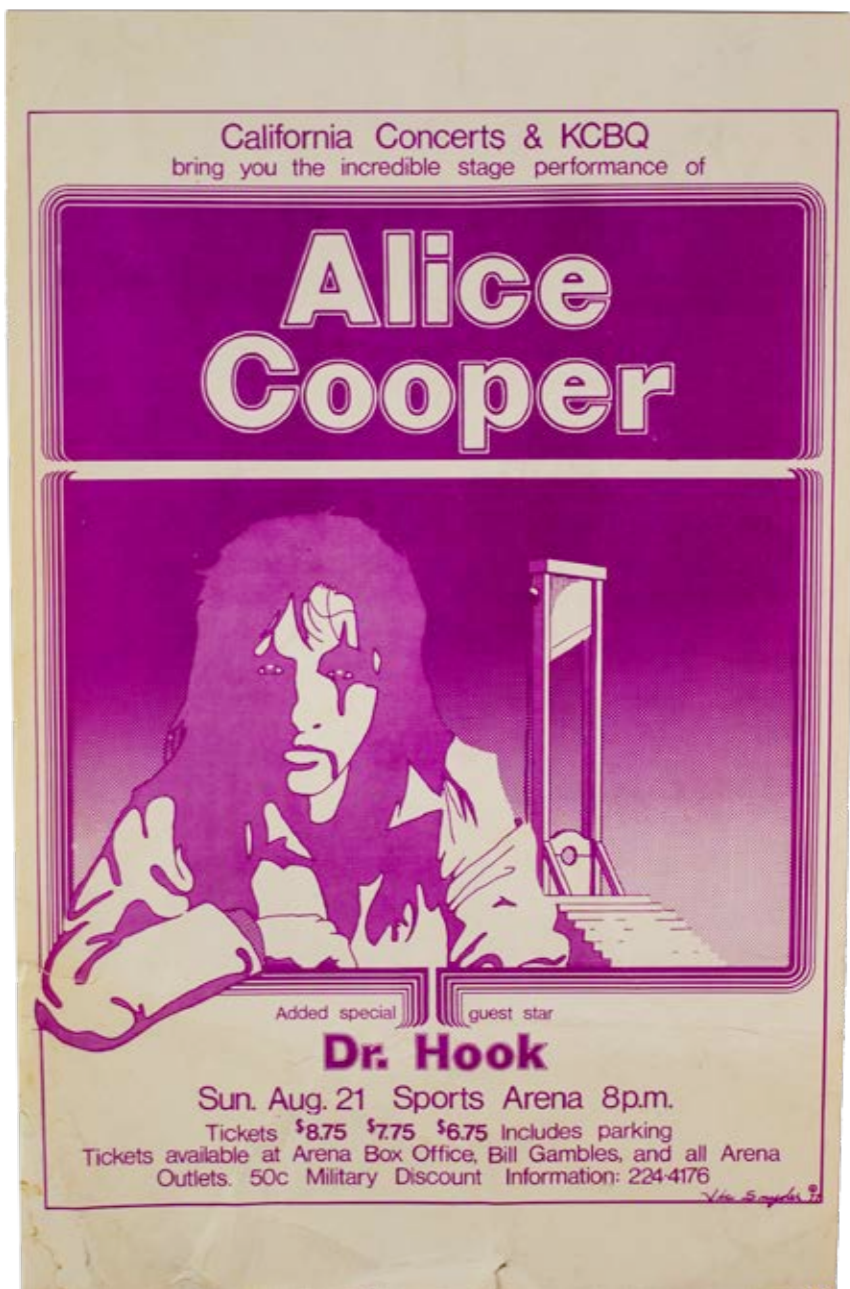
ACOUST  
TRUE LOVE  
RIDING w/ MARY  
HUNGRY WOLF

### 72. X Setlist

Np: np, ca. 1980s. Two photocopied sheets taped together with black gaffer tape. 8 1/2 x 20 1/2 in. Framed to 10 3/4 x 22 1/2 in. Very good, sheets creased and scuffed, likely from use on stage.

Setlist from an unknown show by the Los Angeles punk band X, featuring songs from their first four albums. X is an influential Los Angeles band formed in the late-1970's punk scene with a distinct sound that traversed rockabilly, country, and folk with a punk styling and enigmatic stage presence. Immortalized in the music documentaries *The Decline of Western Civilization* and *Urgh! A Music War*, X is still active today, writing new music and touring.

SOLD



**73. Alice Cooper at the Sports Arena, Sunday August 21, 1977**

Vic Snyder. San Diego: KCBQ and California Concerts, 1977. Illustration board with paste-up for flyer with pencil drawing and annotations, 20 ½ x 20 in. Very good, wear and staining to edges.

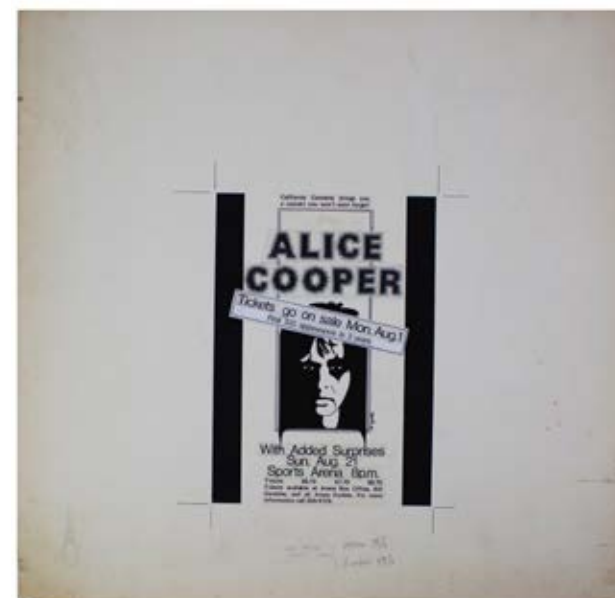
Offset flyer. 11 x 17 in. Edge wear and discoloration at bottom; closed tear to left edge, not obstructing image or text. Overall, very good.

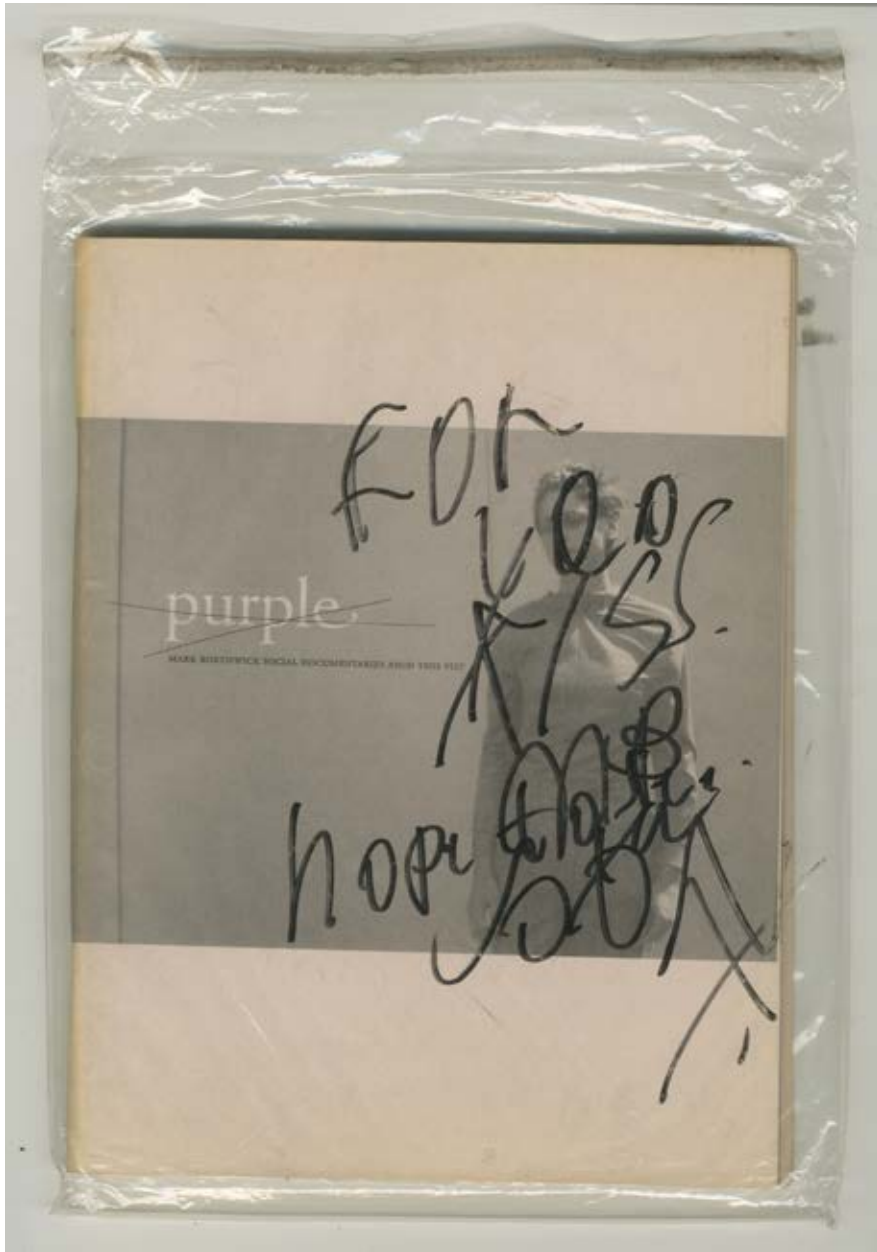
The original paste-up board and flyer promoting one of the last dates on Alice Cooper's 1977 tour, shortly before he checked himself into a sanitarium for alcoholism.

Flyer in magenta ink and paste-up in black ink with pencil annotations for two variant designs created by Vic Snyder for a show at the Sports Arena in San Diego, Sunday August 21, 1977.

Documents from the "Godfather of Shock Rock."

**\$750**





**74. Xerox Books [4 volumes] [signed]**

Mark Borthwick. 1978 / Synthetic Voices / Margiela 2000-1 / Social Documentaries Amid this Piste. New York: self-published, ca. 2002. Small 4to, 4 volumes. Saddle-stapled in photographic wraps. 200-240pp each. Near fine. In signed bag.

All four of Borthwick's extremely scarce photocopied books, produced in small runs starting in 2002. The size of the books and grayscale photocopying create a distinct aesthetic language for these editions, setting them apart from the mass produced originals. Printed by the artist for friends who had missed the first editions of his books, edition size is unknown but undoubtedly small, given their extreme scarcity.

**SOLD**







**75. Taxicabaret Starring Rockets Redglare at Club 57 [with Steve Buscemi]**

New York: Club 57, ca. 1978. Photocopied flyer. 8 ½ x 11 in. Very good, creased from folding, small stains to verso.

Flyer advertising downtown nightlife fixture Rockets Redglare's weekly show at Club 57, as well as a performance by Tony Heiburg, comedy act by Dan Vitale and Veronica Veiss, and a new three act Valentine's play titled "Cupid's Throbbing Joke," starring Steve Buscemi.

Rockets Redglare was a character actor, stand-up comedian, bodyguard, and performance artist best known for his small roles in independent and mainstream cinema throughout the 1980s and 1990s, most notably appearing in many of Jim Jarmusch's films. Redglare was a regular amongst the East Village punk, performance, and arts scenes throughout the late 1970s and 1980s, with regular comedy and performance nights at Club 57 and Pyramid Club, including the advertised "Taxicabaret", one of his most well known shows. This flyer features a photograph taken by Tom Warren.

**SOLD**



## 76. Night Tide Collection [Dennis Hopper first feature role]

np: Virgo Productions [1961]. Six silver gelatin photographic prints (8 x 10 in., 9 ¼ x 6 ¾ in) of stills from the film, all captioned on verso either by hand or typed identifying the actors appearing in each shot; two offset printed press sheets (8 ½ x 11 in.) with quotes pulled from reviews in Time Magazine and a number of Italian publications promoting the film. All items very good to near fine.

A collection of eight items promoting Curtis Harrington's 1961 film *Night Tide*, starring Linda Lawson and Dennis Hopper appearing in his first leading role.

The dreamlike and mysterious thriller features Hopper as a lonely young sailor who answers the siren call of a mermaid - or at least a woman who plays a mermaid in a boardwalk freak show on Venice Beach.

Harrington, who wrote and directed the film, gained a cult following in the 1950s with his avant-garde short films. Mentored by Maya Deren, Harrington worked as a cinematographer and actor in multiple Kenneth Anger films, and went on to direct two Roger Corman films and numerous B-horror and made-for-TV movies. Harrington was also a film critic and writer; today he is primarily remembered as a pioneer of New Queer Cinema.

**SOLD**





### 77. Candid Photography from the Making of Terry Zwigoff's Crumb

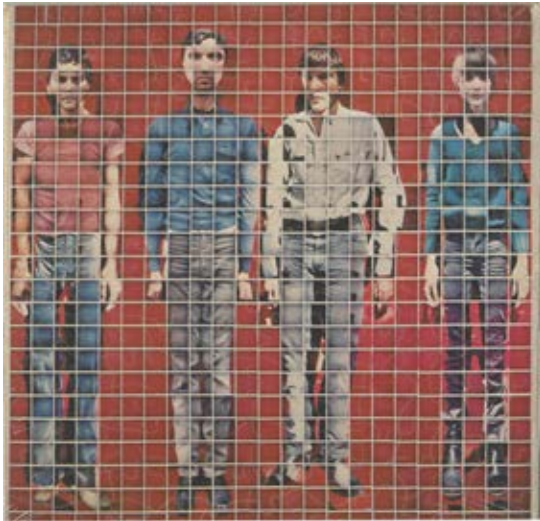
Eric Kroll. np: np, ca. 1990. Twenty (20) color photographs, all 4 x 6 in. Very good. Several prints stamped on verso with Eric Kroll's name and copyright.

A collection of twenty candid photographs from the shooting of Terry Zwigoff's documentary, *Crumb*, taken by fetish photographer and historian Eric Kroll. The images depict Crumb drawing and orchestrating a photoshoot with several models and Zwigoff. The documentary, which began shooting in 1985, was released in 1994 to critical acclaim.

Unique documentation of the underground comix movement from the filmmaker and documentarian known for his focus on outsider cultures.

**SOLD**





### 78. More Songs About Buildings and Food [puzzle]

New York: Sire Records, 1978. 12 x 12 in. In shrinkwrap, minor denting at corners; very good.

A 225 piece puzzle made to promote the Talking Head's 1978 album More Songs About Buildings and Food. Puzzle comes shrinkwrapped on a light board of album's backcover.

**SOLD**

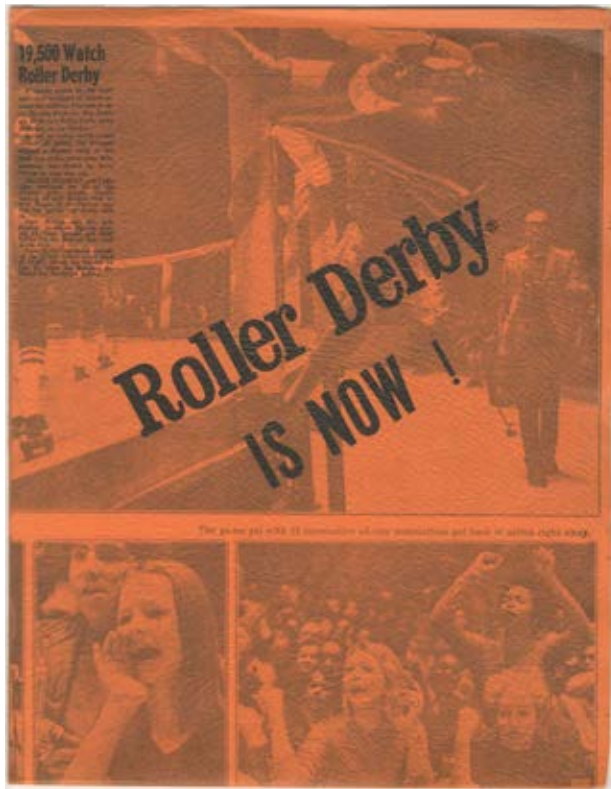


### 79. Hippy Kit

np: Franco, 1967. Costume kit in original bag including hat, glasses, necklace, button, flower, and prop joint.

Everything you need to instantly transform into a hippy with far-out accessories like a prop joint with "Grass" written largely across it, not to be mistaken with a regular old cigarette. Created in 1967 while bonafide hippies were walking the streets, this costume kit from vintage novelty company Franco is sure to be a "party pep-up."

**\$350**



**80. Roller Derby is NOW! [Press Folder]**

Oakland: Bay Promotions Inc., ca. 1971. Offset printed orange folder (9 1/2 x 12 1/2 in.) containing 10 photocopied single sheets and one photocopied 6 sheet packet (8 1/2 x 11 in.) Very good; minor edge wear to folder, inside sheets clean.

Folder containing promotional materials to advertise the official Roller Derby League of the early 1970s.

The folder, packed with promotional and educational materials about Roller Derby, was created to persuade the Northeast Conference of Division I athletics to begin competition of the sport. In the folder are press clippings covering existing roller derby teams and matches, television and film coverage of matches, as well as testimonials written to Jerry Seltzer, the owner of the original roller derby league, which was created by his father Leo Seltzer in 1935. The business card of Larry M. Sadoff of the Cincinnati Roller Derby Regional Office, is stapled to a pocket of the folder.

While the official league helmed by the Seltzers dissolved in 1973, this press packet indicates the national rise of the sport in the 1970s. Today, roller derby is played in over 1,000 amateur leagues across the world and is characterized by its camp, punk, and DIY aesthetics.

A strange document of the attempt to professionalize roller derby into a sport played by Division I college athletic teams.

**SOLD**





81. [Dr. Seuss] The 5000 Fingers of Dr. T

Los Angeles: Columbia Pictures Corp. 1953. Offset. 27 x 41 in. framed to 39 3/4 x 44 in. Very good.

The poster for Dr. Seuss's only feature film, a fantastic box office dud that Seuss omitted from his official biography, calling it a "debaculous fiasco."

In this surreal musical adventure, a child dreading his piano lessons falls asleep only to be menaced in his dream by his piano teacher, now a tyrant whose autocratic regime imprisons all musicians who don't play the piano. Then, in some sort of Stockhausian nightmare, the teacher creates a piano of such tremendous proportions it can only be played by the combined efforts of hundreds of children. Neither audiences nor Hollywood were prepared for his flourescent creative vision.

\$1000



**82. The Supremes Original 1966 White Bread Bag**

Detroit / Lansing: Hitsville Merchandise / Schafer Bakers, 1966. Thermprinted on plastic bag. 8 1/2 x 19 in. Near fine.

Original plastic bread bag for The Supremes "Special Formula" White Bread from 1966.

A superb record of the early marketing and commercialization of Motown.

**SOLD**



**83. Miles Davis and B.B. King at Constitution Hall**

Baltimore: Globe Poster Corp., [1986]. Three color day-glo screenprint on cardstock. 22 x 30 3/4 in. Four closed tears at edges, none exceeding 3/4 in.; several closed >1/2 in. stress tears originating on verso not obstructing image or text; loss due to stress tear on verso at right side not obstructing image or text; 2 in. streak at center bottom; print remains bright and legible; very good.

Huge day-glo poster advertising a concert given by two legends of American music at Constitution Hall in Washington, D.C. on Friday April 4, 1986.

**\$750**



#### 84. The Beach Boys - "In My Car" special single remix [with Brian Wilson note]

[Los Angeles]: Brian Wilson, 1989. Note 5 1/2 x 8 1/2 in.; cassette 4 1/4 x 2 3/4 in. Cassette near fine; note very good with edgewear and yellowing at edges, lines from folding into thirds, and a 1 in. tear at left side.

An unreleased remix of The Beach Boys' "In My Car," from their 1989 album *Still Cruisin'*. Brian Wilson made a single appearance on the album, singing lead on "In My Car." Wilson's label Sire released this remix on cassette in an edition of 150 as holiday gifts for radio station music directors. A note on Brian Wilson letterhead with a printed signature accompanies the cassette. The remix has never been released to the public.

A heretofore unheard Beach Boys remix by Brian Wilson, with a note from Wilson's office.

**SOLD**



#### 85. Current 93 Nestled Under a Blanket of Soft Black Stars [Special Private Edition Box]

Bruce LaFountain. 5 1/4 x 6 1/4 x 1 in. 3 CD box set. Second edition of 8 copies for members of the band and friends of Bruce LaFountain only.

Released in May 1999, from the recordings of Current 93's performances in New York City on March 4, 5, and 6, 1999. This special edition box set contains 3 CDs printed with Louis Wain illustrations, a small insert with notes, and a bow. Created by Bruce LaFountain as a gift for members of the band and close friends, the first edition box set comes in a blue box; this second edition set is housed in a white box with yellow decal. Recorded by LaFountain in the front row, the mix captures the ambiance and spirit of the live event.

Current 93 are a prolific English experimental music group founded by David Tibet in 1982, with a rotating lineup often including Steven Stapleton, Michael Cashmore, and others. While no track listing exists, this release most likely contains tracks from their 1998 album *Soft Black Stars*, a reference to Thomas Ligotti's *Teatro Grottesco*.

**\$350**





42

PART FOUR: WHY I HANG OUT WITH YOU HUMANS

A freening at times the ordered chaos. One for all and all for one.

I take to many tomatoes. I feel some guilt. Who cares/who cares. We love each other at the table. The food has rearranged itself. We dig in and enjoy it. Food from the garden no prepackaged garbage. We want to if you do not want to don't do it. No ceremony thank God. No ceremony no ceremony. Is it it is it is it. A regular happening it is. It happens every evening. A free style ceremony. Involving spontaneity. Similar elements by day. Repetitive green grass garden/repetitive green grass garden. Beans vlands on nettles. We clean utensils after use. A stylised ritual. A style dependant upon those involved in preparation. Animalistic animalistic. We eat for we are hungry. So eat eat eat eat. 10 lbs of strawberries from the fridge. Cream sugar a pound a piece. Beans app ears with Chinese wallet to do magic. Later Eve. We saved her salad but she gets right into the strawberry. Paranoid of what and why. Light sensitive sun glass' for penelope. Smooth our equivalent of the American cool syndrome. Pete makes tea. Bemo and Eve leave. Bemo left his wallet so we guess out his magic in his absence. Penny likes his glass' but thinks/I think I'll break them in. He is modelling his scorn of shorts and summer aralless jumper.

Dinner is cleaned up. A cultural event/a cultural event. Excitement tempered with some tension as news from London comes in o on the phone. A performance for the Aray on the Rhine. Fly out fly in visions. Visions that become illusions. We anticipate a contradiction. We and then is likened to share communion and fascist meet. I could get all romantic write about pink flowers but the fact is that this gig does not come off. We wanted to do it /so it. There is Stuttgart anyway. We drink tea.

Andy is replying to fax mail in the post. "I have difficulty writing spontaneous" he says. In this letter O.K. We read his notes they are painfull. His pain. A pain he can not share. A pain that is his own. Our pain it is not tele.athic. We cannot share it physically. We can share death but choose/choose not to for the most part. They are his words on paper. That is the pain. Through his words I perceive a second hand pain. Inadequate. We are alone. We live with others. Alone with others in our solitude. We cannot touch upon each others minds. We live on our own islands. We share as a dog shares. Companionship. We are domestic animals. The dog senses this companionship. He says you can depend on me. He knows. He says "You humans are domestic animals into companionship. Pudding is female. A middle aged black grey white sheep dog that speaks mid-atlantic English. There is nothing better in this world than arae and shit. You humans have got what it takes arae and shit.

Seaman Stockton  
(t . 4 . 2 .)

PRT 4

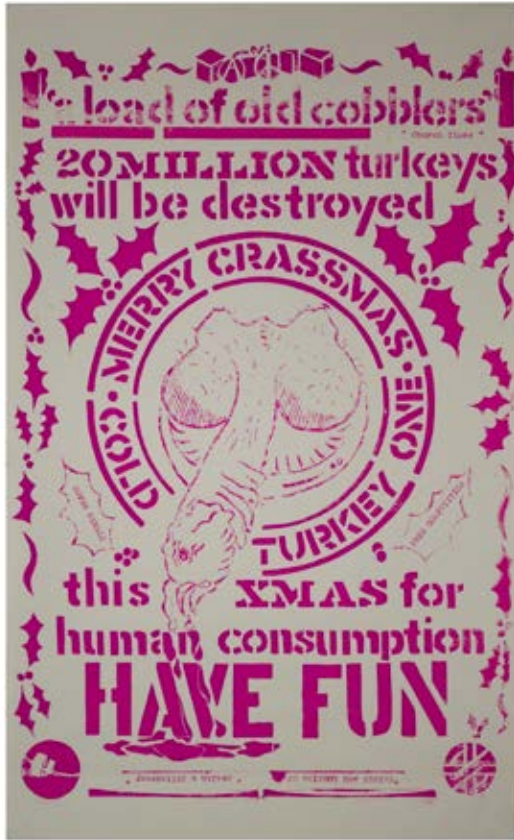
**86. T42 - Part Four: Why I Hang Out With You Humans  
[Seaman Stockton Broadside]**

Seaman Stockton. Essex: np, [1979]. Photocopied broadside printed on recto only. 10 x 15 in. Very good, creased from folding, minor wear to edges.

A scarce broadside by early Crass member and poet Seamon Stockton, waxing poetic about communal living at Crass' Dial House and the social relations it generated. The broadside records life at the commune: news from London, answering fan mail, harvesting homegrown vegetables, and the ritual of sharing dinner together.

A document of anarcho-punk communal life echoing the musical and visual artistic output of Crass and the residents of Dial House.

**\$250**



**87. 20 Million Turkeys Will Be Destroyed this Christmas for Human Consumption – Have Fun [Merry Crassmas]**

Dial House, UK: Crass, ca. 1981. Offset from mimeograph and stenciled original. 10 x 16 ½ in. Sunning to edges and tape on verso; else near fine.

Christmas poster designed by Crass highlighting the horrors of factory farming and the plight of turkeys during the holiday season. Exemplifying the Crass stencil aesthetic, this scarce poster is a proclamation of the group's anti-capitalist, non-violent, and vegan ideologies conveyed through their neoteric and confrontational visual language. Released in conjunction with Crass' 1981 Christmas 7" single "Merry Crassmas".

**\$1500**



**88. Floating Bear, no. 28, Christmas 1963**

Diane di Prima, ed. Cover by Al Leslie. New York: The Floating Bear, 1963. Mimeograph. Side stapled in wraps. [14] pp. 8 ½ x 11 in. Very good.

The 1963 holiday issue of Floating Bear, with work by Jack Smith, Gregory Corso, LeRoi Jones, Frank O'Hara, Hettie Jones, John Wieners, Edward Field and Mary Caroline Richards.

Edited by Diane di Prima and LeRoi Jones, The Floating Bear was a free literary newsletter which ran from 1961 to 1971 and featured a wide cross section of American poets and visual artists. One of the most important and far reaching early mimeo magazines, Floating Bear drew poets from across the the avant-garde, including The New York School, Black Mountain, and the San Francisco Renaissance, as well as members of the Downtown New York art scene.

**\$200**



**“a load of old cobbles”**

Church Times

**20 MILLION turkeys  
will be destroyed**



*THESE ARE  
SAFE*

*FREE COLLECTION*

**this XMAS for  
human consumption**

**HAVE FUN**



Health & efficiency

THINGS ARE LOOKING UP



**BOO-HOORAY**