

Catalog 11: Subversion and Perversion



BOO-HOORAY



Boo-Hooray Catalog No. 11
Subversion and Perversion

Boo-Hooray is proud to present our eleventh antiquarian catalog, dedicated to sexual identities, cultures, and communities. This catalog explores the social terrain based on free and autonomous sexual expression that exists beyond heterosexist society.

In the early 20th century, as changes in the capitalist mode of production led to men, and less often women, leaving the confines and demands of the family unit in small rural communities for urban wage labor, people with erotic and emotional desires unfulfilled by the procreative family unit began to become gay men and lesbians, forming inchoate and fragmented sexual subcultures.¹ During World War II, as hundreds of thousands of young people left their families and small towns to join the sex-segregated military and its auxiliary institutions, underground queer communities began to flourish as people with same sex desires found each other and forged ways to make it easier for others to find them. By 1969, gay and transgender people had developed multiplex and variegated communities all over America. After Stonewall reoriented much of gay life around political demands for liberation, there was an explosion in the production of materials that helped people name and understand their desires, recognize themselves as part of a community of people with similar desires, and organize politically based on the identity these desires led them to. The government sanctioned mass death event of the HIV/AIDS epidemic ended this period of a flourishing gay counterculture.

The print culture that helped create a social terrain based on the liberation of sexual expression is characterized by wit, verve, and urgency. It indexes a range of gestures, lifestyles, politics, and affects that link a particular desire--defined by the mainstream and respectable as perverse and dangerous--to an identity. Items in this catalog, such as nos. 6 and 7, runs of *My Comrade and Diseased Pariah News*, respectively, exemplify this. Other items, such as no. 66, which documents the BDSM community's response to LAPD raids and no. 51, *Homosexuality: A Christian Response*, reveal various ways that institutions responded to a movement seeking to emancipate perverse and subversive sexual practices; the ruling class and its repressive apparatuses have historically scapegoated the aberrant for the precarity and misery capitalism necessarily generates. Item no. 12, an Andrea Dworkin manuscript with holograph notation, illustrates how some

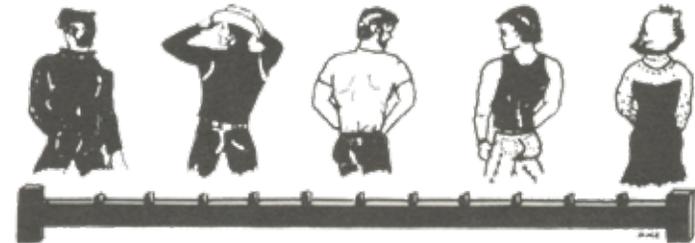
1. This introduction draws on the work of historian John D'Emilio.

radical feminists sought to collaborate with reactionaries and repressive institutions to police and censure sexual expression.

This catalog also records underground modes of community building, such as item no. 1, a collection of artifacts from an unrecorded gay disco in New York or item no. 87, five gay stories in unmarked and untitled wraps. Struggles for equitable healthcare are recorded: item no. 48, the *Birth Control Handbook*, allowed for the transmission of vital information for the health of women; and items no. 39 and 40 record early attempts by medical professionals to consolidate knowledge related to trans healthcare.

Perversion is a rejection of the dominant sexual rules and politically correct sex. We should all be perverts. The struggle to liberate sexual expression and the identities that form with and through it continues.

Happy Pride!



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 and Beth Rudig, Director of Archives; with Amelia Milne and Daylon Orr, Executive Director & Rare Book Specialist. Photography by Isabel Gadd and Evan. Layout by Evan. Please direct all inquiries to Daylon (info@boo-hooray.com).

Terms: Usual. Not onerous. All items subject to prior sale. Payment may be made via check, credit card, wire transfer or PayPal. Institutions may be billed accordingly. Shipping is additional and will be billed at cost. Returns will be accepted for any reason within a week of receipt. Please provide advance notice of the return.

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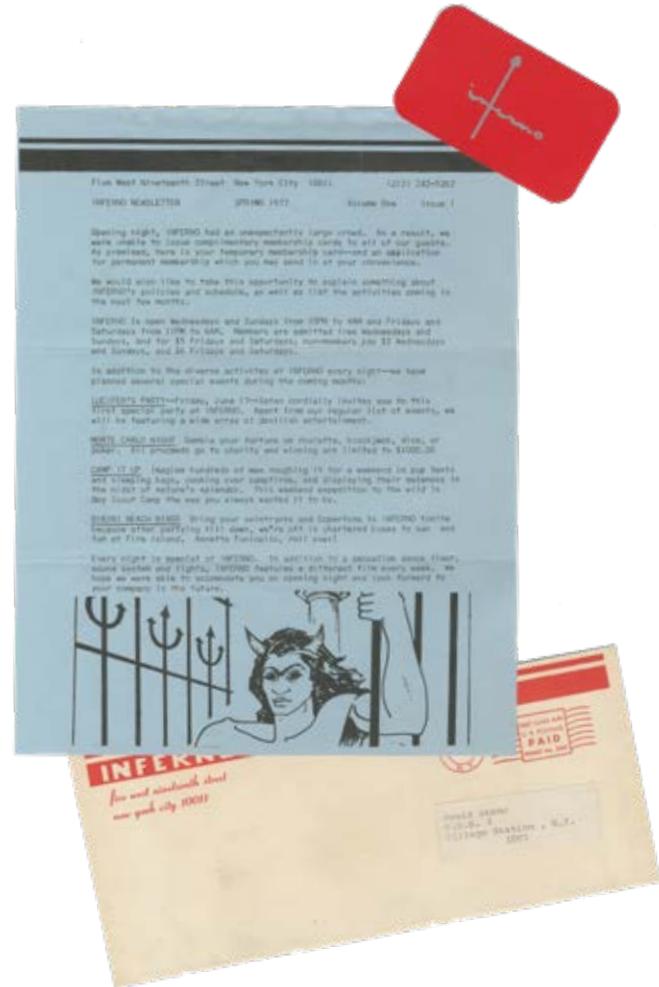
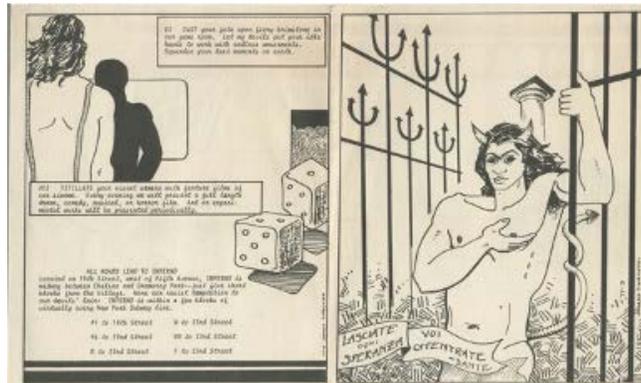
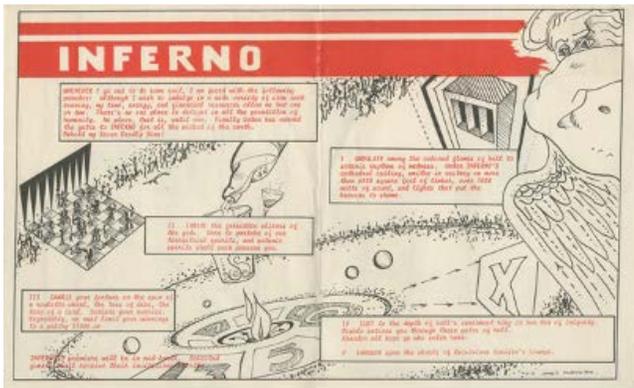
75. [Erotic Lesbiana] Illustration by Unknown Artist **\$450**
76. Deep Throat [lobby advertisement] **SOLD**
77. Vernacular Photography from a Group Sex Party **\$150**
78. The Swinging Set: An Adult Publication [two issues] **SOLD**
79. The Group 'Do Your Thing and Swing' magazine, Vol. 4 No. 3 .. **\$75**
80. The Village Club: Personal Ads, Correspondence, Articles. Issue
No. 14 **\$75**
81. Lesbos **SOLD**
82. [James J. Kriegsmann] Studio Portraits of Exotic Dancers **\$175**
83. Wonder Woman [Anonymous Artwork] **\$350**
84. Dickey-Birds [Anonymous Artwork] **\$250**
85. [Ralph Chubb] A Fable of Love & War [with] Woodcuts **\$650**
86. Carl Morse Collection **\$500**
87. 4 From the Circle: Short Stories and Poems Reprinted from Der
Kreis **\$550**
88. There's a big black drag queen in the sky [holograph manuscript
with signed book] **\$550**
89. The Use of Pleasure [Exhibition Catalog] **SOLD**
90. J'aime le Strip-Tease **\$75**
91. Sex a GoGo **\$300**
92. Fiasco [homemade press kit / artist's portfolio] **\$300**
93. MEAT [Party Flyer] **\$75**
94. NYC - UNCUT: The Nasty Club [party advertisement] **SOLD**

1. [Unrecorded Gay Disco, Secret Sex Parties] Collection of a Member of Club Inferno

New York: Club Inferno, 1977. (1) Fold-open flyer announcing the opening of Club Inferno. Offset. 14 x 8 1/2 in. (2) Club Inferno Membership card. Offset. 3 1/2 x 2 1/4 in. (3) Inferno Newsletter, Vol. 1, No. 1. Xerox. 8 1/2 x 11 in. (4) Inferno Membership application and original mailing envelope. Application 8 1/2 x 3 3/4 in.; envelope 9 1/4 x 4 1/4 in. All very good to near fine.

Collection of materials from Club Inferno, a disco club that also organized heretofore unrecorded gay sex parties.

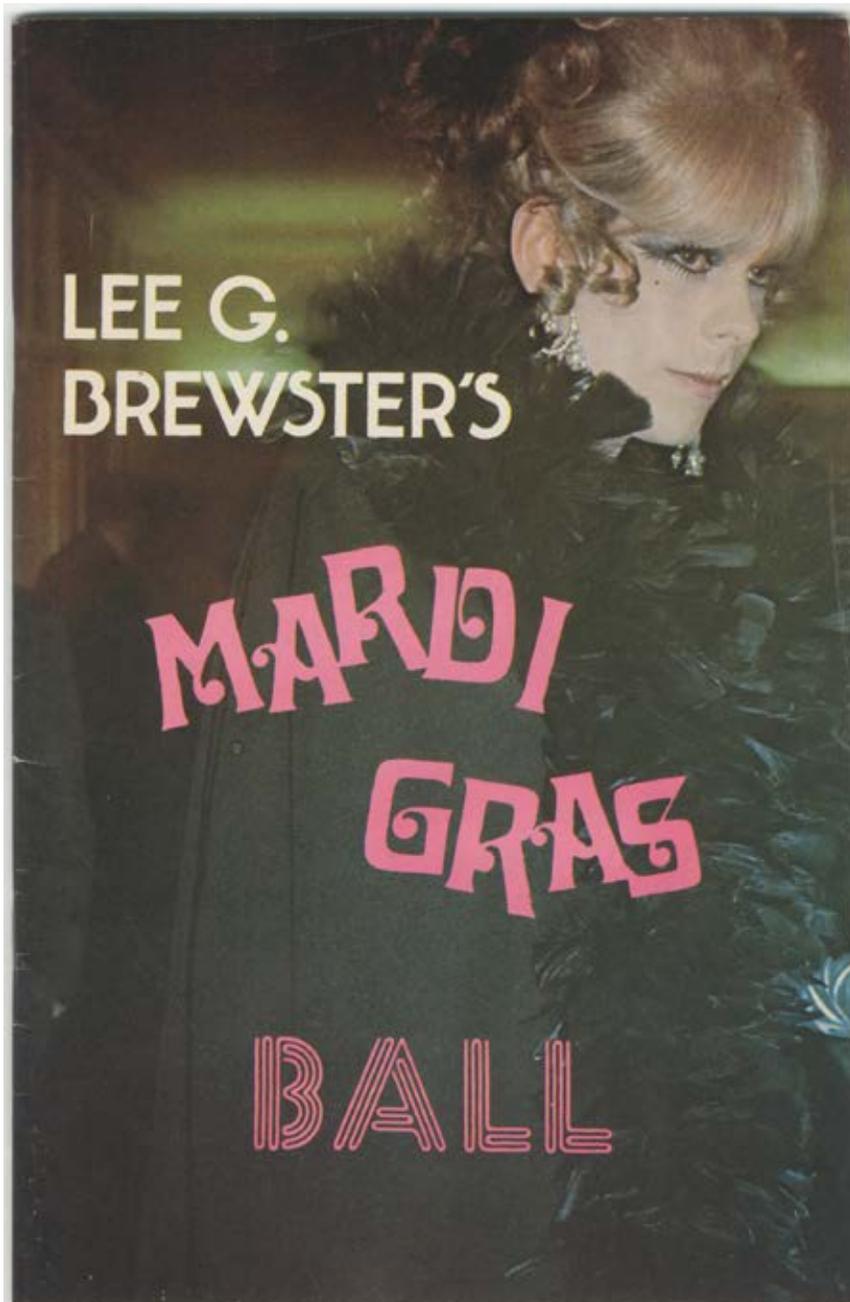
A club where gay male promiscuity mingled with late-70s disco culture, Inferno was one of pioneering DJ Walter Gibbons' regular performance spots and where Kenny Carpenter—who went on to become the Saturday night resident DJ at Studio 54—did the lights. Additionally, Inferno hosted Betsey Johnson's S/S 1979 fashion show.



Besides the club's status as a hub in New York's disco scene, these materials reveal its clandestine and sleazy side, which is unmentioned in all records and disco histories we've located: the member's newsletter advertises an upcoming "sun & fun" trip to Fire Island, a weekend of "hundreds of men roughing it in pup tents and sleeping bags," and Inferno's "wide array of devilish entertainment."

Important artifacts from a neglected history in the popular narrative of New York disco, from a moment of sexual freedom and promiscuity before the outbreak of the AIDS epidemic..

SOLD



2. Lee G. Brewster's Mardi Gras Ball

New York: Queens Publications [Lee's Mardi Gras Enterprises], 1974. 5 ½ x 8 ¼ in. [44] pp. In photographic wraps. Illustrated with black-and-white images throughout text. A clean, tight copy of this rare publication; near fine.

The rare booklet produced for Lee G. Brewster's Mardi Gras Ball in 1974.

Lee Brewster was one of the central figures in New York's drag scene of the 1960s and '70s. Fired from a job as a file clerk at the FBI for his sexuality, Brewster moved to New York in the early 1960s. He was the owner of Lee's Mardi Gras, the most well-known and celebrated boutique for drag queens in the 1960s and '70s, and throughout the 1970s and '80s, was the publisher of Drag magazine. He was also a founding member of the Queens Liberation Front, an important trans activist organization founded in 1969 to fight the relegation of drag queens to the back of pride march and frequent collaborators with the Street Transvestite Action Revolutionaries.

This booklet features photos and text describing the various participants and attendants in that year's Mardi Gras Ball, including Chris Moore, Jack the Stripper, Carol Durrel, Adrian, Chris Moore, Robin Rodgers, and Pudgy Roberts; along with Madame X and Bebe Scarpie, Director of the Queens Liberation Front.

An exceedingly rare artifact of trans celebration and activism in 1970s New York from one of the key figures of the movement. Two copies on OCLC as of June 2021.

\$450



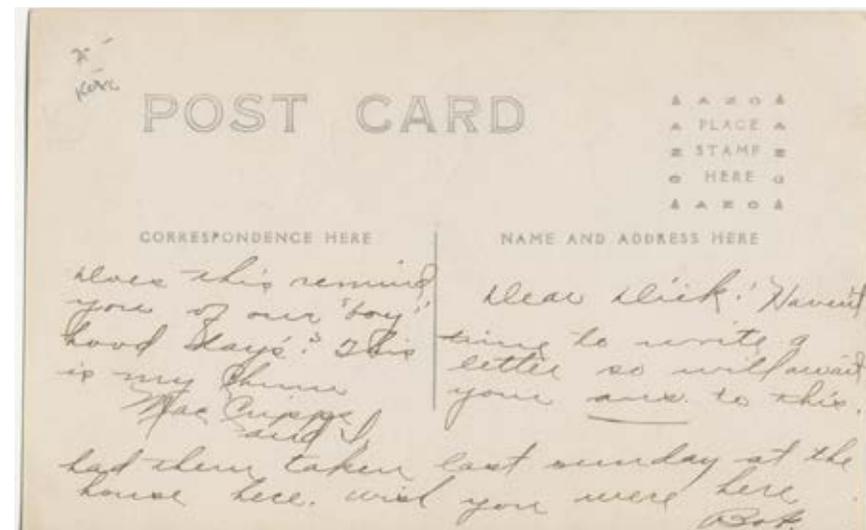
3. [Pre-War, Crossdressing] "Two Jolly Chums" Postcard

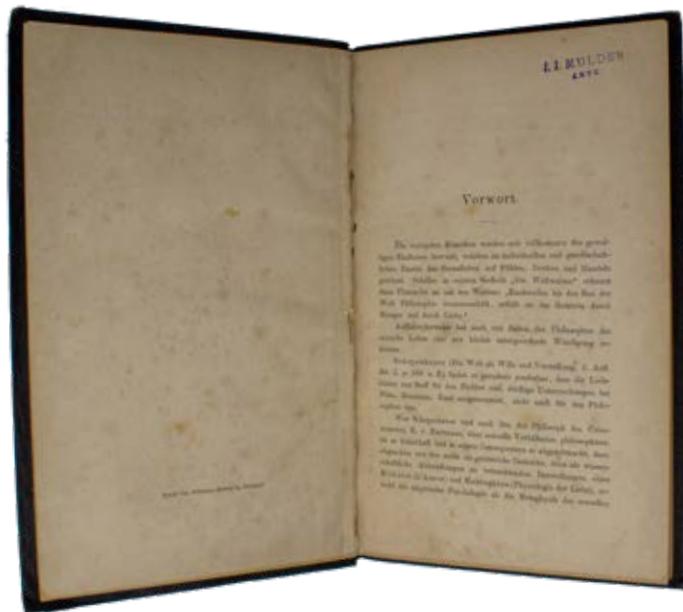
np: np, ca. 1930s. 3 ½ x 5 ½ in. Near fine.

Black and white real photo postcard with handwritten caption, note handwritten in ink on verso. Note is nostalgic, reminisces on their "boyhood" days, imploring a reply note be sent.

An incredible document of pre-war queer joy and crossdressing at a time when sending this postcard through the mail would have been an incredibly dangerous and radical act.

SOLD





4. Psychopathia Sexualis. Eine Klinisch-Forensische Studie.

Richard von Krafft-Ebing. Stuttgart: Ferdinand Enke, 1886. Original or contemporary brown cloth. First edition. Light wear and browning, title restored at gutter. A few inked marginal annotations. Very good. Provenance: early ownership stamp of the Dutch physician J. J. Mulder.

The incredibly scarce first edition of the founding work of sexology.

Psychopathia Sexualis has played a decisive role in shaping modern views and studies of human sexuality, from fin-de-siècle Vienna and the writings of Sigmund Freud up until the present day. With this groundbreaking work, Krafft-Ebing established sexology as a scientific discipline, offering an overview of sexual physiology and psychology. Since its publication, Psychopathia Sexualis has been used as a forensic textbook for psychiatrists, physicians, and judges. Written in an academic style and partially in Latin to discourage lay readers, Krafft-Ebing deliberately wanted his book to become respected and utilized in scientific, medical, and judicial decisions. Notably one of the first books on human sexuality to cover homosexuality and bisexuality, Krafft-Ebing proposed the consideration of the mental state of sex criminals in the legal judgements of their crimes, allowing it to become an authoritative text on sexual pathology.

This first 1886 edition includes forty-five clinical cases of sexual perversions and aberrations, later evolving throughout its subsequent editions into an extensive collection of 238 case histories in its final edition in 1903. While diverse and numerous sexualities and sexual behaviors have existed throughout all of human history, Krafft-Ebing defined, classified, and collected sexual behaviors for the first time in a comprehensive way through the publication of these case studies. Through classification, Krafft-Ebing introduced sadism, masochism, masturbation, fetishism, necrophilia, homosexuality, and hundreds of other perversions into the lexicon, helping to standardize and classify the social and political standards of what is considered to be sexually 'normal' or 'abnormal' as part of the 19th Century Western European rising scientific of the human experience.

After a small, apparently academic initial print run, Psychopathia Sexualis became wildly successful, going through twelve ever-larger editions (four within the first year of publication alone) and reaching a market far beyond the medical community for whom Kraft-Ebbing was writing. We have not encountered another first edition of the work on the market or appearing at auction.

SOLD





The collection includes several items of correspondence sent to Barney in the mid 1970s from colleagues and strangers, a transcription of a radio review, and other ephemera reflecting her important role in the growth of the Drummer, the leather scene, and gay rights more broadly.

\$500



5. Jeanne Barney Collection [Correspondence & Manuscript]

Nine (9) distinct items, 7 ¾ x 8 ½ in. to 8 ½ x 11 in. Four items of correspondence, ephemera from the Pantheon of Leather Lifetime Achievement Award, typed manuscript with article with holograph notation, transcription of radio piece, and resume. All items very good to near fine. Item level inventory available upon request.

Small collection of manuscript and correspondence from Jeanne Barney, Drummer's first editor and co-founder.

Barney was also Drummer's first editor-in-chief in its incarnation as a leather magazine, and she helped shape the tone and style of the now iconic magazine. Drummer was founded in 1975 in Los Angeles by John H. Embry and Jeanne Barney, and moved operations to San Francisco in 1977. The gay leather subculture is a male-dominated world, and Barney was one of a few women within the scene. Barney met Embry in 1972, and they began to collaborate leading up to the 1975 debut of Drummer. Barney's impact on the leather community is far-reaching and this collection displays her input and commitment to the community.



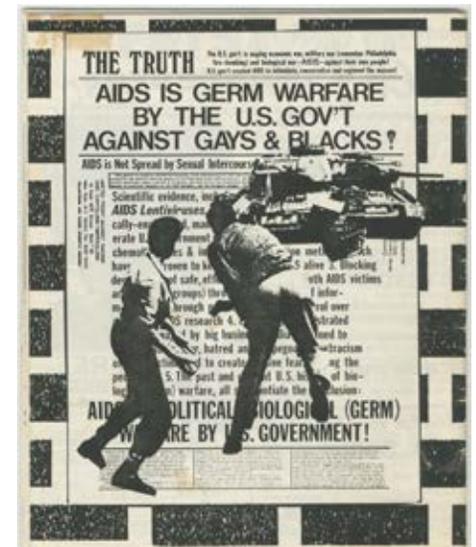
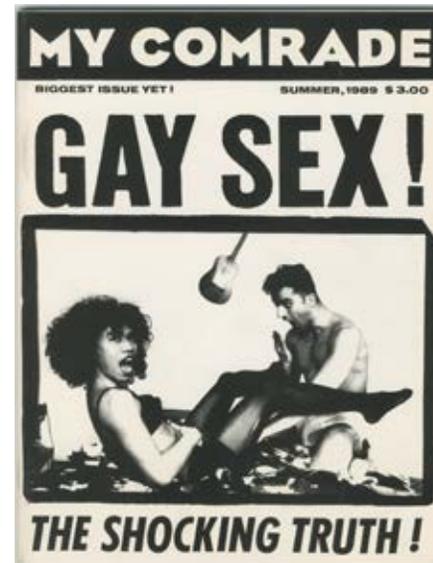


6. My Comrade [12 Issues]

Linda [Les] Simpson, ed. New York: My Comrade / Sister!, 1987 - 2006. Twelve issues. Staplebound in pictorial wraps. Between 7 x 8 ½ in. and 15 x 22 ½ in. All very good to near fine. Item level inventory available upon request.

Published by drag queen Linda Simpson [aka Les Simpson], My Comrade was an underground gay culture zine that set itself apart from the deluge of Xeroxed zines popping up in New York in the late 1980s and early 1990s. Through parody of both mainstream tabloid magazines and the self-serious gay press, a campy and ironic sensibility, and radical left sympathies and sloganeering, My Comrade captured the zeitgeist of the gay downtown scene. Publishing 10 issues between 1987 and 1994, My Comrade documents the last years of gay culture before marriage equality and representation at elite levels of American society became the primary drivers of gay politics and aesthetic production. My Comrade was briefly revived from 2004 to 2006.

The original run of the magazine showcased nightlife personalities and community members through imaginative photo spreads, interviews, columns, and more. Drag queens including RuPaul, Lady Bunny, Mona Foot, Lipsynka, and others frequently appear. Simpson's downtown scene centered around the Pyramid Club, and My Comrade features heavy coverage of Pyramid parties and performers. After a few issues, My Comrade expanded into a larger and more professional looking magazine format. During that time, the magazine also began running double issues: My Comrade, largely focused on gay men and drag queens; and Sister!, dedicated to the lesbian community. Sister! had similar design and content with photo essays, interviews, and spreads but covered specifically lesbians and lesbian spaces. Although Sister! only lasted a few issues, its representation and involvement of the lesbian community is notable; the lesbian community was often overlooked in other gay nightlife publications and documentation of the time.



Many of the queens, performers, and writers featured in these issues have gone on to gain mainstream celebrity and worldwide success, while others have continued to work in the New York underground. Currently, Simpson regularly hosts historical photography slideshow presentations titled "The Drag Explosion," in which Simpson displays photos from their archive of drag queens and partygoers, including many outtakes or published photos from My Comrade. Simpson's work charts the groundbreaking era in drag history, as New York's underground scene transformed into a pop-culture phenomenon.

"My Comrade is satirical; although it deals with sex, it appears intended more to amuse than to arouse." - Sonia Sotomayor

Boo-Hooray is proud to have recently placed the My Comrade archive at a prominent research institution.

SOLD





7. Diseased Pariah News Nos. 1-11 [Complete Run]

Beowulf Thorne, Tom Shearer, Tom Ace, & Michael Botkin ed. San Francisco: Diseased Pariah News, 1990-95. Each 7 x 8 ½ in. Saddle-stapled in wraps, issues 1-7 with obi bands cut, flexi-disc included as issued with no. 5. All issues first printings with the exception of the first issue which is a reprint made while the zine was still being published. All in near fine condition.

Complete run of the groundbreaking 1990's zine made for and by members of the gay community living with HIV/AIDS. The publication dealt with the AIDS epidemic with black humor while also providing factual information on living with and managing the disease. The often shocking viewpoints set forth by the editors were their way of combating the media's representation of gay men living with AIDS at the time as 'languishing saints', and in the process embraced and humanized their pariah status.

The zine was named after a cartoon in *The Advocate*, which attacked Delta Airlines' policy of not seating customers with HIV, depicting an airline attendant asking a customer "Would you like smoking, non-smoking or the diseased-pariah section?" The official mascot of the DPN was the oncomouse, a genetically engineered breed of laboratory mouse used in cancer testing, and a natural pariah.

SOLD



8. Ignorance = Fear / Silence = Death: FIGHT AIDS ACT UP

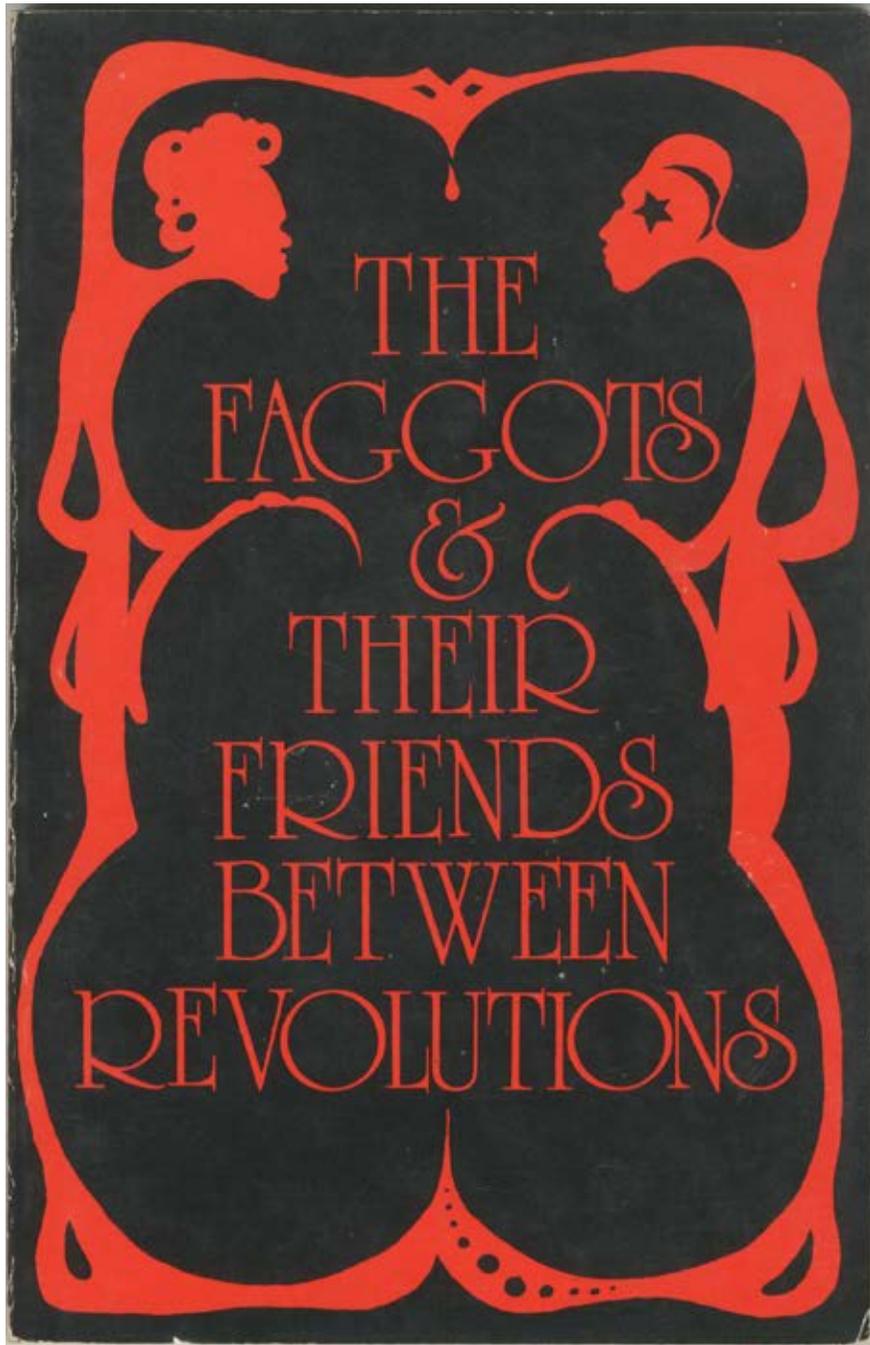
Keith Haring. New York: ACT UP, 1989. Offset printed poster. 24 x 43 in. Very good, some bumps and small tears to edges.

Created in conjunction with the New York-based activist group AIDS Coalition to Unleash Power (ACT UP), Haring designed this poster in 1989, a year after he was diagnosed, and the same year he established the Keith Haring Foundation for AIDS. Printed in an edition of 10,000, this poster was utilized by ACT UP in a massive wheatpasting campaign across New York City in early 1990. New Yorkers were faced with this powerful image everywhere they turned: on buildings, walls, buses, subways, and billboards. The poster's design features three figures replicating the proverbial "see no evil, hear no evil, speak no evil" three wise monkeys, echoing the struggles faced by those living with HIV/AIDS and the oppressive government, religious, health, and social institutions that failed to respond to and properly acknowledge the epidemic whilst the death toll and purposeful disinformation surrounding the disease continued to rise throughout the 1980's and 1990's. Incorporating ACT UP's now iconic slogans "Silence = Death" and "Ignorance = Fear", Haring's eye-catching design urged passersby to act up, and fight AIDS. Most copies of the poster were lost or destroyed by weather and time.



The most recognizable and striking example of Keith Haring's late career political and activist poster works, and a clean copy.

\$2500



9. **The Faggots & Their Friends Between Revolutions [First Edition]**

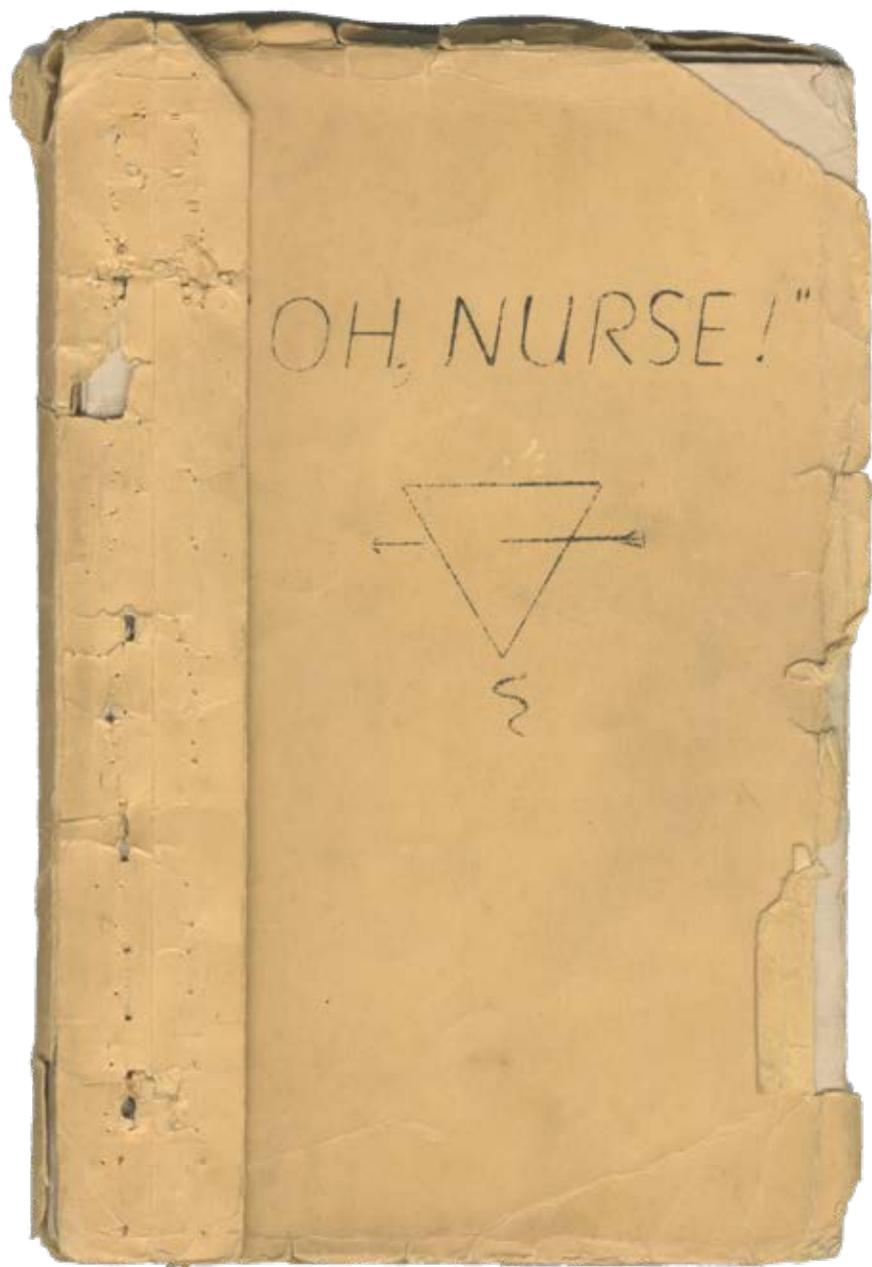
Text by Larry Mitchell, drawings by Ned Asta. New York: Calamus Books, 1977. Printed by Sequoyah Graphics, Oakland, California. Offset. 5 ½ x 8 ½ in. Perfect bound in illustrated wraps. First edition, second printing. Very good; mild edge wear to wraps, inside pages clean and tight.

A landmark of queer counterculture literature, this fantasy tale tells of queers and their friends surviving under a brutal empire in decline, defining themselves and discovering meaning through play.

Occupying a space somewhere between speculative fiction and fable, *The Faggots & Their Friends Between Revolutions* takes place in a dystopian empire called the Ramrod, which is crumbling before their eyes and the heteropatriarchal state is having trouble asserting control. As the Ramrod's power expands and wanes, the faggots and their friends get by through rebellious energy percolating everyday life. Written in the post-Stonewall, pre-AIDS epidemic era, *The Faggots & Their Friends Between Revolutions* struck a deep truth in the queer community and still feels prophetic today. This is the self-published second printing of the first edition, released just a few months after the small first printing sold out. A third printing was released more than a decade later in 1988, and a new edition was recently reprinted in 2019 by Nightboat Books.

The early second printing of this recently republished gem of queer counterculture literature.

SOLD



10. Oh, Nurse! by Miss Cleo Patra, RN

np: np, nd.. Mimeograph. 86 pp, printed on rectos only. 5 ¾ x 8 ¾ in. Side-stapled in wraps. Very good; wraps have come partially detached from staples and have significant edgewear and chipping, inside pages clean and binding otherwise tight.

An early example of 20th Century self-published erotic fiction, primarily lesbian. This novel-length story is written under the pseudonym Miss Cleo Patra and the narrative includes lesbian and bisexual schoolgirl and doctor/nurse fetish erotica, incest and abduction.

A boundary pushing artifact of anonymous, self-published erotica.

SOLD



11. Amateur Early and Mid-Century Pornography Collection

Np: np, ca. 1920-1950. Collection housed in black spiral bound binder. 6 ½ x 9 x 2 ½ in. Includes 137 vintage black and white photographs, largely silver gelatin prints, some Xeroxes. Also includes 10 pieces of ephemera including pornographic playing cards and sexual cartoons.

A titillating personal collection of pornography organized in small black binder. Though the album largely consists of straight scenes with one man and one woman, there are photographs of gay, bisexual, and multiple partner sex, along with some bestiality. Many shots appear to be produced in photography studios in the 1920s, 30's, and 40's, while others appear to be amateur personal shots that have been exchanged.



SOLD



12. [Andrea Dworkin manuscript] *Chains of Iron, Chains of Grief*

New York: np, 1980. 623 pp. Loose stack of sheets housed in cardboard box with “Dworkin” written in marker on top and one edge. Very good with slight spotting at edges of sheets. Holograph and xeroxed from holograph annotation presumed to be in the hand of Dworkin.

Manuscript draft of Dworkin’s 1981 book *Pornography: Men Possessing Women*, with holograph and Xerox annotation in her hand.

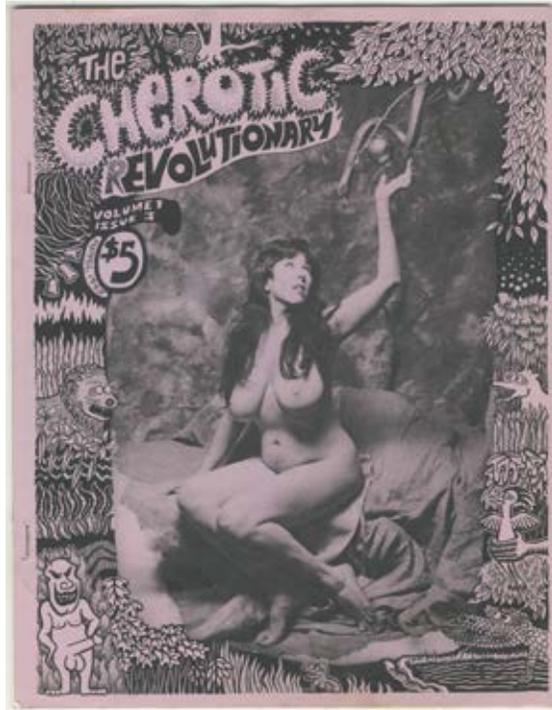
When this manuscript was produced in September 1980, the book’s working title was “Chains of Iron, Chains of Grief.” A document of Dworkin’s editorial process, with holograph annotation dictating the chapter ordering on the Contents page and notating two other sheets, and Xeroxed annotation from holograph of edits made on prior manuscript draft.

Dworkin was a key figure in the anti-porn radical feminist movement of the 1980s and *Pornography: Men Possessing Women* was one of its key texts. Produced in the context of feminism’s waning second wave and intense consciousness raising around the crisis of sexual assault and rape, Dworkin advances a theoretical framework and analysis of a male psychology that generates pornography, arguing that porn itself is the cause of sexual violence and worse than the Holocaust. Dworkin’s activism and work trace many of the fault lines of the “sex wars” that marked 1980s feminist debate in America: Dworkin favored working with repressive state institutions and evangelical conservatives to criminalize and censure pornography and address violence against women, while sex-positive feminists rejected allying with reactionaries and often favored systems of community-centered and restorative justice.

A document of the editorial process of one of the most famous and contentious American radical feminists.

SOLD





14. The Cherotic Revolutionary, Vol. 1 Issue 3 [Annie Sprinkle cover]

Berkeley: Inter-Relations, 1993. Offset. 8 ½ x 11 in. Side stapled. 31 + [3] pp. Postcard reproducing cover image tipped in. Very good; mild edge wear, and a small closed tear at bottom left of wrapper, not obstructing image or text.

Third issue of The Cherotic Revolutionary, Frank Moore and Linda Mac's post-porn zine. Features sex worker, pro-sex activist, artist, and scholar Annie Sprinkle on the cover, with photography by Robert Mapplethorpe and others; letters to the editors; Veronica Vera's Post Porn Modernist Manifesto; excerpts from Sprinkle's 1991 book Post Porn Modernist; and articles on porn, capitalism, and sex.

A sex-positive tonic to the evangelicals and anti-porn feminists who drove the debate around porn, deviance, and sexuality in the 1980s, centering queer, body-positive, anti-corporate porn.

SOLD

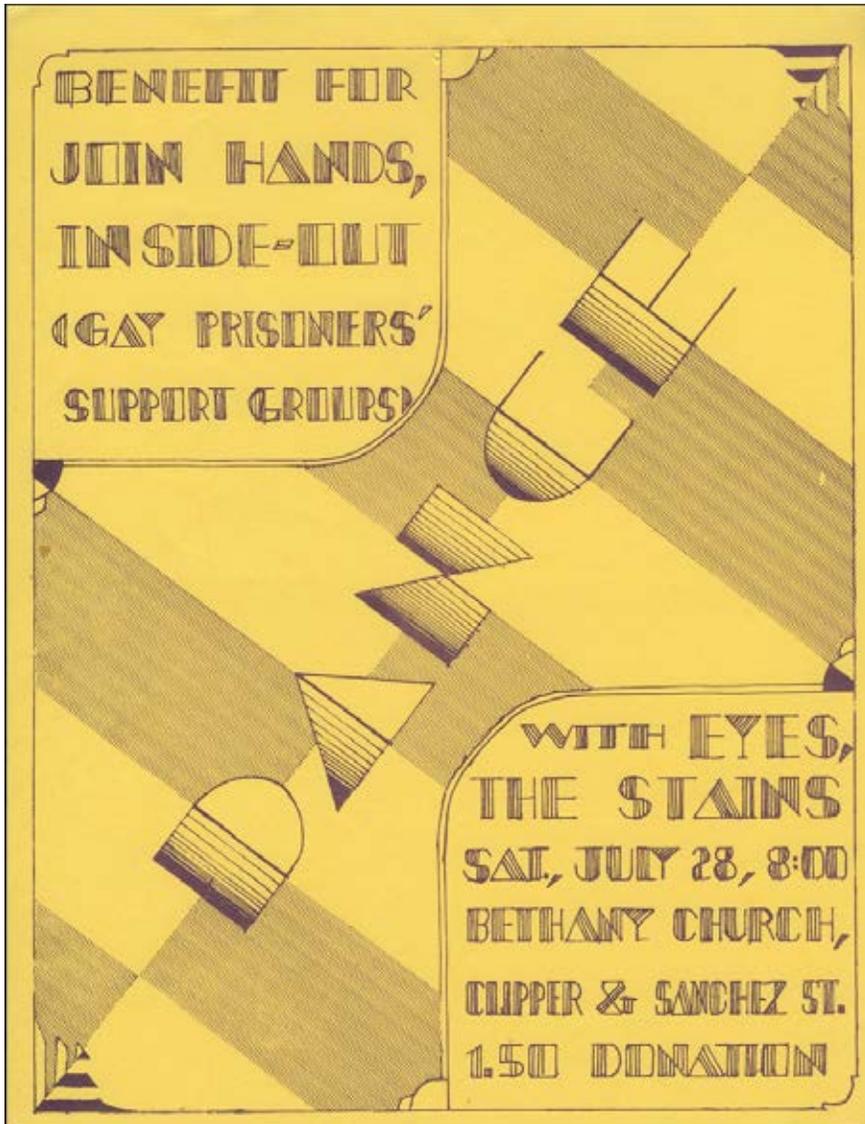


15. Sex Star Flyer

Utica, New York: Arapaho Films, 1977. Offset flyer printed on recto and verso. 8 x 10 in. Very good.

Sex Star was the first film directed by documentarian Lech Kowaliski. Following the lives of porn actors, writers, and underground filmmakers including Georgina Spelvin, Marc Stevens, Andrea True, Honey Stevens, Shirley Clarke, and Guy Talese; the film explores themes of censorship, sexuality, personal relationships, filmmaking, sex work, and the effects of pornography on society in the 1970s. From the flyer, "Sex Star is a very private film that uses the cinema verité technique to entertain and bring insight into the occupation of sex." Kowaliski would go on to direct cult films such as *DOA* (1981) and *Gringo: Story of a Junkie* (1984).

SOLD



16. Dance: Benefit for Join Hands, Inside-Out (Gay Prisoners' Support Groups) with Eyes, the Stains

[San Francisco]: Inside-Out, [1984]. Printed on recto only. 8 ½ x 11 in. Small pinhole near fore edge, not obstructing image or text. Otherwise near fine.

An exceptional flyer for a show benefiting gay prisoners' support groups in 1984 played by the Stains and the Eyes. The Stains formed in 1976 and were one of the first East Los Angeles punk bands. The Eyes, a lesser-known punk band, was formed by David Brown, formerly of the Screamers, and Black Randy and the Metrosquad, with Joe Ramirez and Joe Nanini, also of the Metrosquad.

A remarkable document of queer prison activism in the early California punk scene.

\$500



17. Sticks & Stones [film flyer]

New York: Garrick Theatre, 1970. Offset flyer printed to recto and verso. 8 ½ x 11 in. Very good; edge toning and lines from folding.

Flyer for Stan Lopresto’s 1970 Fire Island film *Sticks and Stones*, which documents a July 4th party thrown by Peter and Buddy, lovers in a strained relationship.

Partygoers include leather queen George, a hippie known as “the Lavender Guru;” nervous newcomer Bobby; and Fernando, a biker boy with a new Prince Albert piercing. *Sticks and Stones* is often described as a low-budget *Boys in the Band*. This flyer advertises the opening of the Rated X film on Monday January 12, 1970, at the Garrick Theatre on Bleecker Street.

Simply incredible queer summer vibes.

SOLD

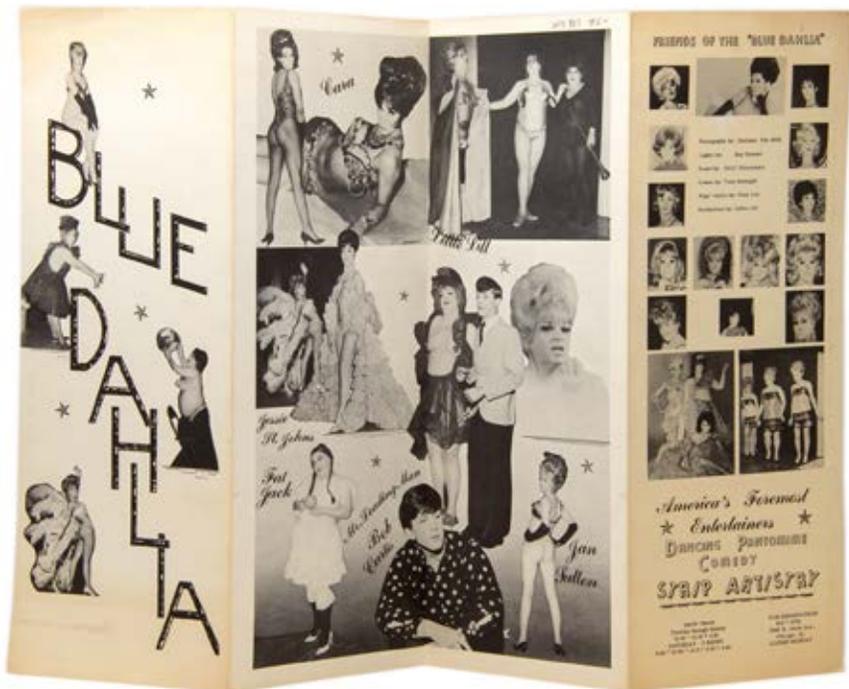


18. The Tubes in “Mondo Bondage”

Minnie O. Pain. New York: S&M Productions, [1979]. 8 ½ x 11 in. Offset. Very good.

Mixing pornography, rock, and vicious satires on art and excess, The Tubes began playing in the mid-1970s, releasing their self-titled album in 1975. During the 1980s they would achieve a more mainstream success with albums like the *Completion Backwards Principle* (1981) and *Outside Inside* (1983). This flyer is for a show featuring a performance of the Tube’s *Mondo Bondage* at The Village in New York with the Hoodoo Rhythm Devils, ex-Cockettes member Pristine Condition, Paula Pucker and the Pioneers.

SOLD



19. The Blue Dahlia [drag show poster and program]

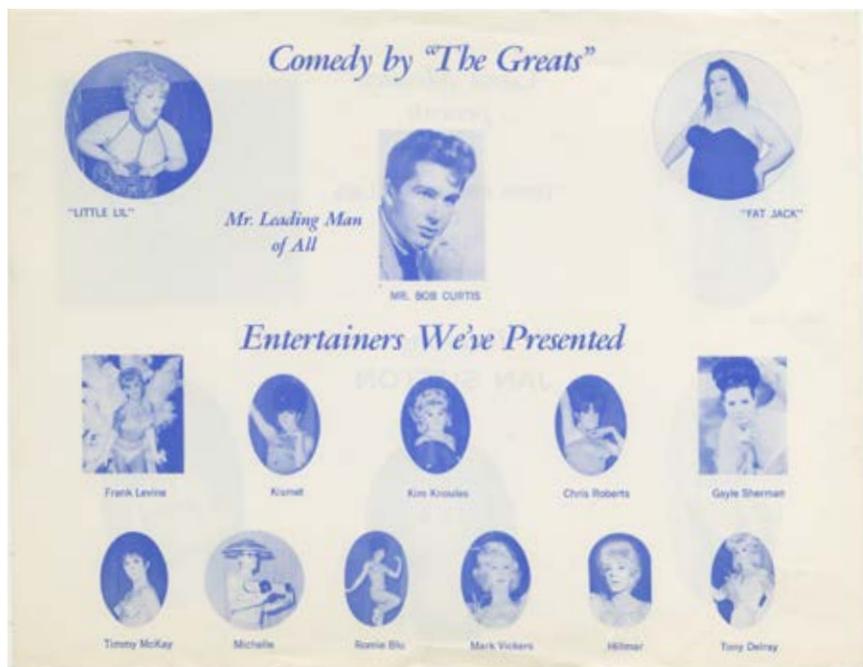
Chicago: The Blue Dahlia, 1967 & ca. 1967. 22 x 15 ½ in. unfolded. Offset program/poster. Very good. Folded four times horizontally, as issued. 11 x 8 ½ in. Offset on glossy paper. Very good with bumping at edges and ½ in. closed tear at bottom edge not obstructing image or text.

Large program and poster for a drag show at the Blue Dahlia, together with a playbill for another series of shows at the club featuring several of the same performers. The Blue Dahlia, a struggling square bar in the 1950s, began hosting drag shows in the early 1960s and, backed by the mob, became a center of the “female impersonators” performance scene throughout the ‘60s and ‘70s.

This superbly designed program features photographs of dancers in various states of undress. The group performed three shows a day Tuesday through Sunday, with two shows on Saturday. Includes sheet advertising the show “Turn About Follies of 1967” with Cara Montez and Jan Sutton, two of the Dahlias advertised in the larger fold-out poster brochure, with a comedy show promoted on verso.

Two rare artifacts from this landmark of queer history in Chicago.

SOLD



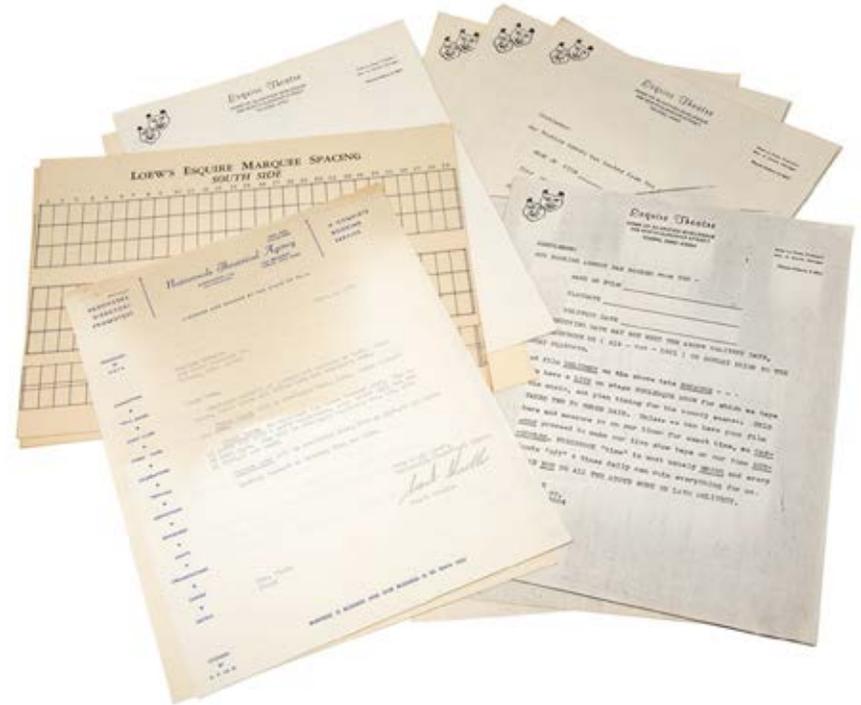


20. Burlesque Dancer Backstage [Anonymous Photograph]

np: np, ca. 1960s. B/w silver gelatin print. 9 7/8 x 7 7/8 in. Near fine.

A candid photograph of a burlesque dancer undressing backstage before or after a performance, by an anonymous photographer. The image allows for a glimpse into the quiet workings behind the scenes that offer a different perspective of these polished, hyper-stylised spectacles.

\$75

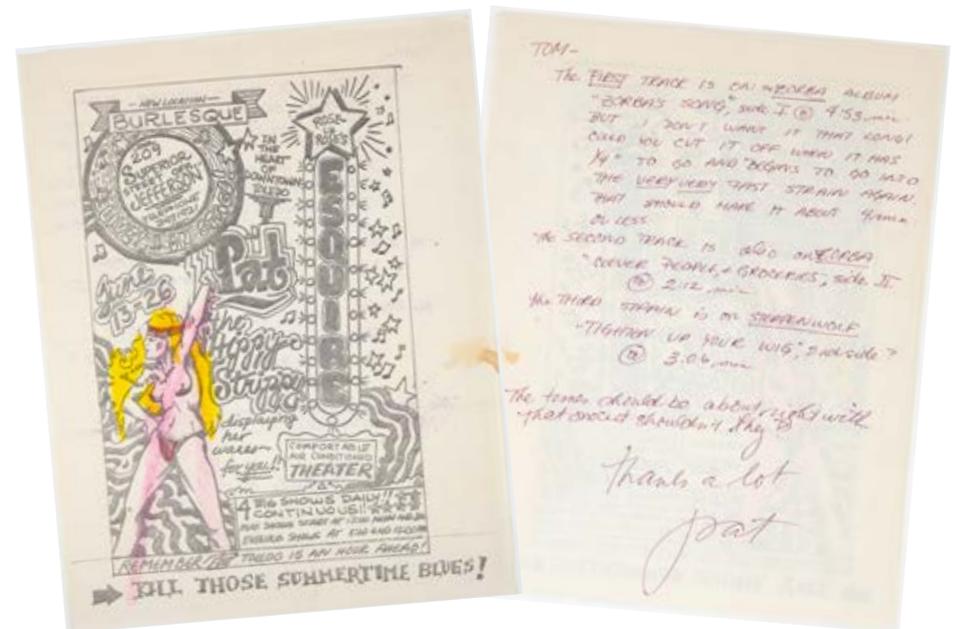


21. [Burlesque, Performance Art, Ohio] The Esquire Theatre Collection

Toledo, Ohio: [Esquire Theatre], 1963-1971. Thirty five distinct items. Four (4) 8 x 10 in. black-and-white silver gelatin photographs; twenty-two (22) 3 x 5 in. color photos. All items very good to near fine. Item-level inventory and additional images available upon request.

A small archive from Rose La Rose's Esquire Theatre, which featured live burlesque shows and adult film screenings in the heart of downtown Toledo, with photographs, flyers, and manuscript notation from La Rose and Pat Oleszko, now a New York based performance and mixed media artist.

Rose La Rose, born Rosina DePella, is credited as the first burlesque performer to earn \$2,000 a week, equivalent to roughly \$20,000 today. She was known for her performances in two Hollywood productions about sex work, *Queen of Burlesque* and *The Wages of Sin*.





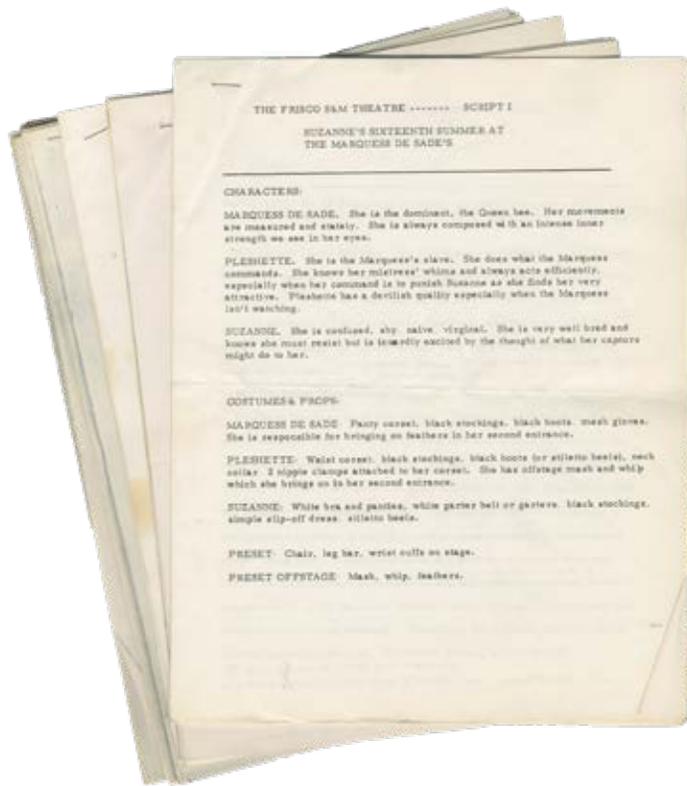
In retirement, La Rose opened The Town Hall, a burlesque theatre in Toledo that was closed by the city. Not to be dissuaded, La Rose opened the Esquire and, despite waning interest in burlesque performances, kept the venue open until her death.

The collection includes a flyer for the still-active New York based artist and Guggenheim fellow, Pat Oleszko, known here by her stage name “Pat the Hippy Strippy,” with stage directions in her hand on the verso, and signed by Oleszko. The archive also includes pencil instructions for a photo shoot for Pat; a letter from La Rose on behalf of one of her performers; form documents and stationery with the theatre’s letterhead; and a TLs from a casting agency. Also included are a photo of a long line outside the Town Hall, several photos of Rose La Rose, and snapshots of various performances at the theatre.

A rare collection of materials documenting the shifting landscape of sex work, performance, and art in the 1960s and ‘70s, tracing the various trajectories upon which workers in this field might embark.

SOLD





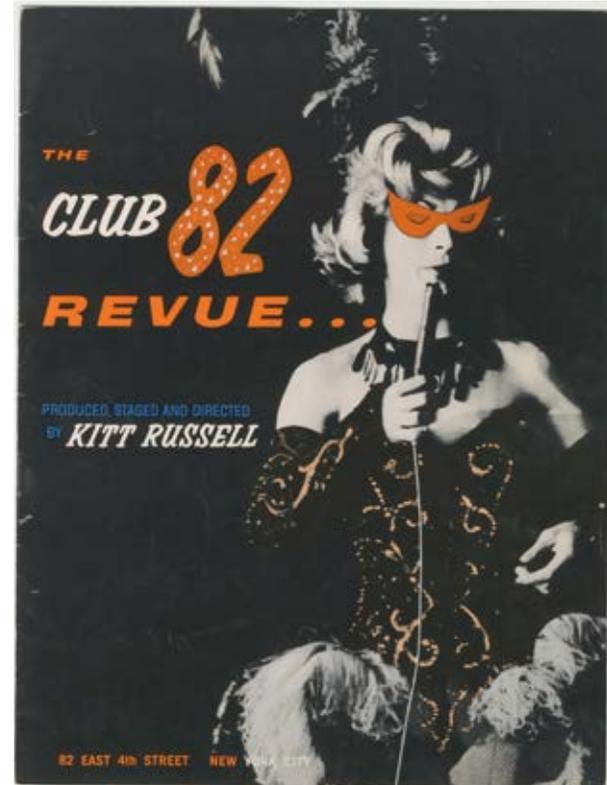
22. Frisco S&M Theatre Scripts

New York: Frisco S&M Theatre, [c. 1970s]. 7, 7, 6, 8 pp. All very good to near fine.

The Frisco S&M Theatre, reviewed by Al Goldstein in the 1977 issue of Screw Magazine, started life in Times Square as the New Mini Cinema. The theatre screened explicit 16mm films, including a long-running double feature of Deep Throat and The Devil in Miss Jones. The establishment expanded their offerings to burlesque performances and peep shows, and eventually became one of the first establishments in the city to host live S&M shows. These four scripts may have been intended either for the live shows or a cinematic offering.

Scarce artifacts of an older, grittier and grimmer New York.

SOLD



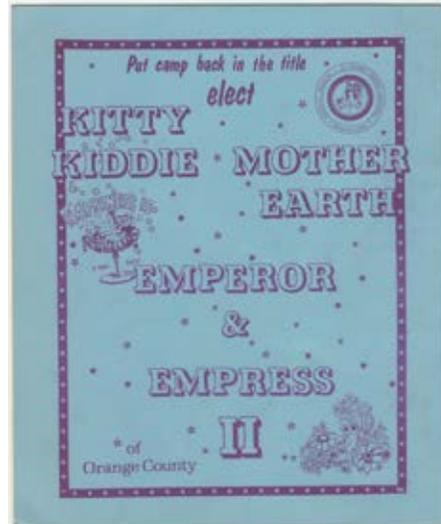
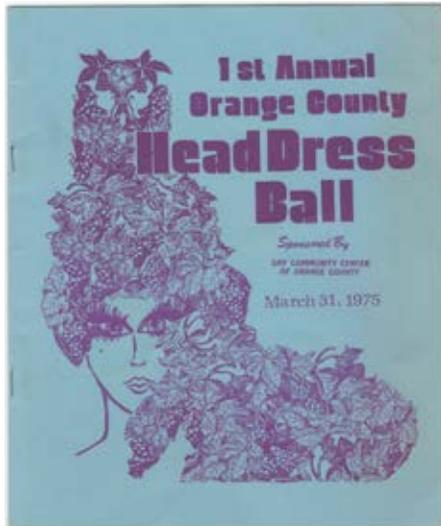
23. [Mafia, Drag] The Club 82 Revue

New York: Club 82, [early 1960s]. Offset with black and white photos throughout. 8 7/8 x 11 5/8 in. Saddle-stapled. 15 pp. Very good.

Club 82 was a celebrated drag club in New York City, opened in 1953 and active throughout the 1950s and 1960s. The club was operated by the mafia to skirt the laws which prohibited gay clubs and female impersonation. Kitt Russell, who Walter Winchell named "America's top femme mimic" in 1951, directed, staged and produced the 'Club 82 Revue,' which quickly built a reputation as a desired hangout for celebrities who wanted a walk on the wild side, including Errol Flynn, Liz Taylor and Montgomery Clift. This program includes full page photography and insights of the Revue's cast

A well preserved artifact of NYC's legendary early drag scene.

SOLD

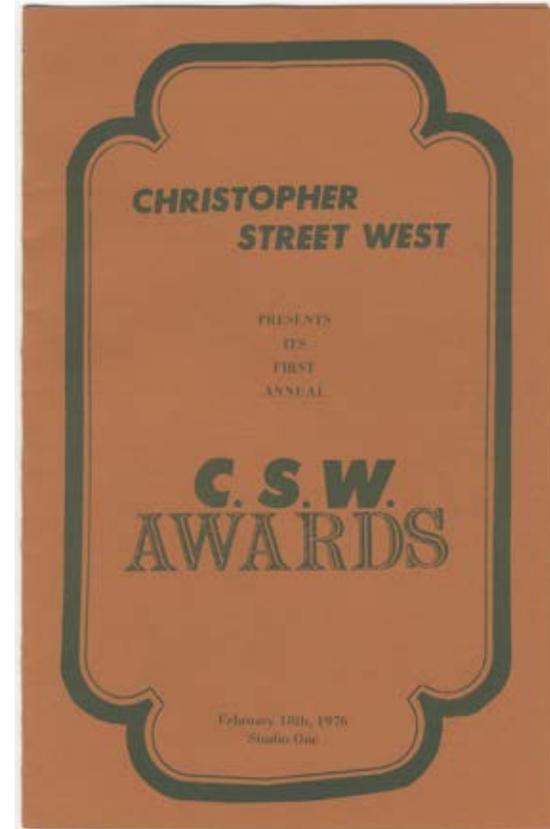


24. Program for The First Annual Orange County Headdress Ball

Los Angeles: 1975. 7 x 8 ¼ in. Offset. Near Fine condition. Includes a small ribbon inscribed with the title “Judge”.

The Headdress Ball is a legendary annual event held in California from 1975 up until the present day. A drag ball featuring outlandish headdresses, some over 10 feet tall, modelled by queens for a charitable cause. This program from the inaugural event is designed beautifully and printed in purple inks, and based on the inscription, presumably belonged to a judge of the event.

\$200

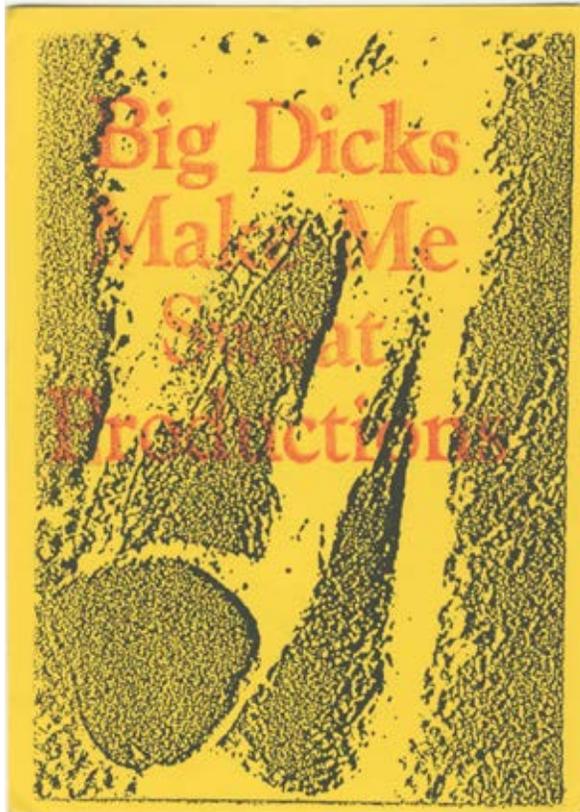


25. First Annual Christopher Street West Awards [program]

Hollywood: Christopher Street West, 1976. Offset. Unpaginated, unbound and folded. 6 ¾ x 9 ¾ in. Fine.

Program for the Christopher Street West Awards, held at Studio One on Feb 18, 1976. The Christopher Street West (CSW) Association formed in 1970 in Los Angeles to organize a parade in commemoration of the 1969 Stonewall uprising. This program is from the first annual awards ceremony held in 1976. Participants included the writer, editor, and co-founder of Drummer, Jeanne Barney; the openly gay actor Pat Rocco; and the psychologist Evelyn Hooker who in 1957 conducted a psychological study and wrote a paper declaring that homosexuality was not a mental illness, a groundbreaking argument at the time.

\$100



26. Big Dicks Make Me Sweat Productions [invitation]

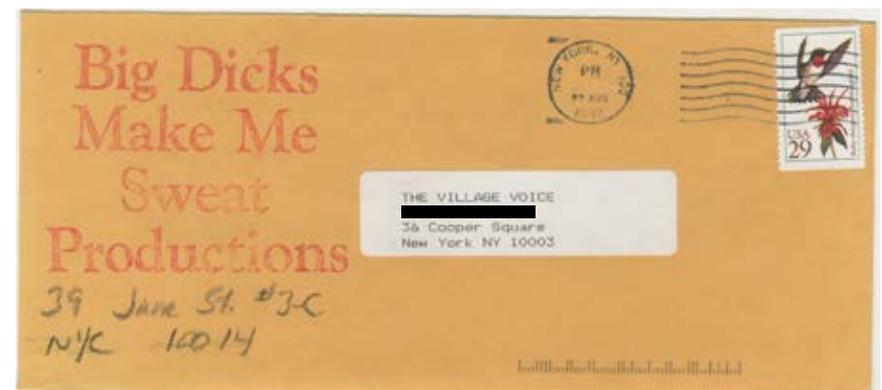
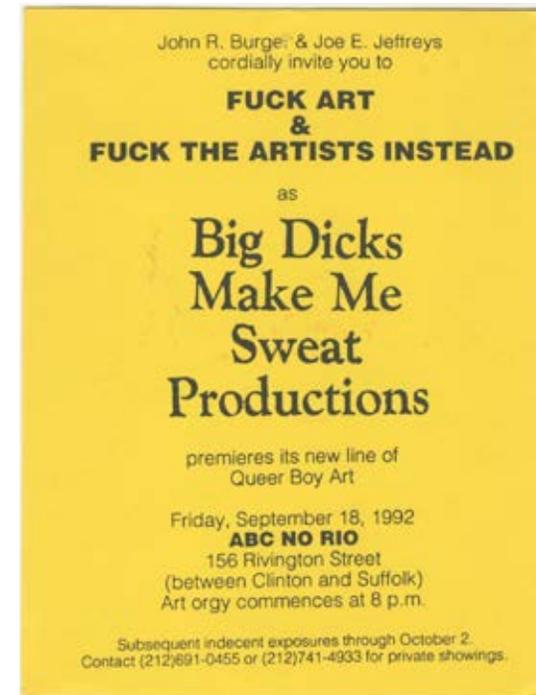
New York: Big Dicks Make Me Sweat Productions, 1992. Offset on striped metallic card, 8 ½ x 11 in. Flyer offset on yellow card, 4 ¼ x 5 ½ in. Both items housed in a manila envelope stamped and addressed to a writer at the Village Voice. Near fine.

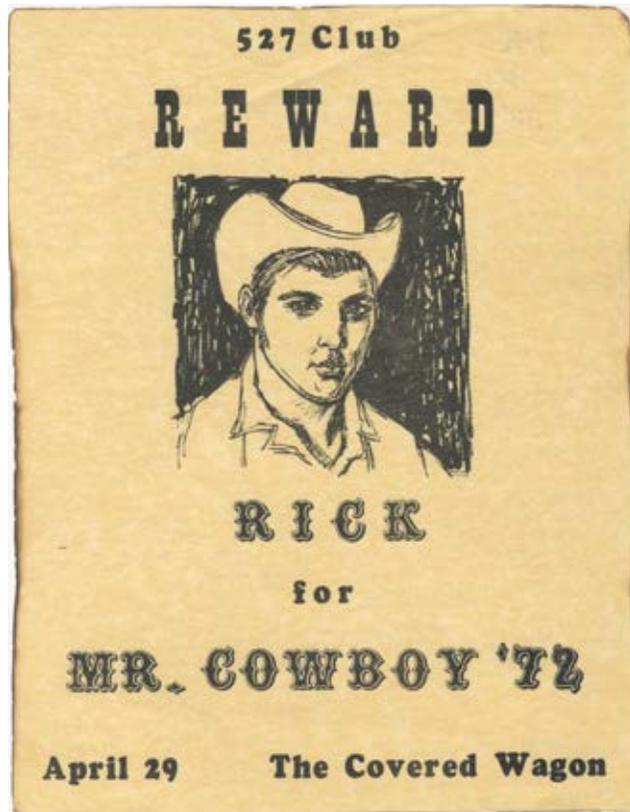
A flyer and invitation to view a 'new line of Queer Boy Art' by Big Dicks Make Me Sweat Productions, the work of John R. Burger and Joe E. Jeffreys. Held at ABC No Rio, the legendary collectively-run arts organization in Manhattan's Lower East Side. Joe E. Jeffreys is a drag historian, dramaturge, and video artist, and John R. Burger has published work on the eroto-politics of gay male video pornography. Explicitly and uncompromisingly queer, the show promises an art orgy dedicated to the ideation and manufacture of 'Hom'objects.'

The envelope is stamped and postmarked, addressed to a writer and editor at the Village Voice.

A rare early '90s example of 'Queer art with balls' which playfully flouts propriety.

\$250





27. Rick for Mr. Cowboy '72

San Francisco: The Covered Wagon Saloon, 1972. Offset flyer. 8 ½ x 11 in. Stylistically burned at edges; near fine.

Campaign flyer promoting Rick for the Covered Wagon's title of Mr. Cowboy 1972. The Covered Wagon Saloon was a gay bar and venue for punk and dance shows for decades in San Francisco. Their annual Cowboy Jamboree garnered a packed house with attendees and contestants all dressed in cowboy attire, sponsored by various local bars and establishments. The 1972 Jamboree was held on Saturday April 29, and saw 23 contestants vying for the title, three of whom rode horses straight into the bar. Unfortunately, Rick did not win the contest in 1972; the title went to Ken Rector, a bartender at Bachelor Club, amidst some controversy surrounding the vote.

SOLD



28. Barfly: Eastern Edition [Pocket Sized Gay Travel Guide]

Los Angeles: Advocate Publications, Inc., 1975. Offset. 4 ½ x 5 ¾ in. Saddle-stapled. 73 pp. Black-and-white illustrations throughout text. Very good.

Small pocket-sized travel book with listings for gay bars, baths, and other queer venues in the 28 easternmost states as well as Puerto Rico.

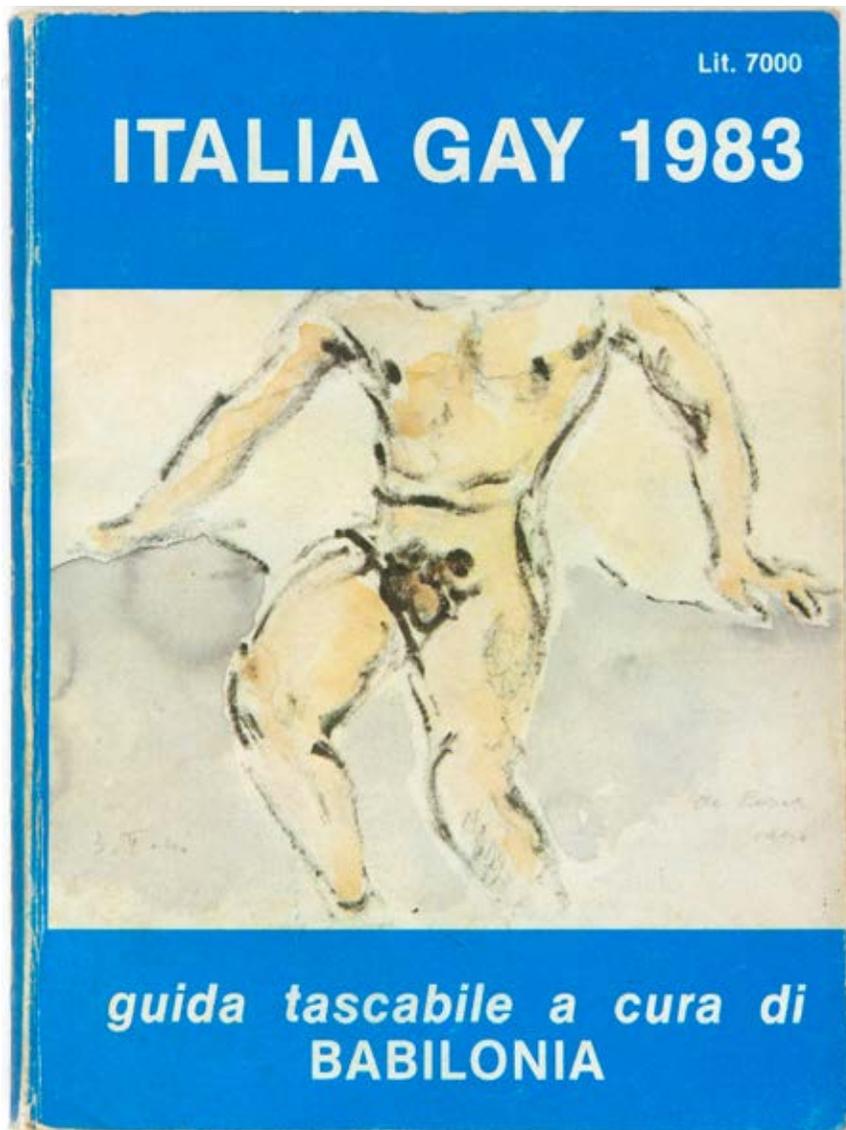
SOLD

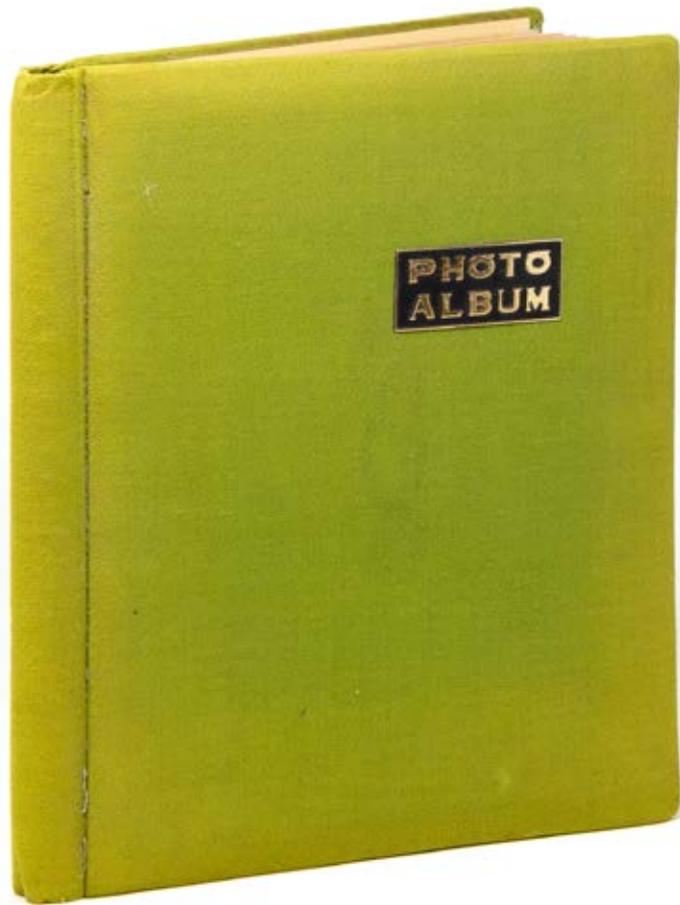
29. Italia Gay 1983 [pocket guide]

Torino: Grafica Nuova, December 1982. Offset. 4 x 5 1/2 in. Perfect bound in wraps. 256pp. Very good; creases and minor wear to spine and wraps. Text in Italian.

Italian language travel guide to gay clubs, bars, shops, hotels, music, film, events, and more, encompassing listings within a wide range of cities and regions throughout Italy. Also includes short Italian vocabulary lists, maps, local advertisements, and historical and cultural notes. Produced by the creators of the first Italian national gay monthly magazine, Babilonia, this is the first edition of their cultural guide.

SOLD





30. [Coming Out] Gay 1960s & '70s Photo Album

San Francisco: np, ca. 1960- 1975. Spiral-bound green hardcover album with adhesive sheets. 11 x 13 in. Album contains 146 photographs, 4 negatives, 4 postcards, and 3 greeting cards.

A personal photo album containing photographs and ephemera charting the young life of a man named Bill through his teenage years in the Midwest to his relocation to California, his coming out of the closet and becoming a part of the San Francisco gay community. Photographs are in black and white and color, and include images of Bill's biological and chosen families on vacation, his time spent in the US Navy in Rhode Island, and various holidays, parties, beach days, and other occasions.

Many pages captioned directly on plastic sheets in fine penmanship dictating locations and dates of photographs. A warm and joyful collection of vernacular photography.

\$3500





31. Thirty-Nine Matchbooks from Leather Bars and Gay Bathhouses

Various places: various publishers, various dates. All very good to near fine.

Collection of thirty-nine matchbooks from gay bars and bathhouses across the United States. Gathered by an unknown attendee of these various venues in San Francisco, Chicago, New Orleans, and New York. The collection includes matchbooks from well-known venues like the Manhole in Chicago as well lesser-known cruising spots and bars.

Though many of the matchbooks are from the West Coast, the collection reaches across the country and includes such places as: Stud, The Stables, Ambush, Phoenix, S.F. Easel, D.J., The Advocate, The End Up, Club Baths, Manhole, Ritch Street, San Francisco Health Club, The Saint, Oil Can Harry's, The Roundup, New Orleans Bourbon Pub, Peacock Alley, Lloyd, The Westlake, The Jaguar, The Land of Oz, Bold Breed, Factory, The Farm, Triangle, Silver Saddle Spa, Jocks Trap, The Hollywood Spa, The New Generation, Parade Disco, and Ramrod.

\$500



32. [Drag] The Waltzing Bugle: Issue 6

South Bay Area, CA: The Waltzing Bugle, 1974. Offset with black and white illustrations throughout. 8 ½ x 7 in. Saddle-stapled. 20 pp. Very good.

A magazine made in and for the gay male and drag community of the South Bay area. This issue includes 'Fog Catcher No. One,' describing a local camp softball game 'where boys with mustaches and beards could get dressed up like girls and still have a good time,' a veritable who's-who of the local members including code names and gossip. Other features include a reader's call for greater communal unity, a warning against undercover vice police officers, and advertisements for local venues and events such as 'Scotty's birthday party.'

A sharp and funny insight into the politics and dynamics of South Bay's queer and drag scenes of the mid-70s.

SOLD

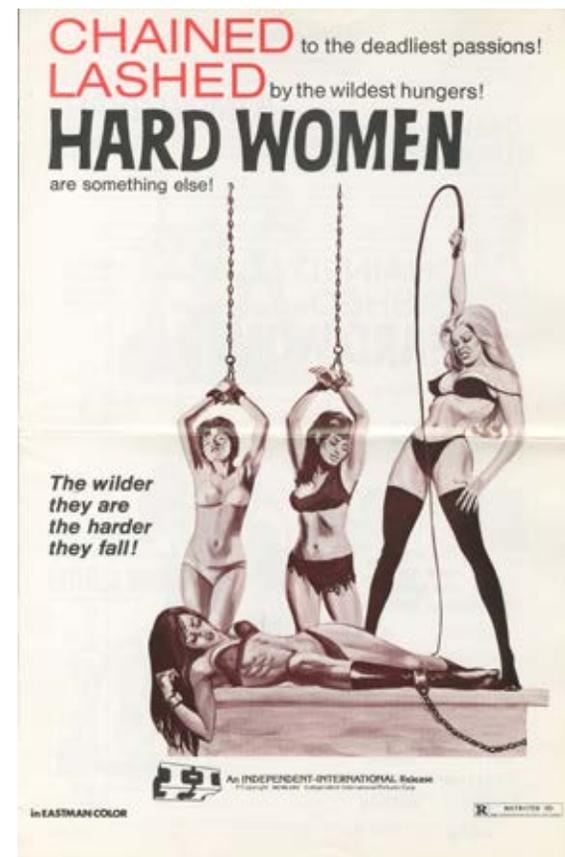


33. World's Most Famous & Talented Female Impersonators

San Francisco, CA: Finocchio's, ca. 1960. Offset program. 4 x 7 in. Folds out to 8 x 7 in. Very good.

Handbill advertising a drag show at the legendary Finocchio's, a nightclub and bar, beginning as a speakeasy in 1929, by 1936 the club had relocated and began to program female impersonation shows. While not a strictly gay club, Finocchio's was one of many throughout San Francisco that provided a safe space for gays and lesbians as well as racial minorities to congregate. A wonderful relic from San Francisco's queer past.

\$80

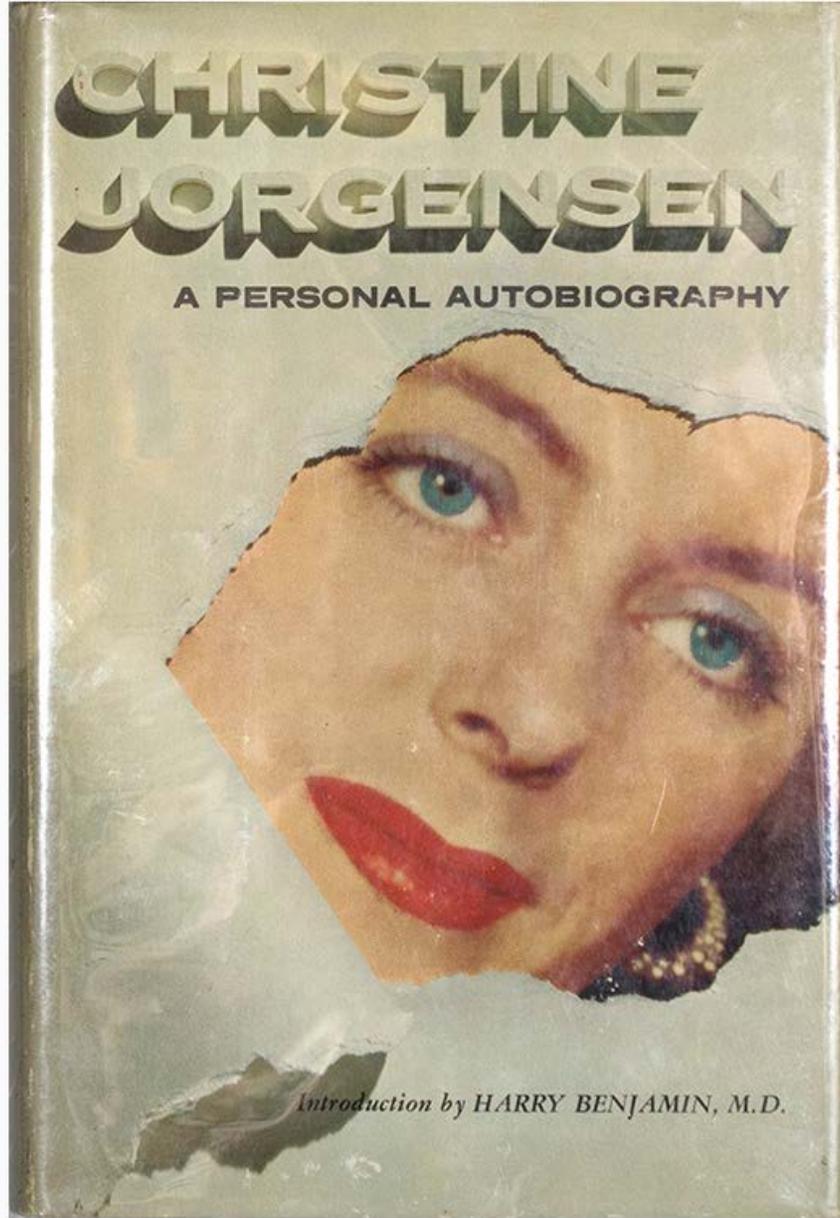


34. [Transploitation] Hard Women

New York: Independent-International Pictures Corp, 1970. Offset. 8 ½ x 11 in. Single folio folded in half to form a 4 pp pamphlet. Near fine.

Promotional sheet for the 1970 trans exploitation film *Hard Women*. Directed by Kiez-Krimi veteran Alfred Vohrer, the plot centers on detective Perraks as he follows 'a trail of incredible sensuality' investigating the murder of a trans woman, which leads him into an underworld of sexual corruption. The sheet features a poster-size foldout and a page of behind-the-scenes photography from the set. From the same B-movie, grindcore production company that brought us the biker exploitation classic, *Satan's Sadists*.

SOLD



35. Christine Jorgensen: A Personal Autobiography

Christine Jorgensen

New York: Paul S. Eriksson, Inc., 1967. First edition. Offset. 5 ¾ x 8 7/16 in. Perfect bound in cloth with dust jacket in mylar book cover. 332 pp. Signed and inscribed by the author. Minor shelf wear; near fine.

Regarded as the first transgender celebrity in America, Christine Jorgensen thoroughly chronicles her life, beginning in childhood through her famed adult life. Jorgensen, born in the Bronx and drafted into World War II, traveled to Europe in the early 1950s to receive sex reassignment surgery, her transition chronicled on the front page of the New York Daily News.

Throughout the memoir, Jorgensen intermittently takes it upon herself to inform readers about the medical and psychological reality of being a transgender person. Her highly publicized transition sparked new conversations about gender identity at a time in which such subjects were seldom discussed. Throughout the 1960s, '70s, and '80s, Jorgensen worked as an actress and nightclub entertainer, and gave speaking engagements around the country to speak about her experiences. With an introduction by sexologist Harry Benjamin.

The rare first edition of the autobiography of America's first transgender celebrity.

SOLD

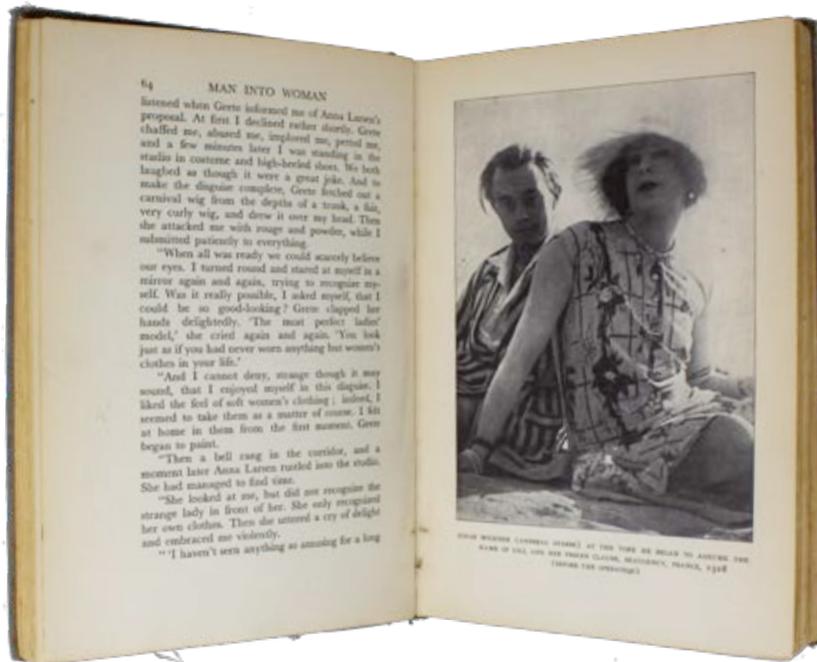
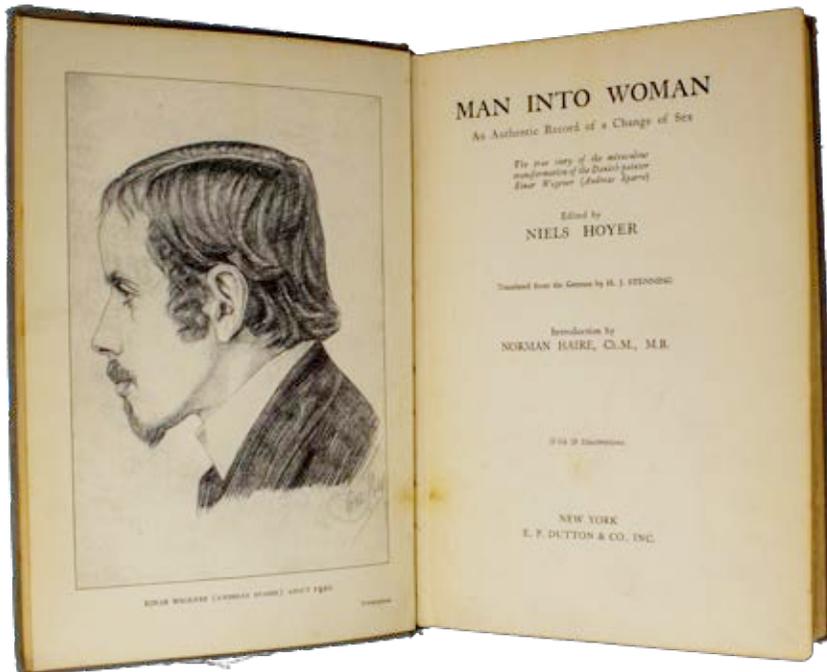
37. Man Into Woman: An Authentic Record of a Change of Sex [Pre-War Trans Memoir]

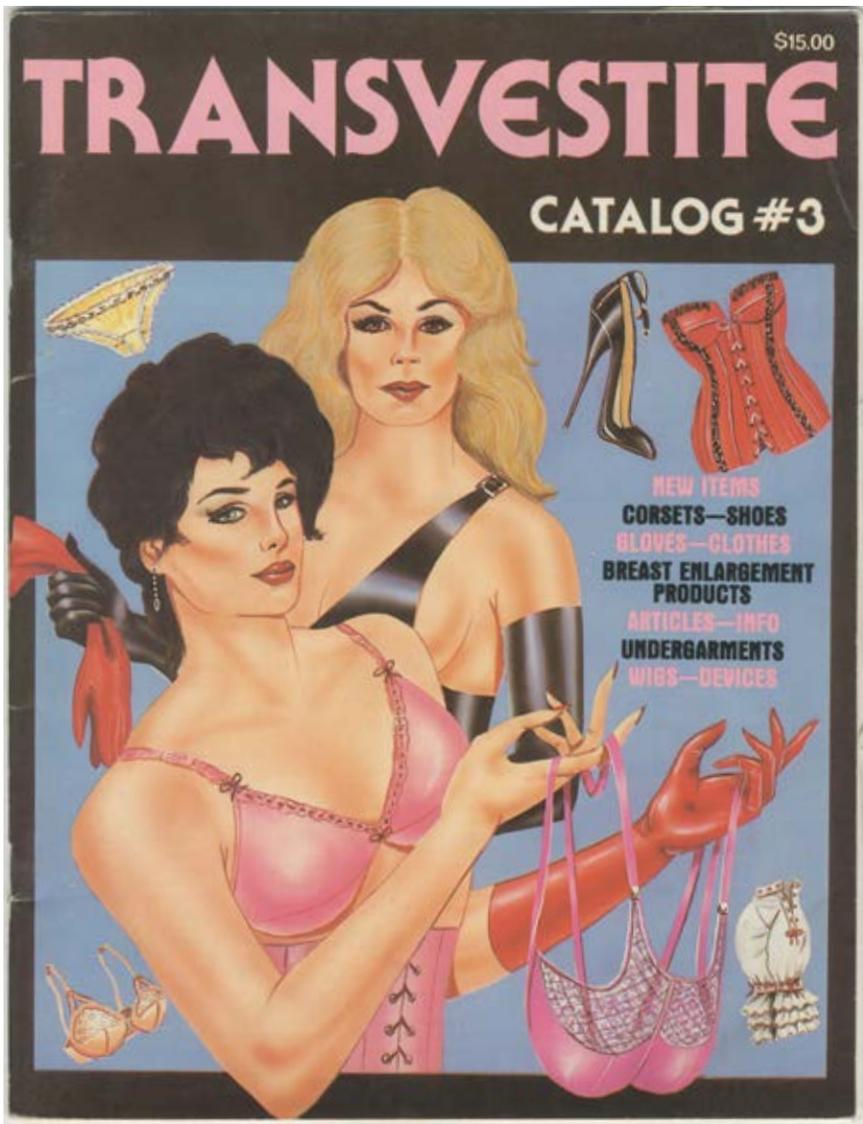
[Lili Elbe]. Niels Hoyer [Ernst Ludwig Hathorn Jacobson], ed.
Translated from the German by H.J. Stenning.

New York: E.P. Dutton & Co., 1933. First English edition. 6 x 8 3/4 in.
Perfect bound in cloth. 288 pp. Without original dust jacket. Covers worn, sunning and small tear of cloth at spine; tight and clean inside.
Previous owners' book plate on front pastedown endpaper. Good.

The autobiography of German painter Lili Elbe, the subject of the 2015 film *The Danish Girl*. Elbe is considered one of the first people to undergo sex reassignment surgery, which took place in the early 1930s. Although the book is often listed as written by Niels Hoyer, a pseudonym for Elbe's friend Ernst Ludwig Hathorn Jacobson, Elbe was in fact the author of the book. Her writing provides a rare glimpse into the experience of pre-war transgender and intersex individuals, and *Man Into Woman* proves an invaluable resource for trans history. Includes an introduction by Norman Haire, Ch.M., M.B., a prominent British sexologist.

SOLD





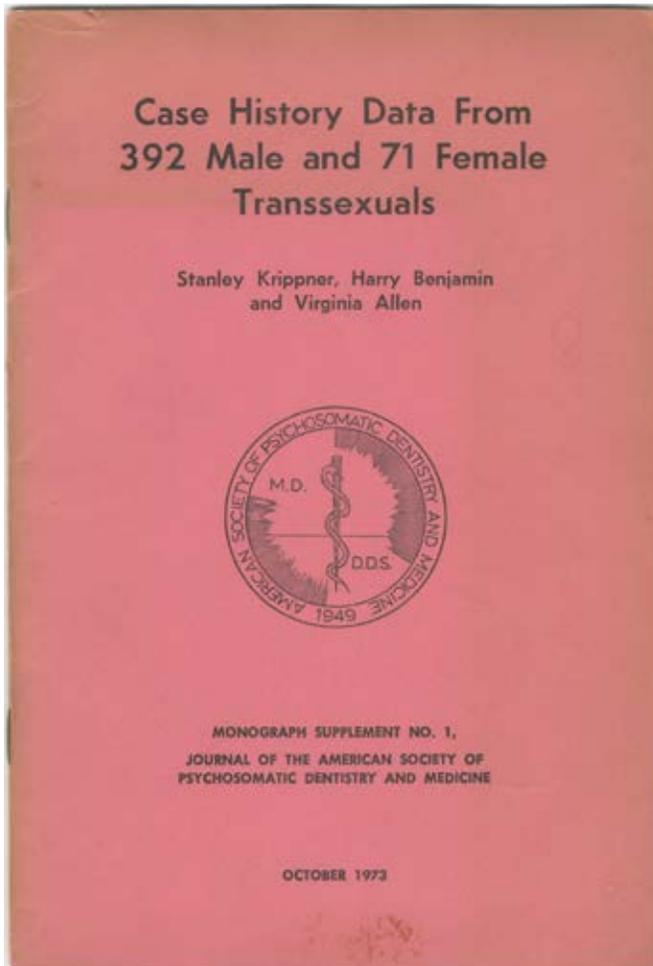
38. Transvestite Catalog #3

Orange, CA: Spartacus Press, 1986. Offset. 8 ½ x 11. Saddle-stapled in glossy pictorial wraps. 46 pp. Very good.

Rare mail-order catalog produced by the underground sex publishers Centurian, with photographs, illustrations, and writing about trans identity, fashion, and fetish. More than simply a catalog of fantasy lingerie, wigs, and fake nipples, this publication includes in-depth explorations of a variety of fetishes such as masking, foot and boot worship, and forced feminization.

Three copies located in OCLC as of June 2021.

SOLD



39. Case History Data From 392 Male and 71 Female Transsexuals

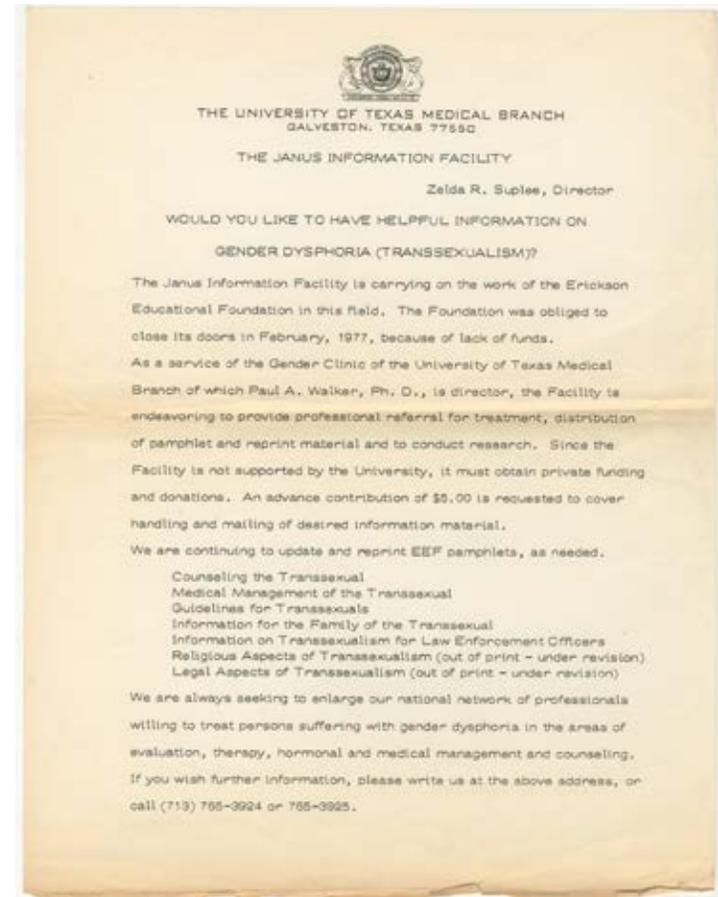
Stanley Krippner, Harry Benjamin, and Virginia Allen. New York: Journal of the American Society of Psychosomatic Dentistry and Medicine, 1973. Offset. 6 x 9 in. Saddle stapled in pink wraps. 27 pp. Flyer tipped in for Janus Information Facility gender dysphoria pamphlets. Very good. Minor wear to edges and chipping to bottom of flyer, otherwise tight and clean.

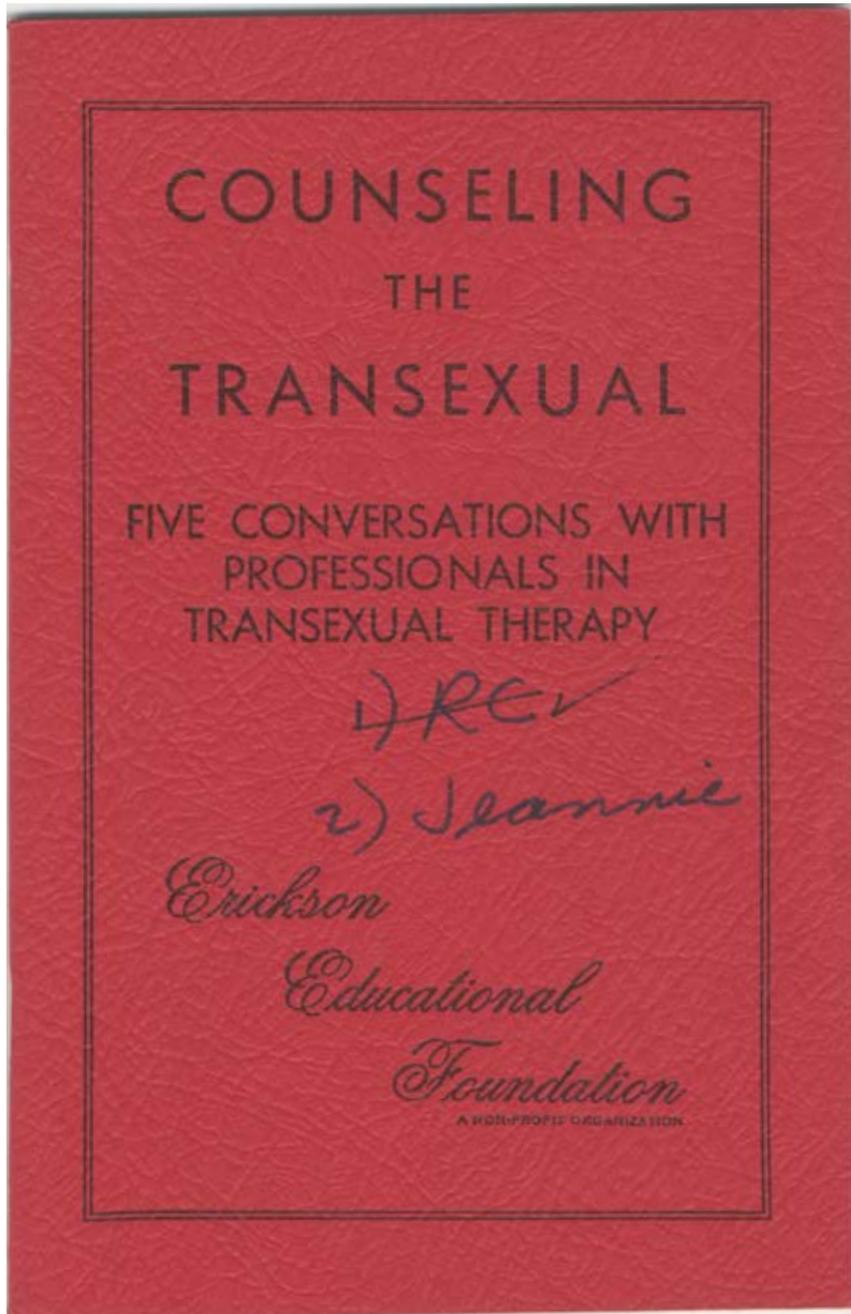
Small book documenting the findings and ongoing research concerning transsexual patients as well as early developments in gender affirmation surgery and gender dysphoria therapy treatments.

Includes tables and charts of data from studies and an essay concerning the social and personal impacts of coming out as transsexual, seeking treatment, and post-surgery attitudes. Much of the data includes the changes in attitudes of loved ones and impacts on familial relationships. Also included is a flyer for more informational booklets on transsexual therapies for medical professionals from the Janus Information Society, looking to expand their national network of professionals willing to provide therapy, evaluation, and hormonal and medical treatments for transsexual patients.

An important document of the mid-century research that paved the way for trans healthcare.

SOLD





40. Counseling the Transsexual: Five Conversations with Professionals in Transsexual Therapy

Baton Rouge: Erickson Educational Foundation, 1973. Offset in red wraps. 5 ½ x 8 ½ in. Saddle stapled. 35 pp. Holograph to front cover; otherwise, near fine.

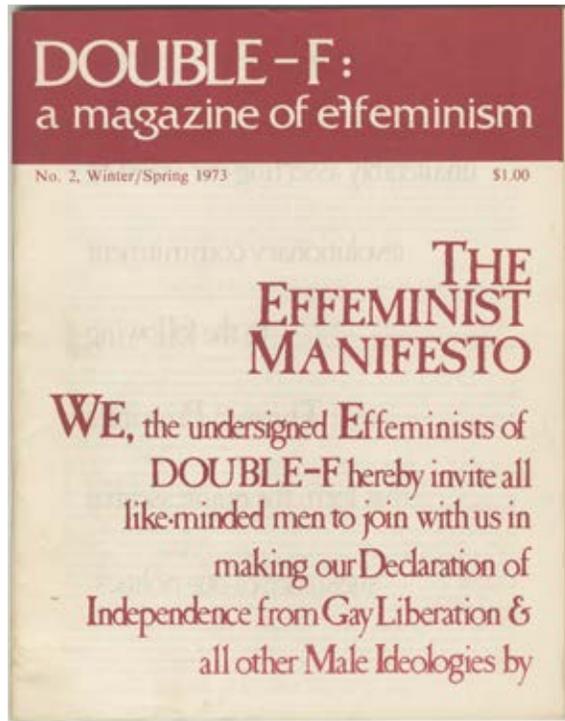
A rare document of early research into the psychoanalytic needs of transsexuals, this pamphlet consists of interviews with five psychiatric workers who wanted to increase the coverage and representation of transsexuals in media and daily life.

These professionals believed that transsexuals have the right to access healthcare, specifically therapy, tailored to their needs to best help them. The goal of this pamphlet, in other words, was to educate psychiatric professionals on how to best treat transsexual patients - a service and conversation still being debated today. From the preface, "...In consequence, there is a growing need for experienced and enlightened therapists to assist them in making the transition to a new life."

These psychiatrists, psychoanalysts, and psychologists were far ahead of the curve, especially working in the American South. The same year this pamphlet was published, the American Psychiatric Association (APA) removed homosexuality from their approved list of mental disorders, itself considered a big step for LGBTQ rights in the United States. However, the APA replaced it with "sexual orientation disturbance" -- keeping that terminology until 1987.

An illuminating artifact of the progressive medical and psychiatric discourse about trans people in the early 1970s.

SOLD

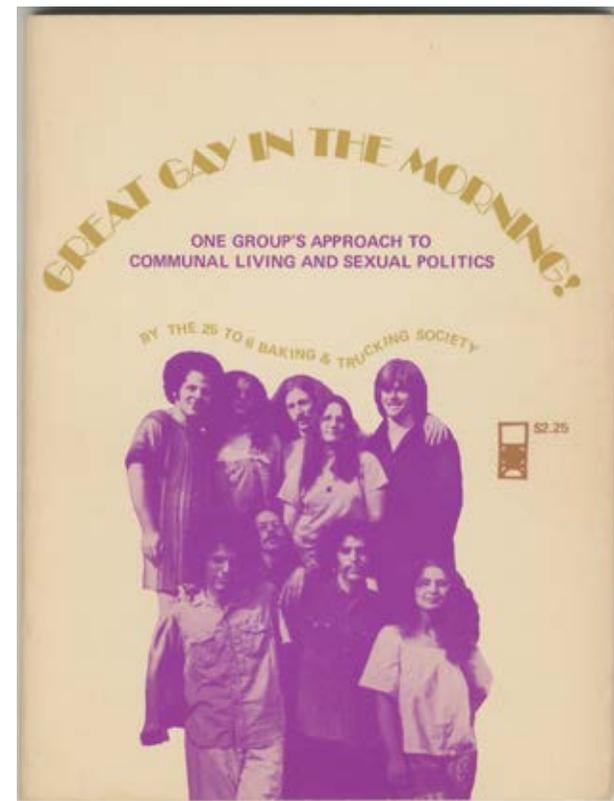


41. Double-F: A Magazine of Effeminism, no. 2, Winter/Spring 1973

New York: Templar Press, 1973. Offset. 8 ½ x 11 in. Saddle stapled. 46pp. Near fine.

Inspired by lesbian feminist and radicalesbian critiques of the gay liberation movement's misogyny problem, Double-F was a journal dedicated to "effeminism". Double-F proposed a new faction of radical gay men, or self-proclaimed "anti-sexist faggots", gathered under the term Effeminists - an intersectional movement focused on breaking the gender and class stratification seen in the gay liberation movement to highlight and to fight against the oppression of women, queers, and gay men. The second issue of the journal prints the Effeminist Manifesto, defining the group's goals and principles, created by editors Kenneth Pitchford, John Knoebel, and Steven Dansky. This issue also includes poetry, Effeminist leaflets, and a special section on the group's stance and actions regarding the annual Gay Liberation March, now known as the Pride parade.

SOLD



42. Great Gay In The Morning! One Group's Approach to Communal Living and Sexual Politics

Times Change Press: New York, 1972. Offset. 5 ¼ x 7 in. Perfect bound in wraps. 95 pp. Very good.

Rare account of life in a queer commune on Staten Island, published in 1972, written collectively by nine gay and lesbian folks, including Larry Mitchell, author of *The Terminal Bar*, one of the earliest novels to address the AIDS epidemic.

Illustrated with a cartoon by Robert Crumb and photographs by Ellen Shumsky, former member of the Lavender Menace, co-author of the lesbian feminist manifesto 'The Woman-Identified Woman', and sister of former Beat Hotel resident, Thelma Shumsky.

SOLD

Gay
and
Lesbian
Latinos
Unidos

unidad



LAURA ESQUIVEL

ROLANDO PALENCIA

DAVID GONZALES

In conjunction with GLLU's 4th Anniversary, Unidad's Mike Garcia spoke with the organization's past three presidents. Each of their short, one year terms reflected different aspects of GLLU's growth - from its struggling beginnings to its establishment as a non-profit organization, to its future direction. These are their thoughts on the past, present and future of Gay and Lesbian Latinos Unidos.

Philosophy, Leadership, & Policy

WHAT IS GLLU AND WHO DOES IT SERVE?
Rolando: Well according to the latest census there are 3 million latinos/as living in the L.A. area, and that covers about a hundred mile radius. If we take the conservative figure of 10 percent, we find ourselves with a gay and lesbian population of three hundred thousand. This is about the size of a medium sized city in the U.S. Urban centers, such as L.A. draw more than

Photos by Mike Garcia

43. Unidad / Gay and Lesbian Latinos Unidos

Los Angeles: GLLU, 1985. Offset. 8¼ x 11¾ in. Corner stapled. 16 pp. Lines from being folded into thirds; otherwise, very good.

The official newsletter from Gay and Lesbian Latinos Unidos, a Los Angeles based queer activist organization active throughout the 1980s. Formed in 1981, the group attempted to highlight the presence and contributions of LGBT Latinx folks, and the ways in which they navigate a dual political and cultural commitment. This volume features interviews with GLLU's prior three presidents and provides insight into the establishment, trajectory and growth of the organization. The newsletter also includes mid-80s AIDS activism in response to AIDS diagnoses in 1985 being at an all time high. That year saw Rock Hudson become the first major public figure to announce he had AIDS as well as Ronald Reagan's first public mention of the disease.

A scarce artifact of LGBTQ Latinx history.

\$150



44. [Gay Anarchism] The Storm! A Journal for Free Spirits, Vol. 6

New York: The Mackay Society, 1978. Offset. 6 ½ x 8 ½ in. Saddle-stapled in illustrated wraps. 24 pp. Very good.

Mark A. Sullivan began “The Storm” in 1976 and formed The Mackay Society around 1982. As stated in issue 9/10, “The purpose of The Storm has been from the beginning to explore and advocate anarchy — life without compulsory authority. In the execution of this purpose, we have criticized authority as it is embodied in the corporate-state.” This issue focuses on gay liberation and sexual anarchy, and includes detailed articles on Emma Goldman and John Henry Mackay, as well as other explorations of how gay rights figure within the anarchist and libertarian struggles.

A detailed and thoughtful document exploring the links between two overlapping discourses of liberation - gay and anarchist movements.

\$75



45. Who Says Americans Are Getting Soft?

New York: Free Speech, Inc., [1970s]. Offset. 17 ½ x 22 ¼ in. Very good.

Tongue-in-cheek radical gay pride poster produced by Free Speech Inc. on St. Mark's. Features image of two men making out with a stylized border.

\$250



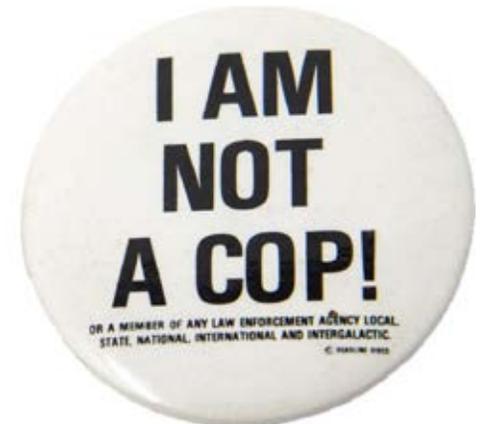
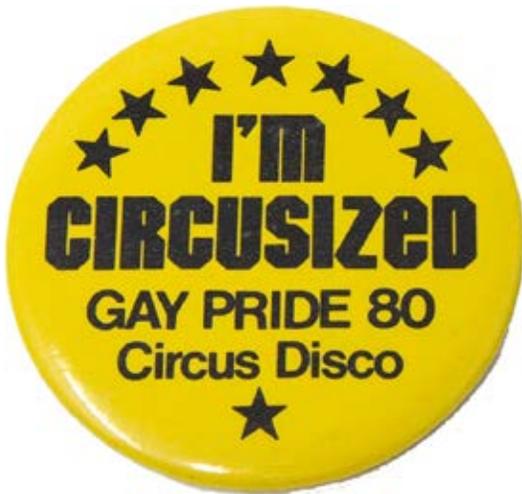
46. LGBTQ Pinback Button Collection [ca. 1970-1985]

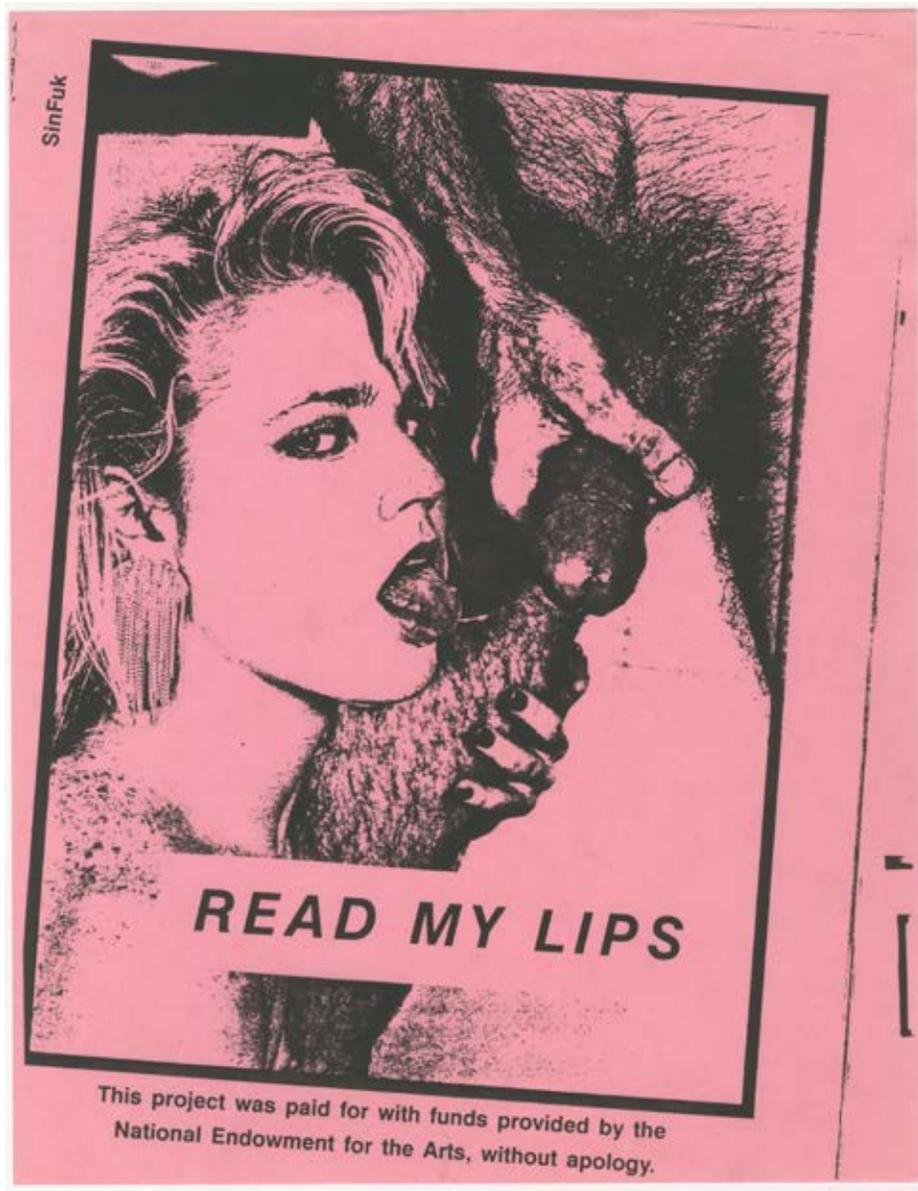
Forty-eight (48) pinback buttons. Various places: various publishers, ca. 1970-1985. ½ in. to 4 in. All very good to near fine.

Large collection of pins from pride parades, queer underground culture, and fetish badges from across the United States throughout the 1970s and early 1980s.

Focus of pins include Gay Freedom Day, Christopher St Liberation Day, Los Angeles Gay Pride, and many more. The grouping includes subcultural and fetish badges including Leather Fraternity enamel pins. More general gay identity pins such as “I Love Men” are also present, along with pins representing gay establishments such as the National Gay Archives and the Men’s Room.

\$950





47. Read My Lips [Gran Fury Pastiche]

np: SinFuk, nd: Offset on pink paper. 11 x 8 ½ in. Near fine.

This explicit flyer of unknown origin riffs on the intertwined history of AIDS activism and the publicly funded grant-making organization, the National Endowment of the Arts, pastiching Gran Fury's iconic work of gay propaganda, READ MY LIPS, and substituting the gay couple with an image of a heterosexual blowjob.

Reagan oversaw a refusal to prioritize or acknowledge the AIDS epidemic, which corresponded with burgeoning conservative distaste for the NEA which at the time for the organization's support of explicitly gay art and artists. "Read My Lips," superimposed over images of homosexual couples kissing, became a popular and instantly recognisable slogan created by Gran Fury for ACT UP, a grassroots political group.

In 1989, in response to a partially NEA-funded Robert Mapplethorpe exhibit, North Carolina Senator Jesse Helm sponsored a bill (which passed) to bar the NEA from using funds to "promote, disseminate or produce obscene or indecent materials, including but not limited to depictions of sadomasochism, homoeroticism... or individuals engaged in sex acts."

The pornographic flyer, proclaiming to be NEA funded "without apology," plays on the culture wars of the 1980s and '90s, drawing to the fore the absurd state of arts funding where heterosexuality was endorsed and homosexuality repressed in the face of conservative pushback.

\$100

48. [North American Samizdat, Healthcare] **Birth Control Handbook**

Donna Cherniak and Allan Feingold, eds. André and Danielle Giguère, photographs. Montreal: Journal Offset, 1970. Fourth edition. Offset on newsprint. 7 ¼ x 10 in. Saddle stapled. 47 pp. Very good.

The Birth Control Handbook, first printed in 1968 by students at McGill University, was a pioneering text disseminating information about reproductive health and rights.

The book was widely distributed among millions in Canada and the United States, providing information on contraceptives, abortion, sexuality and health that was nearly impossible to find otherwise. The Handbook was so widely read that it was re-published and revised in 12 editions from 1969-1975, a popularity sparked in part by its illegality.

At the time of the handbook's publication, it was illegal in both Canada and the United States to publish, sell, or disseminate literature regarding abortion and contraceptives. To have scientific information on the various methods of birth control in one place, with political commentary and practical tips, was revolutionary. As a result, the Birth Control Handbook played a large role in the sexual health revolution and in normalizing and legalizing healthcare for women. In the United States in 1972, birth control was legalized for all women regardless of marital status.

SOLD



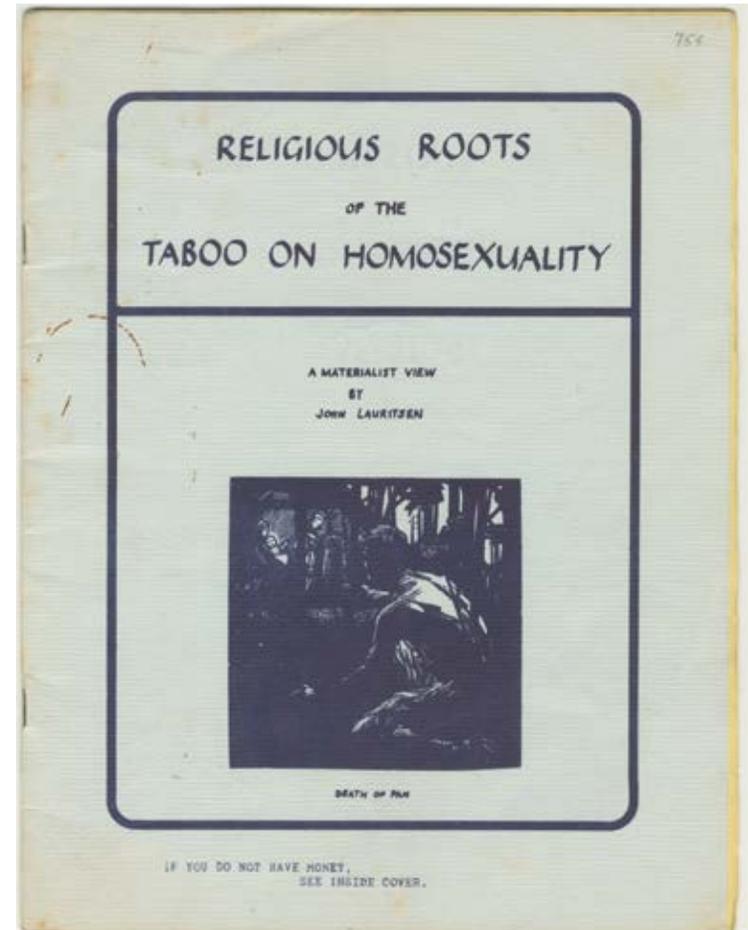


49. [Queer Christianity] Focus: Gay Community Center of Orange County Newspaper

Orange County: Gay Community Center of Orange County, 1975. Offset, with black and white photos and illustrations throughout. Very good; minor wear and some creasing from being folded in thirds, small tear on front page.

FOCUS, Orange County's first gay newspaper, was published by Sam Warren founder of the Orange County Gay Community Center. The paper was supported by Christ Chapel MCC, the first gay and lesbian organization in Orange County. As a result, interspersed amongst advertisements for local gay businesses, personal articles with tongue-in-cheek titles like 'Sodom and Granola,' and calls for community organization and activism, FOCUS includes religious outreach and interviews with gay ministers.

\$75

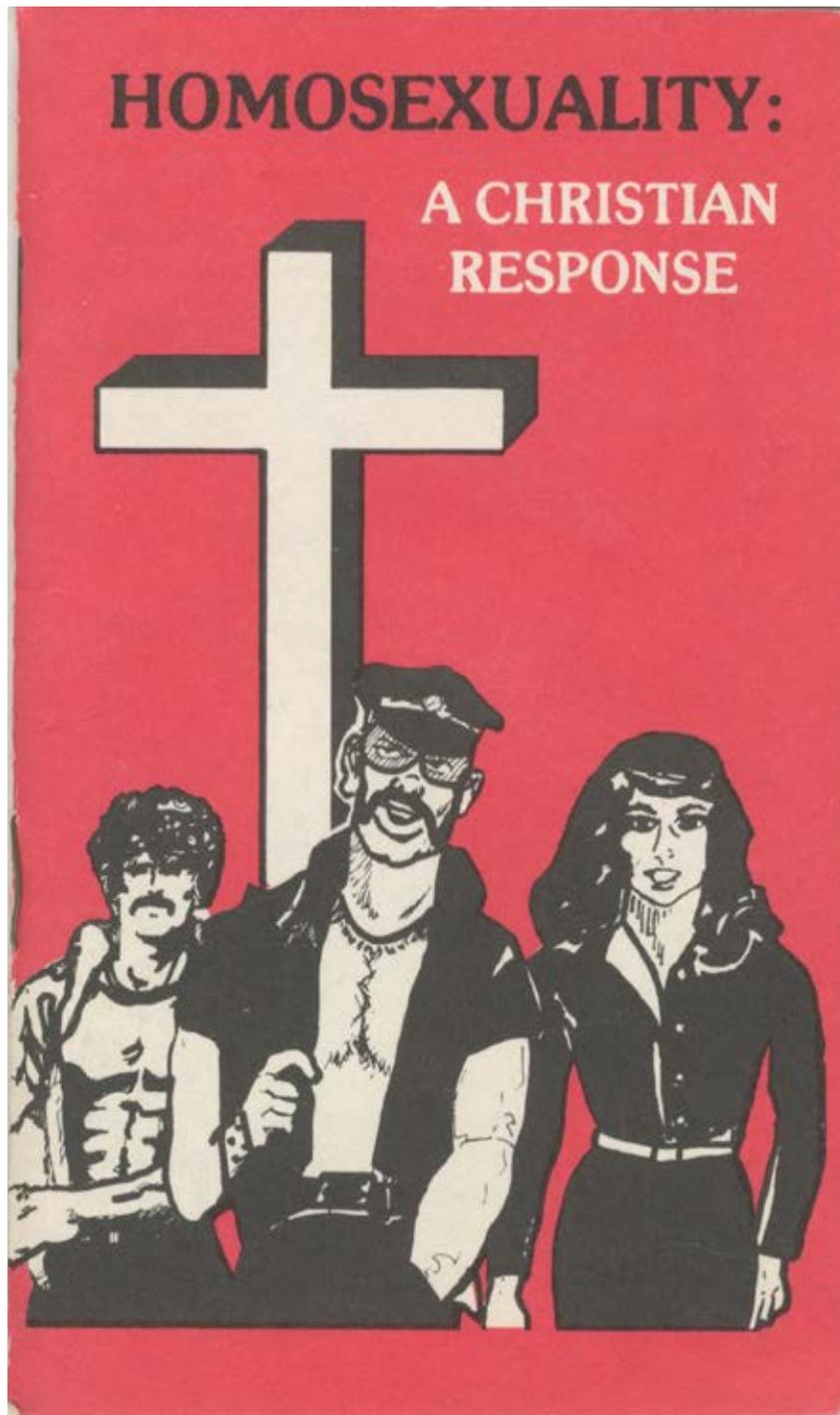


50. Religious Roots of the Taboo on Homosexuality: A Materialist View

John Lauritsen. New York: Come!Unity Press, 1976. Offset. 8 1/2 x 11 in. Saddle-stapled. 26 pp. Very good; mild foxing to corners. Third printing.

Pamphlet explaining the history of religious taboos and suppressions of homosexuality throughout history, published by Come! Unity Press, a New York City community print shop and gay-anarchist press active in the 1970s.

\$150



51. Homosexuality: A Christian Response

Sharon Harrington. Seattle: Life Messenger, 1978. Offset. 3 x 5 1/8 in. Saddle-stapled. 48 pp. Rear wrap stamped with the service times and address for the House of Stephanas Christian Chapel on Haight Street in San Francisco. Very good.

A rare booklet meant to help the reader identify and understand homosexuality, to turn queer folks from their supposedly sinful ways and be “spiritually reborn” as evangelical Christians.

The book opens with a glossary of terms including: camp, drag queen, gender role, leather, cowboy, sado-masochism, and more. The majority of the text is devoted to confronting myths about LGBTQ people including that “homosexuals are always identifiable by physical appearance and/or occupation.” The final “myth” is “once gay, always gay” and the text ultimately concludes with an argument for ending one’s homosexual ways.

A superbly illustrated theological tract written at the height of the gay movement’s militancy, enlightening the reactionary evangelical answer, and setting the ground work for conversion therapies and other Christian responses. Printed in Seattle and distributed by a church on Haight Street in San Francisco.

“Of course, not all men wearing Western clothing are homosexual.”

\$100

AFFIRMATION GAY AND LESBIAN MORMONS

- WHO ARE WE
- OUR PURPOSE
- HOW CAN YOU BELONG

WHO ARE WE?

Affirmation/Gay & Lesbian Mormons is composed of active, inactive and excommunicated members of the Church of Jesus Christ of Latter-day Saints and their friends who are gay or pro-gay. The San Francisco Chapter of Affirmation is affiliated with the National Council of Affirmation and Chapters in other cities.

52. Affirmation: Gay & Lesbian Mormons

San Francisco: Affirmation, [ca. 1979]. Offset. Pamphlet, 3 ¼ x 8 ½ in., produced from a single sheet folded in half vertically. Two (2) sheets, 8 ½ x 5 ½ in. Very good.

General information and the July schedule for the community group Affirmation, composed of active, inactive, and excommunicated members of the Church of Jesus Christ of Latter Day Saints who are gay and lesbian or allies. A national organization, founded in 1977 as Affirmation: Gay Mormons, quickly expanded nationally and include other queer people besides gay men. These materials are from the San Francisco chapter and their activities, likely the period of the group's largest growth in the late 1970s and early '80s.

A rare set of documents from the early days of this organization, illuminating the ways in which LGBTQ Mormons navigate their faith and the communities they create.

\$225

AFFIRMATION

GAY & LESBIAN  MORMONS

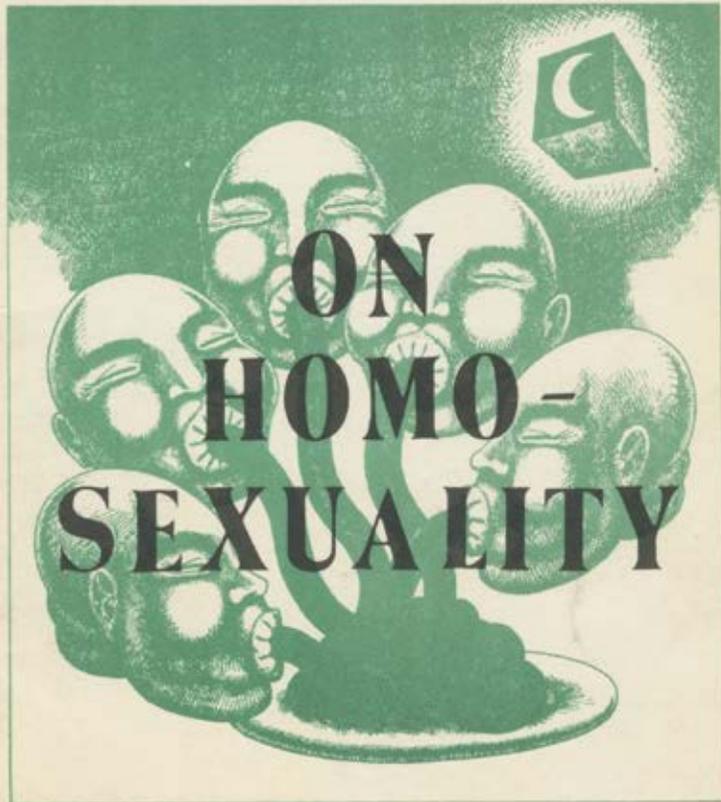
- *AFFIRMATION IS COMPOSED OF ACTIVE, INACTIVE AND EXCOMMUNICATED MEMBERS OF THE CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS AND THEIR FRIENDS WHO ARE GAY OR PRO-GAY;
- *PROVIDES SUPPORT FOR PEOPLE EXPERIENCING DIFFICULTY RECONCILING THEIR SEXUAL ORIENTATION WITH TRADITIONAL MORMON BELIEFS AND OTHER BELIEF SYSTEMS ABOUT HOMOSEXUALITY;
- *PROVIDES SUPPORT AND OPPORTUNITY FOR SOCIAL INTERACTION, INTELLECTUAL DEVELOPMENT, AND CULTURAL EXPOSURE WITH THOSE OF SIMILAR HERITAGE AND BACKGROUND

- *WEEKLY MEETINGS
- *MONTHLY SOCIALS
- *FAMILY HOME EVENINGS

- *MONTHLY NEWSLETTERS
- *COMMUNITY INVOLVEMENT
- *YEARLY NATIONAL CONVENTION

AFFIRMATION...P.O. BOX 26302...SAN FRANCISCO, CALIFORNIA...94126...641-0791

Revolutionary Union



*A Stalino - Leninist Guide
to Love and Sex*

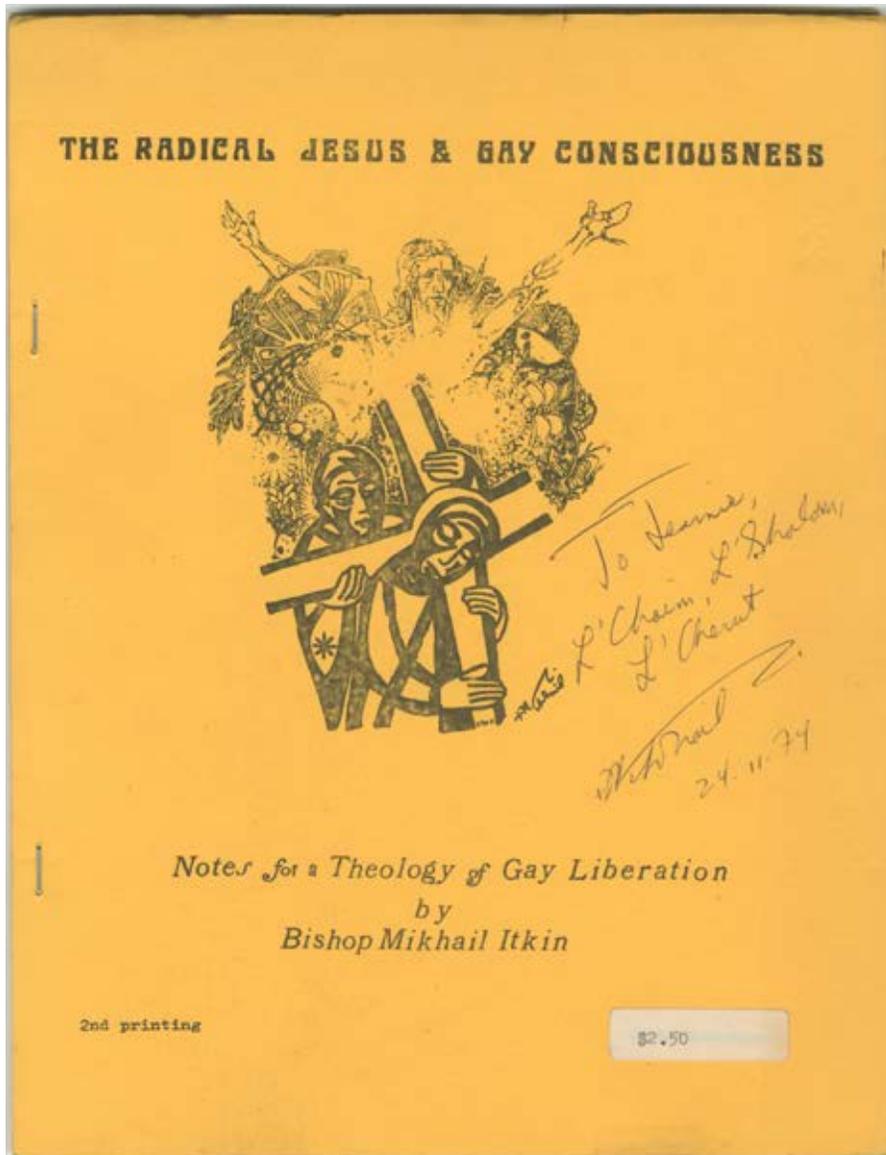
53. On Homosexuality: A Stalino-Leninist Guide to Love and Sex

Ann Arbor: Revolutionary Union, 1975. Offset. 5 ½ x 8 ½ in. Saddle-stapled. 24 pp. Near fine.

Full color, profusely illustrated text detailing the R.U. position on homosexuality and gay liberation. The lengthy polemic stakes the claim that homosexuality is not necessarily progressive, as it is an ideology of the petty bourgeoisie and must be distinguished from proletarian ideology. Includes a multi-page essay, illustrated cartoons, and excerpts from interviews with Ann Landers and Fidel Castro.

A visually striking look at the fault lines between queer liberation and more staid and orthodox left radicalisms.

\$100



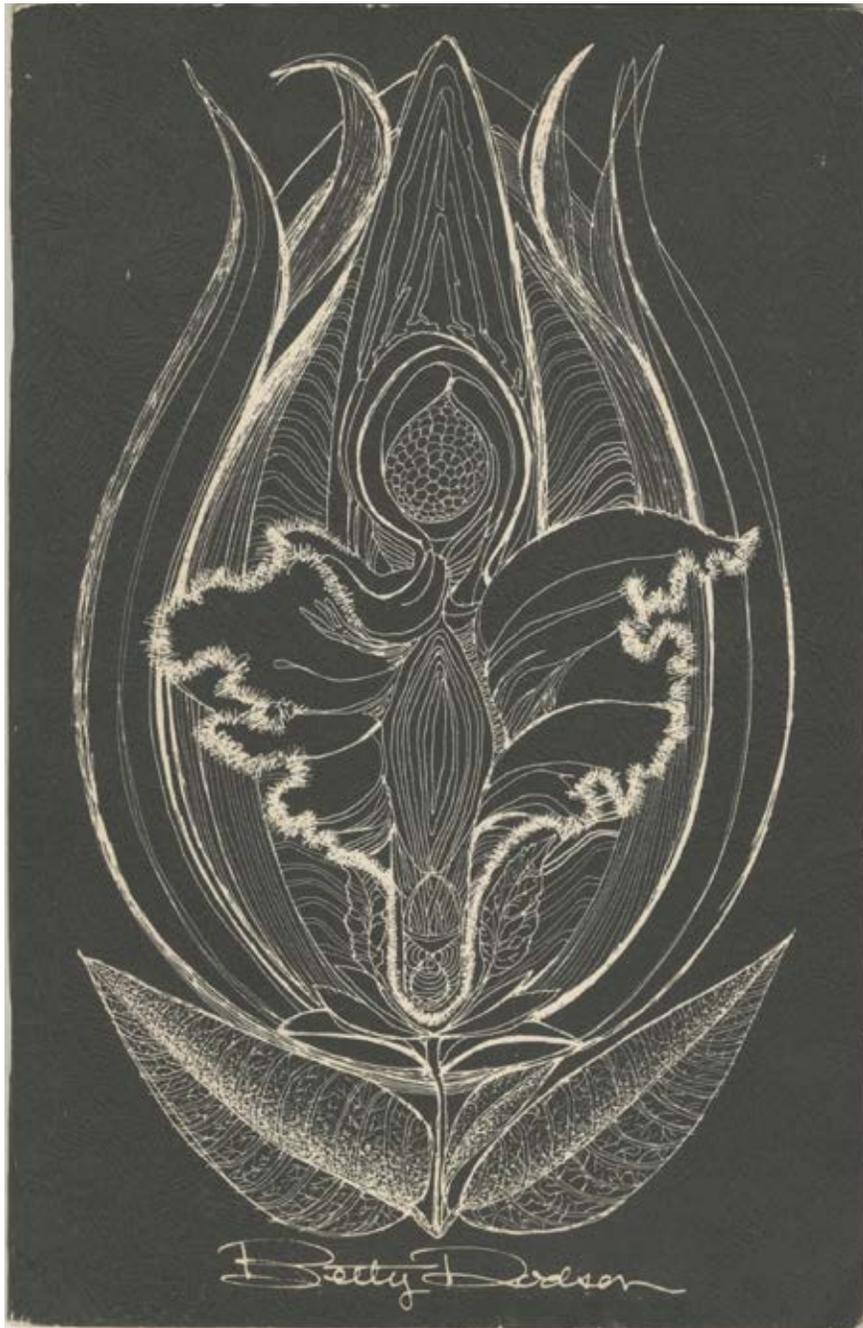
54. The Radical Jesus and Gay Consciousness: Notes for a Theology of Gay Liberation

Bishop Mikhail Itkin. California: California State University, 1972. Mimeograph. 8 ½ x 11 in. 62, 2 pp. First edition, second printing. Side stapled. Very good with holograph note on front wrap; the example here has yellow card wraps and repeated wrappers inside on the same paper as the text block.

The rare second printing of the writing of Bishop Mikhail Itkin, the openly gay bishop, anarchist, and non-violent radical who was a central figure in the gay church movement of the 1950s and 1960s. Itkin thoroughly confused many of his fellow radicals and served as a thorn in the side of mainstream Christianity throughout his career as pastor and organizer. Itkin's work, here and elsewhere, fuses Catholic liberation theology and doctrines of radical gay social movements. Rumored to have ordained Alan Watts as an independent Catholic bishop, he also ordained women though it was contrary to the teachings of mainstream Catholicism. Itkin was involved with the Gnostic Catholic Church, The People's Church Collective, Brotherhood of the Way, and other alternative religious movements, and studied the texts of Sufism, Gnosticism, Anabaptist theology, and Mennonites. After a life of itinerancy, he settled in San Francisco during the 1980s, and held a weekly Eucharist as part of the AIDS Vigil there. He died from AIDS related complications in 1989. A critical edition of his work was published by Autonomedia in 2014.

The rare second printing of the writings of this fascinating, radical, overlooked queer religious figure of the 1960s and 1970s.

\$500



55. Liberating Masturbation: A Meditation on Self Love Dedicated to the Women

Betty Dodson. New York: Bodysex Designs, 1975. Offset. 5 ½ x 8 ¾ in. Saddle-stapled. 60 pp. Black and white illustrations throughout text. Very good. Third printing.

The early treatise of feminist self-pleasure from Betty Dodson, the fourth-wave feminist sex-educator and popularizer of the Hitachi Magic Wand, who passed away in late 2020.

Heavily illustrated with drawings of vulvas, suggested stretches, and images of masturbatory and partnered sex, the book is the first work to outline Dodson's sex-positive theories on intimacy and masturbation, as well as her personal experiences and those of other women. A trained artist, she began hosting masturbation workshops as an outgrowth of her erotic art practice. Though vibrators were first manufactured in the late 19th century, advertisements for and production of the machines had largely disappeared by the 1920s. In the 1960s, when Dodson began her workshops, vibrators had largely disappeared; she located the Hitachi Magic Wand and, though she continued to try new ones throughout her lifetime, never found another vibrator she liked more. Dodson died from cirrhosis of the liver in October 2020. This is the third printing of this rare sex education book, printed just a few months after the first.

\$250



56. FagRag No. 3; FagRag No. 6

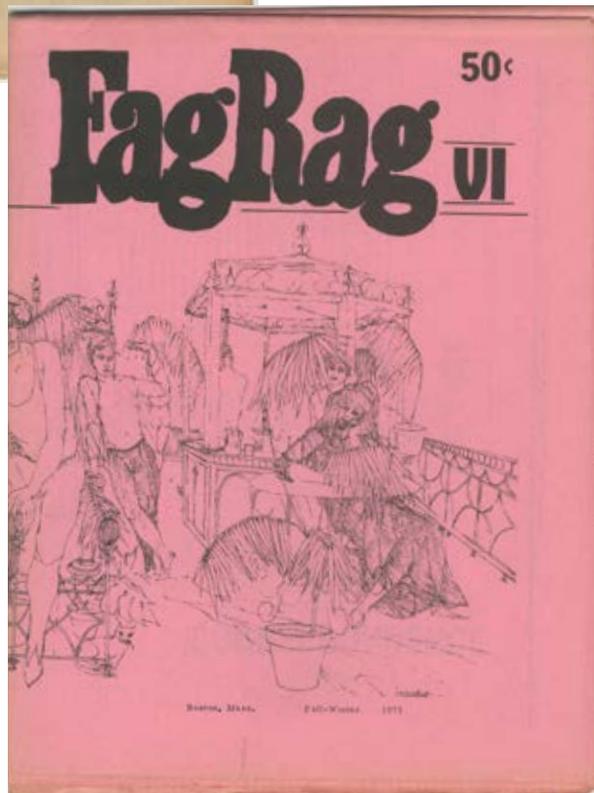
Boston, FagRag, 1972. Offset on newsprint with black and white photography and illustration throughout. 17 ½ x 11 ½ in, folded to 8 ½ x 11 ½ in. Very good.

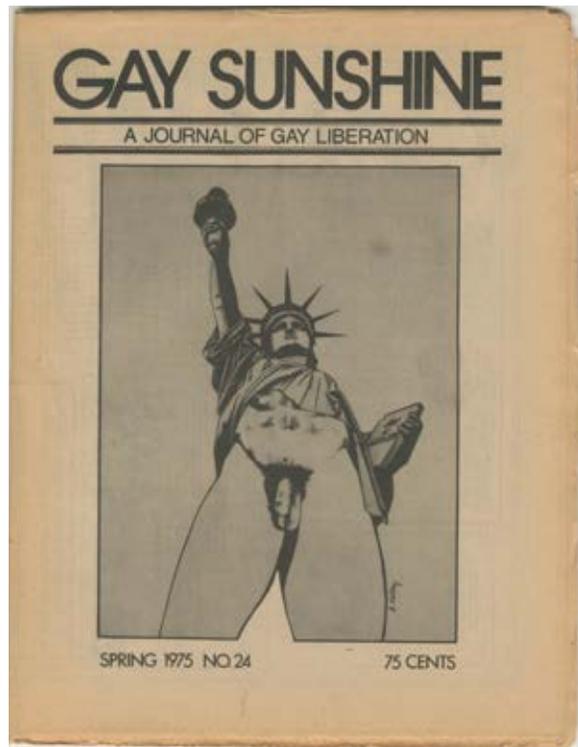
After Stonewall, when the gay press emerged from past censorship as a vibrant and mobilizing counterweight to mainstream papers one of the most distinctive was FagRag, founded in Boston in 1971. The brainchild of Charles Shively, a history professor, poet, anarchist, and incendiary theorist of gay liberation, Fag Rag was produced by a revolving collective of volunteers who operated it for thirty issues between 1971 and 1987.

Two early issues of the magazine, which were part of establishing its trademark irreverent voice -- harmonious with its brash name and deliberately unpolished aesthetic. These issues contains articles on 'Cocksucking as an act of Revolution,' analysis of how gay men are pathologised and punished by institutions, and myriad creative contributions ranging from poetry to photography to music.

A provocative, witty artefact of radical politics and queer activism during a period of immense change for the gay community.

\$100/ea.





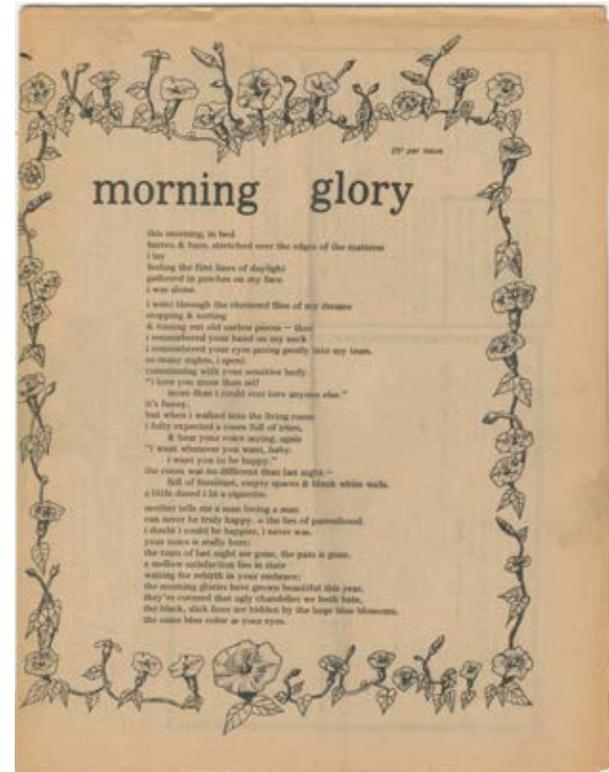
57. Gay Sunshine: A Journal of Gay Liberation, No. 24

San Francisco: Gay Sunshine, 1975. Offset on newsprint, 12 ½ x 17 ½ in, folded to 11 ½ x 9 in. Some wear on edges, otherwise very good.

Gay Sunshine's 12 year history of intellectual dignity on the cutting edge of the gay experience remains unmatched even today. Founded by Winston Leyland, an important figure in 20th century queer activism, Gay Sunshine's pages feature a cornucopia of gay history, sex, politics and culture. Issue 24 features an interview with Charles-Henri Ford and the poet John Giorno, an article criticising fellow gay journal The Advocate's 'turn to the right,' and a personal essay from a gay father. In quintessential Gay Sunshine fashion there is also literary criticism, poetry, and a feature on queer historical events.

A 'liberated and liberating' journal, a document of post-Stonewall gay liberation, and a repository of gay culture and heritage.

SOLD



58. Morning Glory, Vol. 1 No.1

Kingston, Rhode Island: Morning Glory, 1973. Offset on newsprint, with black and white illustrations throughout. 17 ½ x 11 ½ in., folded to 8 ¾ x 11 ½ in. 8 pp. Very good; mild wear to edges.

The first issue of Morning Glory, an early gay newspaper published in Kingston, Rhode Island. A non-profit newsletter put together by volunteers, Morning Glory aimed to fill a lack of access to gay media and representation in Rhode Island, and to be a channel for frustration for the queer community "fed up with the shit dumped on top of people." This issue includes queer news from around the country, articles by New York Radical lesbians and other gay counterculture activists, poetry, and calls for consciousness raising groups.

A scarce artifact of gay community organizing in New England.

SOLD



59. Bullsheets / American Uniform Association [Two Issues, 1981-82]

New York: American Uniform Association, 1981-82. Issue No. 17 and an unnumbered issue from 1982. Offset print on paper, with black and white photos throughout. Saddle-stapled. 8 ½ x 11 ¼ in. 15 pp; 17 pp. Very good

Two early issues of this rare uniform fetish periodical, the official publication of the American Uniform Association, an organization for gay men interested in uniforms, founded in the late 1970s and active until at least 1999.

Features include results of a steering committee election, city-specific guides to 'uniform parties' and events, calls for 'clear, hot-as-hell photos of a man in uniform,' and official uniform regulations swiped from State Police offices. The visual focus for the unnumbered issue is 'Poland' and several young Polish soldiers are collaged and memorialised in uniform across multi-page spreads. No. 17's focus is on baseball players, replete with a spread of 'exclusive' locker room photos. Other features include a Local Dispatches column detailing AUA events nationwide, a memo from a Canadian member detailing his traumatic experience with actual police in Toronto, and an insert for registering with the official 1982 AUA roster.

A provocative, tongue-in-cheek glimpse into the activity and inner workings of an alternative sexual community, demonstrating the **scope** and vibrancy of this community. OCLC notes only one entry as of June 2021 - at the Leather Archives and Museum, of later issues than the ones presented here.

SOLD



This collection depicts the gay bikers partying at leather bars, on the road, and attending a pool party. Some images include bikers presenting awards on a stage and serving food and drinks at a bar, presumably for an awards ceremony or banquet celebrating the motorcycle clubs. Locations and specific biker clubs depicted in the shots are unknown. The variety of clubs depicted may indicate documentation of a multi-club run or yearly celebration of local clubs.

Remarkable first-hand documentation of the gay biker subculture in California.

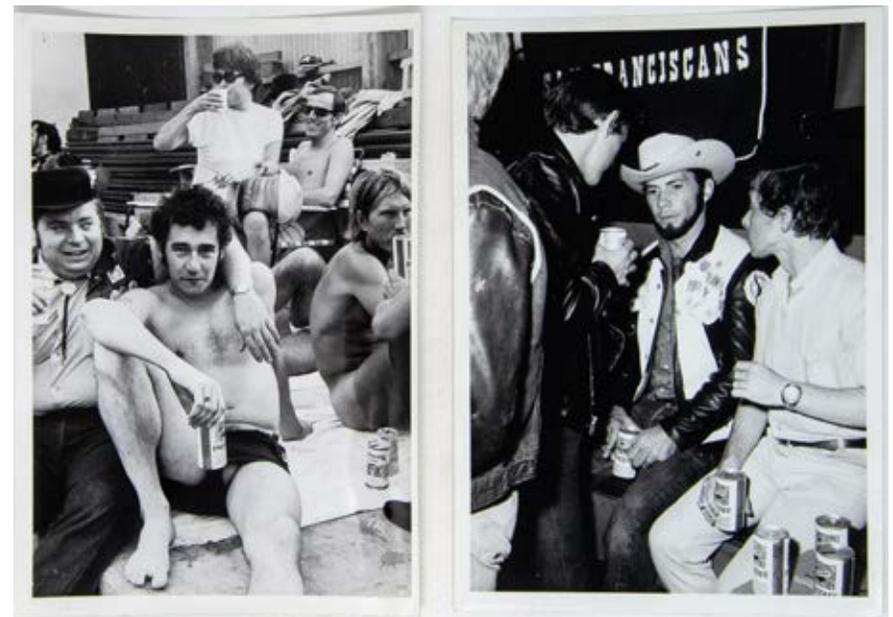
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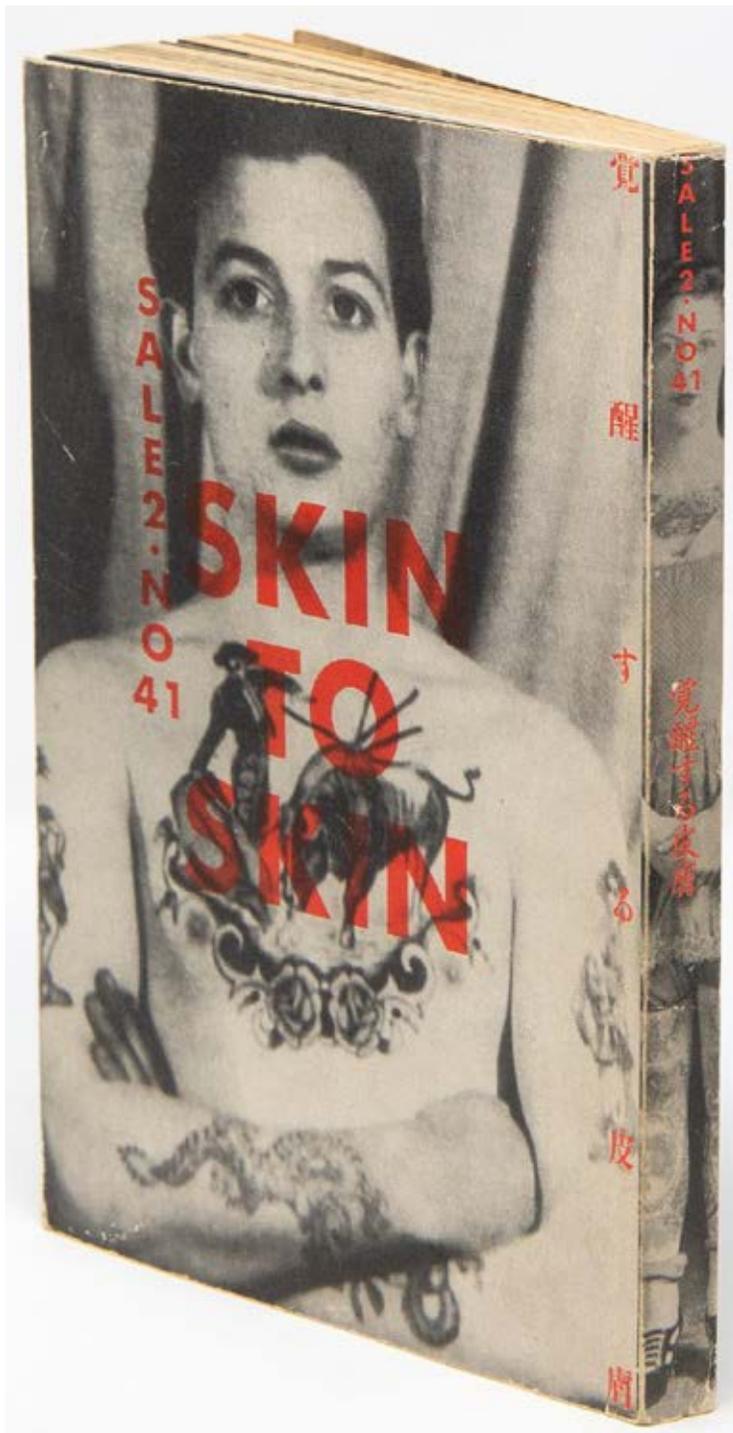
60. Gay Motorcycle Club & Leather Bar Vernacular Photography Collection

San Francisco: np, ca. 1970-80. Nineteen (19) black and white silver gelatin prints. Photos stamped on verso "Crown Associates, 2325 Market St, San Francisco, CA 94114." From 5 x 7 ¼ in. to 8 x 10 in., including one contact sheet.

An exceptional collection of vernacular photography documenting San Francisco's all male gay motorcycle clubs in the 1970s and '80s.

Clubs such as the ones shown in this collection emerged in the early 1950's together with burgeoning leatherman culture. The groups celebrated hypermasculinity and leather fetishism, and above all else were social clubs which provided their members with a safe space for unabashed sexual expression and community, in an era where homosexuality was criminalized. The motorcycle clubs were known for their "runs" - weekend or week-long bike rides to nearby campgrounds and beaches, where they could party without police surveillance, an increasing problem in the gay leather bars in the city.





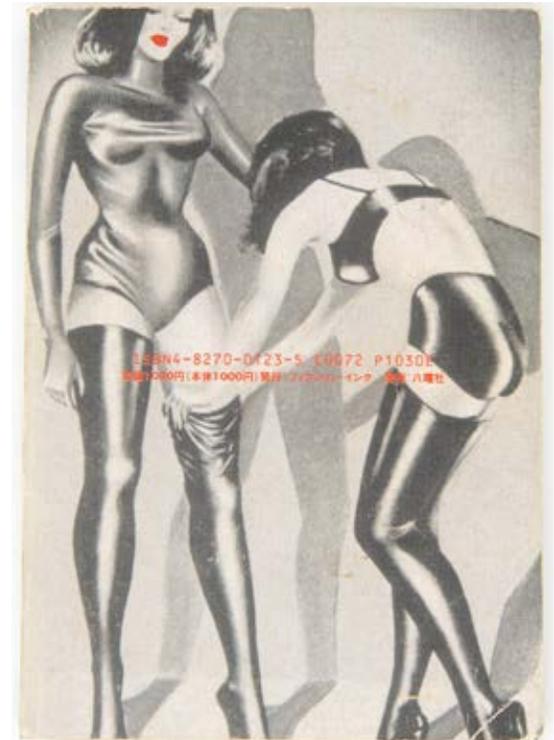
61. [Tattoo, Bondage, Bettie Page, Japan] Sale2 No. 41: Skin to Skin

Makoto Ohrui, ed. Tokyo: FICTION, Inc., 1991. Offset. 5 x 7 ¼ in.
Perfect bound in pictorial wraps. 160 pp. Very good.

Issue No. 41 of Sale2, a periodical produced throughout the 1980s and '90s by Fiction, Inc., a specialty sex shop, publisher and bookseller of fetish and erotica in Tokyo. An incredible document of Japanese fetish publication, superbly designed and profusely illustrated with tattoo and bondage fetish photos, comics, and photo sets of pin-up star Bettie Page and performance artist Fakir Musafar.

The “Skin To Skin” issue features writing, illustration and photography focusing on body art, tattoo, piercing, and bondage. Artists, writers, and models featured include Masami Akita (Merzbow), Mari Akasaka, Kyoko Okazaki, Fakir Musafar, Irving Klaw, Bettie Page, Carlo Mollino, Pierre Molinier, John Willie, Guido Crepax. The back of the book lists publications available at the Fiction, Inc. store: Sweet Gwen’s, Bizarre, Gwendoline, Rigorosa Disciplina, and much more.

\$250



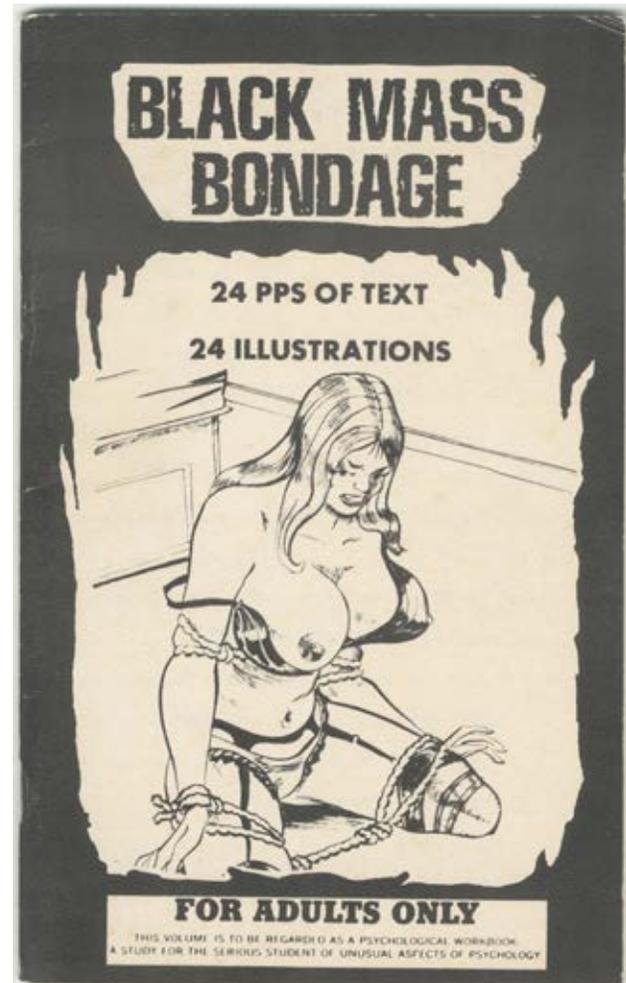


62. Leather by Bob [Promotional Catalog / Poster]

San Francisco, California: [ca. 1970]. Offset. 9 x 11 ½ in. 17 ½ x 22 ½ in. Very good.

Illustrated catalog of gay and gay-adjacent rustic fashions including The Mountaineer and The Daniel Boone. Folds out to a large poster of leather men.

\$150



63. Black Mass Bondage

Studio City, CA: Roslyn News, 1971. Offset. 5 x 8 in. Saddle stapled in illustrated wraps. 29pp. Near fine.

Bondage erotica short story by Buck Peterson with illustrations of busty bound women. Advertised on cover as “For adults only - this volume is to be regarded as a psychological workbook, a study for the serious student of unusual aspects of psychology.”

\$65



64. Anonymous Staged BDSM Fetish Photograph

Np: np, nd. Offset. 11 x 14 in. Graphite smudges to edges of print and mild wear. Very good.

Black-and-white photograph of unknown figure seen from behind, chained to a post and with abundantly fake lacerations drawn onto the person's butt.

\$75

CUSTOM SHOE CO
DIVISION OF CENTURIAN PUBLISHING

**ANNOUNCES
ITS
STOCK SHOES**

We here at Custom Shoe Co. realize that custom shoes take quite a while to make. So what we have done is come up with three groups of shoes for fast delivery.

Group #1 — FASHION SHOE WITH 3" AND 4" HEELS.
Group #2 — EXOTIC SHOES WITH 5", 6", AND 7" HEELS.
Group #3 — SHOES MADE CUSTOM FOR US IN ENGLAND

All our shoes are of top quality and made from real leathers. The shoes from England are superbly made. The 5", 6" and 7" shoes are all individually hand made.

Our costs for shoes in just 6 months has more than doubled. We are trying desperately to keep our prices down. We expect another price increase in 3 months. So please save yourself some money and order now. We had three price increases from the manufacturer in the last 3 months.

SHOES FROM ENGLAND
6" HEELS—BLACK PATENT LEATHER sizes 6 to 13

UKS-26 UKS-11 UKS-21

65. Mail order catalog for women's heels

Reno: Custom Shoe Co. / Centurian Publishing, ca. 1970s. 4 pp. (8 1/2 x 11 in.) Very good; small stain at top edge and lines from folding into thirds.

Catalog of exotic high heel shoes, straddling the line between professional and fetish. A more highbrow example of the mail order fetish catalogs for which Centurian is famous.

\$200



66. Free the Slaves Collection [LAPD, S&M]

1) Free the Slaves t-shirt. Los Angeles: 1976. T-Shirt made by gay activists in the aftermath of the Mark IV police raid. No tag, handmade screenprint. 2) Support the Felons. Los Angeles: 1976. 1 ½ in. Orange button made by gay activists in the aftermath of the Mark IV police raid. 3) "The LAPD Freed the Slaves" button. Los Angeles: 1976. 2 ¼ in. Black button made by gay activists in the aftermath of the Mark IV police raid. 2 Buttons. 4) 13 Photographs. Los Angeles: 1976. 3 ¼ x 4 ¼ in. Thirteen black and white and color Polaroid photographs documenting protests, press appearances, and the building in the aftermath of the Mark IV police raid. Some photos captioned on verso.

Collection of thirteen amateur photographs and various ephemera from the aftermath of the LAPD's 1976 raid of a gay bathhouse BDSM-themed fundraiser.

On April 10, 1976, the LAPD staged a massive raid on a Los Angeles Leather Fraternity fundraiser at the Mark IV Baths. The event offered consenting S&M participants to be auctioned off as role-playing slaves, with proceeds benefiting the Los Angeles Gay Community Services Center and other local gay community organizations.

The LAPD raided the gathering with helicopters, buses, and dozens of police, with television news crews in tow. Forty-two people were arrested, including John Embry, the publisher of leather magazine Drummer. The police released statements claiming they had stopped an actual slave auction and described the participants as extremely dangerous perverts. Ultimately, the district attorney only charged four of the 42 participants arrested - with prostitution instead of human trafficking, for which they received fines and community service. The media coverage, mounting homophobic paranoia on part of the LAPD, and tensions among the gay community made this event notorious. A second auction was staged to raise defense funds and protests erupted across the city.

These photographs, pins, and T-shirt document the aftermath of the raid and the response from some of the late 1970s gay community in Los Angeles.

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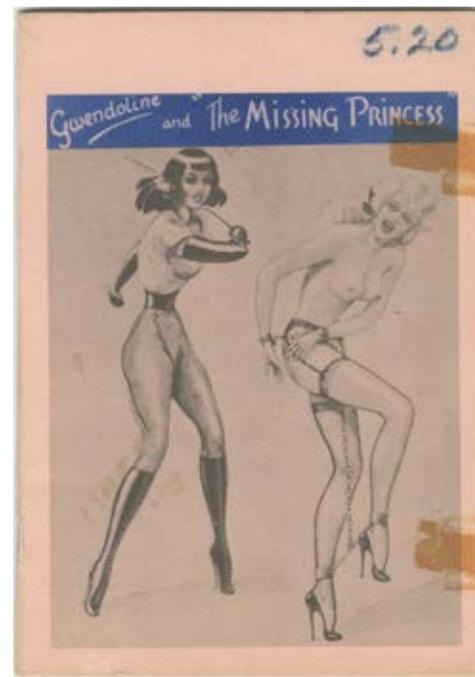


67. Hotel: Bar: Anco / A Lifestyle

Amsterdam: Anco, [ca. 1982]. Offset. 12 ½ x 16 ½ in. Very good.

Poster advertising the legendary hotel Anco located in Amsterdam's red light district. Features image of two leather-clad biker babes eyeing each other. Opened in 1962 and still operating today, in its heyday Anco was a men-only gay hotel catering to the leather scene. While today the hotel has been rebranded into a more general lodging experience, Anco has been a mainstay of gay Amsterdam accommodations for decades.

\$150



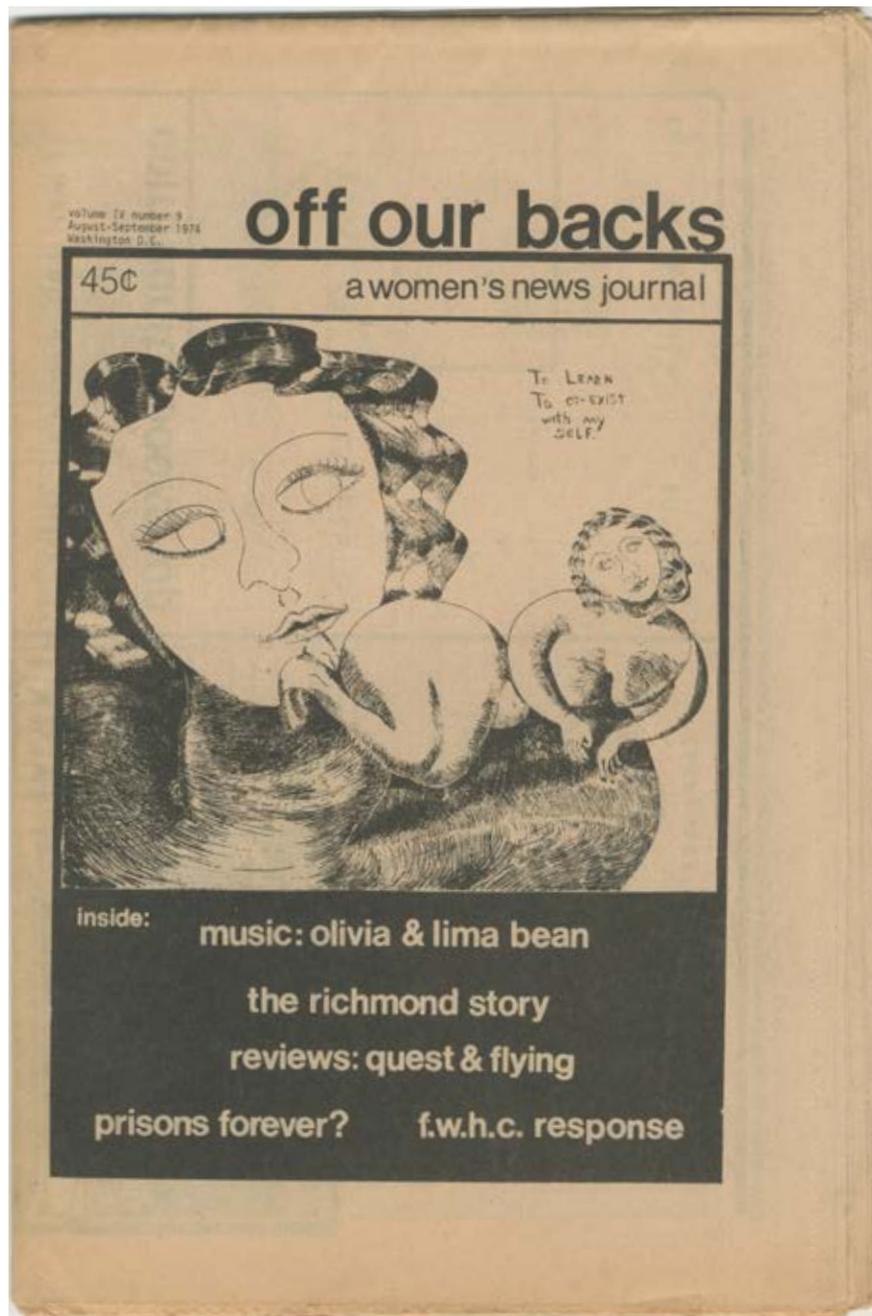
68. Gwendoline and The Missing Princess

[John Willie]. np: np, [ca. 1950]. Offset. 4 7/8 x 6 3/4 in. Saddle-stapled in pink illustrated wraps. 43 pp. Very good. Spots of discoloration from adhesive to wraps and ink annotation on front wrap; otherwise, tight and clear.

An early edition of this meticulously illustrated lesbian fem-domme from the 1950s, telling the story of coquettish Gwen and some of her wonderfully mean friends who introduce her to the joy of submission.

An early work by the influential and prolific fetish artist John Willie [born John Coutts], who worked with the early fetish distributors Charles Guyette and Irving Klaw, and influenced future generations of illustrators including Eric Stanton and Gene Billbrew. Willie also published Bizarre irregularly between 1945 and 1961, focusing on various fetishisms including high heels, bondage, cross-dressing, and body modification. Before his death in August 1962, Willie destroyed his archives and returned to England.

SOLD



69. off our backs, vol. IV, no. 9

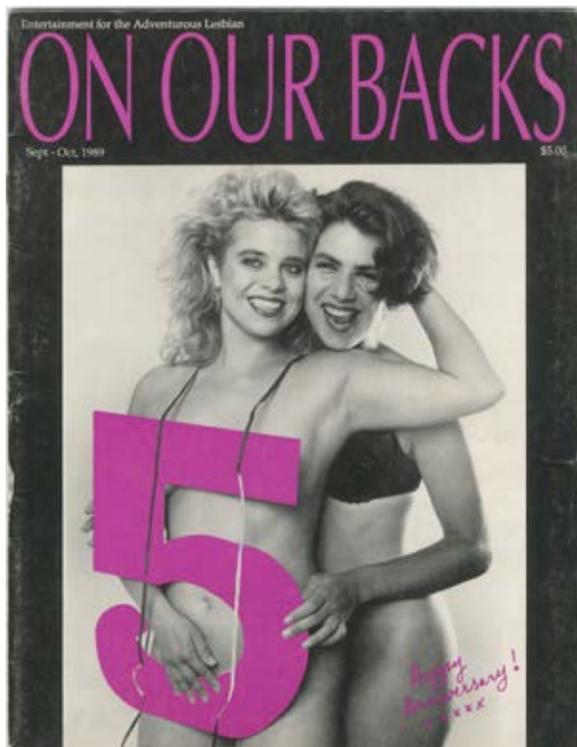
Washington, DC: off our backs, 1974. Offset on newsprint. Tabloid folded to 8 x 12 in. 27 pp. Very good; edge wear and toning commensurate with age.

off our backs was a groundbreaking radical feminist periodical that ran from 1970 to 2008. Published by a collective of women, the journal focused on culture, politics and activism, women's health, community issues, and entertainment. This issue includes a report on the Richmond Women's Festival, music and literature reviews, articles on women and the DC correctional system, the summer solstice, drugs and women's health clinic, classified ads, and more.

Staff included Marilyn Salzman Webb, Heidi Steffens, Marlene Wicks, Colette Reid, and Norma Lesser, Carol Anne Douglas, Tacie Dejanikus, Amaya Roberson, Sherri Whatley, Laura Butterbaugh, Farar Elliott, Angie Manzano, Karla Mantilla, Jennie Ruby, Jenn Smith, Alice Henry, and Angie Young.

off our backs was a highly influential and important journal; it inspired the radical lesbian publication "On Our Backs" - the later publication's title was satirizing the off our backs journal, which they considered prudish. In turn, off our backs considered the newcomers "pseudo-feminists" and threatened to sue.

\$50



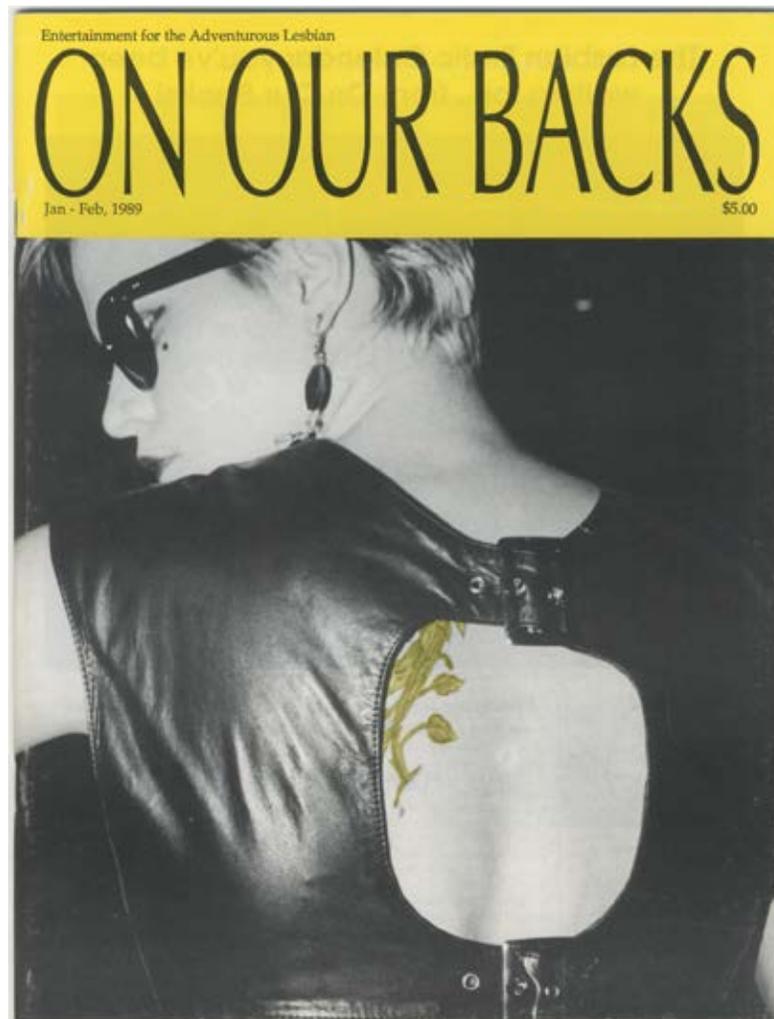
70. On Our Backs, September-October 1989

Debi Sundahl, pub. San Francisco, CA: Blush Entertainment Group, 1989. Offset. 8 ½ x 11 in. Saddle-stapled. 48pp. Very good.

On Our Backs (OOB) was a groundbreaking lesbian publication and the first women-run lesbian erotica magazine for a lesbian audience in the United States. First published in 1984, OOB helped define the politics and look of lesbian culture throughout the 1980s and 1990s. OOB was an outspoken advocate of sex positive feminism and sex worker positive discourse. The title On Our Backs was a parody of the long-running anti-pornography radical feminist magazine off our backs.

This issue includes "A Day in the Life" photo spread of the On Our Backs offices and staff, a relationship advice column, erotic literature reviews, a feature on pioneering erotic photographers, classified ads, and more.

SOLD



71. On Our Backs, Vol. 5, No. 3, January-February 1989

Debi Sundahl, pub. San Francisco: Blush Entertainment Group, 1989. Offset. 8 ½ x 11 in. Saddle-stapled. 48pp. Very good.

This issue includes the Erotic Photography Awards Winners, short erotic fiction, erotic literature and film reviews, classified ads, and more.

SOLD

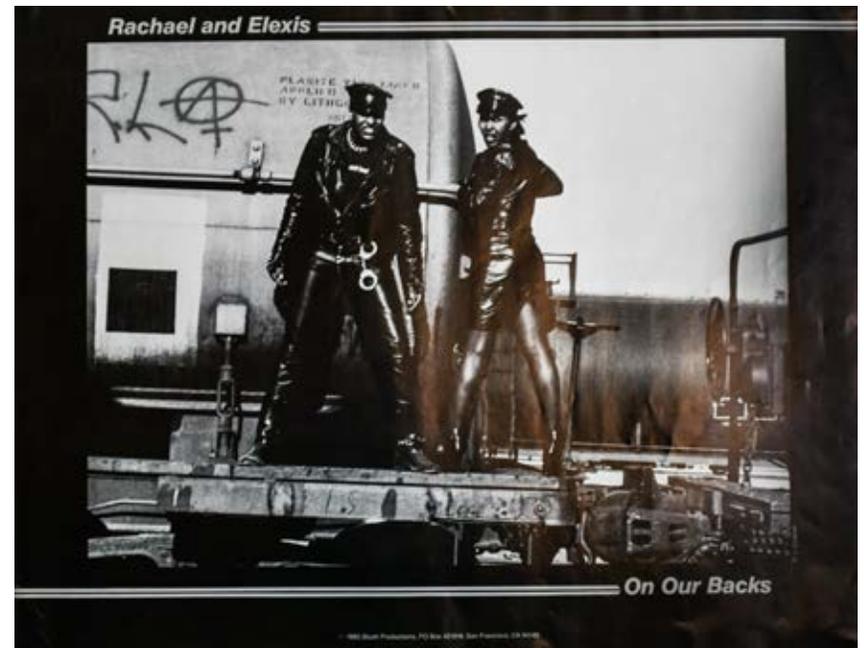


72. On Our Backs: Even Femmes Go Down

Morgan Gwenwald. San Francisco: Blush Productions, 1985. 17 x 21 7/8 in., offset print on glossy paper, very good condition with slight wear at right corner.

Promotional poster from *On Our Backs*, the groundbreaking lesbian erotica magazine that ran from 1984-2006 and featured frequent contributions by the likes of Jack Halberstam and Pat Califia. Poster depicts one woman performing cunnilingus on another woman while grasping her breast.

\$150



73. On Our Backs: Rachael and Elexis

San Francisco: Blush Productions, 1984. 22 x 17 in., offset print on glossy paper, very good condition with slight tearing along left edge, and minor discoloration on the right side.

Promotional poster from *On Our Backs*, the groundbreaking lesbian BDSM and erotica magazine that ran from 1984-2006 and featured frequent contributions by the likes of Catherine Opie and Annie Sprinkle. This juicy image depicts two black leather dykes standing atop a graffitied freight train.

SOLD



74. Dear Anita [San Francisco Pride 1977 postcard]

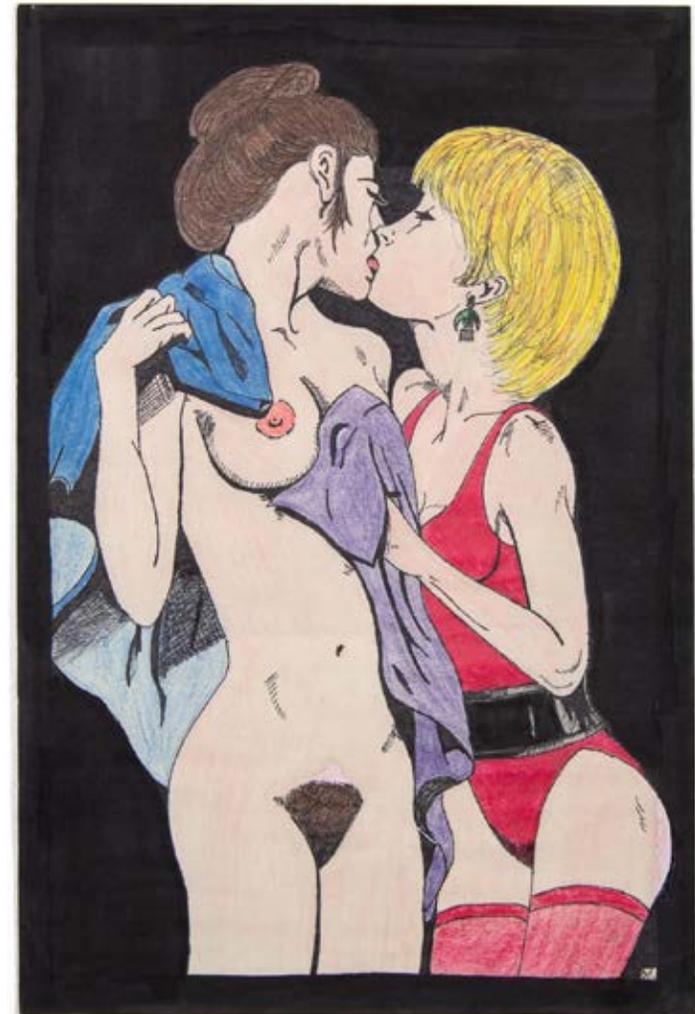
San Francisco: Diana Press, 1977. Offset black and white photo postcard. 6 x 5 5/8 in. Very good.

Postcard commemorating the annual San Francisco Pride Parade, with a sardonic printed inscription to anti-gay hater Anita Bryant.

Produced by Diana Press, a small publishing house run by a diverse collective of women that published lesbian, feminist, and radical feminist literature between 1972 and 1979. The 'Anita' referred to in the playful inscription is Anita Bryant, a singer and anti-gay rights activist who in 1977 was leading a crusade to repeal a Dade County ordinance that gave certain equal rights to homosexuals. The back of the postcard contains a list of the press' available books, including works by pioneering lesbian authors Jeanette Howard Foster, Judy Grahn, and Rita Mae Brown.

A tongue-in-cheek memento of late-70s gay sensibility.

\$150

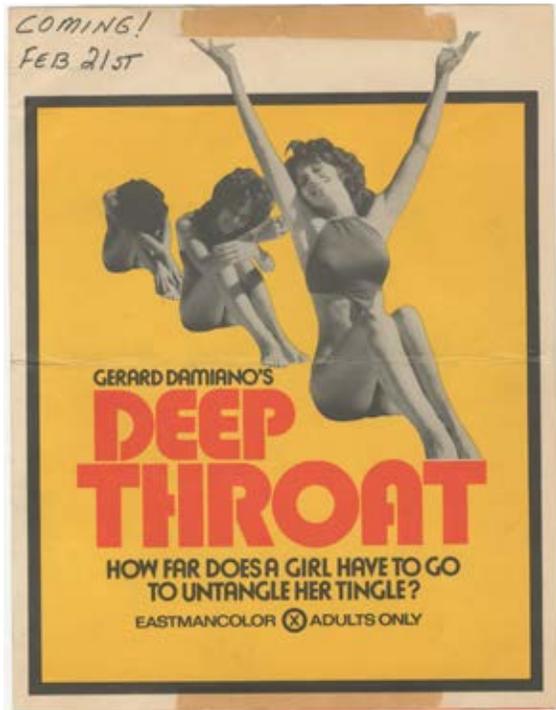


75. [Erotic Lesbiana] Illustration by Unknown Artist

np: np, nd. 17 3/4 x 12 in, ink and colored pencil on paper, very good. Signed "BC" in bottom corner.

Illustration in unknown hand of two scantily-clad lesbian femmes kissing and embracing. A fine example of the presence of feminine queerness during the 1970s sexual liberation movement from an unknown artist.

\$450



76. Deep Throat

New York: Motion Picture Accessories, 1972. Offset on thick stock. 8 ½ x 11 in., folds out to 11 x 17 in. Very good; tape residue to top edge and creased along center. Annotated on recto: “Coming! Feb 21st”.

Lobby advertisement for Gerard Damiano’s legendary porn movie Deep Throat, which launched the mainstream upper middle class theatrical interest in porn later known as “porno chic”, during the Golden Age of pornography throughout the 1970’s and early 1980’s.

Starring Linda Lovelace, the film was seen and talked about by celebrities, mainstream actors and filmmakers, and countless everyday people. The subject of multiple obscenity trials, as well as the Washington Post’s code name for the Watergate scandal informant, Deep Throat is ubiquitous in American pop culture.

A rare artifact from a landmark porn film.

\$450



77. Vernacular Photography from a Group Sex Party

[California]: ca. early-1970s. Album page 11 7/8 x 12 7/8 in. with six photographs. Each photo 4 7/8 x 3 3/8 in., c-prints. Very good with slight wear at corners of album sheet.

An album sheet with six photos from a group sex party in the early-1970s. Depicts swinging culture when it was first emerging in the wake of the 1960s sexual revolution and the invention and availability of oral contraceptives.

\$150



78. The Swinging Set: An Adult Publication [two issues]

Kansas City: The Swinging Set, [ca. 1970s]. Issue 10 offset with black and white images throughout, staple bound, 5 ½ x 8 ½ in. 20 pp. Some fading to ink including photography and wear to edges, otherwise very good. Unknown issue offset, folio folded to form 12 pp pamphlet, 5 ½ x 8 ½ in. Very good.

Two issues of The Swinging Set, a contact magazine for swingers featuring personal ads from subscribers nationwide, complete with descriptions and photographs. Advertisers send in personal photos and descriptions to encourage interest from other community members, ranging from 'penpals, romance and marriage' to BDSM.

An artefact of communication amongst alternative sexual communities.

SOLD

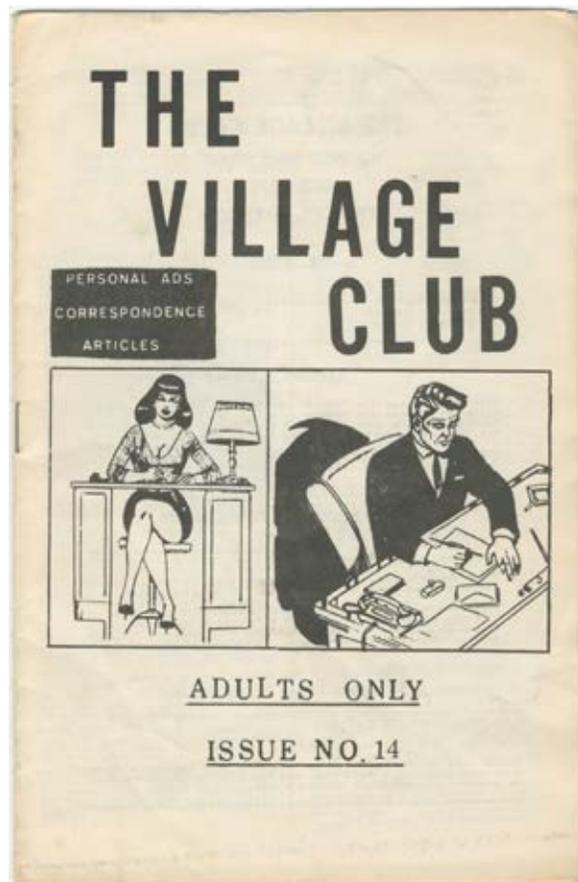


79. The Group 'Do Your Thing and Swing' magazine, Vol. 4 No. 3

Los Angeles: The Group, [c. 1970s]. Offset. 8 ½ x 5 3/8 in. Saddle stapled. [48 pp.] Some foxing on the fore edge of front wrap, otherwise very good.

Contact magazine for swingers including couples, singles, and models. The magazine features 'hundreds of uninhibited photos and ads' from local swingers, divided by state, as well as advertisements for erotic stores, events and magazines.

\$75

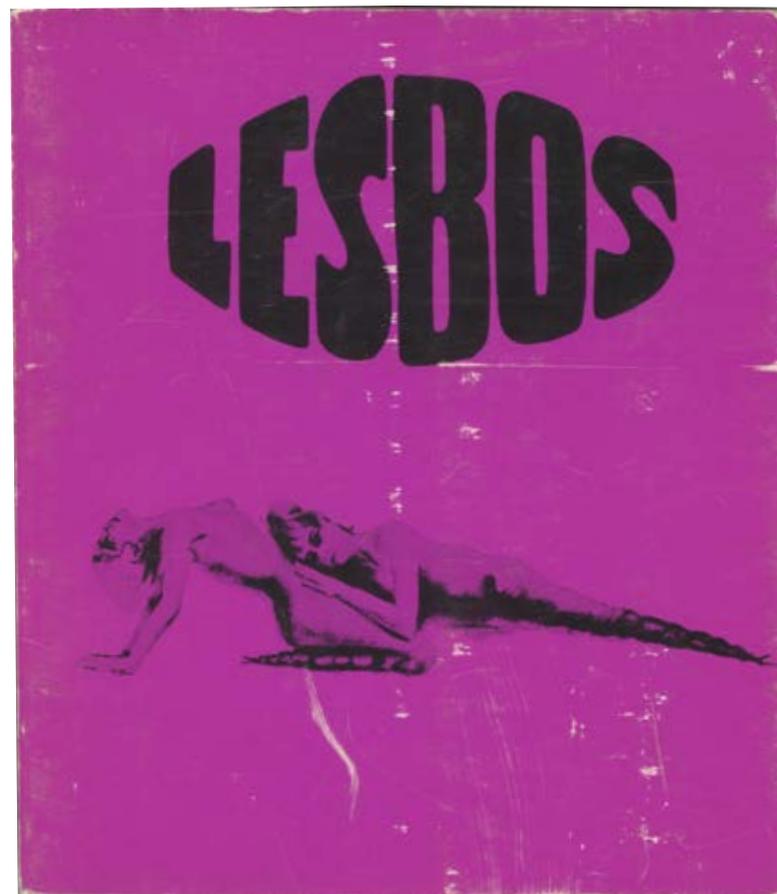


80. The Village Club: Personal Ads, Correspondence, Articles. Issue No. 14

New York: The Village Club, [c. 1970s]. Saddle stapled, 5 ½ x 8 ½ in. 16 pp. Very good.

A New York based contact magazine for swingers featuring personal ads from subscribers nationwide, complete with descriptions and photographs. Advertisers write in expressing interest in everything from love and romance to BDSM and bestiality. A letter to the secretary features an 'aggressive member of the Women's Lib.' overjoyed at being provided the opportunity to deliver comeuppance upon men.

\$75



81. Lesbos

Clara Brocca with text by G. Edison. Paris: Underground Press, ca. 1970. Offset printed, perfect bound in cardstock wraps. 128pp. Includes advertisement card tipped in at back. 6 ¼ x 7 in. Good. Some rubbing to wraps and spine, glue binding coming loose at one section.

The rare small photobook with fifty black and white photographs taken by Clara Brocca of sensual, cozy lesbian erotica featuring a fur rug, a full length mirror, chiaroscuro, and a studded belt. French language introduction written by G. Edison. Includes tipped in advertisement card, folded at top edge.

SOLD

82. [James J. Kriegsmann] Studio Portraits of Exotic Dancers

New York: James J. Kriegsmann, [c. 1960s]. 7 black & white silver gelatin prints, 6 prints 8 1/8 x 9 7/8 in., 1 print 8 x 10 in. Some markings from tape, one print bottom corner cut (image unobstructed), otherwise all very good.

A selection of photographs by James J. Kriegsmann, a New York City photographer lauded for his portraits and publicity shots of celebrities from the 1930s through the 1960s. Kriegsmann photographed many Motown notables and stars including Frank Sinatra, Duke Ellington, Smokey Robinson and "Little" Stevie Wonder. Kriegsmann became the official in-house photographer for Harlem's Cotton Club and his studio, in its time, was the largest headshot photography studio in the world.

This selection of prints show a side of Kriegsmann's work that is less known and decidedly more provocative, featuring burlesque and exotic dancers of the 50's and 60's, including Patti Wayne 'The Wall Street Playgirl,' Julie Taylor 'The Girl With the Educated Derriere' and Mini Ha Ha, 'The Coppertone Seminole' in a variety of boudoir and burlesque costumes and poses.

\$175



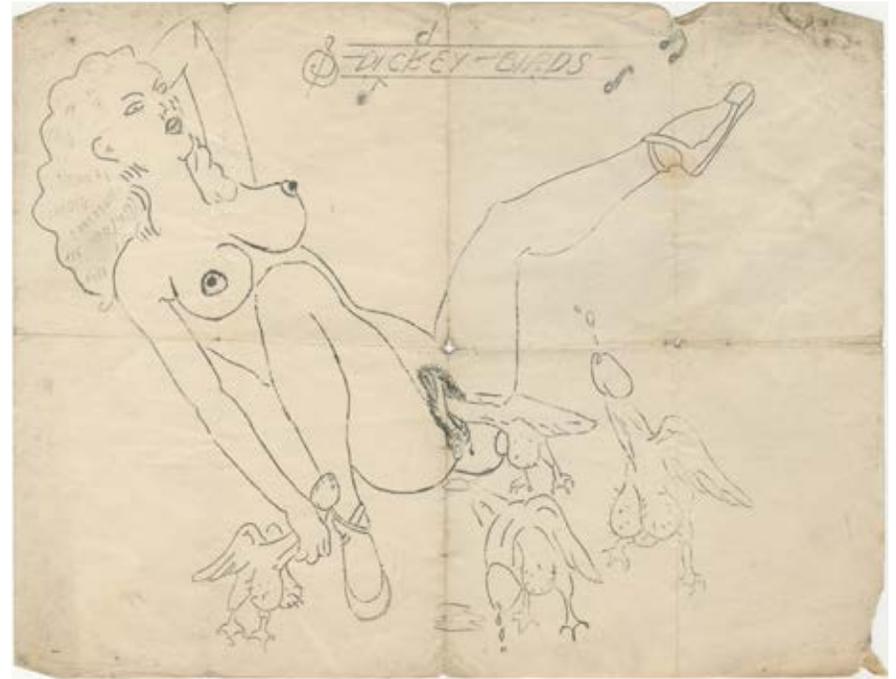


83. Wonder Woman [Anonymous Artwork]

np: np, nd. 3 ½ x 8 ½, ink and pencil on paper. Very good.

Topless rendering of Wonder Woman tied up by a shorter, sadistic femme. This extremely detailed illustration is a progenitor of today's ever-popular field of erotic fanfiction.

\$350



84. Dickey-Birds [Anonymous Artwork]

np; np. nd. Mimeograph. 8 ½ x 11 in. Some creasing from folding and wear to edges, minor tear in centre, image unobstructed. Otherwise very good.

Mimeograph of a drawing by an unknown artist depicting a nude woman having a sexual encounter with a group of phallic birds, likely produced as erotic artwork for American soldiers in World War II.

\$250



85. [Ralph Chubb] A Fable of Love & War [with] Woodcuts

(1) *A Fable of Love & War- A Romantic Poem*. Curridge, Berkshire: R. N. Chubb, 1925. 8vo in illustrated wrappers. Deckled edges. 36 pp. First and limited edition, numbered 104 out of 200 copies. (2) *Woodcuts*. London: Andrew Block, 1928. 8vo in marbled wraps. [56] pp., printed on rectos only. loss of paper to head and tail of the spine, and throughout. First and limited edition –previous bookseller having numbered in pencil, “24/194.” Both very good with moderate edgewear commensurate with age.

Two rare books by Ralph Chubb (1892–1960), the English poet, printmaker and artist whose work often fixated on his spiritual and physical attraction to adolescent boys. Chubb’s work, heavily influenced by William Blake, combined an idiosyncratic blend of personal mythology, mystic Christianity, boyhood, and Arthurian romance. Chubb came to fixate on the image of the adolescent boy as a symbol of passion and transcendence. *A Fable of Love & War* was printed by Chubb on his home-made press and illustrated with five of the artist’s original visionary woodblock prints, plus a cover vignette. *Woodcuts* is a collection of twelve original prints, including Chubb’s celebrated *Brothers* print among other Romantic depictions of love, nature, and embattlement.

\$650





86. Carl Morse Collection

New York: Fairy Books, 1982-86. (1) Square 8vo book, Stapled in cardboard wraps, with paste-on illustrated paper to cardboard wraps, though it is coming detached from front and back board. Editioned #65 of 100. (2) Photocopied and hand-illustrated broadsides 8 ½ x 14 in., one stapled and double-sided. (3) Kinderscenen typescript, 2 stapled sheets, 8 ½ x 11 in. All materials good to very good with minor wear and creases.

A signed and annotated copy of Carl Morse's self-published book, with poetry broadsides and a typescript from the gay activist author.

Carl Morse was a poet, playwright, activist, and editor. He influenced gay poets and playwrights most prominently throughout the 1980's and 1990s, serving as director of publications for MoMA as well as the editor of *Gay and Lesbian Poetry in Our Time* (1988), a groundbreaking anthology of poetry by gay men and lesbians, which included work by W H Auden, James Baldwin, Langston Hughes, Robert Duncan,

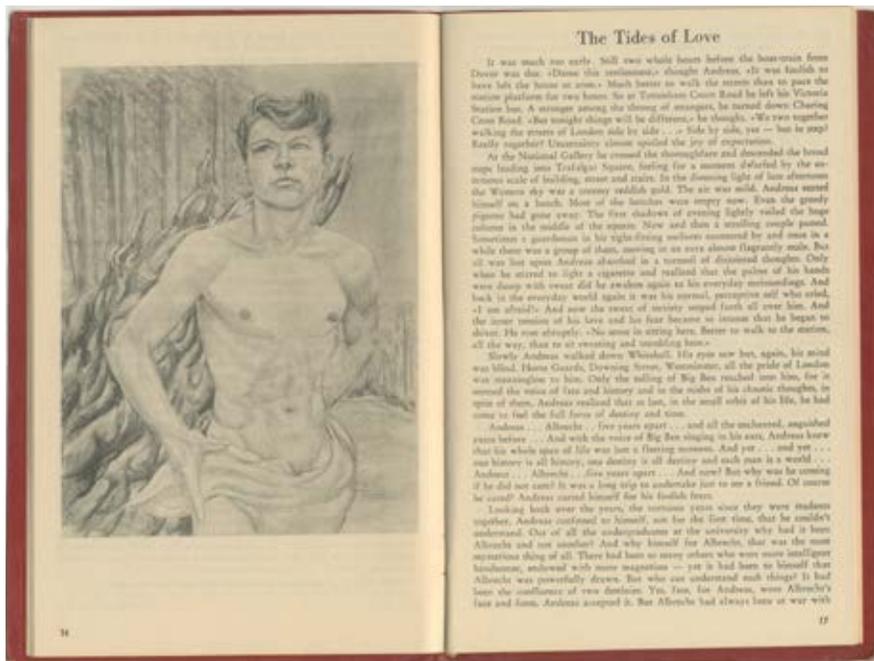
Allen Ginsberg, Frank O'Hara and many more. Morse's work appeared in anthologies published by gay presses such as Gay Sweatshop, the Oscars Press, and Gay Man's Press, amongst others.

Morse cultivated a unique radical gay sensibility in his works, as artistic collaborator Steve Cranfield wrote in an obituary for *The Guardian* on September 4, 2008, "His plays, like his poetry, were fuelled by rage, leavened by humor and punctuated with a surprise tenderness."

This small collection of Morse's work features a signed and annotated copy of his self-published book of poetry *The Curse of the Future Fairy*, as well as two illustrated Gay Pride '86 broadsides of poetry from the book and a typescript laid into that work. Some of his poems featured in these materials were also printed in the groundbreaking Boston periodical *Fag Rag*. An intriguing figure of 1980's literary underground, and well-known for his activism and championing of gay rights.

\$500





87. 4 From the Circle: Short Stories and Poems Reprinted from Der Kreis

Philip Young, Scrivener, C.G. and L.A., O.F. Simpson, Chick Weston, James Steohens, Stornoway. San Francisco: Pan-Graphic Press, 1959. Offset, with black and white illustrations. 8 3/8 x 5 1/2 in. Saddle-stapled in unmarked red faux leather wraps. 54 pp. Very good.

A slim volume of gay short stories and poetry published by Pan-Graphic Press in 1959, originally from Der Kreis, a Swiss gay magazine published from 1932 to 1967.

Pan-Graphic was established in 1954 by Hal Call, a gay rights activist, WWII veteran, and a key member of the Mattachine Society, the country's first "homophile" organization. After nearly fifteen years of public organizing with Mattachine, Call moved towards private ventures which included Pan-Graphic Press and later the Adonis Bookstore, opening in 1967 as the first publicly gay bookstore in the United States.

Der Kreis was an important early gay journal, albeit an aggressively assimilationist one. As John Andrews wrote in a 1961 issue of Der Kreis, "The goal of Der Kreis is the complete integration of gay men into existing society. Its respect is to be gained through special effort and strict accommodation to prevailing norms." Andrews, a pseudonym of Samuel Steward, aka Phil Andros, tattoo artist, sex artist, and English professor, contributed frequently to the magazine, though he disagreed with its conformist politics.

Pan-Graphic became the premier gay publishing service of its time. Call worked to mail their work to people in towns "lacking progressive bookstores." The need for discretion may be the reason for this volume's bindings being unmarked and untitled. This volume contains four short stories, four poems and five black and white illustrations centered around gay love, sex, and relationships.

An artifact of 1950's gay life, illuminating the clandestine modes of publication and distribution required for gay literature at the time, as well as the international scope of the gay press.

\$550



THERE'S A BIG BLACK DRAG-QUEEN IN THE SKY
SMILING DOWN ON US FROM ON HIGH
AND WE'LL ALL GO SEE HER BY AND BY
THAT BIG BLACK DRAG-QUEEN IN THE SKY

SHE IS WAITING ON HER SATIN BED
WEARING HALOS AROUND HER KINKY HEAD
ONE FINE DAY SHE'LL GIVE US ALL THE NOD
SO BE PREPARED TO MEET THY GOD

SHE'S YOUR KILLER AND YOUR MOTHER
AND YOUR BABY AND YOUR BROTHER
AND WHEN AT LAST THE BATTLE'S OVER
SHE'S YOUR SUPERNATURAL LOVER

SHE WILL HAND US SOMETHING SWEET TO SMOKE
AND WE'LL SEE THE EVERLASTING JOKE
UP IN HEAVEN WE'LL BE GETTING HIGH
WITH THAT BIG BLACK DRAG-QUEEN IN THE SKY

IF YOU ASK HER, "IS THIS ALL THERE IS?"
SHE'LL SAY "HONEY-PIE IT'S ALL SHOW-BIZ"
AND YOU'LL DIG IT TRUELY BY AND BY
WHEN YOU MEET THAT BIG BLACK DRAG-QUEEN
IN THE SKY

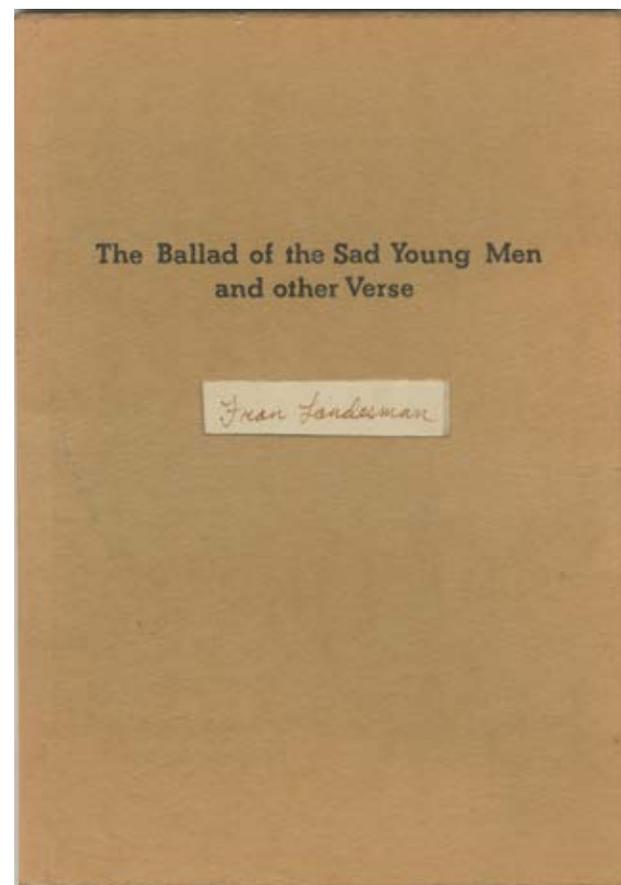
88. There's a big black drag queen in the sky [holograph manuscript with signed book]

Fran Landesman. London: Polytronic Press, 1975. Offset. 5 3/4 x 8 1/4 in. Perfect bound in laminated wrappers. 59 + [1] pp. Very good. Signed.

np: np, nd. Holograph manuscript in black ink. 7 1/4 x 11 in. Very good with top left corner missing, tape along three remaining corners, toning at edges, mark from adhesive residue at bottom edge.

Signed copy of lyricist and poet Fran Landesman's 1975 book *The Ballad of the Sad Young Men and other Verse* along with a holograph manuscript of the poem "Queen of heaven." Likely Landesman's manuscript of a striking poem about a black drag queen deity.

\$550





89. The Use of Pleasure [Exhibition Catalog]

San Francisco, CA: Terrain, 1994. Curated by Robert Nickas. Xeroxed exhibition catalog, spiral bound. [48] pp printed on rectos only. 9 x 11 in. Editioned on inside back wrap 6/175.

Exhibition catalog from the Use of Pleasure exhibition held at Terrain in San Francisco, February 15 - March 12, 1994, curated by art critic and curator Bob Nickas.

The exhibition and catalog included contributions from Larry Clark, G.B. Jones, Aura Rosenberg, Lawrence Weiner, Christopher Wool, Mike Kelley, Zoe Leonard, Raymond Pettibon, Dan Graham, Lutz Bacher, Barry X Ball, Matthew Baney, Jessica Diamond, Graham Durward, Robert Gober, Peter Halley, Richard Hawkins, Michael Jenkins, Tom Kalin, Jutta Koether, John Lindell, Monica Majoli, Marlene McCarty, John Miller, Chuck Nanney, Steve Parrino and others. All works incorporate the themes of pleasure, sexuality, and human behavior. Besides a page long listing of the artists at the beginning and a one page index at the end, the catalog consists entirely of reproductions of works from the exhibition.

SOLD



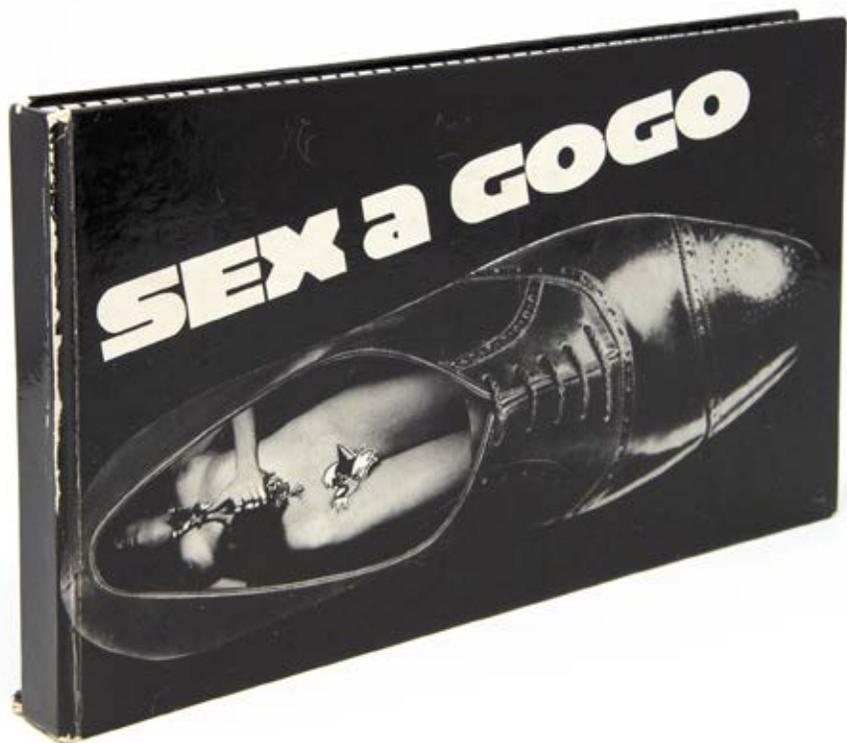
90. J'aime le Strip-Tease

Frank Horvat, photos & Patrik Lindermohr, text. Lausanne, Switzerland: Editions Rencontre, 1962. First edition. Hardcover in illustrated boards. 199pp. 5 ½ x 7 ¾ in. Very good; rubbing to boards and some bumps to spine.

This photobook explores the strip tease from an almost anthropological point of view: Horvat's camera captures performances and backstage moments at Paris institutions such as the Folies-Bergère, the Crazy Horse and the Moulin-Rouge as well as capturing shop windows, audience members, and other environmental touches. Lindermohr's text includes a conversation with Alain Bernadin, founder of the Crazy Horse in Paris. While artistic and observational, this photobook still manages to also be erotic, capturing the atmosphere and sensuality of strip tease and nightlife.

\$75





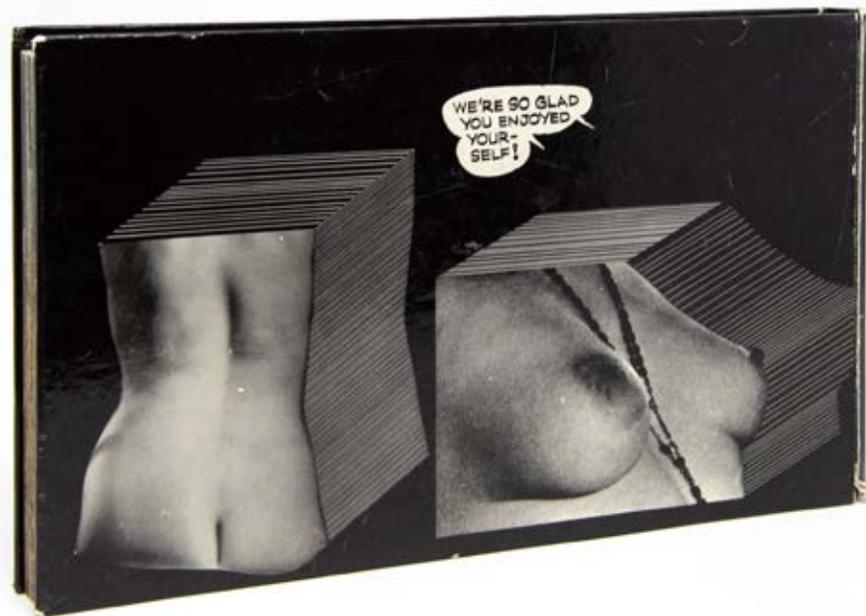
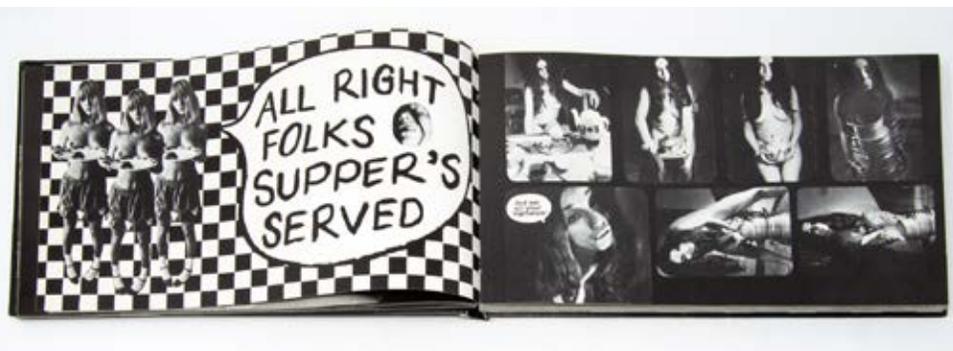
91. Sex a GoGo

Sanne Sannes & Walter Steevensz. Amsterdam: De Bezige Bij, 1969. Offset. Hardcover in photo illustrated boards. 6 ½ x 11 ¼ in. First edition. [180] pp. Good. Some edge wear, spine is detached from rear board; otherwise clean. In custom plex slipcase.

This pop art inspired sex comedy photobook was published after Dutch photographer Sannes died in a car accident, leaving designer Walter Steevensz to complete much of the montage work and layout without Sannes advice.

Complete with comic speech bubbles, cartoon collaging, and other psychedelic design choices, this photobook, heavily influenced by underground hippy sex papers, is as a rare document of the mysterious and cult photographer Sanne Sannes' work. Sannes' use of film grain and fast shutter speeds give these erotic photographs a sense of motion and urgency.

\$300





92. Fiasco [homemade press kit / artist's portfolio]

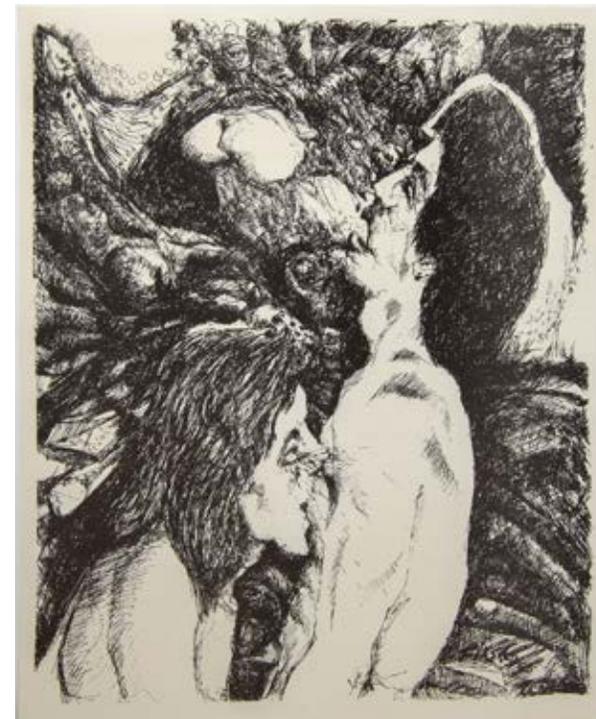
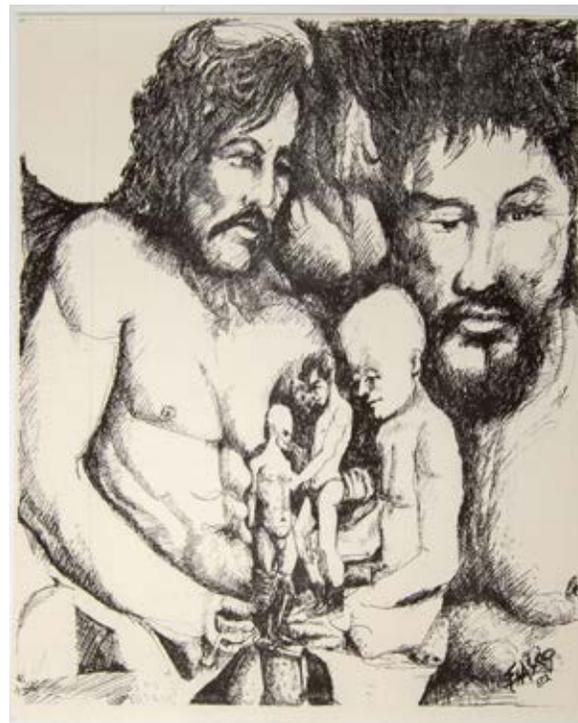
Fiasco [Michael Goodwin]. Los Angeles: Fiasco, 1983. Envelope, 10 x 12 in.; thirteen (13) prints, 8 ½ x 11 in. Offset & oil paint. Holograph letter in the hand of Goodwin, 8 ½ x 11 in. Corner-stapled packet, 3 pp, printed on rectos only. All very good to near fine.

The press kit and fetish artists prints of Michael Goodwin, working under the name Fiasco, who at the time was also staging the first gay safe sex parties.

This envelope sent by Michael Goodwin to friend Jim Gilman served as a sort of press kit and portfolio of his work at a Los Angeles show he exhibited at in 1983 with Tom of Finland, The Hun, and others. The blue envelope has "Fiasco" painted in white across and includes thirteen drawings, a promotional flyer, press release, business card, and handwritten letter. Goodwin, who signed the work "Fiasco," describes it as "cosmic spiritual erotic art." Contemporaneously with the time he worked under the name "Fiasco," Goodwin was hosting one of the first gay safe sex parties during the early years of the AIDS crisis.

A superb collection of work by a largely unknown gay artist who fetishized giants and hosted safe sex parties.

\$300





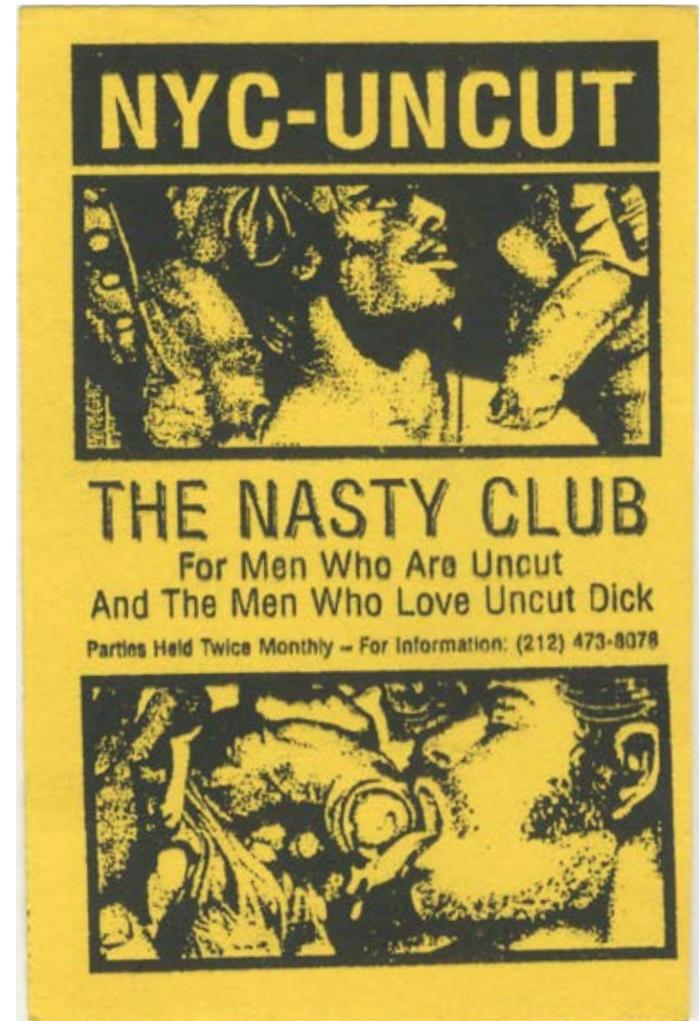
93. MEAT [Party Flyer]

New York: MOTHER, ca. early-1990s. Offset on lime green cardstock. 5 ½ x 3 ¼ in. Horizontal line from folding and mild edge wear; otherwise very good.

An invitation to a monthly gay event at MOTHER nightclub in New York's Meatpacking district. MOTHER was home to many 1990s NYC nightlife luminaries and events, including the Jackie Factory's Jackie 60 nights and the cyber-fetish weekly event Click + Drag. Clubbers included Marc Jacobs and Debbie Harry.

A memento of the queer scene during a highpoint of New York nightlife.

\$75



94. NYC - UNCUT: The Nasty Club party advertisement

New York: NYC Uncut Club, ca. early-1990s. Offset on yellow cardstock. 2 1/2 x 3 7/8 in. Very good.

Invitation for a bi-monthly gay party at The NYC Uncut Club. "For men who are uncut and the men who love uncut dick." Entry: \$10 uncut, \$15 cut.

SOLD

