

brian cassidy bookseller @

COVER: INTERNATIONAL KLEIN BLUE (IKB), ITEM #4.

bcb @ tpm is the  
counterculture  
department of  
Type Punch Matrix,  
a rare book firm  
founded by  
Rebecca Romney  
and Brian Cassidy.

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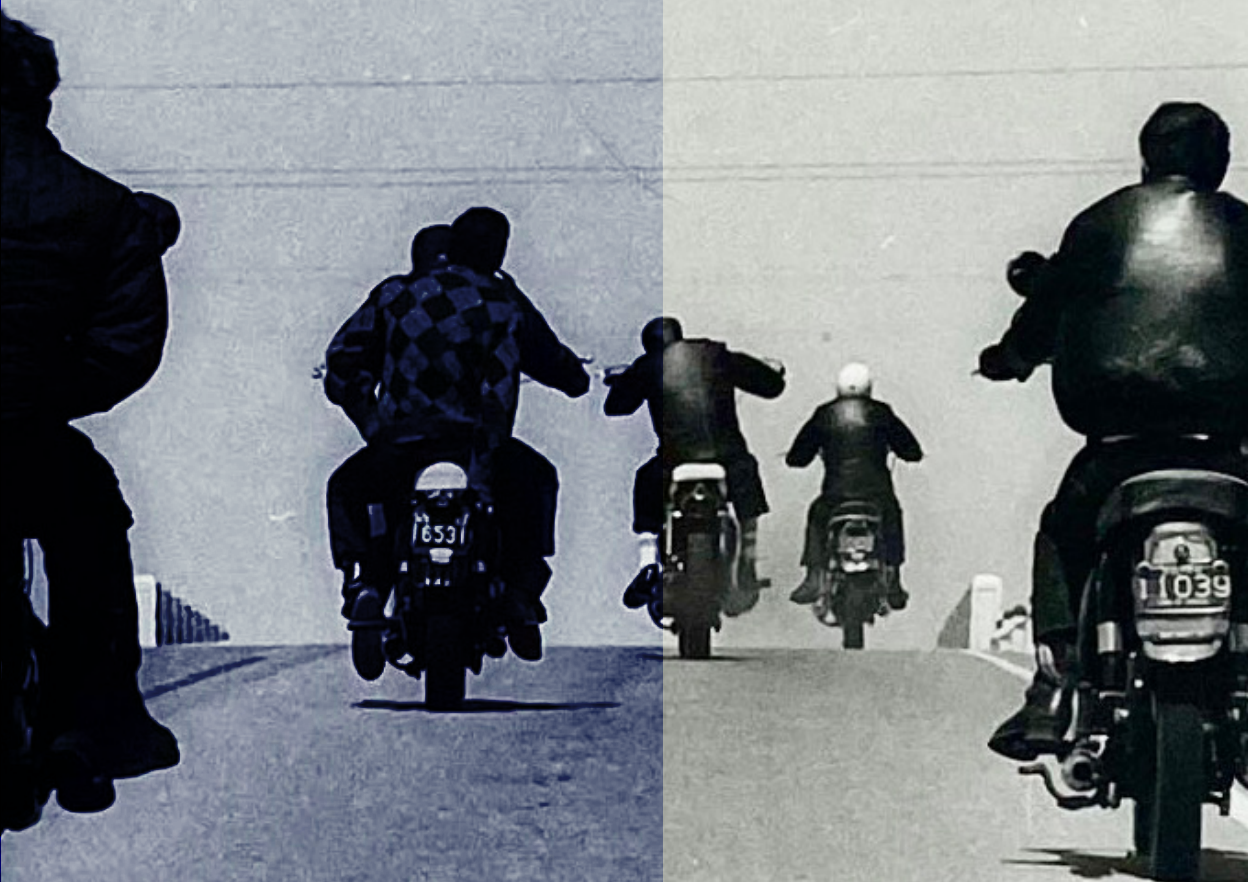
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(ITEM 12)



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(ITEM 1)

**FEATURED**

## Teenage Dreamworld As Archive

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### ALTERNATE UNIVERSE RECORD COLLECTION

[ANONYMOUS]

[CIRCA 1986-1990]

Stunning and extensive collection of original artwork, album covers, and two lengthy reference books – all describing a vast imaginary world of 20th-century rock-and-roll that never existed.

\$14,500.

Introducing the auto-fanfictive outsider art of The Indoor Kid – a Henry Darger of Greil Marcuses, Syd Barrett of Daisy Ashfords, Robert Christgau of Richard Dadds – who fell through the pages of ten thousand music magazines into a wonderland of his own making. The anonymous creator (hereafter The Artist) fashioned an entirely fictitious musical universe. From dozens of albums drawn and collaged over actual LPs (as well as what might perhaps best be described as concept art for those albums) to extensive accompanying commentaries whose tone owes a great deal both to zines of old and the once-popular Encyclopedias of Rock, the impression is one of carpeted suburban bedrooms and children longing to escape both backwards into lost decades and forwards into the autonomy and sexuality of imagined adulthood. The Artist's mock-authoritative assertions of judgment and offhand omniscience speak of a child raised by a stacks of ROLLING STONE and CREEM in lieu of the foundling's traditional pack of wolves. His major fascinations – psychedelia, the particular flavor of British whimsy that preceded it, and hippie-tinged heavy metal of the Zeppelin-Black Sabbath era – are all in line with this lineage, and with the character of the solitary late-80s adolescent.

The Artist's record collection most immediately calls to mind the work of Mingering Mike, the D.C.-based self-made recording artist who constructed scores of fake albums, by "unheard artists such as Joseph War, the Big 'D,' and Rambling Ralph, on labels such as Fake Records, Inc., Decision, Sex, and Mother Goose" (Hadar). Discovered at a flea market in the early 2000s, Mike's work found instant cult and early online fame. The present collection, rescued from a storage locker auction, can be dated with a great deal of confidence to the mid-late 1980s through perhaps the very early 1990s (from the issue dates of the original repurposed albums, as well as triangulating particular contemporary references, coupled with certain early laser-print fonts). Thus, while it is almost certainly impossible that the one could have influenced the other, the similarities of technique, imagination, and single-minded dedication in their respective oeuvres are striking.

Their art styles, however, are highly individuated. Though both may be placed under the broad umbrella of outsider art, our Artist abhors a vacuum; he does not have Mike's appreciation of negative space. Lacking any formal skills or apparent training, and with a representational style much younger than his assumed years, he works in blasts of color, in layers of collage and pen and children's marker, in puns and allusions and call-backs both verbal and visual. And whereas Mingering Mike's invented record labels and bands lent verisimilitude to his own fantasied career in which he was the star, The Artist is self-effacing to a fault. His dream is pure and strange. Not so









rhythm guitar, vocals. Stephen Wickerbridge- Bass guitar. Tyrone Walter Paulson- Drums, percussion, vocals. NOTE- FIRST ALBUM WAS NOT COMMERCIALY ISSUED UNTIL IT BECAME PART OF A DOUBLE SET IN LATE 1968. FIRST ALBUM RELEASED ON KARMA RECORDS. SECOND ON UNIVERSAL.)

As you can tell by the name probably, this group is a sixties psychedelic outfit. They were put together by guitarist Jeffrah Zee and his partner Smitty Brooks in 1966 in San Francisco. Jeffrah tells the story how the band went "psychedelic:" "Well, you see what happened is this, man. We started out as a really terrible heavy blues outfit, and I got really bored with that kind of guitar playing and started

much the protagonist of this created world, but its chronicler, publicist. In short, that most reviled and necessary of creatures: the rock journalist. Clearly a deep reader, if only of music journalism, the artist scatters little gems in the corners. Little clusters of mini-trends pop up in band names: the exquisitely named Sand Witch, Witch-ita Falls, Witching Hour, and Witches Comettee [sic]; Mezzanine, Anecdote, and The Syntax Man; Tar-O and the O-CULT Band. Elsewhere there's a knowing nod to the Bonzo Dog (Doo Dah) Band, clearly a source of inspiration; a song called "Austin Osmanspare," described as a "creepy tale of a black magic practitioner"; a reference to vocals (vocals!) like H.P. Lovecraft. Well-versed in the style of Bangsian word-omelettes ("a sound full of ponderous organ, pounding, plodding rhythms, screaming operatic vocals, fast blitzkrieg-Bach-inspired guitar runs"), some of the song titles are undoubtedly jokes on purpose: "Who When And Where Is Our Love Machine," "Soldier Sentry Squabbie (Cockleshell Army)", "666 (All in the Name of Satan)," Death Banquet's "Let Me Bludgeon You" followed by "No, No, No (Don't Break The China)," and the magisterial "Surrender Your Arms (Sexual Metaphor)."

Meanwhile, the real world does exist, but is kept resolutely peripheral: nods to Timothy Leary, praise from George Harrison, glowing comparisons to Ozzy Osbourne and sneering ones to Michael Bolton creep in. Occasionally, a deep-cut cover appears, like "Magic Handkerchief" (Bown/Bannister), always scrupulously attributed. In a stroke of crossover genius, one of the two encyclopedic notebooks explains that the (imaginary) band Iron Maiden had to change its name when the other (real) Iron Maiden got too famous. Poets too feature not only in certain liner notes ("The group are heavily into Shelly [sic], Byron, Keats, William Blake, and Sigfried Sasoon [sic]") but also most intriguingly in one unique piece of album art: "Strange Games" by "WILLIAM BLAKE" (left). Unlike all the others, however, this album incorporates actual photographs of a teenage boy, sulking theatrically for the camera in a red-collared black cape, heavy bangs, and incipient wispy mustache. We suspect the subject of being the artist, and if we are correct, his choice of pseudonym is impeccable.

What became of the creator is unknown and likely unknowable. Perhaps, like Minging Mike, he decided that "the dream of fame beats fame itself" (Washington City Paper). Perhaps he put away childish things and went on to be a sober and square maker of spreadsheets and never again reminisced about a single song no one else had ever heard. Or perhaps he struggled when abruptly deposited in an adult world more real, but less beloved, than his own.

What is known for certain, however, is that the most compelling of pasts is the dream-past just before one's own birth, well-remembered by parents and better-known to cool older siblings, but eternally opaque to oneself. It is tragically the strangest history of all, farthest away yet tantalizingly close. One cannot remember it, so one invents: Satanic Britannica's "Moanin' Alone (If You Leave Me, Girl)" is, in today's terms, a banger. And "Bastard" by Dallas, as they say, slaps. Tune the FM dial of the aimless drives of youth. You remember.

*Collection includes the following 101 items: 52 original hand-colored and collaged record album sleeves. Two handwritten clamp-bound journals. Six color xerox reproductions and 41 original color marker-and-collage artworks (for a subtotal of 47 different images; the color xeroxes do not reproduce any of the original works present, and though some band names and iconographic motifs recur, no images repeat from the album covers.) Collaged materials include one piece with several original photographs of a young man tentatively identified as the anonymous artist. All materials show minor wear with occasional glue separation of artwork from original album cover; on the whole, spectacularly well preserved. A complete inventory is available, as well as a document with further sample quotes. Very good plus.*

*Read more: Dori Hadar, Minging Mike: The Imaginary Career of a Soul Superstar; Jason Cherkis, Washington City Paper, "The Return of the Magnificent Minging."*









## MODERN LIFE IN JAPAN: BOB HAIRCUTS IN KIMONO

2.

PRE-WAR MANUSCRIPT OF COMMERCIAL DRAWINGS  
WITH WESTERN AND JAPANESE FASHIONS  
[CIRCA 1920S]

Skillfully executed series of vignettes featuring Japanese moga (“modern girls”) in Western dress next to men and women in traditional Japanese dress – likely a sketchbook or lookbook of designs by a professional to pitch their work in the heavily-illustrated magazine culture of the pre-war era.

\$2500.

Japan of the 1920s was a time of great energy, change, and optimism. Since being forced to open its borders in 1853, the country had ambiguously embraced Western culture – a tension captured here in the depiction of moga, the Japanese version of flappers, with Western dresses and bob haircuts, next to women in kimono and traditional hairstyles. Men too are shown in suits and kimono. The drawings survey many everyday aspects of life in 1920s Japan: a chic family in Western dress, a child wearing their dad’s fedora, a woman in kimono hanging laundry, children having a tea party, a waitress in an elaborate Western dress clearly meant to be invoking the 18th century (seemingly a precursor of the themed maid cafe), an array of different people making, serving, and eating food/drink, a child with an umbrella in the rain, and more.

The unknown artist was not an amateur, showing clear familiarity with traditional sumi-e techniques. Many of the compositions are structured around white space, just as magazine illustrations are composed around blocks of text (often left as white space in the design and finished later). Magazine publications exploded in this period: considering the advanced techniques and the sheer variety of designs – men, women, and children depicted individually and in groups, in various poses and accomplishing different tasks, with a generous assortment of fashions and hairstyles – this handmade manuscript was most likely created for practice or (given the highly finished nature of the sketches) to provide examples in seeking commissions. The style is realistic, but simplified: ideal for commercial illustration, especially advertising, and with a hint of what would become the dominant style of manga in the post-war years. A striking survival.

*[Japan]: n.p. 8” x 11”. [30] leaves of rice paper, side-stitched. A few faint creases around edges and spots of foxing. Overall bright and clean. Near fine.*

# 3.

## ESSENTIAL MODERNIST SOURCEBOOK FOR JAPANESE COMMERCIAL ART

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GENDAI SHÖGYŌ BIJUTSU ZENSHŪ -  
[THE COMPLETE COMMERCIAL ARTIST]  
EDITED BY HAMADA MASUJI, KITAHARA YOSHIO, ET AL.  
SHŌWA 4-5 [1929-1930]

Complete collection of the major modernist Japanese magazine on art and design in commerce, from street signs and ads to store displays, posters, typography, kiosks, and more.

\$9500.

*“Companies bringing art and commerce together portrayed themselves as involved in cultivating taste and developing ‘beautiful customs’ (bishū) among the consumer populace” – Gennifer Weisenfeld*

In 1920s Japan, companies competed to strengthen their brand with increasing attention to art and design, often with heavy American, French, English, Russian, and German influences. Avant-garde artists, like Mavo members Oura Shūzō and Toda Tatsuo, were hired to create ads, displays, product labels, and more. “This transformation of the urban environment – what was referred to by many critics at the time as the ‘artification’ of the streets – was sustained by a vibrant modern Japanese design movement,” notes Gennifer Weisenfeld, “consciously and aggressively forged by designers and design theorists who sought aesthetic and social legitimacy for the profession.”

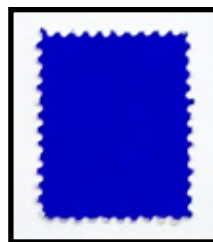
Hamada was “one of the most vocal design theorists of this period, [who] had a major impact on the development of the modern Japanese design movement during its critical formative stage” (Weisenfeld). Key to his role was this publication, which surveyed innovations and Western influences, provided hundreds of illustrations of examples, and otherwise sought to elevate and celebrate the art of commercial design during this lavishly creative artistic period. The series sold about 1500-2000 copies per issue via direct subscription, with each issue dedicated to a specific subject (lighting, shop architecture, typography, photography, bookbinding, etc.). Because so many of these productions were ephemeral by nature, the Gendai Shōgyō Bijutsu Zenshū is a key record in the aesthetic development of Japanese commercial design.

*Tokyo: ARS. 24 volumes, 10.5” x 7.5” each. Original stapled brown and red wrappers with accents printed in gilt. In original stapled brown paper slipcases. Yellow endpapers. Title pages printed in brown and blue. Lavishly illustrated throughout, with leaves on glossy paper bound in front, much in color. With the folding series prospectus (featuring collages in color) and publisher’s announcements loosely laid in several volumes. Text in Japanese. Page count per volume ranges approx. 100-150 pages. General wear to slipcases, with chipping or joints starting and some light soiling; books themselves remarkably well preserved, with only minor edgewear and infrequent spots of soiling or foxing. Overall near fine.*

*Read more: Weisenfeld, MAVO: Japanese Artists and the Avant-Garde, 208; Weisenfeld, “Japanese Modernism and Consumerism: Forging the New Artistic Field of ‘Shōgyō Bijutsu’ (Commercial Art)” in Being Modern in Japan: Culture and Society from the 1910s to the 1930s, 75-79.*







(actual size)

## A MINIATURE YVES KLEIN PAINTING

### ORIGINAL INTERNATIONAL KLEIN BLUE STAMP

BY YVES KLEIN  
[CIRCA 1957-59]

Unused hand-painted stamp from the series Klein first made in 1957 with what was to become his famous signature: the patented blue pigment officially registered as IKB, or International Klein Blue.

\$4500.

*“[Klein’s] stamps conformed with the usual ones: they were small, regulation-sized rectangles with perforated edges. Unlike official stamps, however, they were totally blue, imageless, and devoid of any signifying information. They were thus a telling reversal of the commemorative stamp that features a depiction of someone or something, as well as a contrast to the pragmatic prerequisites of philatelic design practiced by modern governments [...] But in the most modern sense, they were also logos, instantaneous signs, advertisements, components of a spectacle.”*

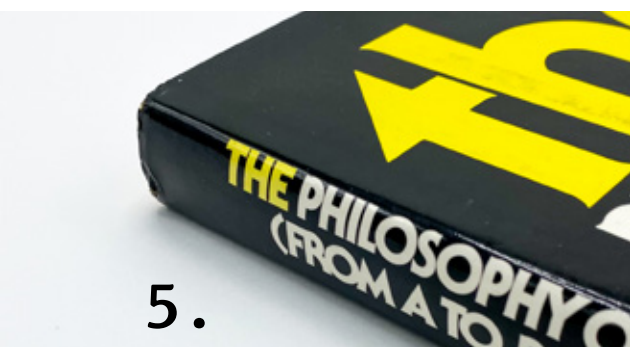
— Sidra Stich

Klein originally produced these stamps for mailing invitations to the openings of his famous 1957 double exhibitions at the Iris Clert and the Colette Allendy galleries. He painted blocks of blank stamps and cajoled (which is to say: bribed) postal authorities into accepting the stamps as if they were actual postage. Klein continued to create and use the stamps for about two years following their introduction (roughly his duration with Clert) and a number of unused sheets remained after his untimely death.

Critic Nan Rosenthal has written of the stamps: “The postcards which announced the double exhibitions suggest another attempt by Klein to attract an audience beyond the art world [...] It was an effort by Klein to widen the dragnet for his art – in this instance to include and co-opt the government.” Even beyond this, however, the stamps were even more intentional and clever than they might first seem. As Rosenthal further points out: their size (2.5 cm x 2 cm) mimics the proportions Klein most often painted his larger IKB paintings. In many ways, therefore, these stamps can and should be considered as miniature Klein paintings. And despite their diminutive size, the depth and elegance of Klein’s defining color remains undiminished.

*n.p.: [The Artist]. 2.5 cm x 2 cm. Original blank French postage stamp painted International Klein Blue by the artist. Unmailed. Provenance on request. Fine.*

*Read more: Sidra Stich, Yves Klein; Nan Rosenthal, “Assisted Levitation: The Art of Yves Klein,” in Yves Klein (Rice University).*



5.

### WITH SOUP CAN



### THE PHILOSOPHY OF ANDY WARHOL

BY ANDY WARHOL.

(1975).

Inscribed first printing of Warhol's impressionistic semi-memoirs, initialed by the artist, and with an original drawing of his iconic soup can.

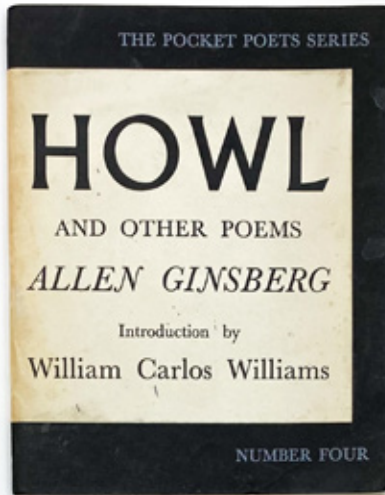
\$4500.

*"Always omit the blemishes —  
they're not part of the good picture you want."*

Handsome signed copy of this compilation of Warhol's shorter aphoristic sayings and longer pieces, which veer from the blandly superficial to the devastatingly astute and back again, notwithstanding the artist's disdain for "circles where very heavy people have very heavy brains." Much of the book was adapted from taped conversations with the artist's collaborators and ghostwriters. Which is to say: an entirely Warholian production.

*New York and London: Harcourt Brace Jovanovich. Full title: THE PHILOSOPHY OF ANDY WARHOL: From A to B and Back Again. 8.25" x 5.5". Original half orange cloth with yellow boards. In original unclipped (\$7.95) jacket. Black endpapers. 241 pages. Initialed vertically by Warhol in black marker on half-title page and further inscribed in blue ball-point pen ("To Alan"), followed by a drawing of a Campbell's soup can and signed in full: "Andy Warhol." Touches of wear here and there. Near fine in like jacket.*

6.



**"THE POET ALWAYS STANDS  
NAKED BEFORE THE WORLD."**

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**HOWL AND OTHER POEMS**  
BY ALLEN GINSBERG  
(1956)

Rare signed first edition of  
HOWL, inscribed in the year  
of publication, likely at one  
of Ginsberg's most infamous  
readings.

**\$25,000.**

The most likely opportunities for Ginsberg to sign copies of HOWL in 1956 were few and far between. First, the book was published late in the year. While Ferlinghetti sent Ginsberg "a few advance copies" in August of that year (Morgan, I GREET YOU, 5), and a small number of copies inscribed in September are known (the Sept. 17th issue of PUBLISHER'S WEEKLY lists the official publication date as Sept. 1st), HOWL seems to have only really begun to be distributed in October. Again, according to PUBLISHERS WEEKLY, "[t]he first edition passed through U.S. Customs in October, 1956" (April 29th 1957). In addition, both Gary Snyder and Louis Ginsberg report receiving copies they had ordered at the start of that month, likely from the earliest copies received at City Lights. Morgan's bibliography, however, sets the date of publication as Nov. 5th, which coincides with the book's first notice, again in PUBLISHER'S WEEKLY ("[b]itterly impassioned"), but which further suggests HOWL's distribution wasn't really happening until well into October.

And it was during October that the poet gave his only two public readings before the end of the year. The first was Oct. 21st, when both he and Gregory Corso read at the Poetry Center at San Francisco State (Corso's first public reading). But curiously Ginsberg did not read from HOWL that evening despite a large and expectant crowd – more than 500 people – and "[i]mmediately following the reading," both poets "were anxious to get on the road" (Morgan, CELEBRATE, 224). The pair were hitchhiking south on their way to Mexico (where they would spend the month of November), but had an





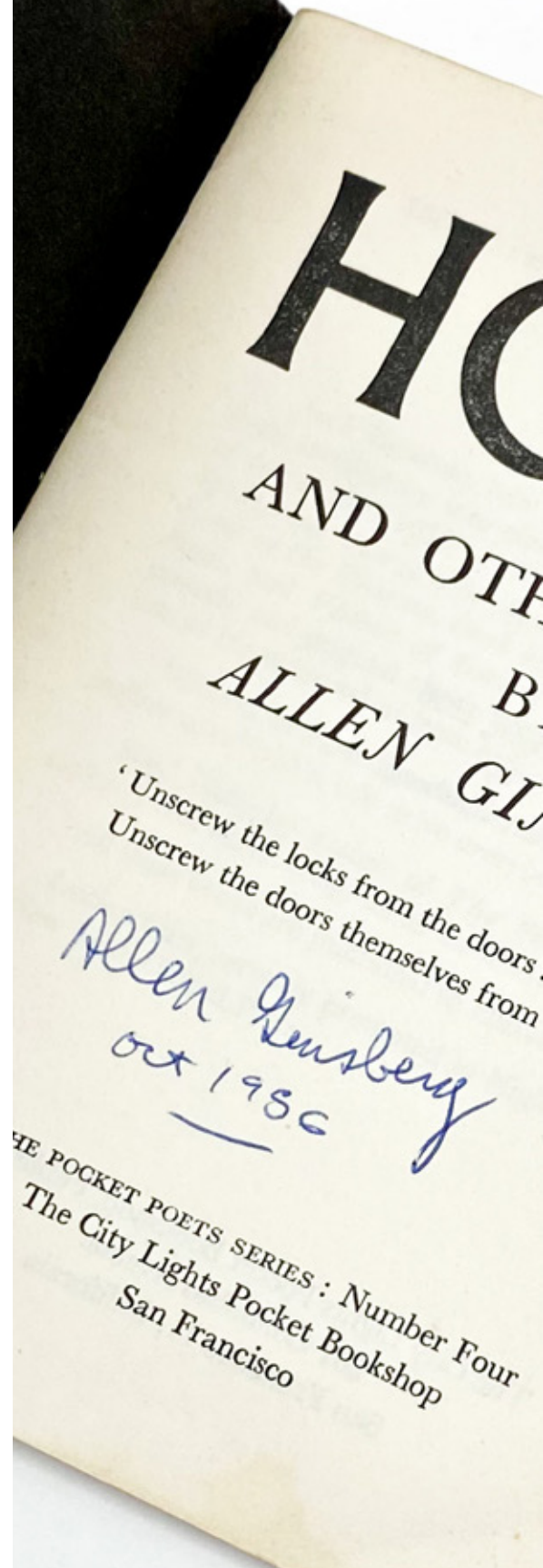
important stop in Los Angeles, where they had a reading scheduled for October 30th.

Sponsored by the literary magazine, COASTLINES, this small reading (held in a boarding house) would become one of Ginsberg's most famous, second only to the Six Gallery in terms of notoriety. The best account of the event is from Lawrence Lipton's 1959 memoir THE HOLY BARBARIANS. According to Lipton, Ginsberg was "reading from the book [HOWL], which had just come out," but was repeatedly interrupted by a drunk in the audience who jeered and heckled Ginsberg throughout. Ginsberg finished his portion of the event, but the matter came to a head when Corso got up to read. The drunk renewed his jeers and interruptions, eventually challenging Corso to a fight. At this point, Ginsberg stood up and countered that if the heckler wanted to do something truly brave, he would take off all his clothes. "The poet always stands naked before the world," Ginsberg explained and proceeded to disrobe until he was standing stark naked before the drunk, now stunned into silence. From there the drunk backed down and even reportedly asked Ginsberg when the reading was over where he could get a copy of HOWL for himself.

No matter where it was signed, however, copies inscribed in the year of publication are quite rare. We trace only a handful from 1956, with most of those being associations of one form or another. A significant copy from early in the life of this landmark poem that along with Kerouac's ON THE ROAD and Burroughs's NAKED LUNCH form the cornerstone of the Beat movement. It remains Ginsberg's most enduring work.

*San Francisco: City Lights Pocket Bookshop. Original stiff black stapled wrappers with pasted white printed wraparound label, as issued. One of a thousand copies. Signed and dated by Ginsberg on the title page: "Allen Ginsberg / Oct 1956." Spine toned, as common. Mild soil, rubbing, edgewear. In a custom, full black goat-skin, clamshell box. Very good plus.*

*Read more: Bill Morgan, I Celebrate Myself; Lawrence Lipton, The Holy Barbarians, 195-199.*



## TWO BEGINNINGS IN ONE

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### ORIGINAL TYPESCRIPT TO POSTFACE

BY DICK HIGGINS

[CIRCA 1963-64]

Carbon typescript, with extensive revisions in Higgins' hand, of POSTFACE – the text that detailed the origin story of Fluxus and ultimately launched his Something Else Press.

\$7500.

*“When asked what one is doing, one can only explain it as ‘something else.’ Now one does something big, now one does something small, now another big thing, now another little thing. Always it is something else.”*

— from *A Something Else Manifesto*

Something Else Press grew out of writer and artist Dick Higgins's frustrations with his Fluxus colleague George Maciunas's repeated publishing delays. Told in February 1964 that his book “JEFFERSON'S BIRTHDAY/POSTFACE was going to take at least a year to be published” (Medina), Higgins angrily retrieved his typescript, and returning home informed Alison Knowles (with whom he was living at the time) that he was starting his own publishing enterprise: “Shirtsleeve Press.” “Call it something else,” replied Knowles. And so he did.

Higgins famously printed the recovered manuscript (JEFFERSON'S BIRTHDAY) tête-bêche with this one: POSTFACE, “one of the main accounts of the origins of Fluxus” (Medina). Though a carbon, this was clearly a working manuscript for Higgins: holograph corrections, additions, and strike-throughs are prevalent, and provide a valuable insight into the development of the text, as well as Higgins's own writing practices. The typescript documents numerous changes from the published version. In one case (page 73, right), 21 lines are entirely excised (“OUT” – though completely legible here) and do not appear in the published edition (and, intriguingly, are partially about the holiday season). Other changes show most, but not all, edits reflected in the published work.

As noted artist Mark Bloch has written, POSTFACE is of “immeasurable importance” and is key to understanding “the origins of performance art, mail art, concept art, Fluxus and Happenings [and] the intellectual foundations of experimental art.” A rare and revealing state of one of the foundational texts of Fluxus, and one that launched perhaps the most influential artist-run press of the postwar period.

[New York]: [The Author]. 11” x 8.5”. Original carbon typescript on onion skin paper with numerous holograph corrections by Higgins. Housed in a roughly contemporary black office binder. 93 pages total, paginated: 1-9, 10a, 10b, 11-15, 16a, 16b, 17-45, 46, 46b, 47-56, 56b, 57-60, 61a, 61b, 62, 62b, 62c, 62d, 63-67, 68a, 68b, 69-71, 71b, 72-76, 76b. Despite numbering, the text is in all cases complete and consecutive. Sheets lightly creased and dogeared, but clean and bright. With a flattened example of the dust jacket from the book. Provenance: from the archive of artist and musician Dan Lauffer, a correspondent of Higgins. Very good or better.

Read more: Cuauhtémoc Medina, “The ‘Kulturbolschewiken’ I: Fluxus, the Abolition of Art, the Soviet Union, and ‘Pure Amusement’”; Peter Frank, *Something Else Press: An Annotated Bibliography*; Mark Bloch, “Intermedia, Fluxus And The Something Else Press: Selected Writings By Dick Higgins.”



by Dick Higgins

i- preamble

Preface  
by Dick Higgins

i- preamble

It was slow in the printing shop where I was working; the others ~~there~~, I ~~was~~ reading a book. My boss came up and "I'm sorry but business is pretty slow. Friday I'm going to let you go." I understood, useless though such understanding was. And what was the book I was reading. Herstein Alger's Reckless Di-  
from now on the act of reading Alger is going to strike me as being very ironic.

point is that art is inexorably bound up in the situation where it is produced and where it is experienced. You can emphasize where it can emphasize where, either the equation. The relationship, in any case, and emphasize the artist or as experienced; you can analogize to a swimmer who may fight the audience, and struggle against it till he gets out of the water. The relationship, or else this swimmer can work in part: reasons; work in part: reasons; work in part: reasons;

relevant

My point is that art is inexorably bound up in the situation where it is produced and where it is experienced. You can emphasize where or you can emphasize them, and emphasize the equation. The relationship even equate them, and, either as a swimmer who may fight the surf exists in any case, and struggle against it till he gets out through it and struggle to a swimmer can surf is noticeable; or else this swimmer can

This situation seems ~~relevant~~ relevant to what today, and to my own work in part: essay for these five reasons: that are more ~~pertinent~~ pertinent in general use. 3., I want to say which is but

...night coffee, with ne...  
...Oratorie, with ne...  
...country! If only  
...with New York, where we love Christmas  
...too large a family. My parents are divor...  
...parents and my step-mother and step-father, and my  
...so what can one do? This is one of the difficulties  
...but in the singular. There is no time for love. Usually it hel...  
...productive energies; It's a rare plural treat. I love love, I  
...keeps people out of trouble. I am very interested in  
...these that are hurt make it worth a physical condition. But  
...particularly as an emotional. Not a family, you must  
...scans destroy as they are going. It is one thing to keep  
...as such, even when they love you. For example, beca...  
...their love depend on their attendance. That is not to keep  
...I have to see my parents, who are among my very best  
...for his honesty, not for his beliefs, but for his staff, beca...  
...point of all this personal stuff, it  
...rough in this society (same with Thalia, it  
...friendships- is that why my coun...  
...we could hope for better. Do  
...and I were glad  
...ve at Christ...  
...led.





8.

## WITH SANDPAPER WRAPPERS TO DAMAGE THE BOOKS SHELVED NEXT TO IT

### MÉMOIRES

BY GUY-ERNEST DEBORD AND ASGER JORN  
(1959)

Rare first edition of the confrontational and abrasive collaboration between two founding members of the Situationist International.

\$5000.

*“In the combinations of its found, scavenged, or stolen materials, Mémoires affirms that everything needed to say whatever one might want to say is already present, accessible to anyone; the book defines a project, and tells a story.” — Greil Marcus*

A fragmentary collage of snippets and hints and half-lines, photographs and comic strip panels, vigorously detourned and spirited out of their old context into a new one of Debord's own designing. Jorn's colored ink splotches overlay the borrowed elements, drawing connecting lines between some words and images, nearly obliterating others. The violent cutting-out and cutting-up of the textual appropriator mirrors the famous sandpaper cover of the first edition – the printer's own idea – designed to leave its mark on every other book it touches, and on the fingertips of every reader. “The book speaks secret languages made out of the words and pictures everyone already knows,” wrote Greil Marcus; “turning a page is like waking from a dream or falling into one.” An uncommonly well-kept example of perhaps the quintessential Situationist publication.

(Copenhagen): L'Internationale Situationiste. 11'' x 8.25''. White card wrappers housed in original Viks Grade 2 sandpaper jacket. Printed by Permild & Rosengreen. Offset lithographs. [64] pages. Spine ends lightly worn. Near fine.

Read more: Marcus, “Guy Debord's Mémoires: A Situationist Primer,” in Sussman, *On the passage of a few people through a rather brief moment in time: The Situationist International 1957-1977*.

## SAND IN THE LITERARY OINTMENT

NEWSPAPER NOS. 1-17 [COMPLETE RUN]

EDITED BY JACK GREEN  
[1957-1965]

Complete run of one of the rarest and more unusual journals of the mimeo revolution.

\$10,000.

NEWSPAPER published seventeen issues from gadfly editor Green's Village apartment between 1957 and 1965, at which point Green ceased publication and refunded his subscribers. Best remembered today for almost single-handedly establishing the reputation of William Gaddis's *THE RECOGNITIONS* through Green's thorough and devastating deconstruction of the novel's negative reviews (originally published in Newspaper 12-14, reprinted as *FIRE THE BASTARDS* in 1992), as well as (most infamously) his 1962 full-page ad in the *VILLAGE VOICE* extolling the work's virtues, Green's eccentric journal also covered topics as diverse as Joyce and Faulkner, voting and peyote, William Reich (frequently), and insurance. "[P]art conceptual art, part political tract, and part 'zine [...] 'Green' used his underground tabloid for cultural commentary and deliciously satirical (yet superbly well-documented) assaults" (Clay and Phillips). A very fragile production of which not many survived; this is among the finest we've seen. Individual issues are scarce (we've handled only a handful in almost 15 years of looking), and runs of any kind rare. Ephemeral and elusive.

*New York: Jack Green. 14" x 8.5". Top-stapled legal-sized mimeo. All issues heavily toned as usual, with some minor chipping to edges of some issues. One issue has two illustrations tipped onto the front page: both present, but glue tender. About half the issues unfolded (typically not so) and very clean. [WITH]: rare example of one of Green's occasional one-page "supplements," which summarizes previous issues and provides ordering information. Overall a sound set of a very fragile production. Near fine.*

*Read more: Steven Clay and Rodney Phillips, *From A Secret Location on the Lower East Side*, 77.*



## NOTES FROM A WOMAN UNDERCOVER DETECTIVE

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### LANCASTER PENNSYLVANIA VICE REPORTS

BY MINERVA MULLEN, JULES SIMON,  
PAUL M. KINSIE, AND RALPH F. KNEELAND  
[1913-1914]

10.

Collected uncensored witness testimony from several private investigators – many by a single woman detective – serving as source material for a 1913 government report on vice in Lancaster, PA.

\$7500.

Remarkable 300-page collection of first-hand reports from undercover detectives investigating the bawdy houses, gambling dens, and other netherworld institutions thriving in Lancaster, PA in the pre-Prohibition Progressive days of 1913 – thriving, tolerated, and often patronized by local politicians and police alike. The most extensive investigative reports come from the only woman of the group: Mrs. Minerva Mullen, age 35, of New York City. By virtue of her gender, Mullen was privy to a different sort of candor than her male counterparts, and her ease as an agent in disguise allowed her to hear “vulgar language too vile to write.” Much of what she is willing to transcribe verbatim is, in fact, too vile for this cataloguer to reproduce, which just goes to show.

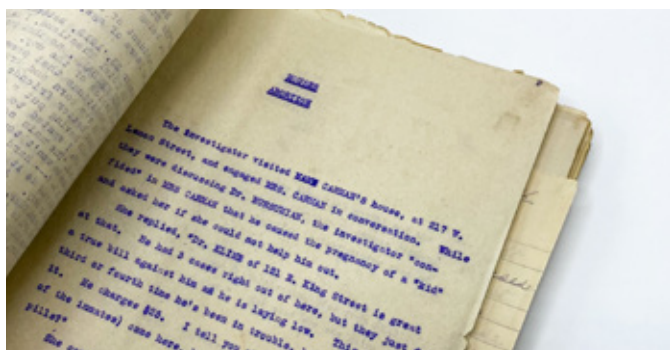
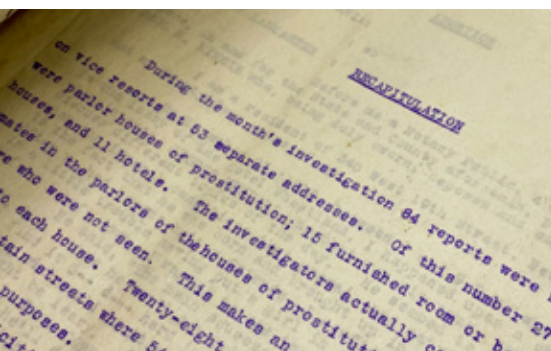
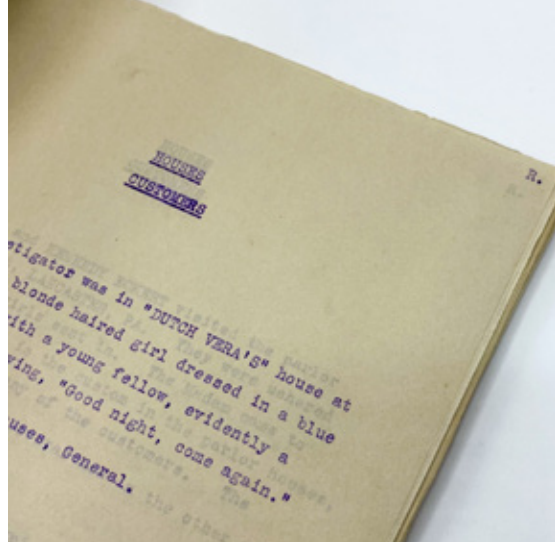
Little outside information is readily available on Mullen’s biography or other professional activities. Save possibly for an affidavit one “Mrs. Minerva Mullen” filed in a 1911 patent infringement complaint (alongside one Thomas A. Edison), genealogical and other records yield very little – and nothing definitive – that match information from these documents. But what Mullen’s witness statements strongly suggest is prior experience and investigative training, whether from government agency work or correspondence-course study, with careful physical observations and colorful conversational recall.

For example, stationed undercover at the Hotel Wheatland, Lancaster’s hub of vice and villainy, bell boys and chambermaids were only too glad to be helpful whenever she floated a line wondering where a girl could get a bottle of beer, a room by the hour, a covert medical procedure, or a fortune told. To the proprietors of furnished rooming houses (i.e. brothels), she represents herself as “an old rounder [who has] kept houses for years”; old Mr. Hambright, trying to sell her on a piece of property, remarks, “[Y]ou are a good looking dame, plump – the kind they want, you could cop out many a ten spot.” But the only reward of his flattery is to be written up and memorialized for posterity in a notarized report to the State of Pennsylvania.

In this relatively small city, crime overlaps and connects, with few petty criminals restricting themselves to a single illicit trade: madams and fortune-tellers exchange referrals; beer-sellers make the parlor-house rounds; doctors selling false health certificates to “inmates” of rooming houses are also clients; police officers drink with working girls and refuse to pay for their beer.

The investigation was conducted for “The People of Lancaster”, “under the auspices of the American Vigilance Association,” later consolidated with the American Federation for Sex Hygiene into The American Social Hygiene Association. The AVA’s purpose was to “suppress and prevent commercialized vice” and promote virtue, not forgetting to “rescue and protect” girls and women whether they requested it or not. Paternalism notwithstanding, the





report makes it gruesomely clear that neither the reproductive health nor the general health and safety of sex workers was well served under the existing regime, and that no modern concept of consent was respected in theory or in practice. Moreover, reformers noted the highly exploitative 'company store' model of the typical disorderly house, in which a resident worker had to pay rent and board out of her earnings, staying eternally in debt to the owner. However, paternalism cannot be so easily set aside: opposition to "the white slave traffic" (Kneeland) was an outstanding moral panic of the day whose ability to rouse public outrage depended, then as now, on racism, and whose racist appeal obscured the very real fact of coercion and abuse both in and out of the sex trade.

The published report (A REPORT ON VICE CONDITIONS IN THE CITY OF LANCASTER, PA – provided) thus quotes liberally but very selectively from this collection's affidavits, and with numerous redactions. Reasonably enough for their purposes, the Vigilance Association highlighted the underworld's most undeniable outrages and abuses, leaving out the ambiguous anecdotes, specifics, and quotidian details which – preserved in these original documents – offer the most rewards to a modern researcher. A remarkably frank primary underworld account.

*Majority hectographed typescript (some possibly carbon) in remnant of three-ring binder, with four signed leaves embossed with notary seal and two additional (carbon) handwritten leaves laid in. 302 page approximately printed rectos only. Binder covers perished, with only metal three-ring mechanism remaining; first and last leaves consequently worn with a few tears. Moderate wear and chipping throughout. Occasional minor handwritten corrections and emendations throughout. Light spotting and foxing scattered throughout; a small number of leaves torn from binder rings and loosely laid in. Very good.*

Read more: Philip Jenkins, "A Wide-Open City: Prostitution in Progressive Era Lancaster."

## MAIL ORDER PRIVATE DICK

## STUDIES IN SECRET SERVICE INTELLIGENCE

BY J.A. KAVANAGH  
(1930)

Extraordinary and comprehensive mail-order training manual for the Secret Service Detective of 1930.

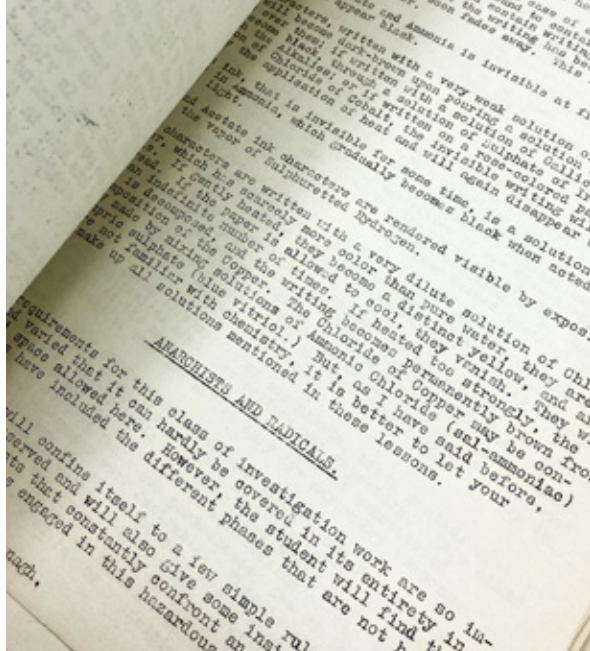
\$3500.

*"Other assets of the Secret Agent are the ability to look and act the part of the man of the world, suave, diplomatic and unruffled under all circumstances; a good, fluent, grammatical talker, when necessary, and a good listener when expedient to be so."*

Absorbing and wide-ranging treatise on the methods of the detective and the habits of the criminal, circa 1930: the age of cocaine smuggling, Spiritualists, pennyweighters, Bolsheviks, and horse thieves. "[T]he most complete and modern course of its kind," STUDIES covers the heights and the depths of detective work of all sorts: from espionage, international law, and handling of foreign assets; to cryptography, detection and classification of poisons, facial reconstruction from skeletons, fingerprint analysis, and recipes for invisible ink; to the absorbing trivia, codified superstition, prejudice, and extraordinarily granular ethnic stereotyping that shaped the "intuition" of the contemporary private detective: a man who must never mistake the sensitivity of the Bulgarian for the pride of Bohemia; who interrogates by word-association games; who must anticipate the clever tactics of the Ugly Woman Criminal (sic) and disregard the ploys of her beautiful counterpart; who can learn wisdom from the author's liberal quotation of Epictetus and Lord Chesterfield, Lombroso and Locard, Freud and any number of "noted" Continental specialists.

The aspiring detective will learn to identify a corpse's occupation from the "physical stigmata" of the trade (the glass-blower's distended cheeks; the violinist's left-handed calluses; the tailor's fore-finger needle-punctures); how to comport himself as Hotel Detective, mastering the art of incognito lounging; how to improvise physical disguises from humble materials (a walnut-shell in each cheek and a fig pressed to the roof of the mouth change the features and the voice, respectively; protruding ears may be flattened with spirit wax); and how to start his own agency and hire operatives. Kavanagh devotes several pages to discussing the infiltration of "Radicals" (Anarchists, Socialists, birth control advocates, the IWW, and associates), with important tips on relations with the "Woman Radical": do not, he says, insist on paying for her lunch if she objects, and do not make insulting presumptions about her sexual life. (Good advice, then as now.) Nevertheless, Kavanagh's confident claims in STUDIES did in fact have a basis in his own real expertise: his 1942 obituary noted that "During the last war he was credited with the seizure of alien property amounting to more than \$27,000,000, and the capture of Capt. Fritz Martern, a notorious Austrian spy."

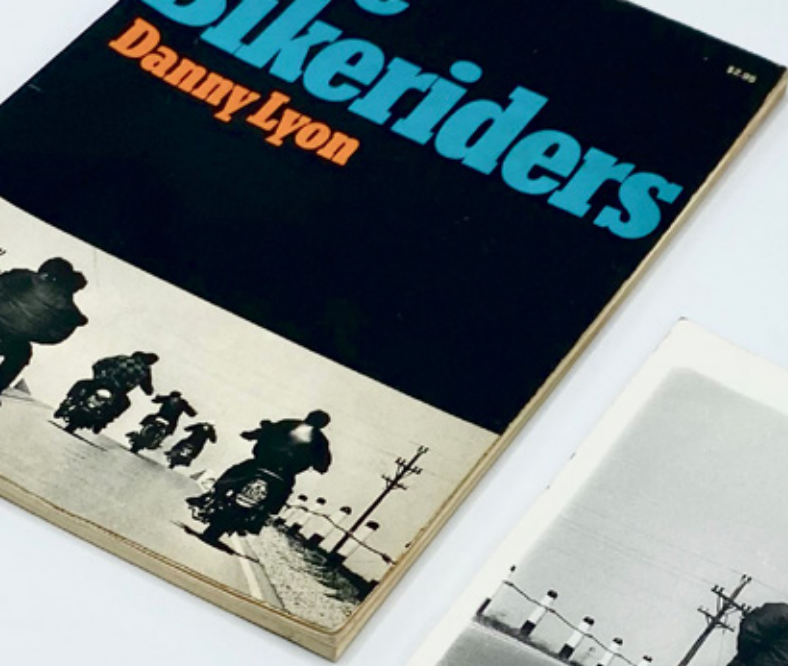
The author, Joseph A. Kavanagh, a career Secret Service agent from 1912 to 1927, served under three presidents and through the first World War. Upon his retirement from government work, he established his own detective agency and training course, the International Secret Service Institute, run out of Hoboken, NJ. The Institute, like others of its kind, advertised in the back pages of Popular Mechanics and Weird Tales for "Men of Average Intelligence"



(later, "Men and Women of Average School Education") interested in learning "Secret Service and Scientific Crime Detection." In 1937, the ISSI was the subject of a Cease-and-Desist order from the Federal Trade Commission: "The International Secret Service Institute of 68 Hudson Street, Hoboken, has agreed to stop representing that its course will qualify a student for a position with the United States Secret Service, or as a 'G-man'," reported the NEW YORK TIMES. It does not appear to have been a rousing success in any case; OCLC does not locate any copies, or even the title.

n.p.: [The International Secret Service Institute]. Original tan cardstock cover with typed paper label. [330] pages approximately, mimeographed from typescript. Intermittent pagination. All text to versos only; pages punched on left side for binding. Library of Congress stamp to inside front cover. Cover moderately tattered and creased; pages lightly toned with occasional minor edge tears; a few leaves chipped, text unaffected. Leaves loose. Very good.





12.



**“[A]N ATTEMPT TO RECORD AND GLORIFY THE LIFE OF THE AMERICAN BIKERIDER.”**

**THE BIKERIDERS WITH AN ORIGINAL VINTAGE PRINT**

**BY DANNY LYON**

**1968**

First printing of Lyon's influential work, with an original vintage print of his photograph "Route 12, Wisconsin," the book's iconic cover image.

**\$3750.**

Lyon's photo book documenting the Chicago Outlaws motorcycle club delivers some of the most iconic images associated with biker culture, including the indelible cover image additionally represented here by an original vintage print from the collection of Steve Dalber, Lyon's roommate at the University of Chicago. In contrast to many photographers he is often associated with, Lyon embedded himself within the communities he photographed, giving the viewer an inside look at the subject. As with Lyon's other publications, text is an integral part of THE BIKERIDERS; stories from the photographer as well as the voices of a number of bikeriders situate the photographs within the context of the biker subculture and the culture at large.

*New York: The Macmillan Company. 9" x 6.5". Original black-and-white photographic wraps. x, 94 pages. Light edgewear, with a small scuff to head of spine and faint creasing to corners. Scattered foxing to pages throughout. With: original vintage double weight 8" x 10" black and white photograph. Faint creasing and foxing, mostly restricted to white border. Very good or better overall.*

*Read more: Martin Parr and Gerry Badger, The Photobook: A History, Vol. I; Andrew Roth, The Book of 101 Books.*



(ITEM 23)

DRUGS







# 13.

## **“CLEVER CONCEALMENT OF THE REAL TRUTH AS TO THE HYPOCRISY OF THE EAST INDIA CO’S DIRECTORS”**

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### **THE TRUTH ABOUT INDIAN OPIUM**

BY G. GRAHAM DIXON AND ELLEN LA MOTTE  
(1923)

Fantastically, brutally hand-annotated copy of this early report on opium consumption, with detailed critique by crusading journalist Ellen La Motte.

**\$1000.**

Important early publication of the British government’s India Office on its control of the opium trade in India – comprehensively annotated and disputed, factually and ideologically, by wartime field nurse and incendiary journalist Ellen La Motte. La Motte, author of *THE BACKWASH OF WAR*, “America’s most important antiwar work” (Wachtell), had two remarkable and parallel careers in medicine and literature, both following from her experience nursing soldiers at a French field hospital in the early years of World War I. Suffragist, socialist, anarchist, life partner of art collector Emily Crane Chadbourne, and friend of Gertrude Stein, who wrote of her in the *AUTOBIOGRAPHY OF ALICE B. TOKLAS*: “Ellen La Motte, who was an ex Johns Hopkins nurse, wanted to nurse near the front. She was still gun shy but she did want to nurse at the front, and they met Mary Borden-Turner who was running a hospital at the front and Ellen La Motte did for a few months nurse at the front. After that she and Emily Chadbourne went to China and after that became leaders of the anti-opium campaign.”

La Motte’s focus on opium policy arose following her trip to Asia, as Stein glancingly alludes to; her work on the dual intertwined harms of colonialism and the opium trade produced several books on the subject, including *THE OPIUM MONOPOLY* (1920) and *SNUFFS AND BUTTERS* (1925); La Motte’s notes here were likely connected to work on the latter. The breadth of her knowledge is on full display, with detailed marginal references to specific laws and edicts spanning three centuries and several nations, as well as outrage at deliberate omission of contradictory evidence: “This is a distortion of history. After the war we went on sending opium, & knowingly allowed it to be smuggled from Hong Kong to the mainland, breaking our promise in the Supplementary Treaty.”

A unique document of British colonial opium policy, American reformist fervor, and feminist literary and activist history.

*Second edition. [London]: (The Industries and Overseas Department, India Office). 9.5” x 6”. Original stapled printed wrappers. 42 pages. Small half-inch tear to rear cover and shallow chip to lower corner. Library of Congress duplication stamp to rear cover, overlapping text. Copious marginalia in red and black pen and pencil throughout, all in the same hand; “Gift Ellen LaMotte Oct. 10, 19[2]2” to front cover verso. Note to front cover: “2nd edition. 1st edition appeared in 2nd quarter of 1922.” Very good.*

*Read more: Cynthia Wachtell (editor) and La Motte, *The Backwash of War: An Extraordinary American Nurse in World War I*.*



## FROM THE LIBRARY OF AN EARLY LSD USER

14.

### LYSERGIC ACID DIETHYLAMIDE AND MESCALINE IN EXPERIMENTAL PSYCHIATRY

BY LOUIS CHOLDEN (EDITOR) AND ALDOUS HUXLEY, ET AL.  
1956

Early psychiatric findings on the experimental and clinical promise of  
LSD and mescaline, with exceptional provenance.

\$500.

*"I should like to confess that my experience with mescaline was an exceedingly pleasant one. I found myself in my enthusiasm using words like 'mystical' and 'ecstatic,' until I found my colleagues raising their eyebrows at this, and looking at me askance; after which I simply described it as 'very pleasant.'"*

Conference proceedings from a round table held at the 1956 American Psychiatric Association's annual meeting, including the first appearance of "Mescaline and the Other World" by Aldous Huxley. Papers from contributors with medical training were concerned both with the possibility that hallucinogens could simulate the psychotic states experienced in certain mental illnesses and, by expanding knowledge of those subjective sensations, indicate potential treatments; and with the (then highly speculative) idea that these drugs might hold some promise for the treatment of "neuroses." Aldous Huxley, for his part, delivered an ode to mescaline with endorsements not dissimilar to those of some modern proponents of microdosing.

This copy bears the ownership signature of Rudolph Bircher, one of the first people to have an LSD experience. Bircher was for many years employed by Sandoz Pharmaceuticals, a manufacturer of the drug in the years before its legal prohibition. As pharmacologist Oakley Ray recalled, "Back then, if you wanted LSD for your research, you picked up the phone and called Rudi Bircher at Sandoz and said, 'Rudi, I need 100 ampoules of LSD.' He'd send you them or whatever else you wanted."

New York and London: Grune & Stratton. Full title: Proceedings of the Round Table on Lysergic Acid Diethylamide and Mescaline in Experimental Psychiatry. Held at the Annual Meeting of the American Psychiatric Association. 8.5" x 5.25". Original orange cloth with black lettering. 85, [1] pages. Pencil to front endpaper: "Prop. R. Bircher, MD / Sandoz Pharm." Effaced owner name stamped to top edge of front pastedown; same stamp on bottom edge or rear pastedown. Tape removal marks to front pastedown and facing endpaper. Spine and left edge of front board lightly sunned. Minor bumping to spine ends. Very good plus.

Read more: Nicolas Langlitz, *Neuropsychedelica: The Revival of Hallucinogen Research since the Decade of the Brain*.

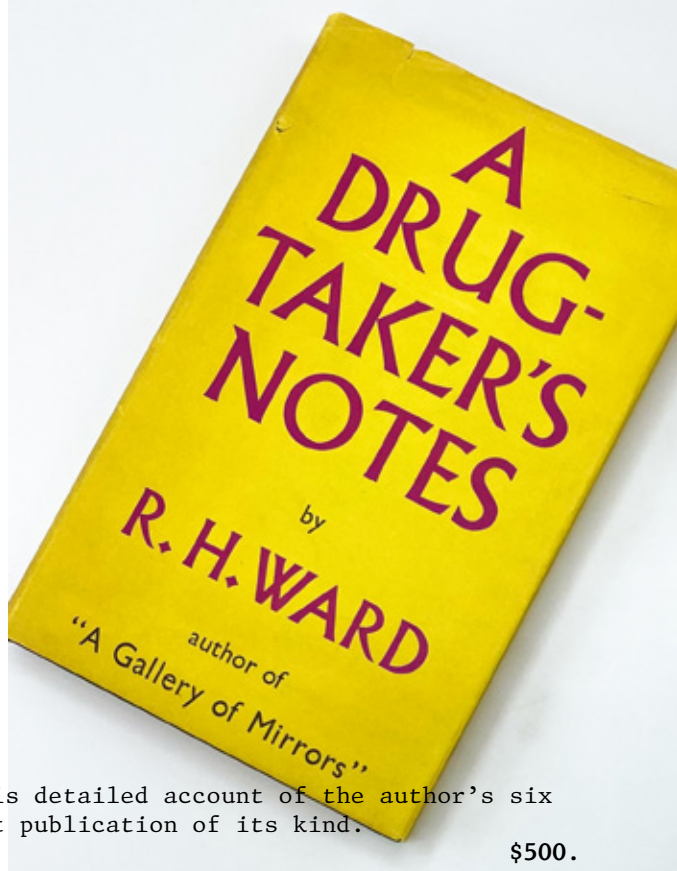
15.

**“[T]HE FIRST PERSONAL  
ACCOUNT OF LSD  
PSYCHOTHERAPY.”  
— MICHAEL HOROWITZ**

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**A DRUG-TAKER'S NOTES**  
BY R. H. WARD  
1957

First and only printing of this detailed account of the author's six supervised LSD trips, the first publication of its kind.



**\$500.**

*“Childhood again: the sense of the horrific waiting just outside actuality,  
a hair's breadth away. One can let it in. Or can one keep it out? [...] I dislike all this very much.”*

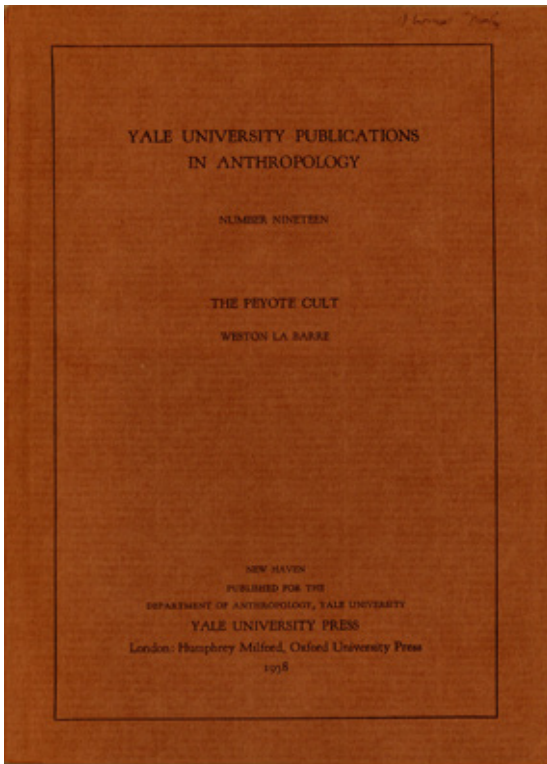
Richard Heron Ward's careful description of his six sessions taking LSD, including notes taken while under the influence and reproduced verbatim. A DRUG-TAKER'S NOTES was the first full book devoted to a first-hand description of these experiences, never reprinted and with no contemporary American equivalent. Ward's doses were administered by a psychiatrist, and produced wildly variable effects and moods, as detailed in each chapter (as one contemporary reviewer concluded: "It is evidently a mistake to take this drug only once.") Though well-read in previous literature on hallucinatory visions and altered states - in his introduction, Ward touches on Blake, Baudelaire, de Quincey, William James, and Huxley each in turn - Ward conscientiously refrained, at the request of "Dr. X.", from priming himself with the most recent published research on the effects of lysergic acid, in order that he might enter an altered state of consciousness without prejudice or preconception. Likewise, the author concludes with a stern warning to curious young people eager to "do a Huxley": critical of Aldous Huxley's "frivolity" vis-a-vis mescaline, Ward insists that there are no short-cuts to enlightenment, that the would-be psychonaut must ascend to real revelation through the "narrow way of discipline"; that hallucinations can be vulgar, and even boring. Yet Ward admits more than once that behind his admonitions lies fear: "Behind LSD there is always the unknown. And that is what terrifies."

*London: Victor Gollancz Ltd. 8.5" x 5.25". Original green cloth, gilt-lettered spine. In original unclipped (16/-) yellow dust jacket. 222 pages. Owner's name in pencil to front free endpaper. Tiny creases to upper right corners of some pages. Faint soil to jacket, with a few small closed tears and scuff marks to upper edge and spine ends. Very good plus in very good plus jacket.*

*Read more: Michael Horowitz, Flashback Books Catalogue #5.*



16.



**"IF A FELLOW IS NOT  
SCARED [...] HE WILL  
SURELY HAVE A GOOD  
TIME."**

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**THE PEYOTE CULT**  
BY WESTON LA BARRE  
1938

Rare first edition, printed for the Yale Anthropology Department, of La Barre's landmark study of ritual peyote use among the Plains Indians, built on his doctoral research and field work.

**\$575.**

The anthropologist's first book, and his most influential, covering "the history of the study of the cult, the various botanical questions surrounding peyote, its physiological action and the various ethnological, psychological and historical questions involved in its diffusion." A student of Edward Sapir (of the Sapir-Whorf hypothesis; then head of the Yale Anthropology Department), La Barre was part of the first generation of anthropologists to be trained in psychology and to incorporate psychological and psychoanalytic theory into his ethnographic studies. Groundbreaking in scope, republished and expanded several times, *THE PEYOTE CULT* received continued acclaim as research into psychedelics continued and public awareness grew: decades later, reviewers would confirm that "The full geographic spread, from Mexico to Canada, and the full historic perspective from Sahagún in 1560 were appreciated and understood only with La Barre's monograph" (Stewart), and that the work was "still considered to be the outstanding work on peyote" (Schultes). A nearly spotless copy of this classic monograph.

*New Haven: Yale University Press. 9.75" x 7". Yale University Publications in Anthropology Number Nineteen. Original printed sienna wrappers. Illustrated with black-and-white drawings in text and two black and white photographic plates. 188, [2] pages. Faint wear, suggestion of scuffing to corners and fore-edge. Owner's name in pen to front cover. Near fine.*

*Read more: Richard Evans Schultes, The Peyote Cult, The Psychedelic Review; Omer Stewart, The Peyote Cult, Hispanic American Historical Review.*

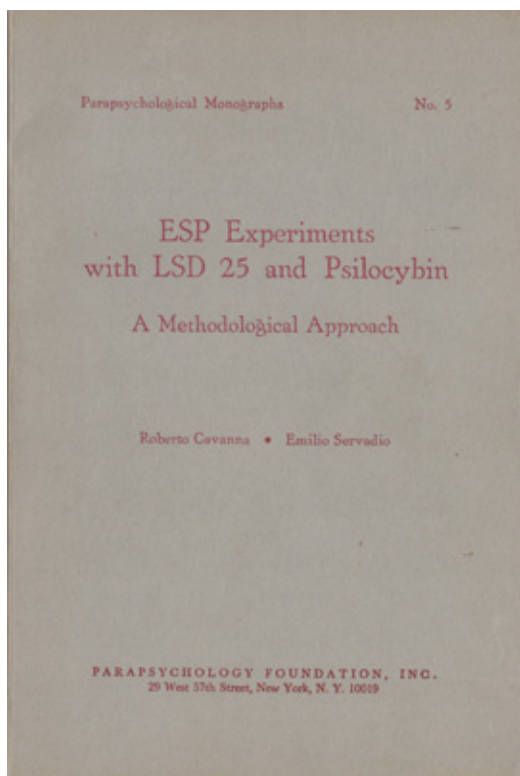
# 17.

## DR. PETER VENKMAN MEETS MAGIC MUSHROOMS

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**ESP EXPERIMENTS WITH LSD 25  
AND PSILOCYBIN:  
A METHODOLOGICAL APPROACH**  
BY ROBERTO CAVANNA AND  
EMILIO SERVADIO  
(1964)

Serious-minded investigation  
into the effects of psychedelic  
drugs on the telepathic  
abilities of two “sensitives”  
and two “normals.”

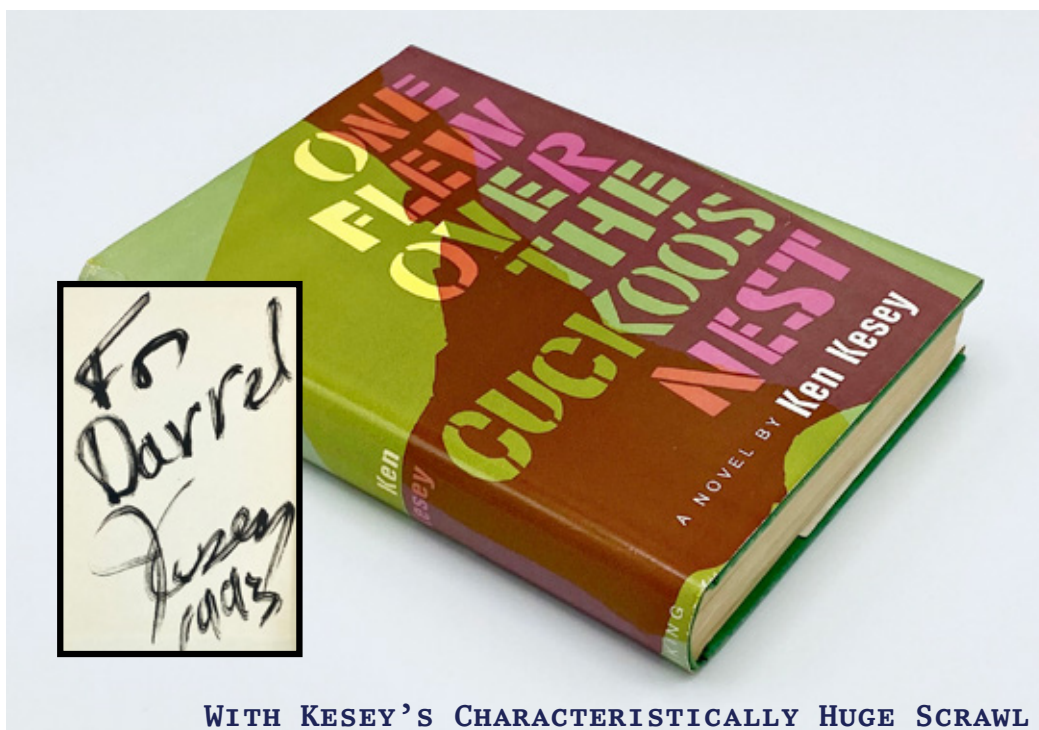


\$300.

*“I had the impression that I spoke a lot of nonsense, but nevertheless I was not concerned. I remember talking to an envelope, and although I realized that this was absurd I could not help doing so.”*

Fifth in a series of monographs issued by the Parapsychology Foundation, whose interests included “laboratory experiments such as those concerned with extrasensory perception and psychokinesis, as well as so-called spontaneous phenomena such as telepathy, clairvoyance and precognition.” The authors, a research biochemist (Cavanna) and the President of the Italian Psychoanalytic Society (Servadio), proceed with methodological rigor, attempting to improve on prior investigations into substance-enhanced ESP by standardizing their assessments of subjects and drug effects. Volunteer subjects were subjected to a rigorous battery of standardized tests and a session with a Freudian psychoanalyst, whose typically gruesome analyses are recorded within; the subjects, who were never told what precisely they had ingested, report their own impressions alongside the formal research findings and transcripts of their in-process trip reports as they try to telepathically perceive the images concealed from them: “Obscene ideas, scaffolding, metal grid, aluminum, diver’s helmet, too many things, too many things.” A remarkable record of the intersecting worlds of parapsychology and psychedelic experimentation in the early 1960s.

*First edition. New York: Parapsychology Foundation, Inc. 9” x 6”. Original grey printed wrappers. Illustrated with black-and-white photographs and diagrams. 123, [1] pages. Vertical crease to rear cover. Mild edgewear. Near fine.*



WITH KESEY'S CHARACTERISTICALLY HUGE SCRAWL

18.

ONE FLEW OVER THE CUCKOO'S NEST

BY KEN KESEY

(1962)

Inscribed first printing of the influential literary achievement by a towering feature of the counterculture.

\$12,500.

The basis for one of the defining films of 1970s cinema, Kesey's novel was first published more than a decade earlier, at the dawn of the '60s, and is all the more shocking for that original context. The novel is set in a men's psychiatric hospital among inmates who, afflicted variously by mental illness, minority status, criminal convictions, and aggressive nonconformity, are all subject to the indignities and cruelties of nurses and doctors alike. Kesey's sadistic Nurse Ratched lives on as a quasi-folk myth, like the real Lizzie Borden and the fictional Annie Wilkes; her name is perhaps better known even than Kesey's own. Emerging directly from Kesey's own experience taking a variety of psychoactive drugs as part in a government research project at the Menlo Park Veterans Hospital, it remains an enduring attack on the establishment's power to punish and enforce.

*New York: The Viking Press. 8" x 5.5". Original green cloth, spine lettered in yellow. Original unclipped color dust jacket designed by Paul Bacon, photographic portrait of Kesey by Hank Kranzler on rear panel. Beige topstain. [8], 311, [1] pages. Kesey's inscription scrawled in black ink across front paste-down ("For Darrel / Kesey 1993"); previous owner's signature penned to front endpaper. Jacket spine only just sunned; a touch of rubbing at spine folds, faint scratching (close inspection only) on front panel. Mild patches of offsetting and small stamp "Fe 21 '62" to verso of jacket. Small water spot to cloth. Presents beautifully. Very good in very good plus jacket.*



## CAN YOU PASS THE ACID TEST?

### THE ACID TEST 19. [ORIGINAL BANNER] [CA. 1966]

Enormous original painted canvas banner likely utilized in one of Ken Kesey's final Acid Tests and based on Kesey's infamous limited edition ACID TEST album.

\$3500.

While Timothy Leary's advocacy for LSD focused on science and scholarship (or attempted to seem so) and in doing so tried to introduce the drug to suburban homes under a veil of legitimacy, it was Ken Kesey's Acid Tests that made it dangerous again and perhaps more than any other effort helped popularize LSD in the counterculture. Kesey, fresh off his CUCKOO'S NEST success, staged these events mainly in and around the San Francisco Bay Area from 1965-66, beginning in people's homes, but slowly growing both in popularity and venue.



This banner is clearly based on the album art for Kesey's infamous cult LP, THE ACID TEST, released in March 1966 in a limited edition of 500 and sold primarily in the Bay Area. This would likely mean that the banner was utilized at the "Whatever It Is Festival" at San Francisco State University. There were only two acid tests after the LP's release in the Bay Area and the other – the Acid Test Graduation – is very well documented photographically and does not show the banner. This leaves the sixteenth Acid Test at SFSU in late 1966 and indeed "16 ACID" is written prominently in marker on the verso of the banner. This test was notable for a number of reasons. First and foremost, this was the last legal acid test to take place in California. In addition, it also featured an early performance by the Grateful Dead (who played at a number of acid tests). And finally it marked Kesey's first public reemergence after going underground to avoid drug charges. (His extended improvised monologue over The Dead's backing at this event is widely available online, for the curious.) A wonderful piece of counterculture history and a rare survival.

*n.p. [San Francisco?]; n.p. 11' x 5.5'. Original large painted canvas banner, with plain black fabric skirt sewn to lower edge. Burlap reinforcements on verso at top and bottom of banner; "16 ACID" and "acid test" penned to top burlap section. Some light wear, mild tattering to edges. Some shallow folds, a few minuscule tears. Very good plus.*

## 20.

### PSYCHEDELIC WORSHIP

#### EXPLORATIONS IN AWARENESS

BY JOHN W. AIKEN  
(1966)

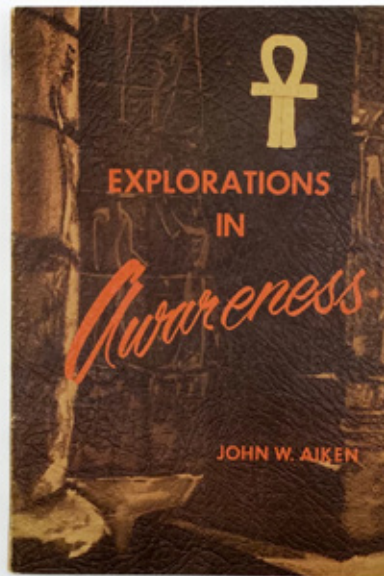
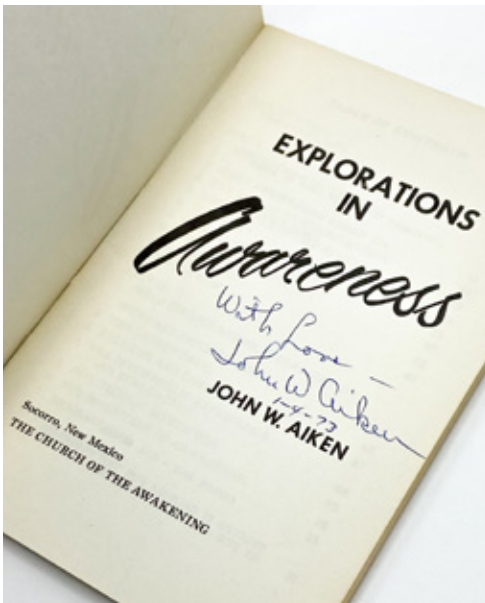
Inscribed first printing of an uncommon testimonial of psychedelic spiritual awakening, by the founder of a church that challenged legal restrictions on ritual peyote use for religious purposes.

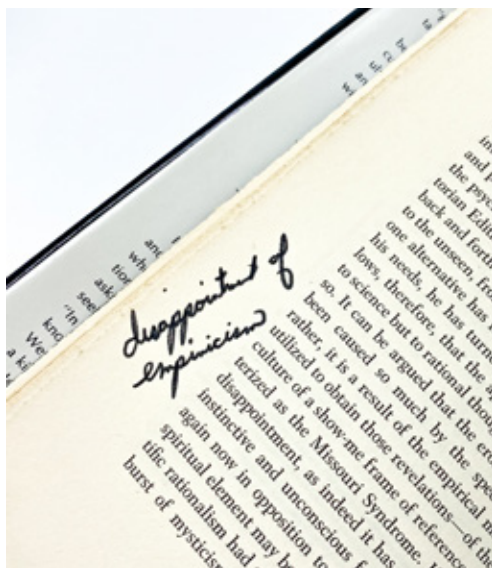
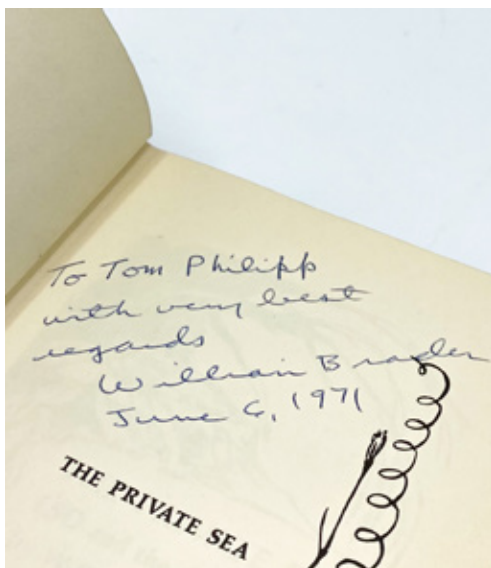
\$375.

*"Certainly it seems safer to have a  
psychedelic experience than to ride  
in a car [...]!"*

Originally formed as a loose study group of mostly middle-class professionals in 1958, The Church of the Awakening was formally incorporated in 1963. Shortly thereafter, the author and his wife, both medical doctors, jointly retired from practice in order to pursue an interest in mysticism, spiritualism, and the chemical paths thereto. In practical terms, this meant traveling the country in their mobile home, dispensing peyote and synthetic mescaline to seekers like themselves. Deeply sincere as well as highly educated, Aiken corresponded with figures like Thomas Merton on the sacramental function of peyote, and his Church made an early attempt to seek a religious exemption to laws governing psychedelic use (that exemption being generally restricted to Native American churches and withheld whenever possible on various contradictory legal grounds). Aiken's interest in ESP (detailed within) and union with 'the Godhead' intensified after the personal tragedy of losing both of his sons; he found psychedelic drugs to be a powerful and helpful aid, but one requiring proper skill and training: like a Stradivarius violin, in his own analogy, for which there is "an art to use."

Socorro, NM: *The Church of the Awakening* / CSA Press. 8" x 5.25". Original pictorial wrappers. Cover art by Hal Boyer. Signed "With Love, John W. Aiken" on title page. 83, [3] pages. Very good plus.





## “ARE INSANITY, MYSTICISM, AND THE PSYCHEDELIC EXPERIENCE IN SOME WAY RELATED?”

21.

THE PRIVATE SEA:  
LSD AND THE SEARCH FOR GOD  
BY WILLIAM BRADEN  
(1967)

First edition, inscribed to a minister, of this study of the religious dimensions of LSD use and the meanings derived by its users.

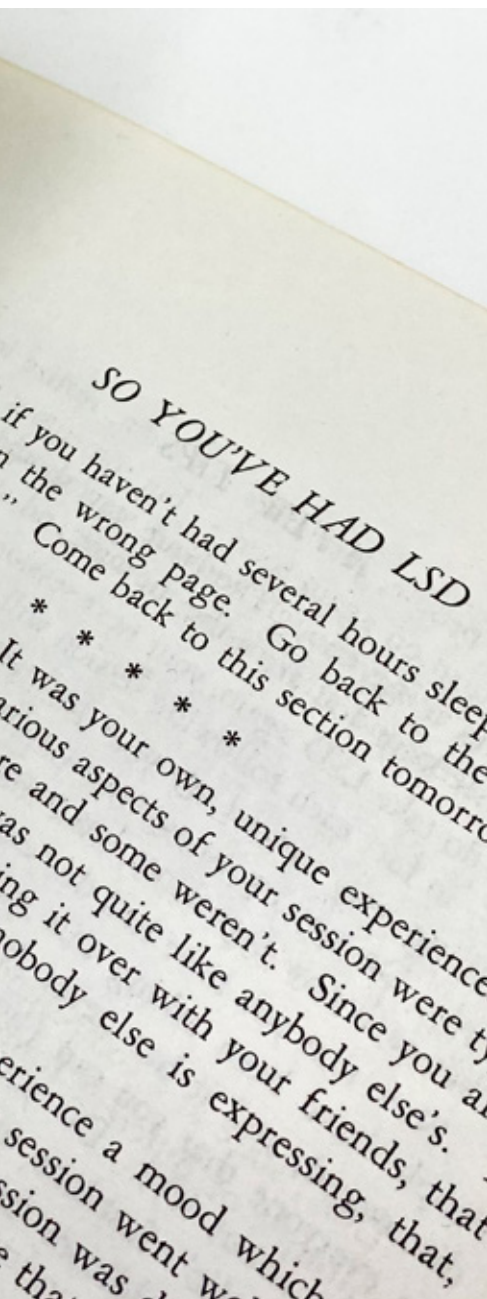
\$300.

*“A majestic Beethoven chord exploded inside my brain, and I instantly disappeared. My body no longer existed, and neither did the world.”*

A fascinating association copy of this exploration of the religious implications of LSD effects, owned by and inscribed to a progressive Presbyterian minister whose neat marginalia show evidence of attentive reading and engagement with the materialist arguments Braden considers. The author, a reporter for the Chicago Sun-Times, reviews the existing literature on LSD experiences and makes connections to the New Theology and contemporary philosophical arguments, not neglecting to include a post-script recounting his personal experiences with mescaline (a substitution made on the advice of the supervising psychiatrist, LSD being by then off the legal market). A significant contribution to the literature on psychedelic drugs, scarce signed.

Chicago: Quadrangle Books. 8.25" x 5.5". Original quarter black cloth over grey boards, with design stamped in black. Blue-gray endpapers. In original unclipped (\$5.95) dust jacket, designed by Lawrence Levy. 255, [1] pages. Inscribed on half-title page: "To Tom Philipp with very best regards / William Braden / June 6, 1971". Small tape residue markings to edges of both boards and lower edge of front endpaper; Philipp's owner stamp to front endpaper. Neat marginalia and occasional underlining in ink throughout. Minor edgewear to jacket. Very good in near fine jacket.





## 22.

### "SO YOU'RE GOING TO TAKE LSD"

#### SESSION GAMES PEOPLE PLAY: A MANUAL FOR THE USE OF LSD

BY LISA BIEBERMAN  
1967

First printing of this practical trip manual, by a disciple of Leary and Alpert and early advocate for sensible use of psychedelics.

\$500.

*"If you wish to experiment with ESP during a session, this should be agreed upon by the members beforehand."*

A guide from one end to the other of the complete process, from "So You're Going to Take LSD" all the way through to "So You've Had LSD." Written to fill a gap in the existing literature, which (Bieberman writes) tended heavily to the poetic and mystical and away from the practical. Titled in reference to the GAMES PEOPLE PLAY pop-psychology of Eric Berne's Transactional Analysis, the author's mostly-joking classification of all predictable human reactions to unfamiliar sensations as one evasive "game" or another is more disquietingly dated than the relentlessly down-to-earth pharmaceutical advice – though both are of considerable historical interest.

Bieberman was a Radcliffe graduate in math and philosophy, heavily involved with Timothy Leary's Harvard Project, as well as founder of the Psychedelic Information Center and the film production company Liquid Sky. In later years, she was drawn to religious uses and interpretations of psychedelic drugs and ultimately to Quakerism, rising to a second round of notoriety after originating the Farmington Prophecy: that is, the prediction that the town of Farmington, Maine would be transformed into the New Jerusalem on June 6, 2006, at which time death and illness would cease within its borders. Regrettably, this did not come to pass. OCLC shows seven scattered locations.

Cambridge, MA: Psychedelic Information Center. 9" x 6". Original tan printed wrappers. 36 pages. Light scuffing, ink price, and a few creases to front cover. Owner's name in pen on title page. Very good plus.



## PSYCHEDELIC HAPPENING-IN-A-BOX

23.

LSD LUDICROUS SYSTEMS DEVELOPMENT:  
A PSYCHEDELIC HAPPENING CONSTRUCTION KIT  
[AMERICAN PUBLISHING CORPORATION]  
1966

Complete set of this cult '60s "game" kit: a psychedelic puzzle with no rules and no solution.

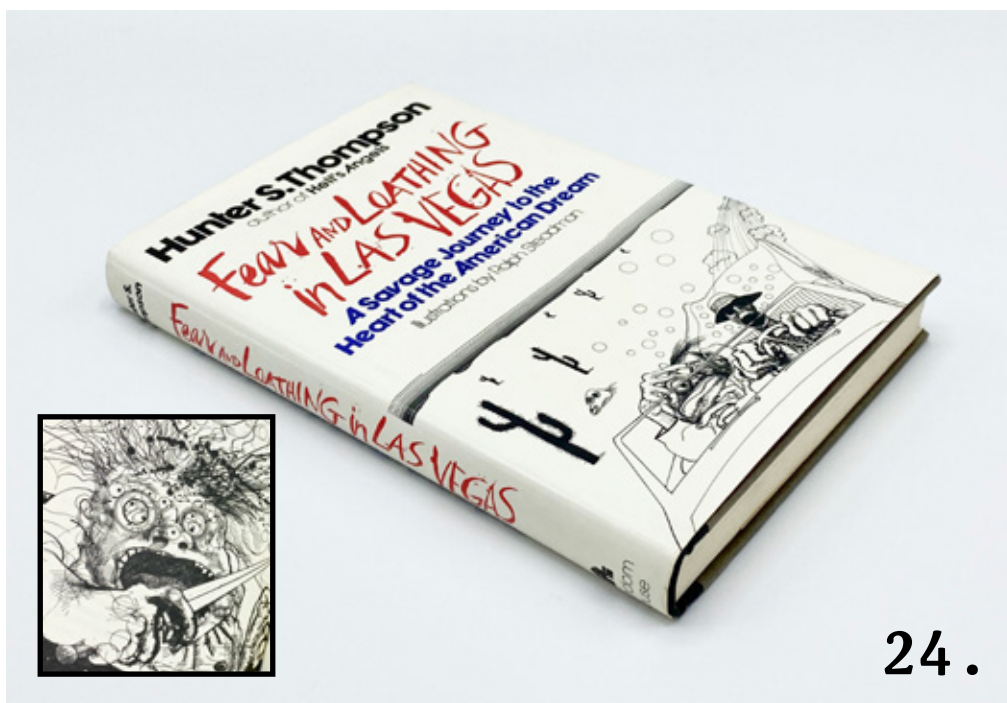
\$1250.

*"crazy as a lune. I actually own one of these kits. Food was flying everywhere I left without my hat."*

— @RichardPrince4, Twitter

A happening disguised as a board game: twenty game pieces printed with bright swirling illustrations and cut with interlocking grooves, housed in a box illustrated with a representative three-dimensional construction a player might build. Issued in 1966, when both LSD and party games were in the height of fashion and Tim Leary was arguably at the height of his fame, the casual mind-expanding drug user was in great need of aimless but absorbing activity kits to purchase. Cards included were not identical set to set, with several patterns, themes, and motifs (some figurative, some entirely abstract) printed and inserted into games in various configurations; the present example is particularly psychedelic. Quickly discontinued (LSD was officially outlawed in the US in late 1968); now rare. OCLC does not locate.

*Waltham, MA: American Publishing Corporation. 11.5" x 6.25". Original black-and-white cardboard box, with illustrated label mounted to lid as issued. Contains 20 6" x 4" playing pieces, each printed with colorful designs rectos only (versos white). Scuffing and soil to box; playing pieces show only minor wear. Near fine cards in very good box.*



24.

**“A WIRED NIGHTMARE” – CRAWFORD WOODS, NEW YORK TIMES**

## **FEAR AND LOATHING IN LAS VEGAS**

BY HUNTER S. THOMPSON, ILLUSTRATED BY RALPH STEADMAN  
(1971)

First printing of the book at the heart of the Hunter S. Thompson legend, a beautiful copy.

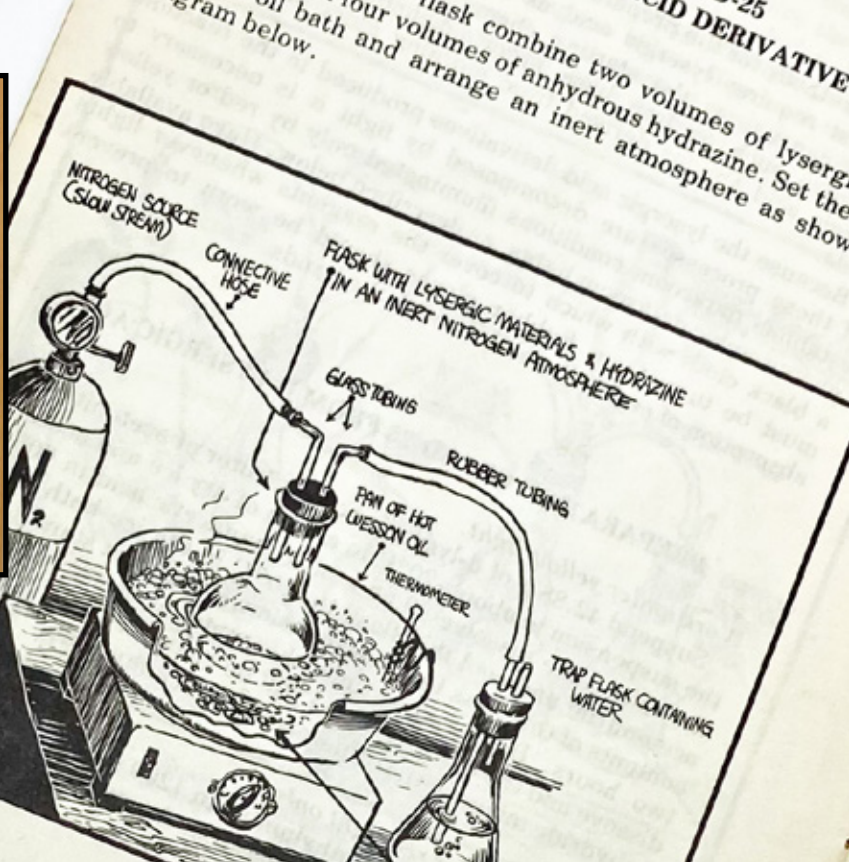
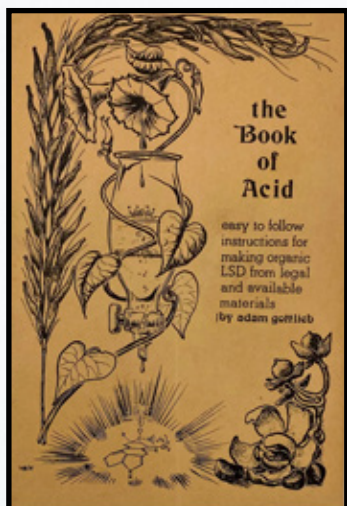
**\$1100.**

*“There is nothing in the world more helpless and irresponsible and depraved than a man on an ether binge.”*

A desperate, drug-fueled experiment in ‘gonzo’ journalism, FEAR AND LOATHING was written during Thompson’s stint as Washington Correspondent for ROLLING STONE, and first appeared in the magazine in serial installments. Straddling the hazy border between thinly-veiled fiction and experimental journalism, first composed in feverish hotel-room notebook-scribbling sessions, the book remains HST’s best-known and most influential work. Surreal, hallucinatory, endlessly quotable.

*New York: Random House. Fear and Loathing in Las Vegas: A Savage Journey to the Heart of the American Dream. 8.25” x 5.75”. Original blind-stamped grey boards, backed in black cloth with silver lettering to spine. In original unclipped (\$5.95) dust jacket, designed by Susan Schwab, illustrated by Ralph Steadman. Black and white illustrations by Steadman throughout. 206 pages. Jacket with barest rubbing to spine foot, faint spot to verso of spine head, close inspection only. Book edges just sunned, minimal foxing to text block edges. Much nicer than usually seen. Near fine in fine jacket.*





## IN THE HIGH PURSUIT OF PURE KNOWLEDGE

**THE BOOK OF ACID: EASY TO FOLLOW INSTRUCTIONS FOR MAKING  
ORGANIC LSD FROM LEGAL AND AVAILABLE MATERIALS**  
**25.** BY ADAM GOTTLIEB  
1975

Rare and highly technical underground instruction manual for deriving LSD-25 from aspergillus, ergot alkaloids, and other tricky substances, for the fearless home chemist.

\$300.

*"If there is any difficulty in obtaining pure ergot fungus for cultivation, a trip to a field of rye or some other grain should get you what you want."*

"We are not trying to advise our readers as to how they may skirt through the loopholes of the law," notes Gottlieb's pamphlet; far from recommending that his readers violate Title 21 of the United States Code, the author is merely concerned with providing detailed practical instructions ("Work under total darkness") for doing so. THE BOOK OF ACID is also concerned with advising the serious underground chemist on sourcing of dangerous materials that are what they purport to be, neither adulterated nor overpriced. Distinctly unsafe for any readers without, and probably for some with, advanced scientific degrees. Helpfully illustrated. Published for strictly informational purposes.

*First edition. [n.p.]: Kistone Press. 8.5" x 5.25". Original tan stapled wrappers. Cover art and illustrations by Larry Todd. 16 pages. Light page toning. Vertical crease to booklet. Price sticker remnant to front cover. Minor edgewear. Very good plus.*

## THE LAST WHEEZE OF BIG TOBACCO

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### ARCHIVE OF TOBACCO INDUSTRY LOBBYING MATERIALS

[FRED PANZER]

[CIRCA 1972 - 1990]

Archive of working materials from the tenure of the Tobacco Institute's Vice President of Public Relations, during the industry's last great stand against the health and welfare of the American public.

\$8000.

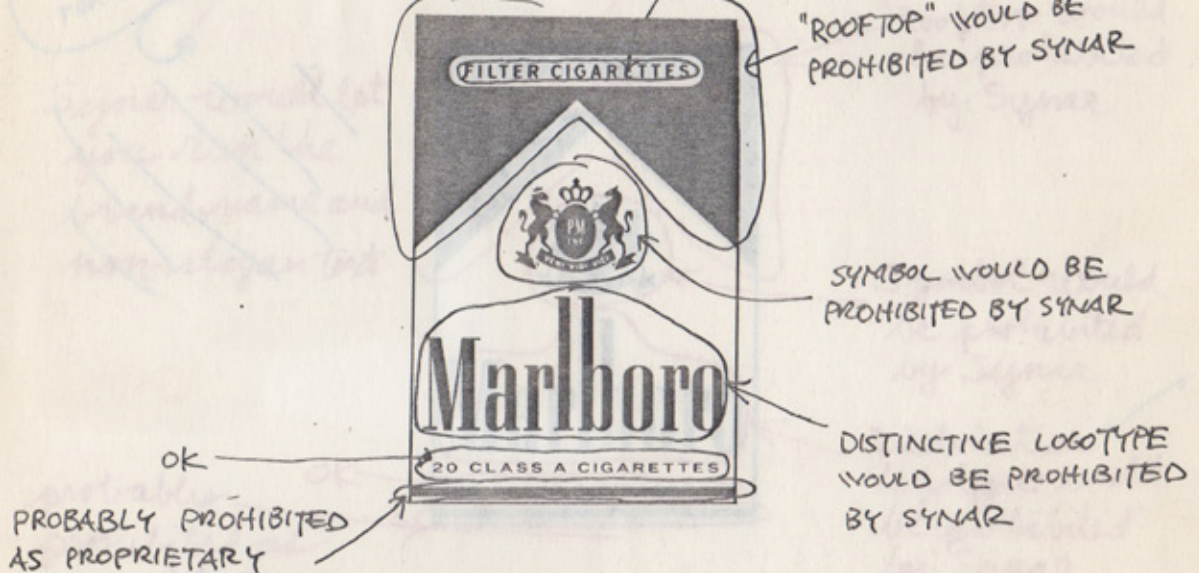
*"The belief that advertising creates desire [...] is probably a myth."*

*"The truth about what causes cancer [...] is still unknown."*

Comprehensive and illuminating collection of behind-the-scenes tobacco industry materials from the estate of onetime chief pollster for Lyndon Johnson and later VP of PR for the Tobacco Institute (TI) Fred Panzer. His chronologically arranged collection of industry documents and internal correspondence fills 15 binders. Panzer was involved in or directly responsible for much of TI's legislative lobbying and its efforts to create effective, and misleading, public relations campaigns in the face of clear and urgent warnings from the Surgeon General and the medical establishment regarding the health dangers of both smoking and secondhand exposure. Most notoriously, Panzer was the author of the 1972 Roper Proposal, which detailed a "holding strategy" for "creating doubt about the health charge without actually denying it." The documents in this archive lay out the full development of this policy, the polls and research leading to it, as well as the memorandum itself. As a rising tide of awareness made continued obfuscation untenable and unsustainable – Panzer compared smoking to the Vietnam War, arguing that the public cannot be held in a neutral position indefinitely – TI pivoted to funding and boosting studies implicating air pollution and lifestyle factors ("patterns of life") as primary reasons for illness among smokers. Through the 1980s, materials focus heavily on opposition to taxation, opposition to proposed rules for cigarette label warnings, and opposition to restrictions on advertising. Included are five mock-ups of theoretical threats to the content of cigarette and alcohol print ads, labeled "Luken Bill" (a 1990 House proposal to restrict advertising to text only) or "Synar Bill" (a 1986 proposal to ban cigarette advertising on billboards and in print altogether).

From the vast amount of documentation collected here, a few parts of the industry's evolving PR strategy stand out:

1. Panzer floated several ideas for a "little project" explicitly comparing the then-new idea of nonsmoking sections on airplanes to racial segregation. This evolved from a draft witness question ("[W]hat do you think of the government's growing tendency to restrict persons who smoke to back of the airplane, or bus?") to a speech decrying "a new form of segregation to be imposed on millions of his fellow citizens, not because of race, color, religion, or national origin – but simply because they choose to be cigarette smokers." This line of persuasion appealed so much to TI executives that a request (original included) was then sent to Panzer asking him to draft a letter from a Philip Morris director "in which she would point out that it has taken generations for black travelers to win their choice of seat in public conveyances, and the idea of losing is repugnant..."



2. Furthermore, throughout the time the industry employed this rhetoric, Panzer and the TI were well aware of the disproportionate and devastating health impact of smoking on Black Americans and the substandard medical treatment offered to them by a biased system of care providers. Included in this archive is Panzer's copy of the 1979 House Health Subcommittee hearing report on "Cancer Mortality Among Black Americans," paperclipped and underlined in red to zero in on key points – and on any openings for the industry to defend itself by deflecting blame onto "lifestyle factors" and other unknowns: stress, occupational exposure, systemic racism in the health care industry (i.e., anything but cigarette smoking and the particular marketing strategies employed by tobacco companies).

3. Panzer-authored public speeches of the 1970s also leaned heavily on defining tobacco use as a fundamental question of individual liberty versus "do-good Big Brotherism." Thus, individual liberty to harm others through exposure to known carcinogens, for a little temporary physical relief, must outweigh the individual liberty of those others to remain healthy and alive. That message, applicable to so many health crises, continues to play well in some quarters in the present day.

Accompanying these drafts, memos, reports, and correspondence is Panzer's research library, most of which falls into the following categories: A) Reports from the Surgeon General and numerous GPO-printed congressional hearing reports on tobacco product advertising and additive regulation, proposed taxation, and health impacts; along with numerous reports to Congress published by various governmental departments. Several of these bear Panzer's own notes and underlining; B) Scientific studies, both psychological and medical, including Dunn's *SMOKING BEHAVIOR: MOTIVES AND INCENTIVES* (1973), presented to Panzer with the compliments of the Philip Morris general counsel; and C) Publications by the Tax Institute and by the Tobacco Institute itself, promoting TI-funded studies and perspectives.

A remarkable and remarkably comprehensive archive of the inner workings of Big Tobacco's marketing and public relations efforts in the final decades of smoking's broader cultural acceptance.

*[Washington D.C.]: n.p. / [Various]. Archive containing: 15 black ring binders of original and photocopied documents and correspondence, arranged chronologically; approximately 50 books; two VHS tapes; five TI-produced advertising mock-ups; 1988 Corporate Affairs Issues Handbook; and assorted printed materials from the Tobacco Institute, the Tax Foundation, and related organizations. In total, approximately eight linear feet. A detailed list of included books and publications is available on request. Very good or better overall.*





## WAITING FOR THEIR MAN

### TWO FLYERS FOR THE ORIGINAL LIVING THEATRE PRODUCTION OF THE CONNECTION

27. [JACK GELBER]  
[1959]

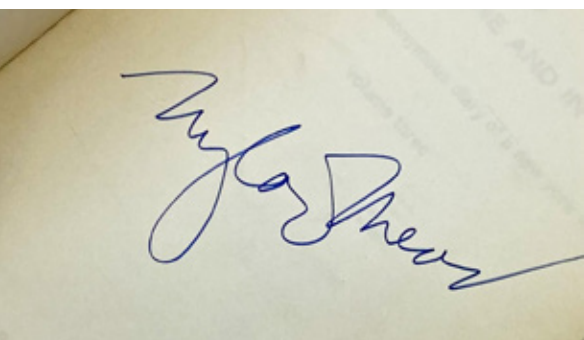
Two original flyers for Jack Gelber's *THE CONNECTION*, directed by Judith Malina and designed by Julian Beck.

\$500.

A hit production of The Living Theatre and one that helped cement its reputation as the premier company for avant-garde theater. The play, centered on jazz musicians and

an early realistic portrayal of heroin addiction at the end of a decade beset by drug hysteria.

New York: The Living Theatre. 11" x 8.5" offset printed recto only in black and red, and 13.25" x 6.75". Minor toning to both. Near fine.



28.

### TAYLOR MEAD ON AMPHETAMINE AND IN EUROPE BY TAYLOR MEAD (1968)

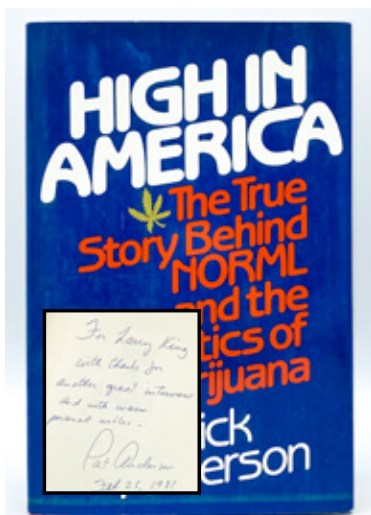
Signed first edition of the final installment in Mead's series of drug-laden diary excerpts, published between 1962-1968.

\$400.



A prominent face on the New York scene, Mead appeared in most of Andy Warhol's Factory films including "Tarzan and Jane Regained" and "Taylor Mead's Ass". With his large, bold signature to the first endpaper.

New York: Boss Books. Full title: *Taylor Mead on Amphetamine and in Europe: Excerpts from the Anonymous Diary of a New York Youth, Volume 3*. 8.5" x 5.5". Original pictorial wrappers. 248 pages. Signed by Mead on front free endpaper. Mild handling wear, shelf rubbing. Overall sound, clean, unmarked. Very good plus.



29.

**HIGH IN AMERICA**  
BY PATRICK ANDERSON  
(1981)

First edition of this story of the early days of marijuana reform, inscribed to the late Larry King.

\$275.

Anderson's narrative of the birth of NORML, its founder Keith Stroup, and other era-defining personalities - Hugh Hefner, Willie Nelson, Hunter S. Thompson - seen variously as threats, menaces, and attempted saviors. Written at the dawn of the 80s, HIGH IN AMERICA looks both backwards and forwards at the changing public face of marijuana from countercultural utopian dream to broad and science-based mainstream coalition. Long before the victories of recent years, Anderson wrote with engaging

reasonableness, "Legalization [...] of marijuana will not be a perfect system, but ours is not a perfect world, and it will come because it is the least-bad system." A warm association, inscribed to the legendary TV host.

*Full title: High in America: The True Story Behind NORML and the Politics of Marijuana. New York: The Viking Press. 9" x 6". Original quarter orange cloth with blue boards. In original unclipped (\$13.95) dust jacket, designed by Richard Reitzes. 328 pages. Inscribed by Anderson on front free endpaper: "For Larry King / with thanks for / another great interview - / and with warm personal wishes - / Pat Anderson / Feb 25, 1981." Boards faintly sunned along edges; minor rubbing to jacket. Near fine in like jacket.*

30.

**WORKING MEN AND GANJA: MARIHUANA USE IN RURAL JAMAICA**  
BY MELANIE CREAGAN DREHER  
(1982)

Oddly scarce study of the role of marijuana use in the lives of working men in three Jamaican communities.

\$250.

Dreher's study of the culturally mediated effects of cannabis usage in urban and rural Jamaica. The author, a field anthropologist, began her research in this area in the 1970s and her field work for this book was conducted as part of the Jamaican Ganja Project, funded by the U.S. National Institute on Drug Abuse; her ability to obtain government funding for subsequent proposals was hampered by the War on Drugs and associated attitudes as the 1980s and 90s wore on. Nevertheless, Dreher - also a trained nurse, health administrator and pioneering researcher on the effects of cannabis in pregnant women - continued and remains highly respected for her decades of work in marijuana research.

*First edition. Philadelphia: Institute for the Study of Human Issues. 9" x 6". Original green cloth. In original green photographic dust jacket. Illustrated with black and white photographs. xvi, 216 pages. Minor scuffing and tiny chipping to jacket extremities; spine sunned. Near fine in near fine jacket.*

*Read more: Pete Brady, "Dr. Melanie Dreher - Reefer Researcher," in Cannabis Culture 55.*





## RARE HEAD SHOP EPHEMERA

31.

COLD TOKES  
[ADVERTISING MATERIAL FOR A LINE OF WATER PIPES]  
BRUCE MINER COMPANY  
[CIRCA 1970S]

Original order sheet for the Bruce Miner company's line of bongs – "Cold Tokes" – with a full-color ad featuring a photograph of the eight different styles offered along with various accessories.

\$125.

Touting an innovative design that allows the base to be removed for easy cleaning, this material was intended for head shop owners and other retailers. Apparently introduced in a time of disappointing sales, Cold Tokes are promised to be "just what is needed to boost sagging bong sales of the past few months."

*Boston: Bruce Miner Co. 8.5" x 11" sheet printed recto and verso and stapled to full-color offset advertisement measuring 8.5" x 9.25" approx. Minor toning at edges. Near fine.*



(ITEM 32)

SEX & GENDER

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## FIGHTING 19TH CENTURY SLUT SHAMING

LE LUXE DES FEMMES: RÉPONSE D'UNE FEMME  
À M. LE PROCUREUR GÉNÉRAL DUPIN  
[OLYMPE AUDOUARD]  
1865

Elegantly satirical essay by a prominent French feminist in response to a political attack on women's morals, arguing for their freedom of dress, and demanding recognition of the financial dependence they lived under.

\$850.

*"En vérité, Messieurs, que seriez-vous sans la femme?"*

The French feminist's learned and witty response to a moralizing speech before the French senate on the "Luxe Effréné des Femmes" by Andre Marie Jean Jacques Dupin, who blamed women's unbridled avarice and love of luxuries for the social evils - and for the very existence - of sexual immorality. Audouard refuses to become defensive, or even to lower herself to deny the charge, insisting instead that women's love of 'luxe' is a virtue, an inspiration, and the fundamental engine of progress, trade, and civilization itself.

Audouard quotes liberally from Dupin, who offers his own opinion on the female character: like Fontaine's frog, who wishes to be a cow, women of the highest classes and stations look to exquisitely dressed courtesans for their model, and consequently begin to desire what can only be afforded through Vice - and so on down the social ladder. Perhaps, he supposes, some association of decent wives and mothers ("une société de mères de famille") might step forward as good examples to limit the damage women do to Society through yearning after gowns and too-fine hats.

One of several female pamphleteers to answer Dupin's provocation, Audouard was notable even in that select group for defending respectable women without "ritually denigrating courtesans" (Gill) for contrast. She would follow LE LUXE DES FEMMES with a second and sharper attack, DU LUXE EFFRÉNÉ DES HOMMES, which went still further in redefining the terms of the debate, turning all Dupin's criticisms against his own sex, even to the point of proposing a 'Society of Good Fathers' to set a moral example for wayward gentlemen. Audouard's replies were published in the same year as Dupin's own death, and in fairness, the procureur general was 82 at the time. But for the sake of justice one might wish to offer Audouard some credit, however small, for encouraging that superannuated scold out of this world and into the next.

*First edition. Paris: E. Dentu. 6.5" x 4". Modern green damask-print wrappers. 36 pages. Faint creasing. Light soil and small tear to page 36. Very good plus.*

*Read more: Miranda Gill, Eccentricity and the Cultural Imagination in Nineteenth Century Paris.*

## 33.

### "ROCKING CHAIR HELEN"

**MOTOR CITY MADAM**

BY HELEN MCGOWAN

(1964)

Rare inscribed first edition of this frank and unashamed primary account of sex work in the Motor City, with an additional TLS by McGowan laid in.

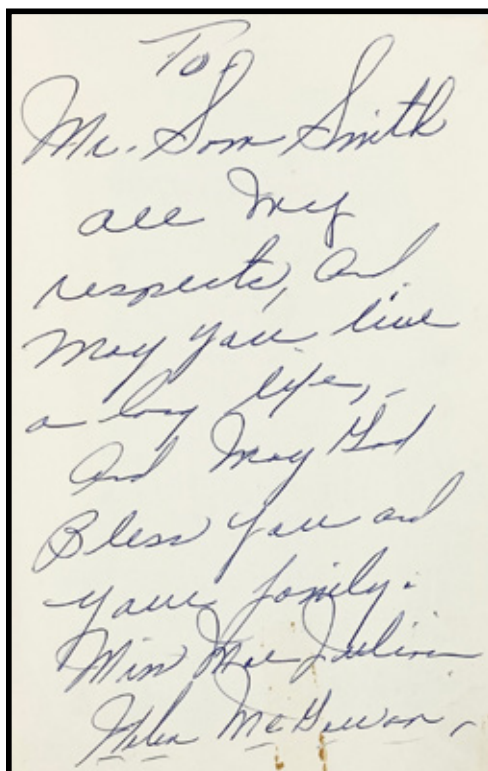
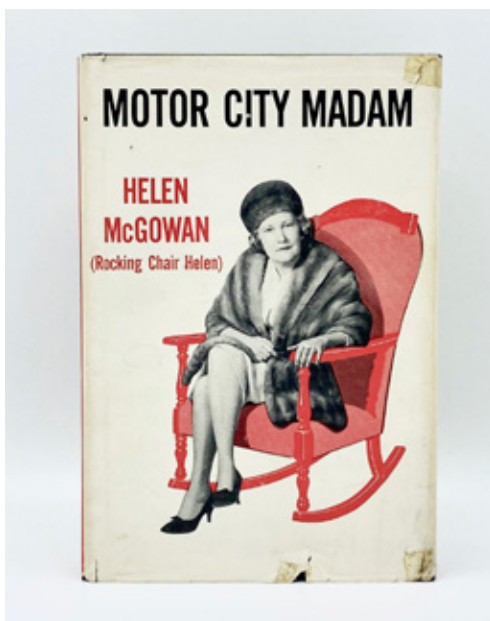
\$800.

*"A startling expose of prostitution in Detroit, by the Motor Capital's Number 1 Madam (as rated by the Senate Investigating Committee on Organized Crime). A shocking book that no police officer, legislator, educator, minister or private citizen should neglect to read."*

*"I am a working man's madam [...] the majority of callers are from the working class [...] I charge a fair price, well within the means of the lonely employed worker."*

New York: Pageant Press. 8" x 5.25". Original black cloth with red gilt spine lettering. [16], 197 pages. Inscribed by McGowan on the front endpaper: "To / Mr. Sam Smith / all my / respect, and / may you live / a long life, / and may God / bless you and / your family. / Miss Mae Julian / Helen McGowan." Additionally laid in is a typed and folded letter from "Mae Julian (Rocking Chair Helen)," dated May 5, 1972, that reads, "Dear Mr. Smith, In my profession I have not met many honest people like you. God has been good to me because I met you. You are the only honest man I have met. If my late years leave me bitter in my profession, at least god has rewarded me in my late years by meeting you. And may God Bless you and your family. P.S. Inclosed [sic] is a cashier check of \$500.00 and \$100.00 tip." Tiny stain to bottom page edges of book. Jacket unclipped (\$3.50) with some toning, a few small tears and chips at extremities, and tape ghosts on front cover and inside front flap. Near fine in a very good jacket.

Read more: Kate Schmier, "On Helen McGowan's Motor City Madam" in *Tin House*, Vol. 19, No. 3.





SEX-APPEAL

BY ALBERT ARTHUR ALLEN

[1924]

Rare (and possibly only extant complete) example of this portfolio of original prints from the pioneering photographer of the nude.

\$2500.

*“Allen’s innovative nude figure photographs also explored the nature of sex appeal, which he referred to as ‘Human Appeal.’ His work foreshadowed Alfred Charles Kinsey’s prescient scientific analysis of human sexual behavior in the 1940s, as well as Hugh Hefner’s postwar tribute to the pursuit of pleasure, PLAYBOY, which was introduced in 1954 (but did not show models with pubic hair until the mid-1970s).” — Daile Kaplan*

Albert Arthur Allen (1886-1962) is increasingly recognized as a key figure in the development of both nude photography and free speech. Frequently prosecuted during his career, Allen is singled out as one of the first – if not the first – fine art nude photographer to show pubic hair.

Contemporary newspaper and other records show he was born to a well-to-do New England family, but settled in California by 1910 and originally worked as a painter in the Bay Area. Some time before 1918, however, a motorcycle crash crushed his leg and he had to have his hip fused, resulting in a lifelong disability, an event that perhaps influenced his transition by the 1920s to full-time photography. He was twice indicted, tried, and acquitted for sending obscene materials through the mail in 1924, the year of this portfolio. But in 1925 a fire destroyed his studio, and later a fourth trial finally resulted in conviction and was sentenced to six months in jail. By the late 1920s Allen had declared bankruptcy. After briefly reappearing on the public record in the mid 1930s living at and promoting various nudist colonies, he falls completely off the record for the remainder of his life, dying in obscurity in 1964. He wasn’t rediscovered until 1979 when Philadelphia gallery owner Paul Cava mounted Allen’s first commercial exhibition. In 1992 Arizona State University produced the first Allen retrospective. An extensive monograph, PREMIER NUDES, appeared in 2001.

Allen’s SEX-APPEAL series was issued in 1924 and included four numbered installments of 15 photos each, most containing three series of five images each in which women would appear increasingly disrobed as the series progressed. While PREMIER NUDES suggests this initial installment of the series should contain just 12 images, internal evidence shows that is incorrect. This copy represents therefore perhaps the only complete surviving copy. In addition, it is just the second time Allen experimented with visual pubic hair, and the first time he did so unambiguously – a particularity provocative act as at the time of its production Allen was almost certainly under indictment for sending its predecessor, THE BOUDOIR, through the mail.

More than this, however, SEX-APPEAL is arguably Allen’s best work. Lacking the self-conscious stagings and over-romanticizations of most of his other work, the series presents actual portraits of actual women – neither idealized nor mythologized. And perhaps more than any of his other work embodies the tensions prevalent during this time of censorship, prosecution, and

prohibition: between the artistic, the academic/scientific, and the prurient.

Yet despite Allen's importance, his frequent prosecutions, his utter lack of business success, and his typical practice of only producing complete portfolios when an order was placed have meant that all of his publications are rare both on the market and among institutional holdings. We trace only a handful at either auction or in the trade. And OCLC not only does not locate this title, it finds just a pair of other Allen publications at all – his first two: ALO STUDIES and CALIFORNIA.

A rare example of an influential and important work.

*[Oakland]: [Albert Arthur Allen]. 10" x 8". 15 original gelatin silver black-and-white photographs loosely laid into original printed folder portfolio. Portfolio contains the text of Allen's essay "Sex-Appeal," as well as his "Foreword." Photos arranged in three series of five, each stamped "Model A," "B," or "C" on verso. Complete as issued. Portfolio worn, but sound and complete, with some rubbing, shipping, soiling, and tearing to extremities. Photos exhibiting mild curling, as common. Else clean and well preserved. Very good overall.*

*Read more: Albert Arthur Allen (Daile Kaplan, Introduction), Premier Nudes.*





35.

## NEVERTHELESS, “MY INTEREST IN GIRLS PERSISTED”

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THE STONE WALL

BY MARY CASAL [RUTH FULLER FIELD]

1930

A landmark of lesbian autobiography, whose title likely inspired the name of the Stonewall Inn, in the rare jacket.

**\$6500.**

A vital text in LGBTQ history and autobiography, THE STONE WALL is the memoir of a woman born in 1864 into the stifling shadow of 19th-century New England, who recognized her own pride in “masculine” traits and desires for other women from her earliest recollections, and who lived an eventful “double life” recounted in this frank autobiography, written at the age of nearly 70.

The early portions of the memoir are a plea for female sexual education. Casal herself endured a series of assaults from relatives and others, and the most unusual aspect of these traumas was not only her choice to write about them plainly, but her radical assertion that they were not her fault – and her revolutionary declaration that her own sexuality was not a byproduct of trauma: “I felt that I was the only girl who had the sex desire for woman [...] I thought perhaps the awful experiences that I had endured [...] were in a way responsible [...] I now believe that urge to be just as normal for some as it is the contrary for others.”

Throughout her unwanted first marriage to a man, Casal “play[ed] the game without flinching, and no one knew.” Finding an escape in amateur theatricals and ascending to a secretarial position in an art gallery while she carried on an affair with an actress, Casal was liberated from one social stricture when her husband filed for divorce. Making ingenious use of her newfound freedom, she patented a paper toy of her own invention and set out to market it, a traveling saleswoman dressed smartly in man’s tie and Fedora hat. Checking into a YWCA one day, she noticed a woman: “[H]ere was the girl of my dreams.” Upon their confession of mutual love, “I talked about our possible marriage. Why not? [...] To me it seemed that a union between two women could be of a higher type, and creative of a more secure happiness and good than any other.”

Published just two years after THE WELL OF LONELINESS, the pseudonymous Casal was not identified until 2003 as Ruth Fuller Field of Deerfield, Massachusetts (and her beloved ‘Juno’ as Emma Altman) by Sherry A. Darling’s doctoral research. Both women appear, unnamed, as Cases VII and VIII in a 1910 article by Douglas McMurtrie on the “Psychology of Sexual Inversion in Women”; some years later, McMurtrie would suggest the writing of THE STONE WALL to his old acquaintance, and edit the manuscript for publication by his own Eyncourt Press. “[P]robably the earliest such memoir in literature” (Bradley), an acute self-portrait of a woman fighting her way from the old century into the new.

*First edition. Chicago: Eyncourt Press. 9.25” x 6”. Original red cloth. In original unclipped (\$3.50) dust jacket. 228 pages. Light foxing to endpapers, top edge. Boards lightly worn. Jacket spine sunned; moderate foxing, toning to panels. Chipping and small tears to edges, particularly to head of spine. Near fine in very good jacket.*

*Read more: Francisco Araujo da Costa, “Ruth Fuller Field Chronology”, [outhistory.org](http://outhistory.org); Hugh Ryan, When Brooklyn Was Queer; David Carter, Stonewall: The Riots That Sparked the Gay Revolution; Marion Zimmer Bradley, Checklist.*





## ORIGINAL DRINK TICKETS FROM A CHICAGO DRAG LOUNGE OF THE 1960S

36.

### ORIGINAL BLUE DAHLIA DRINK TICKETS

[BLUE DAHLIA COCKTAIL LOUNGE]

[CIRCA 1960S]

Ephemeral early 1960s survival from the Blue Dahlia, onetime home of “Chicago’s Only Female Impersonator Show!”

\$350.

*“I still had a wig, a pair of falsies and a pair of high-heeled shoes. I got in touch with an agent and booked a pantomime show into the Kismet Club [...] We moved on to the the Blue Dahlia on North Ave. The show was an instant success and people lined up and down the block to get in.”*

*— Tony Midnite*

Souvenir of the Blue Dahlia, home of numerous drag revues through the 1960s and 70s. In CHICAGO WHISPERS, Sukie de la St. Croix recalls that in 1964, “Chicago experienced a drag boom. Before the 1960s, performers sang with their own voices, but the 1960s queens pantomimed to 45rpm records [...] Another reason for the boom is that drag queens were popular with the mob [...] The syndicate bosses were also aware of the crossover appeal of female impersonators, and many 1960s drag bars drew busloads of straight tourists,” the Blue Dahlia among them. Don Herion’s Chicago mob histories recall the Blue Dahlia’s evolution from a dismal 1950s bar to a 1960s drag destination: new owner Moe Monaco had reduced the prices and added happy hour specials, but “nothing seemed to work [...] That’s when he said that he had an idea of turning the place into a female impersonator club.” In spite of constant surveillance, harassment, and raids visited on such clubs by police, the Blue Dahlia survived through the 1970s, drawing a mixed gay and straight clientèle; among the club’s more well-known regular performers were the imposingly gorgeous Gayle Sherman and activist-costume designer-impresario Tony Midnite. An extraordinarily ephemeral remnant of this Chicago gay landmark.

*(Chicago): (Blue Dahlia Cocktail Lounge). 4.25” x 2”. Original stapled booklet with printed cover and four complete sheets of perforated tear-off tickets. Mild toning and edgewear. Very good plus.*

*Read more: Sukie de la St. Croix, Chicago Whispers: A History of LGBT Chicago before Stonewall; JD Doyle, queermusicheritage.com.*

# 37.

## "DON'T WRITE OR DO ANYTHING – I'VE BEEN TURNED IN."

### TWO AUTOGRAPH SIGNED LETTERS

BY HARVEY MILK  
(1954)

A pair of historically important letters from the pioneering politician, detailing his life as a gay man while serving in the Navy.

\$5500.

Two extraordinary letters from Harvey Milk to his Navy buddy Patrick Mormon. Milk came from a Navy family and was commissioned in 1951 during the Korean War. He served as a diving officer aboard the submarine rescue ship Kittiwake until 1955, when he was discharged under what were long seen as mysterious circumstances.

The first letter is undated (and the postmark is illegible), but notes "221 days to go" which would suggest ca. 1954. It finds Milk already imagining life after the Navy:

*I'm just starting 10 days leave (in 5 min.) and I'm on my way to Dallas Texas to see someone. If things work out as I want I may be a happily married man by the end of this year. 'Gay marriage,' that is. I think I wrote you about him – well we wrote each other and before long he wanted me to come to Texas – here I come. Will let you know how things work out.*

The second (very short) letter alerts Mormon that Milk had been "turned in." Although Milk was reported to be honorably discharged, it was long rumored that in fact he was pushed out of the service when his sexual orientation was discovered – a fact supported by these letters: "I've been turned in by Johnny Teynel and Marty 'Kid' [illegible] and a third party." Milk notably leaves his full name and address off both this letter and envelope.

Following his service, Milk did live for seven years in Dallas with his domestic partner Joe Campbell. After they broke up, Milk moved to San Francisco and opened his famed camera shop. In 1977 he ran and won a seat on the San Francisco board of supervisors – the first openly gay politician to be elected to office in California (and one of the first anywhere) – but was assassinated after less than a year in office by his former opponent, Dan White. He was wearing his Navy diver's belt buckle when he died. In 2016 Secretary of the Navy Ray Mabus announced a ship would be named in honor of Milk.

A moving pair of letters from one of the most important figures in the struggle for gay rights.

(NY, NY and Norfolk, VA): n.p. 9.25'' x 6.25''. Two holograph letters penned on plain onion skin, both with original envelopes. One approx. 240 words; second approx. 20. Each folded for mailing. Else clean and sharp. Fine.

Wednesday

Pat -

Don't write or do anything

I've been turned in by Johnny Taylor  
& Marty "ed" Karmak & a third party.

Harry



Pat -  
I've been turned in by Johnny Taylor  
& Marty "ed" Karmak & a third party.

Dear Pat -  
I was a surprise to hear from  
you - thought you had died or enlisted  
in the foreign legion or something (the  
that - the will have to be short for  
I'm just starting today's lesson (in 5 min)  
& I'm on my way to Dallas, Texas to  
see someone. If things work out  
as I want I may be a happily  
married man by the end of the year.  
"Boy" man, that is. I think I wrote  
you about this - well, I wrote  
each other & before long I wanted  
me to come to Texas - Live & love.  
Will let you know how things work out.

Norfolk is quickly a "sailor" town - so  
much sun food - but is very very "hot" -  
the way "j" is like Dips but is too hot  
for me - they watch it & put up about





## **"THE MOST HANDSOME, GORGEOUS, MAGNIFICENT V.B."**

**38.**

**PHOTO ALBUM OF "V.B."**

BY ALONZO HANAGAN / LON OF NEW YORK  
1962

Studio photographs of a single male model, by renowned physique photographer Lon of New York.

**\$3000.**

*"You're there because you're an object of beauty. And you're supposed to think, I must be beautiful or I wouldn't be standing here."*

— Alonzo Hanagan

Album of color photographs from three separate photo sessions with the same male model, taken in May-June of 1962. The subject – the "most handsome, gorgeous, magnificent V.B." of the handwritten title page dedication – appears in various attitudes and poses, nude or semi-nude in the style of the era's men's physique magazines, standing or reclining in elegant armchairs or against stately Greek columns.

Hanagan, known professionally as Lon of New York, differed from many of his contemporaries in his focus on photographing men of color, particularly African American and Latino models, often from working-class backgrounds. While his early work in the '30s and '40s was for bodybuilding magazines, in later decades he selected models with a disarmingly average build, and photographed them with all the visual idealization typically reserved for men fitting the chiseled magazine ideal. Vince Aletti wrote of Hanagan's work: "Lon's best photos have the warmth of portraits and a feeling for the soul."

*[New York], n.p. Brown leatherette boards with metal comb binding. Approximately 215 color photographs, most 5" x 2", mounted to plastic sleeves recto and verso. Pen inscription to first page: "The most handsome, gorgeous, magnificent V.B. / - 1962 - / May 27 / June 5 / June 20". Front cover of album detached. Interior photographs fine. Very good plus.*

Read more: David Chapman, "Alonzo James "Lon" Hanagan 1911-1999"; Vince Aletti, "Physique Pictorial," *The Village Voice*.

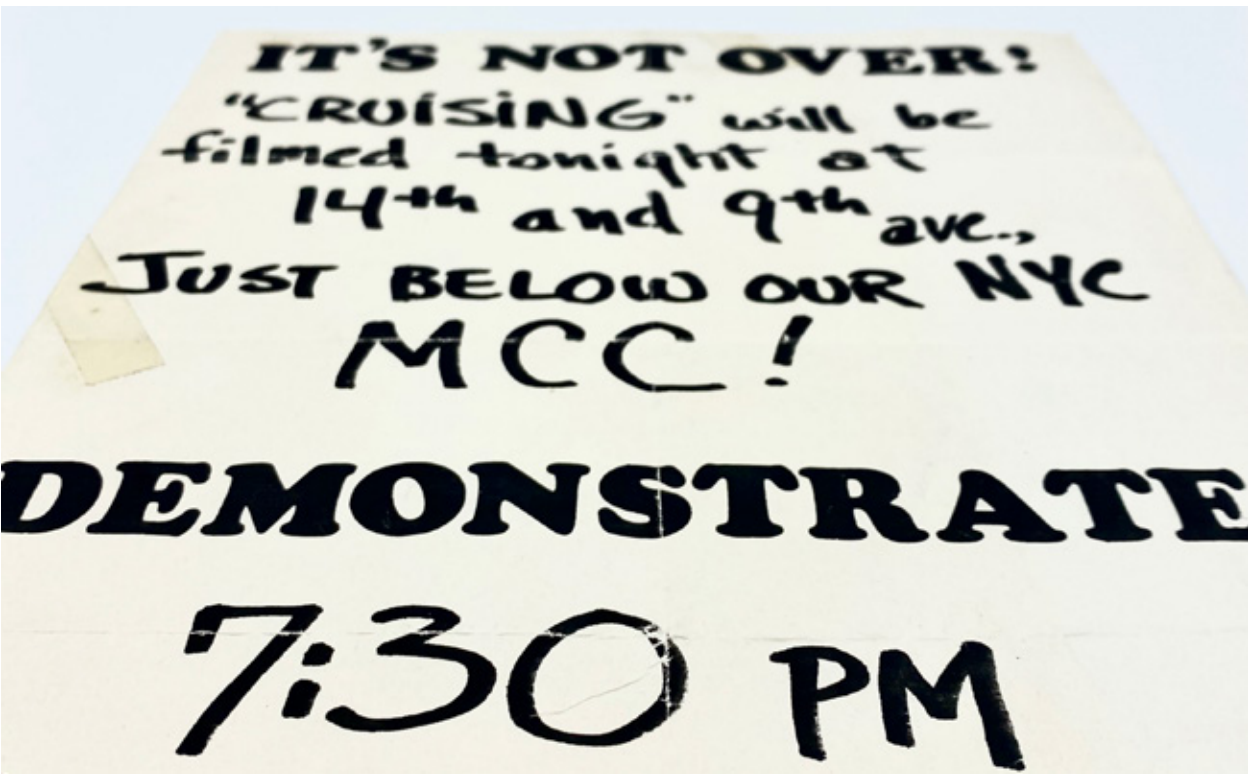
**BATTLING GAY STEREOTYPES****ORIGINAL FLYER ANNOUNCING A PROTEST AGAINST THE FILM CRUISING**  
[1979]

"IT'S NOT OVER! 'Cruising' will be filmed tonight at 14th and 9th Ave., just below our NYC MCC! DEMONSTRATE 7:30 p.m., Sheridan Sq."

\$800.

CRUISING was primarily adapted from a novel of the same name by New York Times reporter Gerald Walker; but it was also loosely inspired by a series of articles by Village Voice journalist Arthur Bell about a real string of gay murders. The film, adapted and directed by William Friedkin, starred Al Pacino as an undercover cop trying to catch a serial killer who targeted gay men. And though Bell's journalism helped inspire the movie, it was Bell who – after reading an early script and decrying what he saw as the film's stereotypical and biased portrayal of NYC gay life – called for a boycott. (Bell would claim at the time "What the Declaration of Independence was to Jefferson, that column was to the gay community.") A series of protests ensued during the filming of the movie in New York City, protests which culminated in the event announced here: a July 26th 1979 event that attracted more than a thousand. The Responsive Gay Collective (the sponsor), formed specifically to protest the filming of CRUISING, was so successful at disrupting production that much of the finished film's sound had to be overdubbed. Almost universally panned when released, the film more recently has been embraced as a cult film by a younger generation of gay men for its sexual frankness and as an imperfect time capsule of pre-AIDS NYC. A rare and ephemeral document from a galvanizing event in the history of the gay rights movement.

*New York: Responsive Gay Collective [and] The Marshals. 11" x 8.5". Original xerographically duplicated broadside. Printed recto only. Toned, folded in eighths, some soil, with old tape remnants (almost certainly from posting). Overall, sound. Very good.*



40.

INQOI ZEAYTON  
KNOW THYSELF

# SELF

A Study in Ethics and  
Endocrinology

BY

MICHAEL DILLON

SELF

BY MICHAEL DILLON

1946

## A LANDMARK OF TRANS HISTORY

Rare first edition of "the first sustained argument for technologically mediated sex change" (Hausman) written by the first man to medically transition.

\$7500.

Published in a "small run," SELF is a "hidden manifesto" for trans rights, "a scandalous book in drag as a boring one" and a "scientific book of stunning originality" (Kennedy) exploring a new medical and philosophical approach to gender. Its author, Michael Dillon, who was assigned female at birth, was one of the first trans men to seek out hormone therapy, spurring an interest in endocrinology. After graduating from Oxford and taking a job at a research lab, a chance meeting with Dr. Harold Gillies, who revolutionized the field of plastic surgery working with injured soldiers in WWII, put Dillon on the path to becoming the first trans man to receive a phalloplasty; at the time he wrote SELF, Dillon had undergone the first of 13 surgeries to complete the procedure, and was enrolled in medical school as a man.

Dillon advocated for a different philosophical approach to gender identification in SELF, prioritizing a patient's happiness over societal expectations and advocating for an inherent trust that a patient's own perceptions, leaving gender identity for "the patient himself to judge." To this end, Dillon argued not only for hormone treatments in the service of this goal (stopping short of citing his own experience), but more radically that "[w]here the mind cannot be made to fit the body, the body should be made to fit [...] the mind." In doing so, SELF represents the first book to argue for medically assisted gender reassignment – an idea that was eagerly received by Roberta Cowell, who Dillon would later medically assist on her journey to becoming the first British trans woman to undergo a vaginoplasty.

Issued by a medical book publisher in postwar London, primarily for a small scientific audience, SELF is truly rare, perhaps especially so in jacket. We trace none in the trade and none at auction. And while OCLC shows some 70 holdings (which makes sense: many copies would have been sold directly to libraries), we note they are fairly scattered, with most presumably shelf copies, and many in the UK and Europe. A foundational work of gender identification, bringing together pioneering techniques, attitudes, and people.

*London: William Heinemann Medical Books Ltd. Full title: Self: A Study in Ethics and Endocrinology. 7.5" x 4.75". Original blue cloth with gilt lettering. Original dust jacket, unclipped (6s). 128 pages. Some toning to edges and spine of dust jacket, mild wear to edges; tiny spot of loss to head of spine. Light sunning to binding spine ends, some foxing to head. Sharp. Very near fine in very good dust jacket.*

*Read more: Bernice L. Hausman, Changing Sex: Transsexualism, Technology, and the Idea of Gender, page 21; Pagan Kennedy, The First Man-Made Man.*



**"STAR'S BOOK HAS  
DISAPPEARED FROM HISTORY"  
— SANDY STONE**

**41. "I CHANGED MY SEX!"**  
BY HEDY JO STAR  
1963

Signed first printing of this paperback original pulp autobiography of the first person to publicly receive sex reassignment surgery in an American hospital.

**\$950.**

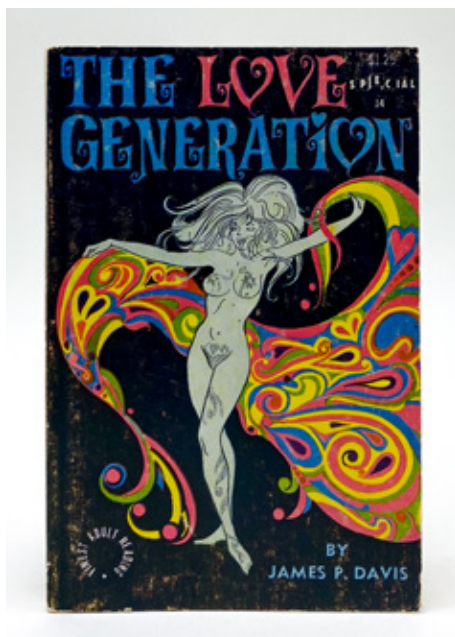
*"In the instant that I awoke from the anesthetic, I realized that I had finally become a woman."*

While transgender scholar Sandy Stone's claim in her landmark 1991 essay "The Transsexual Empire Strikes Back" that Hedy Jo Star's *I CHANGED MY SEX!* was the "first fully autobiographical book" by someone to have undergone SRS is not entirely accurate (Roberta Cowell's memoir, for example, appeared eight years earlier in the UK), this does appear to be the first by an American, predating Christine Jorgensen's by four years. And while this book was clearly meant to capitalize on publicity surrounding Jorgensen, Star was a pioneer in her own right. Although doctors like Elmer Belt had performed earlier operations in the US, these were done surreptitiously and always with the risk of prosecution under mayhem laws. Star's 1962 surgery, however, undertaken by a team of Memphis doctors, was the first public, sanctioned such surgery completed at an American hospital. Star's memoir culminates in that surgery and the vast majority of the rest of the book details her life up until then. A followup of sorts, the appropriately titled *SEQUEL TO "I Changed My Sex,"* appeared shortly thereafter in 1964 from the same publisher with only modest changes; a third title, *MY UNIQUE CHANGE*, was published in 1965. Numerous sources (including OCLC) suggest this 1963 edition is a reprint of an earlier 1955 "Allied" edition; we find no evidence to support this, and it appears this originated with a misremembered date from Stone's essay. All of Star's books are now scarce, and signed quite rare.

Chicago: Novel Books, Inc. Full Cover Title: "*I Changed My Sex!*": the autobiography of stripper Hedy Jo Star formerly Carl Hammonds / with an introduction by Edwin Poole. Original color pictorial wraps (75c) featuring large main cover photo "posed by professional model." [9], 158, [2] pages. Illustrated with 36 photos. Inscribed by Star on the inside front cover: "To Paul / Nice dancing for you / Hedy Jo Starr." Loosely laid in is a original folded printed promotional card for Star. In part: "APPEARING NIGHTLY / one of the biggest attractions to appear in this area / HEDY JO STARR / formerly Carl Hammond / THE FIRST SEX CHANGE IN AMERICA." No date, but ca. 1965 ("3 yrs. ago Carl was a slim young man. Today he has become a she..."). Novel Book number 7501. Mild rubbing to extremities and covers, faint corner crease. Very good plus.

Read more: Sandy Stone, "The Transsexual Empire Strikes Back," in: *Body Guards: The Cultural Politics of Gender Ambiguity* (Routledge 1991).





## PURE CONCENTRATED HIPPIE

### THE LOVE GENERATION: A STUDY OF SEX AMONG THE HIPPIES

BY JAMES P. DAVIS  
(1967)

42.

Rare psychedelic exposé for the  
suburban sleaze paperback reader.

\$400.

A cultural guide for the perplexed, with a complete rundown of the ways of the Hippie: her film tastes (Antonioni, Warhol, Kenneth Anger); her jumpsuits (white leather); her favored drugs (LSD, amphetamines, barbiturates); her idols (Michael Caine; Che Guevara, the Monkees); her boyfriend (a saxophonist). With numerous erotic, or at least explicit, case-studies and vignettes; corrections to the common beginner's errors of confusing the triolist for the tribadist or the teeny-bopper for the

apprentice hippy; and overconfident explanations of everyone from Leonard Cohen and Allen Ginsberg to Robert Heinlein, Twiggy, Thomas Pynchon, and Velikovsky. Illustrated with stylish line drawings. Has a glossary. Educational.

*First edition. (San Diego): Publisher's Export Co., Inc. 6.25" x 4". Original pictorial wrappers. Illustrated throughout, in the style of the uncredited cover artist. A PEC Special. 192 pages. Minor shelfwear and rubbing to covers. Very good plus.*



43.

### SEX REBEL: BLACK

BY BOB GREENE  
[FRANK MARSHALL DAVIS]  
(1968)

Paperback original sleaze pulp by  
the influential poet and activist,  
published pseudonymously.

\$350.

"Erotic autobiography" by the Chicago journalist, published under the name "Bob Greene"; SEX REBEL's authorship was recognized by at least one fan and confirmed by Davis himself in his genuine memoirs. Davis narrates a fictionalized story through the lens of his sexual adventures with both men and women – with digressions on Communism, racism, and the novel freedoms of swingers' clubs. SEX REBEL had an odd second life during the Obama Administration when it was noted DREAMS FROM MY FATHER favorably mentioned Davis several times, whereupon SR became in certain right wing circles evidence of everything wrong with, well, everything.

*First edition. San Diego: Greenleaf Classics. 7" x 4.25". Original pictorial wrappers. 368 pages. Small crease to upper edge of page block; light toning, edgewear. Near fine.*

*Read more: Frank Marshall Davis, Livin' the Blues: Memoirs of a Black Journalist and Poet.*



44.

[THE SAN FRANCISCO] [THE NATIONAL] BALL  
 EDITED BY RON GARST, ET AL.  
 (1970-1978)

Comprehensive run of one of the most important of the 1970s sexpapers:  
 publisher Ron Garst's unabashedly sex-positive BALL.

\$7000.

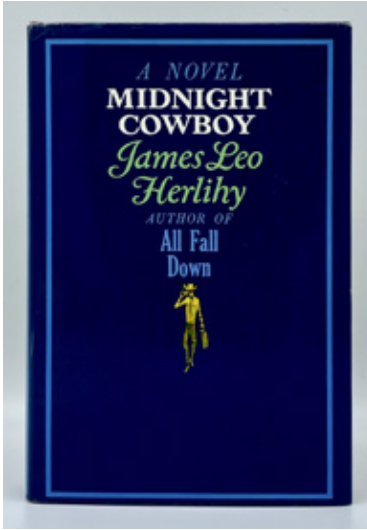
*"To ball is to live. Everything else is just waiting."*

Variously preceded by "San Francisco" and/or "The National" throughout its run, and second only to the infamous SCREW (in which Garst was also involved) in terms of circulation, BALL grew out of Garst's and the other disgruntled employees' negative experiences at the similar BERKELEY BARB (issue one contained the subtitle: "Published monthly by the horny former staff of the Berkeley Barb"). And indeed, during its run BALL straddled the line between BARB's hippie regionalism and SCREW's decidedly more explicit and male-dominated POV – but was more progressive in both content and audience. Garst aimed not only for male readers ("I'm trying to upgrade pornography!"), and maintained a rather gender diverse staff for the time, which included Marcia Blackman, Anne Rago, and Kathy Linstrong, among others. In addition to carrying the usual assortment of underground comix, classified articles, photo shoots, articles, columns, and the like, BALL was also uncommonly sex-positive – embracing and celebrating S&M, bondage, and other taboo and semi-taboo kinks and practices. In this vein, BALL was perhaps most noteworthy for its a rather open-minded attitude towards gay readers – the success of which soon inspired publisher Larry Rosenstein to found GAYTIMES, the first dedicated gay sexpaper. Despite its relatively long run and national distribution, issues are now rather uncommon. OCLC locates only a small handful of institutional holdings, with no runs nearly as extensive as this. The largest and most representative collection of this document of the sexual counterculture we've encountered.

*San Francisco and Los Angeles: B.A.L.L. Enterprises. Original tabloid newsprint self wrappers. 185 issues, beginning with issue 3 and continuing with various small gaps through issue 262. All issues folded in half. Mild wear, toning as expected. Very good or better overall. A complete inventory is available.*

*Read more: Bob Hodderson, The Porn People, pages 115-124.*





## A LOST HUSTLER IN A LOST NYC

### MIDNIGHT COWBOY

BY JAMES LEO HERLIHY

1965

45.

First printing of the tragedy of a Texan 'stud-for-hire' brought low by New York City's impersonal cruelty.

\$250.

Indelibly associated with the 1969 John Schlesinger film it inspired and Fred Neil's iconic theme song, MIDNIGHT COWBOY is a portrait of a 1960s New York at once enticing, obscene, and heartless. The novel, like the film, remains shocking today not for its sexual content but for what that content illuminates: Joe Buck, a failed hustler dreaming of escape to a mythic sun-drenched Florida, is both

traumatized and lonely and, as he finally comes to know, very frightened. Herlihy, a close friend and protégé of Tennessee Williams, drew praise in his lifetime from figures ranging from William S. Burroughs to Eleanor Roosevelt. A beautiful copy.

*New York: Simon and Schuster. 8" x 5.5". Original blue cloth. Original unclipped (\$4.95) blue dust jacket designed by Paul Bacon. Yellow topstain. 253, [1] pages. Trace wear, faint shelfsoil to rear panel of jacket. Book with spine tips mildly worn. Near fine in like jacket.*



## INSCRIBED TO JILL KREMENTZ

### BLUE MOVIE

BY TERRY SOUTHERN

(1970)

46.

Extravagantly inscribed first printing of Southern's notorious comedy of the adult film industry.

\$850.

Southern's fourth novel, a Hollywood pornography satire set in Leichtenstein, dedicated to Stanley Kubrick, who unaccountably neglected to adapt it for the screen in spite of its central portrait of a tired genius obsessed with "Death [...] Infinity [...] and the Origin of Time" – not a mere "director," but a "film-maker-in the tradition of Chaplin,

Bergman, Fellini." A rare association copy, affectionately inscribed to photographer and photojournalist Jill Krementz, in lovely condition.

*New York and Cleveland: The World Publishing Company. 8.25" x 5.5". Original blue boards. In original unclipped (\$6.95) bright orange dust jacket. 287, [1] pages. Inscribed by Southern on front free endpaper: "To the fabulous (need I say fan-fucking-A-tastic-o-roonie [more]) Jill groove and gas, with all good love and best wishes. / This is full-on weirdness for dumbell SECURITY! / OOOOXXX, T." Jacket spine faintly sunned. Near fine.*

(ITEM 47).

MUSIC





## COMPOSER DOUGLAS LEEDY'S COPIES

47.

ELECTRONIC MUSIC REVIEW

EDITED BY ROBERT A. MOOG AND REYNOLD WEIDENAAR  
1967-1968

Complete seven-issue run of this essential journal dedicated to electronic music and founded by synthesizer pioneer Robert Moog.

\$2000.

Growing out of Robert Moog's legendary 1965 Electronic Music Seminar, which brought together many of the most important figures in the field for the first time, ELECTRONIC MUSIC REVIEW had a brief life (just seven issues in two years), but was essential in helping to establish the nascent genre. Founded by Moog and composer and video artist Reynold Weidenaar, EMR provided a forum to exchange ideas, learn the latest techniques and technology, and perhaps most importantly establish connections among electronic musicians and composers. Contributors included some of the leading avant-garde artists, educators, writers, and engineers of the period including Luciano Berio, Frederic Rzewski, Tod Dockstader, Henri Pousseur, Alvin Lucier, Jon Appleton, Wendy Carlos, Karlheinz Stockhausen, Roger Reynolds, Gordon Mumma, Hugh Davies, Ray Dolby, as well as Moog himself.

Notably, these were composer Douglas Leedy's copies. Leedy was heavily involved with the West Coast avant-garde music scene (performing, for example, with John Cage on occasion) and taught music at Reed College and UCLA, where he founded their electronic music studio. He was one of the first musicians to be specifically commissioned to compose on the Moog Synthesizer, and his albums ELECTRONIC ZODIAC (1969) and ENTROPICAL PARADISE (1971) were arguably the first recordings of explicitly ambient music. ENTROPICAL also featured patches that, once set, would play without further intervention by the performer – a facet that anticipated similar work by artists like Brian Eno.

While the field of electronic music began in the worlds of science and experimental composition, and the technical focus of EMR reflect this, it has gone to be an indispensable part of just about every musical genre that has followed: from disco to hip-hop, house to synthpop, ambient to EDM. A vivid portrait of a burgeoning community and an invaluable document of the early years of the field. Given its rather small and insular initial audience, a challenging set to assemble, and with exceptional provenance.

*Trumansburg, NY: Independent Electronic Music Center. Original color pictorial wraps. Seven issues in six volumes. The combined Issue Nos. 2/3 (The International Electronic Music Catalog) is in French and English. Some rubbing and bumps, dog ears to top right corners of a couple issues; occasional creasing and soil. Leedy has signed his name in pen to the front cover or inside cover of all issues. Overall bright and sound. Very good.*

Read more: "Insights from the Bob Moog Foundation Archives: Historical 1965 R.A. Moog Co. Electronic Music Workshop," [moogfoundation.org](http://moogfoundation.org).



## DOCUMENTING MUSICAL EXPERIMENTATION

## SURFACE NOISE, NUMBERS 1-7 [ALL PUBLISHED]

EDITED BY JOHN LOFFINK

1980-1983

Complete run of this small but influential zine dedicated to electronic and experimental music.

\$750.

*"The intent of SURFACE NOISE is to cover as wide a spectrum as possible [...] in particular import and independent releases. SURFACE NOISE intends to augment the growing alternative music field by giving a well-rounded view of the current scene and also neglected music of the past."*

Started by student and burgeoning electronic musician John Loffink, SURFACE NOISE's early issues focused as much on prog rock (Genesis) and more mainstream electronic acts like Tangerine Dream as anything truly experimental. But by the third issue Loffink had better defined the project; the zine now contained the subtitle "New Music: Progressive, Experimental, Electronic, Avant Garde, Microtonal." And subsequent issues more heavily covered cassette and small label releases, as well as more obscure scenes such as the Czechoslovakian experimental music and Spanish prog rock. Artists featured over the seven-issue run include: Klaus Schulze, Sun Ra, Ken Moore, the Nightcrawlers, John Zorn, Maelstrom, Steve Tibbetts, Forrest Fang, Atem, Harry Partch, Steven Kellogg, and many others. Loffink ceased publication after issue seven to return to school. He continued in the scene, however, and several of his compositions have appeared on various compilations of experimental electronic music over the years. And while his claim that "[o]ur review column appreciates the complexity of today's new music by giving the most details reviews imaginable," may be something of a hyperbole, SURFACE NOISE was a significant and early venue for these more obscure genres; it remains an important resource. Scarce: OCLC locates just four holdings.

(Melbourne, FL): (John Loffink). Seven volumes; 11" x 8.5". Original stapled pictorial wraps all. Various paginations; most 20 to 30 pages. Touches of wear here and there. Overall, bright and sound. Near fine.



# 49.

## ELEKTRISCHE ERUPTION [ORIGINAL KLUSTER POSTER] [CIRCA 1971]

Rare original poster by the German electronic Krautrock project started by Dieter Moebius, Conrad Schnitzler, and Hans-Joachim Roedelius.

\$2000.

*“Kluster’s music was an improvised, cacophonous, and jarring industrial sound.” — Sean Albiez*

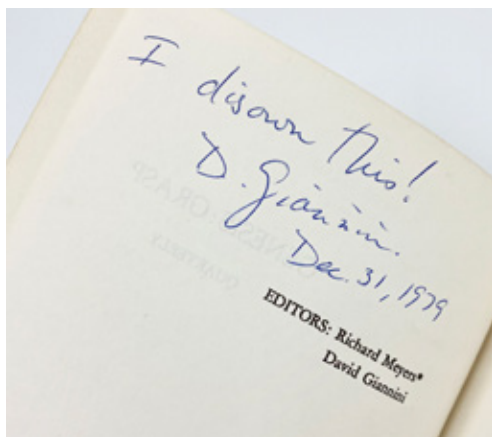
Striking minimalist poster, likely produced for Kluster’s final album ERUPTION (a live recording released in a pressing of just 100 or so copies in 1971), but possibly issued in conjunction with an infamous hours-long concert from January 1970 (one of only a handful the band performed in their brief life) that utilized the same title. In either case, an exceptionally ephemeral item from a band whose blink-and-you-miss-it existence has nevertheless gone on to nearly legendary status and enormous influence. Both Moebius and Schnitzler (who was also an early member of Tangerine Dream) had been students of Joseph Beuys in Düsseldorf and later were active in Berlin’s incarnation of the Arts Lab movement, but the music they produced with Roedelius – “disorienting urban-industrial and proto-ambient” – was in many ways a reaction against “the utopianism of [...] countercultural idealism.” Indeed, Kluster “seemed to be performing the paranoia and violence of the repressive West German political landscape of the early 1970s” (Albiez all). Their only two studio albums (KLOPFZEICHEN, 1970 and ZWEI-OSTEREI, 1971) were issued on Schwann, a small religious label, in tiny pressings. But despite this, they have exerted an outsized impact on not only Krautrock, but just about any industrial,

ambient, or electronic music that has followed, and this poster (almost certainly hand-produced by the band itself) – featuring a silkscreened field of solid yet somehow still-evocative color – echoes both the rigor and abstraction of the group’s recordings. Moebius and Roedelius carried on after Schnitzler’s departure as Cluster, to arguably even greater heights (including a seminal collaboration with Brian Eno), but this document is an elegant and stark remnant of its brief-lived but hugely important predecessor.

*n.p.: n.p. 24” x 17”. Original silkscreened poster on yellow paper. Small chip missing from the top edge, else a clean example. Professionally framed. Near fine.*

*Read more: Sean Albiez, “Europe Non-Stop: West Germany, Britain and the Rise of Synthpop, 1975-81,” in KRAFTWERK: Music Non-Stop.*





50.

## RICHARD HELL BEFORE PUNK

### GENESIS: GRASP

EDITED BY RICHARD MEYERS [HELL] AND DAVID GIANNINI  
(1968-1971)

Complete run of punk legend Richard Hell's little mag, produced during his early years in NYC under his given name, before he assumed his more famous alter-ego.

\$1250.

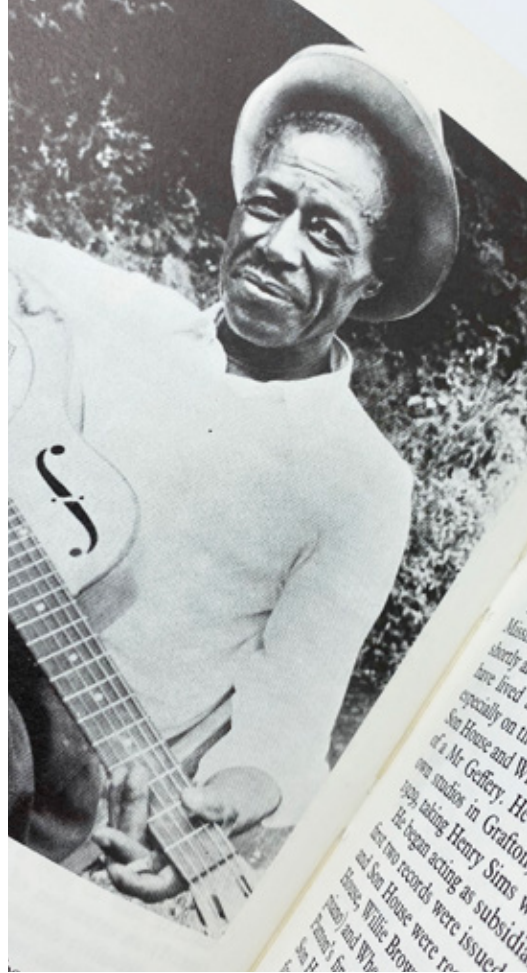
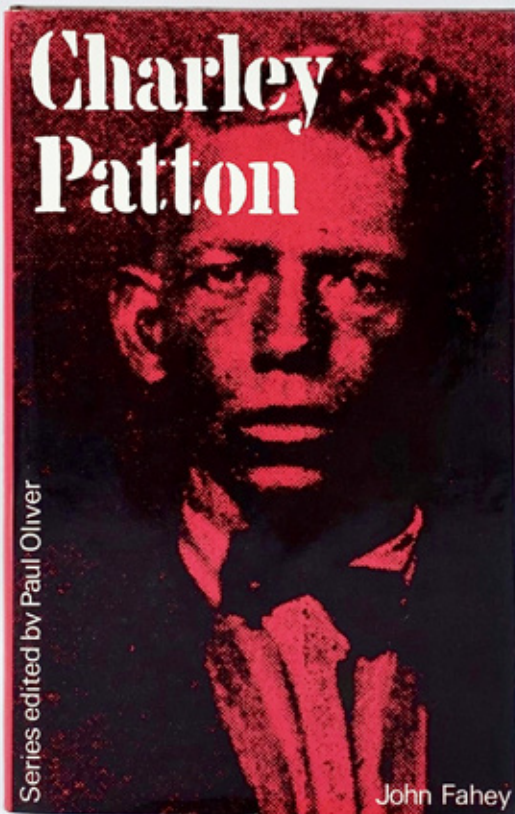
*"Hell's punk posture was informed to some extent by his literary imagination and immersion in avant-garde traditions (particularly those associated with French symbolism, surrealism, and his own contemporary New York scene)." — Daniel Kane*

While Hell has expressed some embarrassment at this early endeavor, it nonetheless links punk to its often under-appreciated literary roots. Its eclectic roster of contributors include: Thomas Merton, Claes Oldenburg, Albert Goldbarth, Richard Eberhart, Clark Coolidge, Bruce Andrews, Andrei Codrescu, as well as Hell's own pseudonymous Ernie Stomach (an early excursion into the use of a persona). As Hell himself, shortly after ceasing publication and just before re-creating himself as "Richard Hell," wrote: "To me 'Genesis : Grasp' is like the archetypal, back-turned, weepy, self-defeating, poor but noble little literary magazine. Who cares? Publishing a mag like that is like writing off the world. It's like committing suicide. It says oh I'm beautiful but it's no use, goodbye goodbye! It's not tough enough. I don't know...it aint all that bad - but it's nothing compared to what can be done." Two issues (#1 and 3) humorously inscribed on New Year's Eve 1979 by co-editor David Giannini ("Ugh"; "I disown this!"). Uncommon thus, and scarce as a complete run.

*New York, [Genesis: Grasp]. 8.5" x 5.5" each. Original pictorial wraps. Five issues: Volume One, Number One through Volume Two, No. One/Two, the complete run. Two issues inscribed by editor Giannini. Mild toning, foxing, and shelfwear. Else clean and sound. Very good.*

*Read more: Daniel Kane, "Richard Hell, Genesis : Grasp, and the Blank Generation".*





## ONE LEGENDARY GUITARIST TO ANOTHER

# 51.

**CHARLEY PATTON**  
BY JOHN FAHEY  
(1970)

Scarce, beautiful copy of the hardcover edition of this classic study of blues great Charlie Patton by American Primitive John Fahey.

**\$800.**

*"[N]o one sought to unearth any of the facts of Patton's life until 1958 when [Fahey] first visited Clarksdale and Greenwood, Mississippi."*

Written as his masters thesis while attending UCLA, John Fahey's study of the Delta Blues legend (including transcriptions of all known Patton songs and analysis of his lyrics) was not published in his native country, but was eventually brought out in 1970 as a selection from the series of blues books edited by Paul Oliver in the U.K. Fahey tracked down and interviewed (often for the first time) many who knew the guitarist, and the book remains an important source of information on the notoriously elusive Patton.

*First edition. (London): Studio Vista. 7.75" x 4.75". Original full green-brown cloth. In original unclipped (£1.35) pictorial dust jacket. 112 pages. Clean, bright, and sharp overall. Fine in like jacket.*



**"MY NAME IS PRINCE...AND I AM FUNKY."**

**52.**

**PRINCE PRESENTS THE SACRIFICE OF VICTOR**  
BY TERRY GYDESEN (PHOTOGRAPHER) AND PRINCE  
(1994)

Magnificent black-and-white photographs of Prince on and off stage during his 1992/3 European tour, privately produced by Paisley Park, accompanied by lyrics and quotes by the artist.

**\$1250.**

Minneapolis-based photojournalist Terry Gydesen had previously focused on politics, documenting Jesse Jackson's 1988 presidential campaign; as a documentarian "drawn to issues of power and passion" her approach was perfectly suited to her enigmatic subject. The brief foreword promises "insight, intrigue, mystery, fascination and introspection [...] a portrait of change." Privately printed for Prince's and his company's own use, increasingly scarce – especially in the wake of his death. Until his recently published (unfinished) autobiography, the closest to a memoir the artist produced during his lifetime.

*First edition. [Minneapolis]: Paisley Park Enterprises. 12" x 9". Original black cloth boards, blind-stamped with the artist's symbol. In original black and white photographic dust jacket. Black and white marbled endpapers. Corners lightly bumped. Jacket edges faintly toned; one small closed tear and minor creasing. Near fine.*

early morning  
dream.  
patti smith

53.

ONE OF HER RAREST WORKS

EARLY MORNING DREAM

BY PATTI SMITH

(1972)

Rare example of this early, flamboyantly odd Smith chapbook – inscribed by her to her Strand co-worker.

\$3750.

*"I am a homely girl. I have a high forehead [...] I'm a monster."*

One of the scarcest of the artist's early works: a brief girlhood fever-dream narrative with a metamorphosis and two alternate endings. With a secondary title of "Limberlost: From Ugly to Pretty" noted on the rear cover. (Gene Stratton Porter's *A GIRL OF THE LIMBERLOST* figures briefly in Smith's later memoir *M TRAIN*, in a list of the classic girls' coming-of-age novels that had belonged to her mother.) Strangely elusive and rarely described in any detail; one of very few references to the work by one who had seen it comes from William Targ, who in *INDECENT PLEASURES* told of collecting several Patti Smith pamphlets, one of them "a four-page thing entitled *One of Us Is the Stronger-Early Morning Dream*." A chapbook ("A Useless Death") – remarkably similar in size, format, and appearance – was published the same year by the Gotham Book Martin in an edition of 300, and we suspect this may have been issued by them as well. Inscribed by Smith with a tiny hand-drawn star to "Burt" – almost certainly Burt Britton, legendary collector and bookseller, with whom Smith worked at the Strand in the 1970s. Rarely seen (this only the second example we've encountered), especially signed. OCLC finds just five locations, with oddly none in NYC and only one on the East Coast.

*First edition. n.p. [New York?]; n.p. [Gotham Book Mart?]. 8.5" x 5.5". Original folded self wrappers. [8] pages, including wrappers. Limited edition of 100 unnumbered copies. Inscribed on rear cover, "To Burt / love Patti Lee". Faint soil to covers; faint scuffing and three small tears to spine. Very good plus.*



54.



### “HOLLY CAME FROM MIAMI, F-L-A”

THE CONTINENTAL SAUNA PRESENTS  
HOLLY WOODLAWN [POSTER]  
[CIRCA 1973]

Poster advertising a cabaret performance by Holly Woodlawn, Warhol superstar and immortal Lou Reed inspiration.

\$750.

*“I usually stay up on the stage where it’s safe.”*  
— INTERVIEW Magazine, 1975

Stylish black-and-white poster for Woodlawn’s evening engagement at the Ansonia Hotel’s Continental Sauna, a gay bathhouse “like ancient Greece” (Larry Kramer) that hosted such legendary entertainers as Bette Midler, Nell Carter, and Gloria Gaynor before its demise and later rebirth (and later demise) as Plato’s Retreat. Naming herself after Capote’s Holly Golightly, Woodlawn ran away from home at 15, hitchhiking from Florida to New York, as later recounted in her autobiography and famously recorded in Lou Reed’s “Walk on the Wild Side.” After starring in Andy Warhol’s TRASH, Woodlawn appeared in various film and theatre productions, making her cabaret debut the same year as this poster; here, her charisma and Harlow-esque glamour are at their height.

(New York): The Continental Sauna. 22” x 17”. Mild wear. Very good plus.

Read more: Holly Woodlawn, *A Low Life in High Heels*.



55.

## “IS DISCO GOD?”

**DISCO**

BY ALBERT GOLDMAN  
(1978)

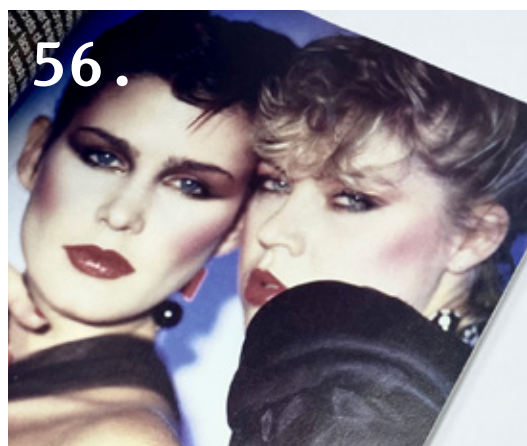
First edition of this frenzied, anthropologically-minded

contemporary account of disco: the music, the clubs, the way of life. Rare this condition.

**\$750.**

Full of photographs in color and black-and-white, capturing the scene and the regulars at Studio 54 and elsewhere, with Goldman's masterfully unhinged commentary: on Grace Jones (“the ultimate symbol of the female principle, the feline essence, the cat goddess”), the Electric Circus (“a mind-blower and the greatest freak show in New York”), Sanctuary (“Put fifteen hundred gay boys in a private club, feed them every drug in the pharmacopoeia, turn up the music loud, and pour the drinks like soda pop--presto!”) and more. Definitive.

*New York: Hawthorn Books. 11” x 8.5”. Original black cloth with green spine lettering. In original unclipped (\$16.95) photographic dust jacket. [14], 174 pages. Minor wear to boards. Tape repair to jacket spine, visible verso only. Minimal edgewear. Fine in near fine jacket.*



56.

**DISCO BEAUTY:**

**NIGHTTIME MAKE-UP**

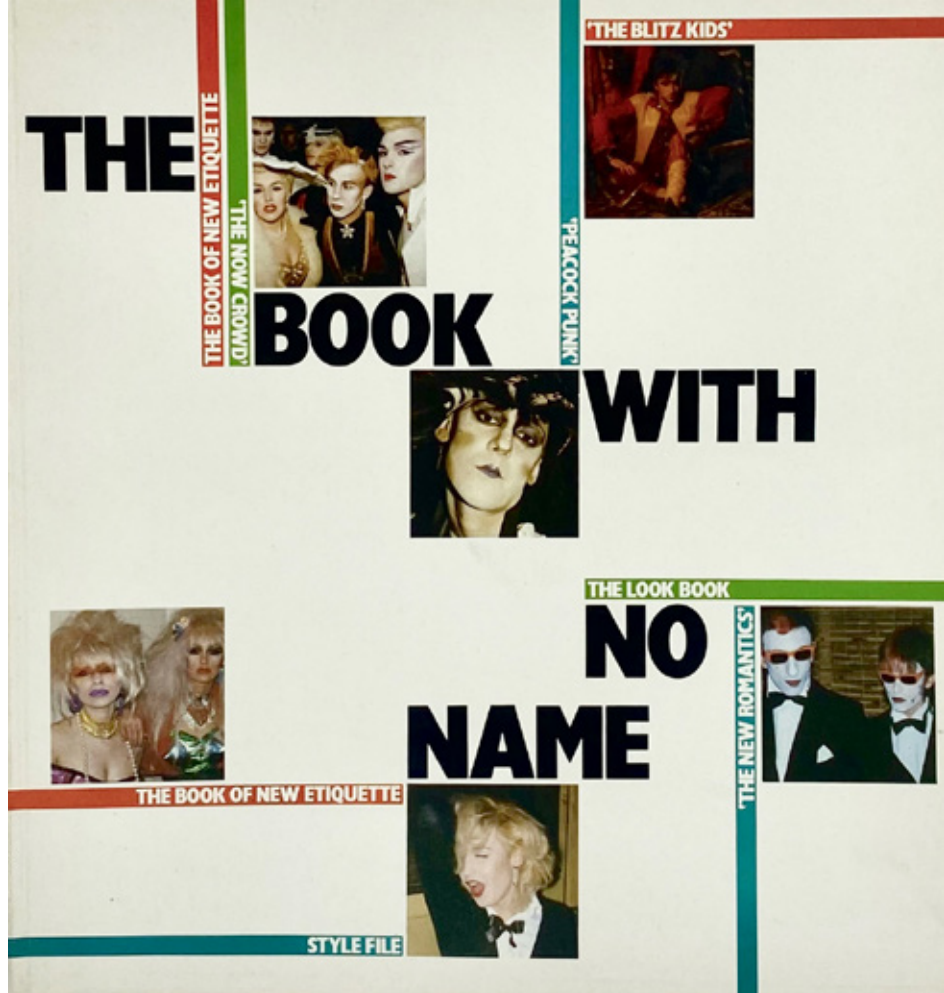
BY SANDY LINTER, WITH  
KATHERINE WYSE  
(1980)

Scarce first printing of this guide to realizing the glittering dream of '70s glamour.

**\$500.**

A piece of fashion history and an ode to self-creation by an industry legend who made her name as a make-up artist in '70s New York, featuring a team of models and stylists that includes Patti Hansen, Gia Carangi, and Anna Sui. Each step-by-step tutorial works towards a maximalist aesthetic, scorning the coward's advice of tamer eras to pick a single focal point: here are dramatic eyes, fiery cheeks, dark lips, each feature refusing to yield ground to any other. Linter's tools: bottles of “sparkling glitter chips”; loose iridescent powders in shades of vermillion and violet; black eyeliners and green eyeshadows; hot pink and hot red lipsticks; “moonshine highlight that turns opalescent on your skin.” Linter's ideal of Disco Beauty is tailored to the small hours and the twilight self, replicating the “hypnotic radiance” of the glamour model and catering to the immortal wish to leave the daylight face behind in the “neon glow of any city from dusk to dawn.” A cult classic, increasingly scarce and very much sought after.

*New York: Angus & Robertson. 11” x 8.5”. Original color photographic wrappers. Cover photograph by Bill King. Created and designed by Richard Voehl, produced by Kathryn O'Grady. Color photographs throughout. Illustrations by Jim Silks. Minor edgewear. Near fine.*



57.

THE BOOK WITH NO NAME

EDITED BY IAN BIRCH  
(1981)

First printing of this vital and colorful book that both helped document and launch the New Romantic movement.

\$500.

*"At last there is some controversy in the youth market place again."  
— Ian Burch*

After punk came post-punk. And after post-punk came the New Romantics, who combined the attitude of punk with much of the style and sound of disco, foregrounding the synth experiments of its immediate predecessor and pairing that electronic coolness with a theatrically flamboyant style. This book, which documented the movement early in its incarnation, grew out an article in Time Out London, and includes essays from Jon Savage, Richard Strange, Ian Burch, and Paul Tickell. But it's the photographs that made this book a cult classic and introduced "Peacock Punk" to a wider audience. Includes early images of Boy George, Duran Duran, and many other fixtures of the nascent scene who would soon come to dominate the 1980s – both in look and sound. The book remains an inspiration. Keep feeling fascination.

*London: Omnibus Press. 9.5" x 9". Original stiff pictorial wraps. First state without the "New Romantics" sticker. 72 pages. Illustrated throughout with many color photographs. Touches of shelfwear. Original price sticker to rear cover. Clean and bright overall. Near fine.*





**“DEDICATED TO THE SPIRIT OF BREAKING.”**

**BREAKING AND THE NEW YORK CITY BREAKERS**

BY MICHAEL HOLMAN

(1984)

**58.**

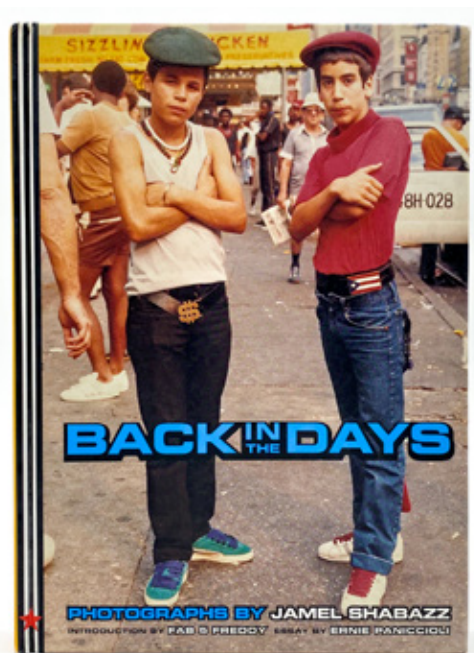
Rare, early breakdancing intro and illustrated instruction guide.

**\$1250.**

*“Breaking is now, and the youth generation always was,  
and always will be about the now.”*

Step-by-step guide to break dancing by the manager of the New York City Breakers, former member of The Tubes, and onetime bandmate of Jean-Michel Basquiat. An experimental musician, installation artist, choreographer, and party organizer for the emerging hip-hop scene, Holman is commonly credited with being the first to use the term in print, in 1982; in 1984, the year of *BREAKING*’s publication, he created the first hip-hop television program, *GRAFFITI ROCK* (advertised on the front cover), whose influence outlasted its one-episode run. Holman offers a thorough historical overview of break dancing’s roots, spotlights on influential early figures, and an autobiographical introduction to “the freshest American dance form to emerge in decades” by way of Holman’s own work, first as part-time agent for the Rock Steady Crew and later with the New York City Breakers. With detailed, technical guides to individual moves, stretching exercises, and how to dress for the B-Boy/B-girl look. Appearing the same year as Steve Hagar’s *HIP HOP*, David Toop’s, *RAP ATTACK*, Curtis Marlow’s *BREAK DANCING*, and Martha Cooper and Henry Chalfant’s *SUBWAY ART*, one of the founding documents of hip-hop – and in our experience, far rarer than any of these.

*First edition. New York: Freundlich Books. 11” x 8”. Original pictorial wrappers. Black and white illustrations throughout. 176 pages. Light rubbing and edgewear to wrappers; light scuffing to spine. Very good plus.*



**“I THINK I’M AN ALCHEMIST [...] I FREEZE TIME AND MOTION.” (SHABAZZ)**

**59.**

**BACK IN THE DAYS**

BY JAMEL SHABAZZ AND ERNIE PANICCIOLI  
(2001)

Signed first printing of this scarce photobook documenting the hip-hop street style of 1980s New York.

**\$750.**

*“Cool was—and in many cases still is—about survival. Like the images Jamel shows us, cool was about strength, pride, courage, and a fierce love for self.” — Ernie Paniccioli*

Early, classic photobook from Shabazz, capturing the exuberant flowering of a generation and a youth culture. With an introduction by Fab 5 Freddy and an essay by fellow hip-hop photographer Paniccioli exploring the cultural and political roots of 80s “cool,” captured here by an artist whose visual sense was aided by his approach to his subjects: always a respectful peer, with a true appreciation for the milieu and the city to which they all belonged. In a later interview, Shabazz would elaborate: “You see me through my subjects. Through the eyes of my subjects, you’re seeing me.”

*First edition. New York: (PowerHouse Books). 9.5” x 6.75”. Original photographic boards. Inscribed by Shabazz to front endpaper verso, “All the best, Jamel Shabazz.” Minor spine lean. Mild edgewear; slight page toning. Very good plus to near fine.*

*Read more: Tanisha Ford, “Why Jamel Shabazz is New York’s Most Vital Street Photographer,” Aperture.*



60.

## A FUCKED UP FUCK YOU

**FUCKED UP + PHOTOCOPIED:  
INSTANT ART OF THE PUNK ROCK MOVEMENT**  
BY BRYAN RAY TURCOTTE AND CHRISTOPHER T. MILLER  
1999 / 2015

Deluxe though largely useless issue of the first edition of this essential punk reference focusing on American punk flyers from 1977-1985, one of just 49 copies issued by Ginko Press in celebration of the book's 15th anniversary.

\$500.

Published in 1999, Bryan Turcotte's **FUCKED UP + PHOTOCOPIED** – issued by his Kill Your Idols imprint by Ginko – was rightly hailed at the time as the first real reckoning with and appreciation of the art and culture of American punk flyers. With essay and interviews from Brendan Mullen, Jello Biafra, Pushead, Mike Watt, Lorna Doom, Tony Alva, Ian Mackaye and Malcolm McLaren, among others, and featuring art from the likes of Winston Smith (Dead Kennedys) and Raymond Pettibon (Black Flag), the book offered a comprehensive overview of the form. Arranged both topically and geographically, sections and bands included: San Francisco, skate rock, Los Angeles and the Valley, *Slash Magazine*, “stolen” art, Texas, the Midwest, Boston, DC, New York, the WeirDOS, X, the Germs, The Ramones, Misfits, Necros, Sonic Youth, D.O.A., as well as innumerable smaller groups from the period.

Since its original publication, the book has gone through numerous printings and editions, including an expanded edition in celebration of the book's fifteenth anniversary. As part of that project, Ginko also issued this deluxe limited edition of the first edition: one of just 49 copies housed wood box with a silk-screened cover, it assembles an unbound copy of the 1999 edition, sewn but unopened, with the original boards loose. It is, essentially, unusable as issued. And as such, a particularly appropriate “fuck you” to the collectibles market. One that won't, however, stop us from selling it. It does, at the very least, display well.

*First thus. Los Angeles / Corte Madera: Kill Your Idols / Ginko Press. 11.25 x 9.25". Unbound but sewn signatures with original boards and belly band loosely laid into original wood box with silkscreened cover. Limited edition. One of 49 numbered copies, this #40. Box has trace wear, contents fine. Near fine overall.*



## 10 THINGS JESUS WANTS YOU TO KNOW

EDITED BY DAN HALLIGAN, DAVID PARKER, ET AL.

(1991-1995)

The first twelve issues of the largest music zine to come out of the Pacific Northwest during the heyday of grunge and Riot Grrrl.

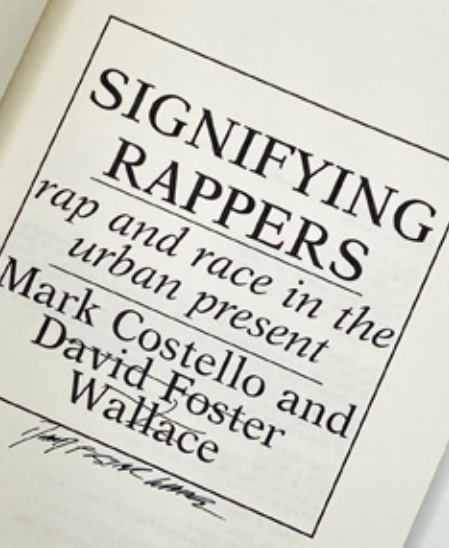
\$750.

Editor Dan Halligan began in zines as a contributor to MAXIMUM ROCK 'N ROLL, but launched his own – the ironically titled 10 THINGS JESUS WANTS YOU TO KNOW – with a focus on Northwest punk just as grunge was taking off. The zine, in this its earliest and most vibrant run, featured interviews and reviews from many of the most important bands to emerge from the 1990s grunge and Riot Grrrl movements: Mudhoney, Nirvana, 7 Year Bitch, The Gits, the Melvins, and others. But at least as much as 10 THINGS emerged from this legendary scene, it was perhaps equally a reaction against it: “The mainstream media and local press was already beginning to focus on the grunge scene. We loved plenty of those bands, but they were completely ignoring a bunch of other great bands that were coming out of Seattle at the time.” Other local coverage included articles and columns on Riot Grrrl (as well as an article on Riot Boy), Washington state's anti-gay initiatives, local punk news and gossip, as well as local sex and fashion columns, plus innumerable show and record reviews. And while 10 THINGS covered the punk world more broadly, its roots were always firmly local (“Free in the Northwest!”), with a circulation that regularly topped 3000 – making it one of the most widely read regional zines of its day. Halligan was also one of the earliest editors to incorporate the internet, launching 10 THINGS online in 1995. The zine ran a total of 22 issues, slowing down after the issues represented here, and finally running out of steam in 2000. Like many freely distributed mags, issues of 10 THINGS are now rather scarce, with runs difficult to assemble. OCLC shows just four holdings of any kind. A core, consecutive run (plus two later issues: 15 and 16) of this important and ephemeral zine that had a front row seat to one of the most important local music explosions of the last thirty years.

*Seattle: 10 Things. 11" x 8.5". Original stapled wraps all. Fourteen issues in all. Mild wear, soil here and there. Overall bright and sound. Very good to near fine.*

*Read more: “Interview with Dan ‘10 Things’ Halligan,” One Louder Magazine.*





62.

**SIGNIFYING RAPPERS**

BY DAVID FOSTER WALLACE

AND MARK COSTELLO

(1990)

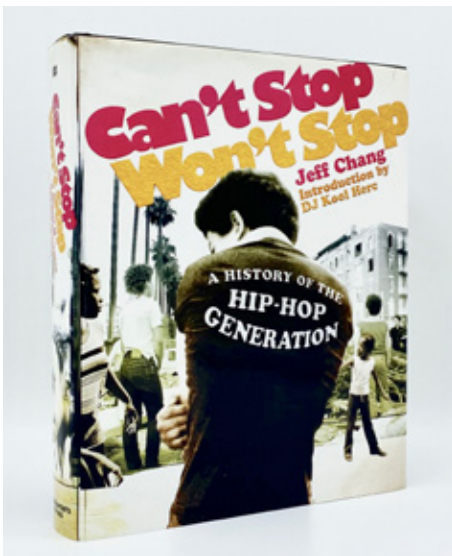
Signed first of this early scholarly consideration of rap, and Wallace's book immediately preceding his INFINITE JEST.

\$950.

Written with his friend (and now-novelist Mark Costello) with whom he was living in Boston at the time, SIGNIFYING RAP appeared between the rather unsuccessful GIRL WITH THE CURIOUS

HAIR and Wallace's epic INFINITE JEST. Alternating chapters like MCs passing the mic, the authors proceed in a rather Lester Bangs-ian manner (indeed, the book is dedicated to him) engaging in earnest historicity alongside flights of philosophical fancy. Uncommon in the first edition (it was reissued in 2013 following Wallace's death), it is scarce signed. And while the rear cover erroneously proclaims the book "the first serious consideration of rap" (both Steven Hager and David Topp beat them to that title), it remains an early (if largely academic) interrogation of hip-hop.

New York: Ecco. 9" x 6". Original color pictorial wraps. Some sunning to edges of covers. Very faint crease to front panel. Lightly thumbbed, mild shelfwear. Else clean and sound. Very good plus. SIGNED by Wallace to the title page. Very good plus.



**"THE VOICE OF THIS  
GENERATION." – COOL HERC**

63.

**CAN'T STOP WON'T STOP**

BY JEFF CHANG

2005

First edition of what is generally considered the first comprehensive history of hip-hop.

\$200.

*"When Hip-Hop 101 becomes a requirement, Jeff Chang's history of the turmoil that begat this beloved culture will be the go-to textbook."*

— Vibe

Not just a history of the musical form, but of wider hip-hop culture, Chang's book remains one of the greatest books on music ever written. Widely praised on release, it has never been out of print. Despite this, however, it remains uncommon in its first printing. With an introduction by pioneering DJ Cool Herc. A beautiful copy of this classic, elusive in its true first edition.

New York: St. Martin's Press. Full title: Can't stop won't stop: history of the hip-hop generation. 9" x 7.25". Original black paper boards. Original unclipped color pictorial jacket. 546 pages. Fine in fine jacket.





(ITEM 76)

POETRY





64.

## HIS POETIC DEBUT

### STRAIGHT FARTHEST BLOOD TOWARDS (OPENING SECTION) BY ANGUS MACLISE [1959]

A hand-colored copy of Angus MacLise's first publication, issued by his high school friend Piero Heliczer's Dead Language Press.

\$750.

Though perhaps best known as the first drummer for the Velvet Underground, MacLise is increasingly recognized for his later polygot artistic, poetic, and musical works – of which STRAIGHT FARTHEST BLOOD TOWARDS marks the start, and a fortuitous one. It was through this work that, according to Velvet Underground scholar Richie Unterberger, La Monte Young first became aware of MacLise, spotting a copy of SFBT at City Light Bookstore in 1961 – an event that led later that year to the pair performing together regularly, and later still to Young introducing MacLise to John Cale.

Produced by Piero Heliczer, whom MacLise befriended at Forest Hills High School in New York, STRAIGHT exists in two states: with hand-colored wrappers or without. While there is no known priority, in our experience the hand-colored are decidedly less common. OCLC locates just four copies. An auspicious and significant debut.

*Paris: Dead Language [Press]. 6" x 5.5" folded; 6" x 22" unfolded. Original letterpressed self-wrappers, featuring a block-print by Piero Heliczer, and with pink hand-painted details. Folded three times (as issued) to make eight panels numbered one through six (plus front, rear covers). Mild edgewear, rubbing. Else remarkably bright, and sound. Near fine.*

*Read more: Richie Unterberger, White Light/White Heat, page 18. Piero Heliczer & The Dead Language Press: A Bibliography, page 7.*



CATALOGUED ON FIRST DAY OF THE WORLD TREE

YEAR

BY ANGUS MACLISE

[1962]

A beautiful copy of MacLise's calendar/poem that lists his poetically evocative names for each day of the year.

\$1250.

*"Angus was really living on the Angus calendar [...] If you told Angus that there was a rehearsal at two o'clock on Friday, he wouldn't understand what you were talking about. He would just come and go, whenever and wherever he pleased." — John Cale, quoted by Peter Hogan*

YEAR prints MacLise's renaming of all 365 days of the year, with most given poetic names such as "day of the smoking plain," "diedricsday," "the shouts from the sea," "day of vestiges," and "last day of the autumn feast." No mere lark, however, the calendar would become an important reference for MacLise and other members of the Dream Syndicate circle. La Monte Young, for example, used the calendar to date many of his recordings from the period, such as "B-flat Dorian Blues (Fifth Day Of The Hammer)," and he and his wife Marian Zazeela continue to use it to this day. Published by Piero Heliczer's Dead Language Press, and with a layout produced in collaboration with George Maciunas, one of the most attractive and enduring of the publications produced during MacLise's too-brief life.

*[Paris]: Dead Language [Press]. 9" x 4" folded; 9" x 54.25" unfolded. Original self wraps featuring "a drawing by Aubrey Beardsley of Saint Rose of Lima." Accordion folded into twelfths, creating 24 pages letterpressed in red and black. Traces of edgewear. Sharp and clean overall. Near fine.*

*Read more: Peter Hogan, The Dead Straight Guide to The Velvet Underground and Lou Reed; Jon Henricks, Fluxus Codex, page 398; Piero Heliczer & The Dead Language Press, page 7.*



## CONTRIBUTOR'S COPY

66.

### THE BLACK MOUNTAIN REVIEW 7: AUTUMN 1957

EDITED BY ROBERT CREELEY  
(1957)

Final issue of this landmark journal, handsomely bound by R'Lene Lafleur Howell for her husband Edward Dahlberg, who contributed to this issue – his copy.

\$850.

A unique association copy of the final issue of one of the most important small magazines of the 20th century – specially bound by R'Lene LaFleur Howell Dahlberg for her husband Edward Dahlberg. Though Dahlberg taught just briefly at Black Mountain College (he found the rural landscape “murderous”) and contributed only to this issue, his influence on the BMR was significant. He visited Creeley in Majorca, where the journal was produced, and advised both Creeley and Charles Olson on the magazine: “Dahlberg carefully read issues of the BLACK MOUNTAIN REVIEW [...] serving for several crucial years [...] as a mentor to Creeley” (Filreis).

This final issue also marks the first appearance of William S. Burroughs' NAKED LUNCH (writing as 'William Lee'), and Burroughs's just third appearance in print overall. Also includes Ginsberg's "America," Kerouac's "From October in the Railroad Earth," an early and important review of Ginsberg's "Howl," as well as William Carlos Williams on Ginsberg, and the first appearance of Kerouac's much-reprinted Beat manifesto "Essentials of Spontaneous Prose."

A fantastic association of arguably the strongest issue Creeley and company produced.

*(Black Mountain, NC): (Black Mountain College). 6.5" x 4.75". Quarter black leather with marbled boards, specially bound by R'Lene (Howell) Dahlberg. Decorative endpapers. Illustrated with black and white photographs. Signed by Edward H. Marshall on page 38 at his poem "Leave the World Alone." Some page toning and light edgewear. Near fine.*

*Read more: Alan Filreis, Counter-revolution of the Word: The Conservative Attack on Modern Poetry, pages 74-75; Clay and Philips, A Secret Location on the Lower East Side, pages 106-109.*



# 67.

## VIEWS OF JEOPARDY

BY JACK GILBERT

1962

First edition of Gilbert's debut, the uncommon hardcover issue.

**\$1250.**

Winner of the Yale Younger Poets (Vol. 58), with a foreword by Dudley Fitts. Gilbert's first book, for which he quickly and rightly gained widespread acclaim. Uncommon in the hardcover (issued simultaneously with the paperback), and scarce in this condition.

*New Haven: Yale University Press. 8" x 5". Original black cloth with gilt spine titles. [14], 43 pages. A trifle rubbed at extremities of book. Jacket has light wear at spine ends, trace toning to edges. A tiny chip and a one-inch closed tear at the top of the front panel. Near fine in a very good plus jacket.*



# 68.

## MONOLITHOS

BY JACK GILBERT

1982

Signed review copy of this collection that was nominated for the Pulitzer Prize for Poetry, the National Book Award, and the National Book Critics Circle Award.

**\$600.**

In this collection, his first after a twenty year silence, revised poems from his debut are presented alongside new poems. MONOLITHOS earned the Stanley Kunitz Prize and the American Poetry Review Prize, as well as nominations for all three major American book awards.

*First edition. New York: Alfred A. Knopf. Full title: Monolithos: Poems, 1962 and 1982 8.25" x 5.25". Original black cloth with silver and blind lettering. Original unclipped (\$11.50) pictorial dust jacket, designed by James Laughlin. Top edge stained blue. 94 pages. Signed by Gilbert to title page. Review copy with original review slip laid in. Mild toning to rear of jacket. A sharp, clean copy. Fine in fine dust jacket.*



# 69.

## THE GREAT FIRES

BY JACK GILBERT

1994

Signed first edition of Gilbert's third collection of poetry.

**\$300.**

Written in the wake of his wife Michiko Nogami's death the same year his second book was published, THE GREAT FIRES reflects on the emotional toll of loss and the absurdity of death.

*New York: Alfred A. Knopf. Full title: The Great Fires: Poems 1982-1992. 8.5" x 5.5". Original quarter black cloth with silver lettering. Original pictorial dust jacket, unclipped (USA \$20.00, Canada \$26.95), designed by Chip Kidd. 90 pages. Inscribed by Gilbert to title page, dated 1994. Light toning to margins of jacket flaps, some toning to verso of jacket. Mild foxing to edges and endpapers. Sharp. Near fine in like dust jacket.*

## TWO NUMBER ONES

CATALOGUE #1 (JUNE/JULY 1964)

BY ED SANDERS

1964

Rare first issue of Sander's rare book catalog, with signed items, letters, and other literary rarities, all pitched with the usual Sanders aplomb.

**\$750.**

Debut catalogue (he would ultimately issue seven, including the elusive issue 4.5) from Sanders who, as an extension of his editing duties and Peace Eye bookshop, also dealt in "manuscripts, holographs, literary relics, tape recordings, drawings, books, magazines, broadsides, tractata, ejaculate, drek, & other

effluvia of the literary divinity" (cover). Given the particularly ephemeral nature of Sanders's catalogues, they are now quite scarce.

New York: Ed Sanders [Fuck You Press]. 11" x 8.5". Original pictorial mimeo wraps. [7] pages (including cover) on as many leaves, printed recto only. Mild wear and bit of soil to front wrapper. Overall, sharp and sound. Very good plus.

**71.**

FUCK YOU: A MAGAZINE OF THE ARTS - NUMBER 1

EDITED BY ED SANDERS

1964

Debut issue of Sanders's infamous and essential mimeo.

**\$1250.**

*"Send me your banned  
manuscripts, your peace-grams,  
your cosmic data..."*

Radical, obscene, and perfectly melding high- and low-brow, this is the first issue of arguably *\*the\** quintessential publication of the Mimeo Revolution. In our experience, one of the two or three most elusive issues.

New York: Fuck You Press. 11" x 8.5".  
Original side-stapled mimeographed  
wrappers. [55] pages (including covers).  
Noticeable soil to outer edge front cover.  
Else sound example of a fragile production.  
Very good.

72.

## HER COPY

### [STUDYING HUNGER]

BY BERNADETTE MAYER  
(1973)

Mayer's personal Xeroxed copy of the text, used in her public readings and reproducing her handwritten corrections and annotations.

\$1000.

An early version of *STUDYING HUNGER*, copied by Mayer for her pre-publication reading at RISD – an event described by the poet's friend and fellow writer Jon Woodson as follows: "First she smoked marijuana at my house. Then at the reading she said that she would read it straight. Then she smoked marijuana again (claiming it was the first time and read the ms again.)" The work would be published in 1975, the same year as Mayer's multimedia project *MEMORY*. An ephemeral privately printed document reflecting the writing and revision processes of this major New York School poet.

*n.p.: [Bernadette Mayer]. 11" x 8.5". In string-tied red-printed manila envelope, with lengthy pencil inscription by Woodson regarding provenance. 33 pages printed rectos only. Small areas of discoloration from staple rust. Last two leaves detached. Mild toning, edgewear; chipping to final leaf. Envelope moderately worn. Very good overall.*



73.

## NOT SOME, ALL

### SOME ONE-PAGE NOVELS

BY CAROL BERGÉ, FIELDING  
DAWSON, HOWARD MCCORD, ET AL.  
(1974, 1975)

Rare complete set of the Tribal Press brief novels and novel-like prose experiments, by a variety of avant-garde poets.

\$750.

poems), each originally issued separately as a monthly limited-edition broadside by The Tribal Press, assembled chronologically in this rare (probably unique) handmade collection. Includes: Howards Norman and McCord, Fielding Dawson, Theodore Enslin, Carol Bergé, Russell Edson, the editors, and many others (complete list available). As individual publications, issued generally in editions of 100, each one-page novel is scarce; OCLC records no holdings of this or any similar full collection.

*Bowling Green, OH: The Tribal Press. 11" x 8.5". 23 broadsides, collected and staple-bound in repurposed manila folder wrappers. Paper labels to front cover. Leaves printed versos only on multicolored paper. Each leaf a stated limited edition of 100. Minor edgewear and scuffing to wrappers. Very good plus.*





## ANNE SEXTON'S COPY

74.

NEAR THE OCEAN  
BY ROBERT LOWELL  
(1967)

Anne Sexton's copy of this Robert Lowell collection, sent to her by publisher Roger Straus and bearing her own signature.

\$1000.

"I must admire your skill," Sexton wrote of Lowell, once her teacher and mentor; "You are so gracefully insane." In *NEAR THE OCEAN*, published during Lowell's involvement in anti-war protests, original poems are followed by his translations of Juvenal, Horace, and others. Sexton famously studied in Lowell's workshop, expanding on his pioneering confessional mode and earning her a Pulitzer in 1967, the same year this volume was published. A remarkable association between these two giants of modern verse.

*First edition. New York: Farrar, Straus and Giroux. 9.5" x 7.75". Original embossed black cloth boards. In original pictorial dust jacket. Publisher's card from Roger W. Straus, Jr. laid in, signed "Best Regards." Illustrated by Sidney Nolan. 126 pages. Anne Sexton's ownership signature in pencil to front endpaper. Light wear, creasing to upper edge jacket, half-inch chip near top of spine. Faint toning to jacket panels. Near fine in very good jacket.*

*Read more: Alex Beam, "The Mad Poets Society," The Atlantic; Anne Sexton, "Elegy in the Classroom."*



75.

POEM  
BY ELIZABETH BISHOP  
1973

Signed limited edition of this Bishop poem, originally published in the *NEW YORKER*.

\$1100.

*"Heavens, I recognize the place,  
I know it!"*

Number 16 in the Phoenix Book Shop's Oblong Octavo Series, elegantly designed and printed at the Ferguson Press, Cambridge, MA.

A meditation on a small painting, straddling the thematic concerns of Bishop's "At the Fishhouses" and "Filling Station."

*New York: Phoenix Bookshop. 5" x 7". Original string-tied stiff wraps. In original integral marbled dust jacket with printed title tipped to front. [16] pages. One of 100 numbered copies (from a total edition of 126), this #5. Signed by Bishop to colophon, as called for. Bright and sharp. Fine.*

*Read more: Candace W. MacMahon, Elizabeth Bishop: A Bibliography, All.*



## “REVOLUTION DOESN’T LEND / ITSELF TO BE-BOPPING”

### BLACK JUDGEMENT

BY NIKKI GIOVANNI  
(1968)

First printing of this collection of verse from Giovanni, the followup from her debut the same year.

\$250.

76.

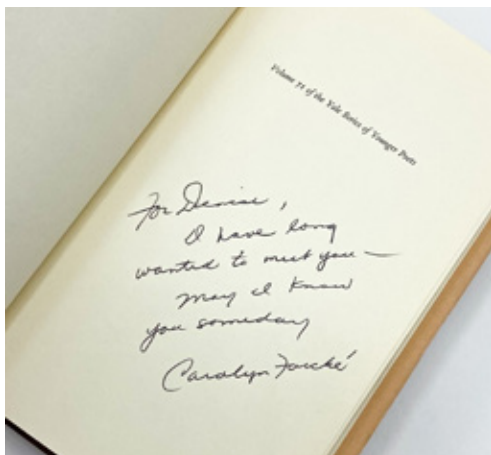
Giovanni was a well-established figure in the Black Arts Movement before the appearance of her first book, *BLACK FEELING BLACK TALK*, published by Afro-Arts in 1968, and this her follow-up, published by Dudley Randall’s Broadside Press. The success of these books – addressing the civil rights movement, Vietnam, and joyfully affirming Black identity in the 1960s – gave a broader voice to philosophies of Black Arts poetry: “corrective texts,” Cheryl Clarke says, “deflating racist stereotypes, reframing and revising history, and creating new mythology.”

(Detroit): (Broadside Press). 8.25” x 7”. Original stapled pictorial wrappers designed by Bill Day. [2], 36, [2] pages. Contemporary gift inscription to title page. Touches of wear here and there. Else clean, sound, and sharp overall. Near fine.

Read more: Clarke, “After Mecca”: *Women Poets and the Black Arts Movement*, 54.

77.

## “I HAVE LONG WANTED TO MEET YOU.”



### GATHERING THE TRIBES

BY CAROLYN FORCHÉ  
1976

First edition of Forché’s first poetry collection, inscribed to fellow poet Denise Levertov.

\$600.

Winner of the Yale Series of Younger Poets Award in 1975, when the poet was 24, this copy inscribed to Denise Levertov, who would call Forché “a poet who’s doing what I want to do” (PoetryDispatch). A warm association between two major American poets.

New Haven and London: Yale University Press. 8” x 5”. Original brown cloth binding with gilt lettering. Original pictorial dust jacket, unclipped (\$6.00), illustrated by Arleen Targan. 58 pages. Inscribed by the author in ink to half-title: “For Denise, / I have long / wanted to meet you – / May I know / you someday / Carolyn Forché.” Dust jacket with a few small spots of soil, light sunning to spine and mild toning to rear. A bit of edgewear to binding and one or two spots of soil to margins. Sound and bright. Near fine in very good plus dust jacket.

Read more: “Carolyn Forché,” *PoetryDispatch* No. 295.



## THE POETRY OF DESIGN AND THE DESIGN OF POETRY

78.

T.O.P.  
BY THOMAS OCKERSE  
1970

Scarce and beautifully-produced collection of concrete and visual poetry.

\$750.

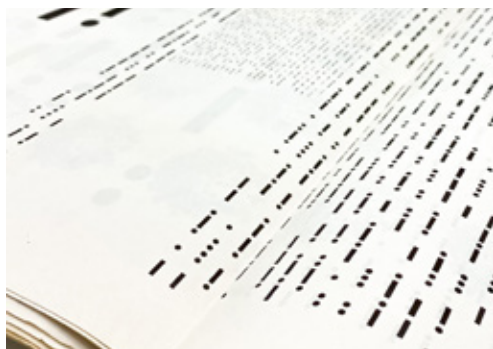
*"If you look upon letters and they mean something to you, then you make the observation that it feels good in the hand to write good letters in good words that you like." — Vagn Steen, from the Introduction*

Thomas Ockerse is noted for his participation in Fluxus, mail art, concrete poetry, as well as graphic design, which he has taught for decades at RISD. From the late 1960s through the early 1970s, he created a series of similar works that investigated the line between avant garde linguistic experimentation (concrete poetry, etc.) and pure graphic design. And T.O.P., produced in 1970 while Ockerse was teaching at Indiana University, was one of the best embodiments of these interrogations. A boxed set of 50 works from 1967-70 divided into four groups, described on the artist's website as "poems of typographic structures in two and three dimensions; a set of poems as verbivisual drawings; a set of poems of found postage stamps with their cancellations, plus a series of collages using canceled postage stamps; and found postcards transformed into visual poems." With an introduction by the Danish poet and artist Vagn Steen. Uncommon in trade.

Bloomington, IN: Thomas Ockerse. 11" x 8.5". Original color pictorial box, containing 50 works over [60] unbound leaves. Four pieces printed silkscreen, the balance offset, all on Louvain Supreme paper. One of 500 hand-numbered copies, this #403. Touches of wear to the box. Contents fine. Near fine overall.

Read more: *The Ruth & Marvin Sackner Archive*, 630.





## CONCRETE POETRY MEETS CONCEPTUAL ART

# 79.

ACRCIT

BY GUY DE COINTET  
(1971)

Scarce and cryptic self-published newspaper (“a labyrinth without a center”) by the French-born, California-based conceptual and performance artist.

\$1250.

*“Since it is an enigma, ACRCIT does not ask to be resolved, interpreted, or demystified.”*

An anagrammatic, enigmatic, mirror-written “assemblage of cryptograms reflecting [de Cointet’s] passion for invented languages, rebuses, mathematical games and coded and symbolic systems of representation,” exploring ways and systems of writing for a communicative purpose that falls between meaning and image. “One can well ask, ‘What is the use of all this?’”, de Cointet once wrote. “And I reply as Leibniz did: to perfect the art of inventing.” A limited edition distributed by the artist via free newspaper racks in Los Angeles, OCLC locates just three holdings.

*(Los Angeles), [The Artist]. 11” x 17” (folded). Original newsprint self-wrappers, folded horizontally. 14 silkscreen printed leaves, including wrappers. Edition of 700 copies. Light edge toning, minor foxing and edgewear. Very good plus.*

Read more: Frédéric Paul, *Guy de Cointet*; Desclaux and Lemaitre, [guydecointet.org/en/livre/279](http://guydecointet.org/en/livre/279).



# 80.

## BEAUTIFULLY DESIGNED

### THE SAN FRANCISCO REVIEW [COMPLETE RUN]

EDITED BY R.H. MILLER, JUNE  
OPPEN, AND GEORGE HITCHCOCK  
(1958-1962)

All thirteen issues of this vital  
Bay Area journal published at the  
height of the Beat Movement.

\$375.

Though the San Francisco Review never attained the reputation of some of its contemporary counterparts (it was in its way a little too hip for the squares and a little too square to be hip), it nevertheless published an impressive and wide-ranging array of writers: Charles Bukowski, e.e. cummings, Robert Bly, Denise Levertov, Thomas McGrath, Louis Zukofsky, Pablo Neruda, George Trakl, George Oppen, Jerome Rothenberg, Gary Snyder, Bern Porter, Albert Camus, Richard Brautigan, Lawrence Ferlinghetti, and many others. The SFR was also one of the best designed journals of its day, with a quintessential mid-century look that belied its independence and lack of institutional support.

*San Francisco, The San Francisco Review. Thirteen volumes, all uniformly 9" x 6". Original color printed wrappers. Mild wear here and there. Some rubbing to extremities. Near fine.*

## LAST OF THE GREAT MIMEOS

# 81.

### THE 4 3 2 [432] REVIEW [COMPLETE RUN] EDITED BY SIMON SCHUCHAT (1976-1978)

Complete run of this lively late mimeo.

\$450.



All six issues of this NY School mimeo, published by the precocious Schuchat. Though only in his early twenties when he began editing THE 432 REVIEW, he had already had his first book published by Richard Hell's Genesis Grasp (at age 16) and edited the influential DC lit mag BUFFALO STAMPS. Featuring work from Kathy Acker, Alice Notley, Bernadette Mayer, and others, 432 is one of the last of the great mags actually printed mimeo before increasingly cheaper xerox and offset pretty much completely supplanted it.

*New York: The 4 3 2 Review. 14" x 8.5". Side stapled pictorial wrappers. Touches of toning, edgewear and rubbing. Interiors generally clean. Very good or better overall.*

82.

**"TO HOLD ALL THE  
DIFFERENT WRITING  
TENDENCIES UNDER IT."**

**ROOF [COMPLETE RUN]**  
EDITED BY JAMES SHERRY  
1977-1979

Complete ten-issue run of  
this L=A=N=G=U=A=G=E adjacent  
publication.

\$500.

Originally begun by James Sherry to publish the work of poets at the Naropa Institute, as well as more established but sympathetic writers, ROOF eventually evolved into a forum primarily for younger writers, with distinct L=A=N=G=U=A=G=E sensibilities. Its indelible look – "designed by Lee Sherry in uniform white with blocks of delicately askew Antique Olive Black 'press type' neatly filling the large format 8.5" by 11" dimensions" (JACKET2) – separated it both from academically-sponsored lit mags, as well as the more homemade productions that preceded it during the mimeo revolution. Along with associate and coeditors Tom Savage (Nos. 1-3), Vicki Hudspith (Nos. 4-5), and Michael Gottlieb (Nos. 6-10), ROOF grew into a venue publishing longer and longer selections from fewer and fewer poets, a move that eventually became Roof Books.

*New York: Segue. Original printed wraps designed by Lee Sherry. Covers toned, as often the case. Mild spoil and wear overall. Else sound. Very good.*

*Read more: "Roof, 1976-79 (ed. James Sherry)," Jacket2.org.*



**O-BLEK (OBLEK): A JOURNAL  
OF LANGUAGE ARTS [COMPLETE RUN]**

EDITED BY PETER GIZZI  
AND CONNELL MCGRATH  
1987-1993

83.

Complete 12-issue run of this minimalist  
journal.

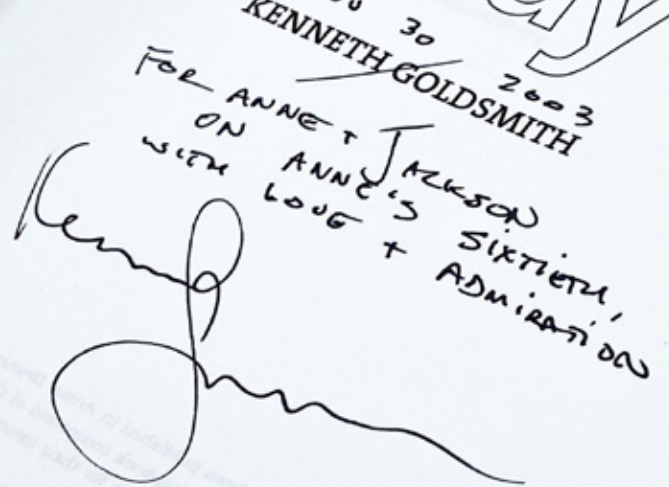
\$750.

Influential poetry magazine (pronounced "oblique") that featured an all-star cast of poets from the U.S. and beyond. Included works by Fanny Howe, Ron Silliman, John Ashbery, Rosmarie and Keith Waldrop (w/ one issue devoted to Burning Deck), and Rae Armantrout, to name just a few frequent contributors. The journal's roster represents many of the major players and movements in America during the second half of the 20th century. "One of the premier literary magazines of its day" – Terence Diggory

*(New York, Stockbridge, etc.): The Garlic Press / Oblek Editions. Original color pictorial wrappers. Mild shelfwear and edge rubbing, tiny corner nicks. Near fine.*

*Read more: Terence Diggory, "O-blek," Encyclopedia of the New York School Poets.*





## INSCRIBED TO TWO FELLOW TRAVELERS

84.

DAY  
BY KENNETH GOLDSMITH  
(2003)

First edition of Kenneth Goldsmith's epic conceptual poem DAY, inscribed in year of publication to Anne Tardos and Jackson MacLow. \$750.

*"All the News that's Fit to Print."*

DAY is arguably Goldsmith's best known (many would say infamous) book: a precise transcription of every word from one day's issue of the NEW YORK TIMES. As Goldsmith himself described the project: "I am spending my 39th year practicing uncreativity. On Friday, September 1, 2000, I began retyping the day's NEW YORK TIMES, word for word, letter for letter, from the upper left hand corner to the lower right hand corner" (rear cover). One of the founding documents of conceptual poetry, the eight-hundred-plus-page book took more than six months of full-time effort and resulted in a work that "insists on appropriation, a strategy well established in music and visual art, as an important literary possibility" (Raven).

Inscribed to two Fluxus artists and experimental writers who helped pave the way both for Goldsmith specifically and the other conceptual poets more generally. Goldsmith has written in particular of Mac Low's influence on him and his connection to this book: "Jackson Mac Low was the most boring writer that ever lived. I'm not saying that's a bad thing. As a matter of fact, I've called myself the most boring writer that ever lived, but when I think about it, Jackson was boring in a completely different way [...] I tried my hardest over the years to bore Jackson and never succeeded. He was unborable. At a reading at The Drawing Center in New York City, Jackson was in the audience. I had my great shot and I took it, reading from my book DAY [...] After the performance I went up to Jackson, and in a teasing manner, poked him in the ribs and said, 'So, Jackson, was that boring enough for you?' He said no, that it was not boring." An unboring association.

(Great Barrington, MA): The Figures. 10" x 6.5". Original printed blue wraps. [10], 836, [4] pages. One of 700 unnumbered copies. Inscribed by Goldsmith on title page: "Nov 30 2003 / For Anne and Jackson / On Anne's sixtieth, / with love + admiration / Kenneth Goldsmith." Trace shelfwear. Front cover just beginning to curl. Else bright, sound, and sharp. Near fine.

Read more: Lucy Raven, "Kenneth Goldsmith's Days," in Artforum, October 2003; Kenneth Goldsmith, "The King of Boredom," BROOKLYN RAIL, March 2006.



## CONCEPTUAL BIBLIOGRAPHY

85.

DAY  
BY KENT JOHNSON  
(2003) [AND] [CA. 2009]

Signed limited edition artist's book, appropriating a first edition of Kenneth Goldsmith's epic conceptual poem DAY.

\$500.

*"Kent Johnson's DAY stands as the first Conceptual gesture of its kind in the history of American poetry: An open, literal theft of an entire 'book,' exhibited without shame, as a new and strange Work of Art in our Museum of Modern Poetry. I can only tip my hat." — Kenneth Goldsmith*

A book that plays not only with appropriation, but with ideas of edition and bibliography. On its most obvious level, Johnson here appropriates Goldsmith's appropriation, but in effect additionally alters the original edition size, de facto reducing it to 600 copies (from 700), and thereby rendering the book's colophon wrong. While BlazeVOX sells DIY kits of the same stickers (so you can convert your own copy of Goldsmith's book — although it has itself become rather scarce), this is part of an entirely new issue created by Johnson himself. A brilliant work not only of appropriation (one that would soon be echoed by Richard Prince's CATCHER IN THE RYE) and conceptual poetry, but of conceptual bibliography.

*First edition thus. (Great Barrington, MA) [and] [Kenmore, NY]: The Figures [and] "BlazeVOX". 10" x 6.5". Original printed blue wraps, with new author, spine, rear panel, ISBN, and other stickers attached. [10], 836, [4]. The original book: one of 700 unnumbered copies; Johnson's altered book: #14 of 100 hand-numbered copies, additionally signed by Johnson to title page. Mild shelfsoil, penned previous owner annotation to front free endpaper, last twenty pages or so creased at upper corner. Johnson's new spine label beginning to peel. Very good plus.*



## LETTER TO ADRIENNE RICH REGARDING THE FUNERAL OF JAMES MERRILL

BY J.D. MCCLATCHY  
1995

86.

A touching TLS to Pulitzer-winning poet Adrienne Rich, describing memorial services for James Merrill, which Rich could not attend.

\$750.

The letter, from fellow-poet and close Merrill friend J.D. "Sandy" McClatchy, one of likely a number McClatchy created for efficiency, includes details of Allan Gurganus' eulogy, and descriptions of the locals from Merrill's small Connecticut town where he lived for decades. McClatchy writes: "The town was really struck by the death. As you know, Jimmy's rarity seems in no way more apparent than in the devotion he inspired in his friends." Later, McClatchy offers a heartfelt description of his own response after the funeral: "After it's over, you just sit there staring at the wall in front of you." A moving account of Merrill's memorial service from a poet who became co-executor of his literary estate, and an important trio of associations.

*Single sheet; 8.5" x 11". TLS printed recto only. Signed "Sandy" with a postscript: "Thanks so much for your sweet letter." Folded once from mailing. Else fine. Also includes program Merrill's memorial service, measuring 5.5" x 8.5". Fine.*



## FOR THE COMPLETIST

### COLLECTION OF 19 POLAROID OF CHARLES BUKOWSKI LETTERS

BY CHARLES BUKOWSKI  
AND JOHN MARTIN  
2008

87.

Collection of original Polaroids by Black Sparrow founder and publisher John Martin of letters to him from Charles Bukowski.

\$850.

*"Just thought you'd find them interesting..."*

"Before UCSB purchased my 1000+ letters from Hank, they asked to see some photos of representative letters. These are those Polaroids," explains Martin in the enclosed postcard conveying these photographs to a collector. Though for the most part the letters are largely illegible, a certain (if we may) Buk-y materiality (sorry) shines through. With only a fraction of Bukowski's letters published to date (he was to say the least a voluminous correspondent), a fascinating and in effect a one-of-one Bukowski item from Black Sparrow.

*Santa Rosa: Black Sparrow / John Martin. Polaroids: 4.5" x 2.4"; 4.5" x 7" overall. 19 small-format original Polaroid snapshots loosely housed in a Black Sparrow Press envelope. With typed signed postcard dated August 11, 2008 from John Martin laid in. Mild wear to envelope. Photographs fine. Near fine overall.*



(ITEM 106)



KIDS







88.

## CITIZEN DOCUMENTATION OF THE WOODSTOCK NATION

ORIGINAL VERNACULAR PHOTO COLLECTION OF THE WOODSTOCK FESTIVAL  
[JULY-AUGUST 1969]

Wonderful and sizable collection of over 100 photographs documenting a small group's road trip to Woodstock and weekend there.

\$7500.

From road to campsite to town to wilderness, a well-ordered document of one group's Woodstock Festival experiences. While including several shots of stage construction and obligatory views of the immense festival crowds, as well as shots of vendors and close-ups of concert-goers, this collection is compelling for its personal focus. In a small number of pre-Woodstock photos dated July '69, a musical ensemble performs with trumpet, flute, keyboards, and guitar; in August, at the festival itself, the same ensemble plays on a small stage away from the main action (though not the official second stage). There are trips to the falls to frolic nude in the splendor of Nature; tents put up; drugs smoked; several attempts, finally successful, to light a fire; the Earthlight Theater's Aquarian Expo; a geodesic dome is erected; the town of Woodstock itself. And most importantly, loving photographs of every dog they brought along or met on the way, one local goat, and one counterculture kitten. The images also capture many of the festival's most iconic images and moments: the Merry Prankster Bus, Jimi Hendrix performing (from close vantage and several points-of-view), the imposing scaffolding of the sound and light towers, etc. A remarkable collection, taken by an active participant, capturing both the epic scope and smaller daily realities of this generation-defining event.

*115 3.5" x 5" vintage photographs, of which 10 are in black and white and 105 in color. Moderate edgewear. Remnants of mounting materials and heavy scuffing to some color photographs, all restricted to versos only. Very good plus.*



## **“THE GREATEST NOVEL ON JUVENILE DELINQUENCY”**

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**RAISING HELL**

BY DAVE JAY [DAVID PACE WIGRANSKY]

(1963)

Inscribed first (and only) edition of this rare, extravagant novel of pre-Beat teen hooliganism by the legendary ex-Teen who stood up to the anti-comic-book moral panic of Dr. Frederic Wertham.

**\$1250.**

A juvenile delinquent book for delinquent juveniles. One of life's great teens, "Dave Jay" was the pen name of David Pace Wigransky (confirmed via copyright records), a shining figure in the history of comic book censorship. As a precocious 14 year old, his indignant rebuttal (which in its unedited form allegedly ran some 70,000 words) to the malevolent and over-excitable psychiatrist Dr. Frederic Wertham was published in the May 1948 SATURDAY REVIEW, defending the autonomy of the teen mind and its right to discern and choose: "It is high time that society woke up to the fact that children are human beings with opinions of their own," he wrote. The essay that outraged him was Wertham's "The Comics...Very Funny!", which would form the basis of his infamous SEDUCTION OF THE INNOCENT (1954), and culminated in Senate hearings and the creation of the Comics Code Authority. Wigransky's defense of freedom on behalf of his own generation has been cited by an approving Stan Lee and holds a permanent place in comics history.

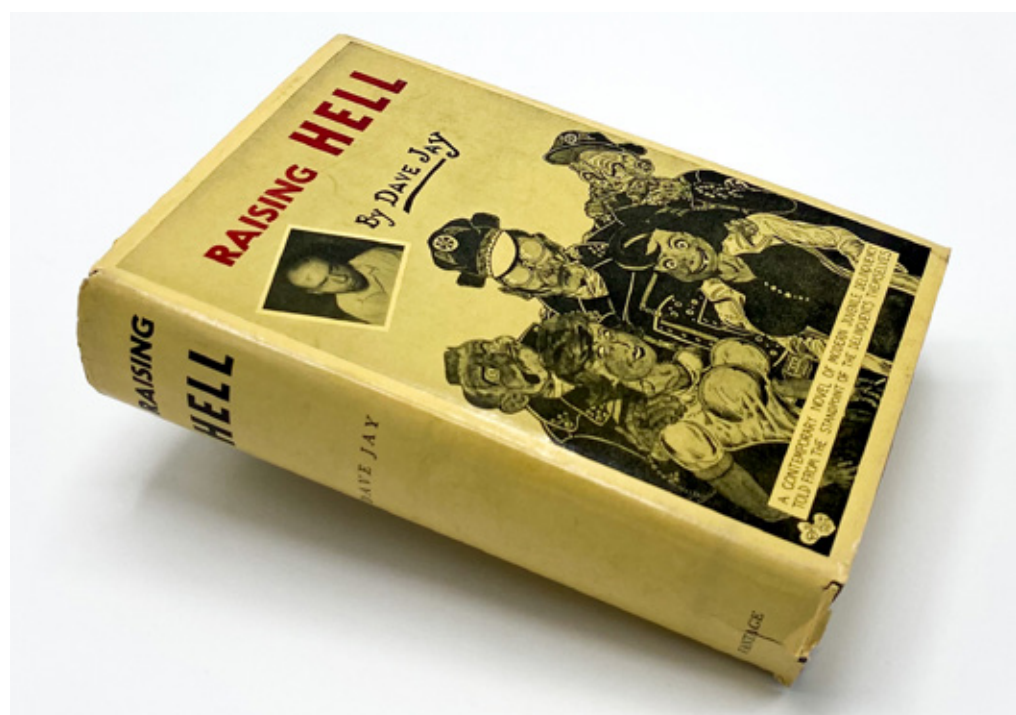
Wigransky was a busy adolescent, however, and produced not only furiously cogent letters but comic books of his own, including the recently uncovered 27-page "The Uncanny Adventures of (I Hate) Dr. Wertham" (as Sterling South). A record as well as a comic collector, Wigransky issued a novelty single, "Me For President," in 1956 (as Dave Jay), advertised his "DEEJAY SHOW - 'BIG TIME ON WAX'" in Billboard in 1962, and would later assemble a respected Al Jolson discography that was published posthumously.

Always slightly out of step with the times, this novel was his most ambitious and perhaps mistimed project of all – celebrating one raging generation of youth just as another was on the ascendancy. RAISING HELL's only semi-contemporary review came from the author's old schoolmate (and then-manager of Country Joe and the Fish), who wrote in the BERKELEY BARB: "the hard guys who swore at the teachers and blew up the principal's house, the people whose history is found in a few headlines and sensational detective story magazines. The generation who were setting the stage for the beatniks."

Self-published with the notorious Vantage Press, the book was essentially undocumented and unrecognized as Wigransky's except to a handful of intimates. It is scarce in the market, and especially so signed by the author, who died in 1969 at the age of 36. OCLC finds just six copies.

*New York: Vantage Press. Raising hell: a contemporary novel of modern juvenile delinquency told from the standpoint of the delinquents themselves. Written, scored, and illustrated by Dave Jay. 8" x 5.5". Original black cloth with gilt-lettered spine. Pictorial endpapers. In original unclipped (\$5.50) pictorial dust jacket. Illustrated in black and white by the author throughout. 544 pages. Light scuffing to cloth along edges, light foxing to fore-edge. Several small chips and tears to jacket edges and spine ends. Minor creasing. Very good plus in very good jacket.*

*Read more: David Hajdu, The Ten-Cent Plague: The Great Comic-Book Scare and How it Changed America. Carol Tilley, "The Uncanny Adventures of (I Hate) Dr. Wertham."*



## ARMY BEATNIKS

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90.

### PHOTO ALBUM OF A U.S. ARMY TOUR IN GERMANY

[ANONYMOUS]

[1959]

Affectionate photo album memorializing the mostly harmless exploits of an Army coterie of proto-Beatniks, stationed in peacetime Europe.

\$2000.

Photo album of a young man in the most fortunate of midcentury micro-generations, coming of draft age after the war in Korea and before the American war in Vietnam: able to treat their tour of duty as a lark, an adventure; an excuse to drink Bavarian beer and go to motorcycle shows; wear Converse and coke-bottle glasses, and sign each other's good-bye cards like an affectionate graduating class. This album records the work and play of soldiers and locals in and around U.S. Army Garrison Schweinfurt: home to several thousand U.S. soldiers and personnel in the years after 1945, and clearly remembered with great affection by those lucky enough to see no combat, a little adventure, and a lot of hanging out.

A good decade younger than the iconic Beats who wrote the formative texts and dreamed the formative dreams for their disciples and imitators, the soldiers pictured here are just the right age to be formed by the late '50s popular notion of carefree bohemian youth so sternly corrected by the Beat originals in question: The "foul word Beatnik," wrote Ginsberg, is nothing but a "journalistic sneer." Kerouac, meanwhile, expressed a dour miserablism over the whole business: "Nothing can be more dreary than coolness [...] a kind of sociological coolness soon to become a fad up to the mass of middle class youth." Well: they were both right, but they were both over 30 by then. The Beat ethos and vestiges of a Beat aesthetic could not be contained; as the album proves, even in barracks, even under Army discipline, the youth, with their shabby blazers, Richard Avedon, and glasses of absinthe-substitute, knew what cool was.

Shot by a remarkably skilled amateur photographer (or photographers) with a excellent eye for composition, the photographs are technically accomplished, with a fine sense of contrast, and a keen sensitivity to the opportune moment. At a uniformed military exercise, he captures some curious civilian onlookers; out in the surrounding town, he takes sensitive candid photos of an impish local toddler strangling her brother. More than this though is the tone of bohemian youth captured, both real and aspirational. The heart of the album documents a core group of friends: smoking, wearing sunglasses indoors, drinking Pernod, taking photos, reading French newspapers. Throughout, the photographer finds time to hunt beauty: men silhouetted against a bleak sky; a young and grim-faced pregnant woman gazing at a leafless tree; cynical children clambering over a tank; and of course European women. A captivating series of moments as perfectly framed as any film still.

*[Schweinfurt, Germany]. 11" x 16". Original oblong string-tied photo album. Paper label mounted to front cover: "Schweinfurt - 1959 / Boudreaux + Kites" in pen. 36 album leaves laid in, each with 2-3 black-and-white photographs mounted to rectos and versos and intact spiderweb tissue guards. Bayonet receipt card for a Francis C. Welch mounted beneath a portrait photo. One greeting card also mounted to first leaf, and one additional large (10" x 8") photograph laid in. 181 photographs in total. Wear and some warping to album cover; interior leaves largely unaffected. Photos fine. Contents near fine, housed in very good album.*

*Read more: Alan Bisbort, Beatniks: A Guide to an American Subculture.*







## THE ELOISE OF BLEECKER STREET

SUZUKI BEANE

WRITTEN BY SANDRA SCOPPETTONE,

DRAWINGS BY LOUISE FITZHUGH

1961

First edition of this cult tale of the little beatnik Suzuki Beane.

\$500.

91.

*"there's this goofball [...] in my class reading the latest dr. seuss [...] he is square personified. the other day i asked him what he thought of jack kerouac."*



While often described as a satire of ELOISE, SUZUKI BEANE is actually something much more subversive: a book that in its deep affection for its subject renders the story's original penthouse-living inspiration the parody. Both Scoppettone ("who lives in Greenwich Village and knows Suzuki well because, in part, she was Suzuki" - rear flap) and Fitzhugh were themselves bohemians and their portrait of the precocious Bleeker Street "pad" dwelling Suzuki and her "square" friend Henry defies easy labels, arguing - much like Fitzhugh's Harriet three years later - that the emotional lives of children are far richer and more real than even the adults closest to them know. Though long out-of-print, the book was popular upon release, going through at least several printings in hardcover as well as a mass-market paperback issue less than a year later. It remains beloved (if under-appreciated).

A handsome example of this renegade classic, worthy of a wider rediscovery.



Garden City, New York: Doubleday & Company Inc. 10" x 7". Original pictorial boards in matching unclipped (\$2.50) dust jacket. 96pp. Mild wear and rubbing to jacket, with tiny chip to head and tail of spine. Else bright, clean, and sound. Near fine in like jacket.



## THE FIRST PUNK NOVEL

92.

THE PUNK  
BY GIDEON SAMS  
1977

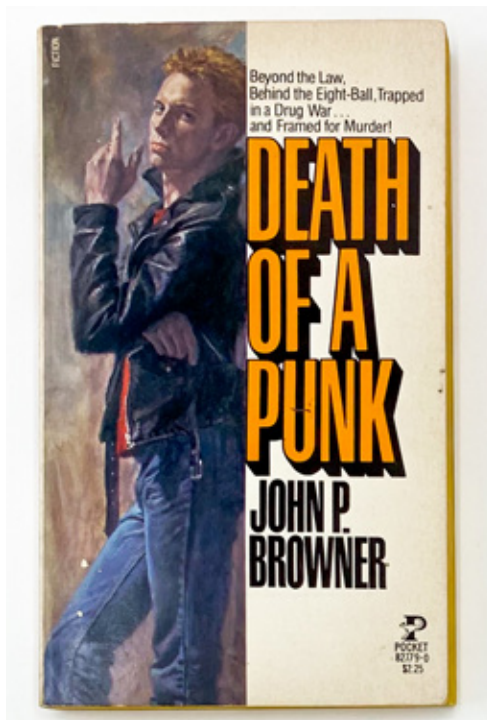
One of only 500 copies produced in the first edition (with original safety pin still securely fastened through the cover image of Johnny Rotten's upper lip) of what is often described as the first punk novel.

\$575.



This short novel was legendarily written by the 14-year-old "closet punk" Sams as a school essay, discarded until his mother (allegedly) rescued it from the trash. Rising to glory via doing one's homework isn't very punk, some might say, but he was only young. THE PUNK's doomed antiheroes struggle valiantly against the twin evils of Teddy Boys and the Employment Exchange only to end in a pool of blood. Full of sage observations to educate the non-initiate ("Punks like to have odd, and often depressing names, as in their nature"). The finest copy of this cult novel we've encountered.

*London: Polytantric Press. 8'' x 5.5''. Original yellow pictorial wrappers with original safety pin, as issues. 64 pages. Sharp, clear, bright. Fine.*



## PUNKSPLOITATION

93.

DEATH OF A PUNK  
BY JOHN P. BROWNER  
1980

Scarce pulp private dick novel exploitatively set in the world of punks.

\$150.

*"Blinky was a punk rocker with a one-way ticket to Disaster Street."*

The author, in addition to being a writer, has had a long career as a bookseller. As if we didn't have enough reasons to love this book. Uncommon. OCLC locates six scattered holdings.

*First edition. New York: Pocket Books. 7'' x 4''. Original color pictorial wrappers. 224 pages. Touches of rubbing, fading, toning. Else clean and sharp. Very good plus.*



## SETTING THE RECORD STRAIGHT

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TULSA

BY LARRY CLARK  
[1983 (DAMNIT)]

Beautifully rebound, signed, and almost universally misdescribed first hardcover edition (and second edition overall) of Clark's classic photobook.

\$750.

First published in 1971 by Ralph Gibson's Lustrum Press, Larry Clark's indelible TULSA was followed by this edition, published by the photographer himself in 1983. And let's make one thing clear right away: this book WAS published in 1983. Not 1979 as innumerable booksellers routinely, indeed pretty much exclusively, describe it. First and foremost, it was not announced or advertised until that year (Green). Likewise, reviews did not appear until that year either. For example, Andy Grundberg wrote for the NEW YORK TIMES on April 10, 1983: "Mr. Clark's 'Tulsa,' now reissued in a hardcover edition published by the photographer himself [...] remains a harrowing, vivid and unforgettable document." And as Grove Press described the chain of editions (presumably with some input or approval from Clark) when they reissued the book in 2000, TULSA was "[o]riginally published in a limited paperback version and republished in 1983 as a limited hardcover edition commissioned by the author."

This edition was likely prepared to coincide with the publication that same year of Clark's second book TEENAGE LUST (also self-published by Clark), which may have unwittingly contributed to the confusion. Indeed, the 1979 date seems to have originated from a conflation of events described in Andrew Roth's 101 BOOKS. In his entry for TEENAGE LUST, Vince Aletti writes: "After a tentative deal with Aperture fell through, Clark designed and published the book himself with money he'd built up from his 1979 second edition of TULSA." But what Clark produced in late 1979 was not a new book edition of TULSA, but rather a suite of new photographic prints of the full series, issued in an edition of 100 by the Robert Freidus Gallery, in conjunction with a major exhibition of the Tulsa photos held there. The portfolios retailed for \$15,000 – something Clark frankly admitted at the time he did for "the money" (PCN). It was almost certainly from these funds that Frank printed both TEENAGE LUST and this new (first hardcover) edition of TULSA.

Further, it should be stated that this book was NOT assembled from leftover first edition sheets, again as many dealers assert or imply. This edition was advertised as being issued in an edition of 3000 copies; the 1971 Lustrum edition was printed in an edition of 2400 copies. It seems extraordinarily unlikely that there was a 125% overrun of that edition and that those unbound sheets laid around unused for more than a decade. Almost equally as unlikely is that no bookseller I can find has ever called the book what it rightly should have been were this true: the first edition, second issue of TULSA. And no enterprising book dealer I know has ever turned down the opportunity to make a selling point of a bibliographic point.

But while it's true that in the history of book collecting there are certainly stranger bibliographical tales than long-forgotten unbound overages, it is equally true that in this particular case we need not wonder or hypothesize. We know these two editions are completely separate because we know who printed each. It says so right in the book: "Tom Jones, Los Angeles, California"



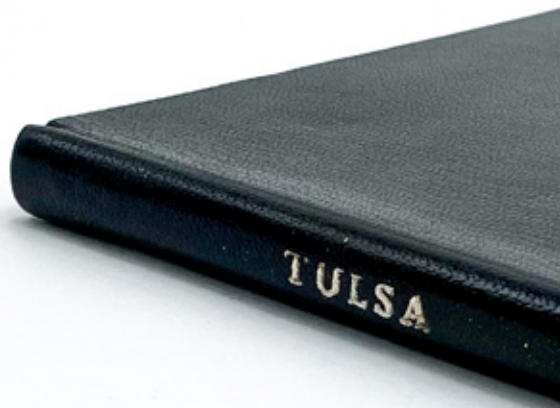
printed the 1971 edition, and (the noted photography printer Sid Rapoport of) Rapoport Printing the 1983 edition. So the idea that the latter edition was made up from 1971 sheets is not only unlikely and illogical on its face, it is blatantly contradicted by any straightforward comparison of the two material texts themselves.

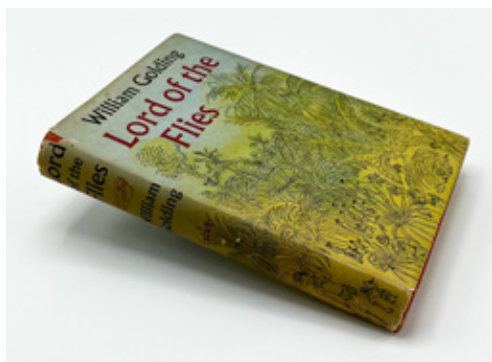
But even OCLC has repeated this erroneous information (“[P]rinted by Rapoport Press under the author's supervision, cloth-bound and issued in 1979 using the 1971 first edition sheets”), so there's plenty of blame to go around. Nevertheless, this corruption of the bibliographic record does feel emblematic of something. Fake news? A devaluing of genuine expertise? A skepticism around the idea that facts may be arrived at through a careful examination of the historic record? I don't know. I'm just a bookseller. But I can state the following, as a bookseller:

This is an attractively-bound copy of the second edition overall and first hardcover edition of this important and still visceral photobook documenting a subject that Clark would spend his career investigating: the reckless abandon of youth to drugs, to drink, to guns, to sex. Unlike his subjects, however, we booksellers should perhaps endeavor toward a greater sobriety, about this or any other book.

*n.p.: n.p. [The Photographer].  
Rebound in full black oasis morocco  
with silver titles and front panel of  
dustjacket bound in. Black endpapers.  
[60] pages. One of 3000 copies.  
Signed by Clark on title page.  
Bright, sharp, and clean. Fine.*

*Read more: William T. Green,  
Highlights of a Trip to Hell:  
Contextualizing the Initial Reception  
of Larry Clark's Tulsa, pages 34-35;  
Andy Grundberg, "Photography View:  
Why Some Art Retains Its Emotional  
Impact"; Andrew Roth, The Book  
of 101 Books, page 244; The Print  
Collector's Newsletter (Volume 11,  
Number 3, July-August 1980), pages  
100-101.*





## ROBINSONADE GONE WRONG

95.

**LORD OF THE FLIES**  
BY WILLIAM GOLDING  
(1954)

True first edition of this classic novel of the devolution of posh English boys into lawless hooligans after being stranded on an island with no adults.

**\$6000.**

Frequently challenged for its portrayals of violence and grim assessment of human nature, LORD OF THE FLIES remains a classic – if dark – young adult novel. A reflection of the post-World War II white British mindset, the boys use racial slurs and stereotypes as comparisons for their increasingly unruly behavior; ideas made explicit by their rescuer: “I should have thought that a pack of British boys would have been able to put up a better show than that.”

*London: Faber and Faber. 7.25” x 4.75”. Original red cloth. In original unclipped (12s 6d) color pictorial jacket. 248 pages. Jacket sunned at spine with some chipping to head. Mild soiling to rear panel. Book has slight lean; soil bottom edge. Slight discoloration to cloth. Overall, sound and bright. Very good in like jacket.*



96.

## A MODERN ANABASIS

**THE WARRIORS**  
BY SOL YURICK  
1965

Inscribed first edition of the novel adapted into the 1979 classic cult film of the same name.

**\$1500.**

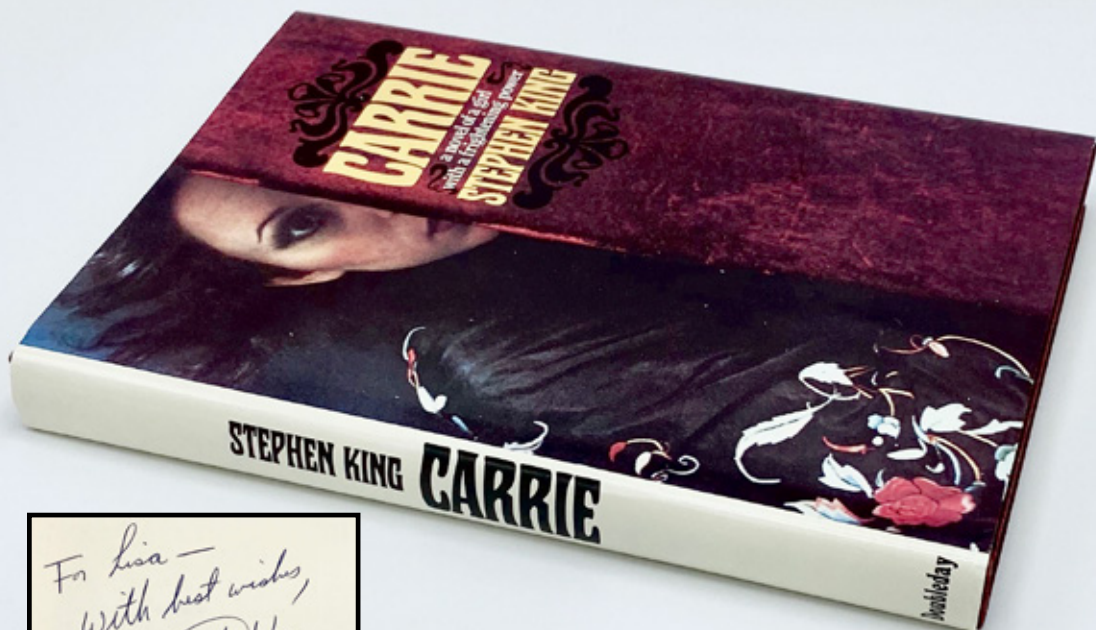
*“The plot — or rather the motif — had been lying around for thousands of years: the hero journey through adversities [...] The plot of this journey had been waiting for me for some twenty-four hundred years.” — Sol Yurick*

Informed by his own work as a social investigator for the New York Department of Welfare, Yurick’s debut 1965 novel, like the 1979 movie from adapted from it, tells the story of the eponymous teenage gang stranded far from their home turf. Modeled on the Anabasis, the novel follows the teens through New York City as they try – like Xenophon’s soldiers – to return safely. But whereas in Walter Hill’s adaptation the tale is set in an almost mythic alternate Gotham, Yurick’s novel is decidedly grittier and more realistic. It is increasingly uncommon in its first edition, and quite scarce signed.

*New York / Chicago / San Francisco: Holt, Rinehart & Winston. 8” x 5.25”. Original black board. In original unclipped (\$3.95) pictorial dust jacket designed by Lawrence Ratzkin. 192 pages. Inscribed by Yurick on the front free endpaper: “To Craig / Sol / 7/17/70.” Two old small penned prices to front flap of jacket and faint penned mark to rear panel. Some toning to extremities with mild edgewear. Small tape repair to verso of jacket. Touches of soil to rear panel. Book itself overall sharp and clean. Near fine in a very good jacket.*

*Read more: Sol Yurick, “How I Came to Write THE WARRIORS and What Happened After.”*





# 97.

## "THE MOVIE MADE THE BOOK, AND THE BOOK MADE ME"

**CARRIE**

BY STEPHEN KING  
1974

Inscribed first printing of King's first book, a spectacular copy.

**\$7500.**

*"I only want to be let to live my own life. I... I don't like yours."*

The story of an alienated teen girl who develops telekinesis at puberty, King later wrote of the novel, "CARRIE is largely about how women find their own channels of power, and what men fear about women and women's sexuality" (DANSE MACABRE). King was living in a trailer working as a high-school English teacher when Doubleday picked up his first novel. While hardcover sales were disappointing, the subsequent paperback edition sold millions in the wake of Brian De Palma's spectacular 1976 film adaptation. Exceptionally elusive in this condition.

*First edition. Garden City, New York: Doubleday & Company, Inc. 8.25" x 5.5". Original dark red cloth, gilt-lettered spine. Black endpapers, fore-edge machine deckle. Original unclipped (\$5.95) photo-collage dust jacket designed by Alex Gotfryd. [8], 199, [1] pages. Inscribed with 1980 date by Stephen King in blue ink on blank before half title. Fine in like jacket.*

*Read more: T. Magistrate, The Films of Stephen King: From Carrie to Secret Window.*



98.

ONE OF SURFING'S FOUNDING MYTHS

THE LEGENDS AND MYTHS OF HAWAII  
BY KALĀKAUA, EDITED AND WITH INTRO BY R.M. DAGGET  
1888

First edition of His Hawaiian Majesty Kalākaua's record of the myths, religion, and culture of his people, including the famous fifteenth-century story of the surf-riding princess Kelea.

\$1000.

*"No sport was to her so enticing as a battle with the waves, and when her brother spoke to her of marriage she gaily answered that the surf-board was her husband, and she would never embrace any other."*

The last reigning king of the Kingdom of Hawai'i, Kalākaua sought to preserve and perpetuate as many of his people's traditions as possible. Called the "Merry Monarch," he is responsible for reviving the hula and popularizing the ukulele. This copy was owned by Dr. Harriet Richardson Searle, a zoologist at the Smithsonian who published a number of articles on Hawaiian marine life. An important work in Hawaiian history, the original cloth binding especially fresh.

New York: Charles L. Webster & Company. Octavo. 9" x 5.75". Original pictorial tan cloth, front board and spine lettered in gilt and black. Green coral-patterned endpapers. Engraved frontispiece portrait of Kalakaua, engraved portrait of Queen Kapiolani, 18 full-page illustrations, and a number of in-text illustrations throughout (including a depiction of a surfboard on page 58). Appendix at rear. 530 pages. Ink inscription dated "Honolulu December 1889" on recto of frontispiece, ownership signature of Dr. H.R. Searle on title page. Very light abrasion to front fly leaf, inner two inches of gutter at page 114 toned, last page of appendix uniformly toned. Very good plus.

Read more: DeLa Vega, 200 Years of Surfing Literature, A52.





## ONE OF SURFING'S BEST COVER DESIGNS

99.

### SURF-RIDING ON THE CORNISH COAST

BY RONALD S. FUNNELL  
(1955)

1955 edition of this rare classic on surfing in Great Britain, and one of the earliest printed books exclusively on surfing, first published in the now unobtainable 1934 edition as THE ART OF SURF-RIDING (and with a different cover design).

\$750.

*"Nowhere in England and Wales can the sight be equalled, on certain days, of the huge Atlantic Breakers rushing shorewards in long unbroken lines in majestic symmetry, and gradually curling upwards, to break with a mighty CRASH."*

A primer for the first-time surfer, this pamphlet is one of the earliest written for locations in Great Britain. It includes how to choose a surfboard and a healthy list of cautions. Only one copy of the 1934 edition is known, housed at the Museum of British Surfing; no listings of either edition appear in OCLC.

(Plymouth, UK): (Oakfield Press). Full title: Surf-riding on the Cornish coast. How, when, where to surf-ride. 7.25" x 4.75". Original stapled pictorial green, brown and white wrappers with Art Deco surfing illustration. 11 black-and-white photographs, many full page. 32 pages. Fine.





100.

ORIGINAL REAL PHOTO POSTCARD OF DUKE KAHANAMOKU  
[CA. 1927]

Souvenir real photo postcard of surfing pioneer Duke Kahanamoku, with contemporary annotation.

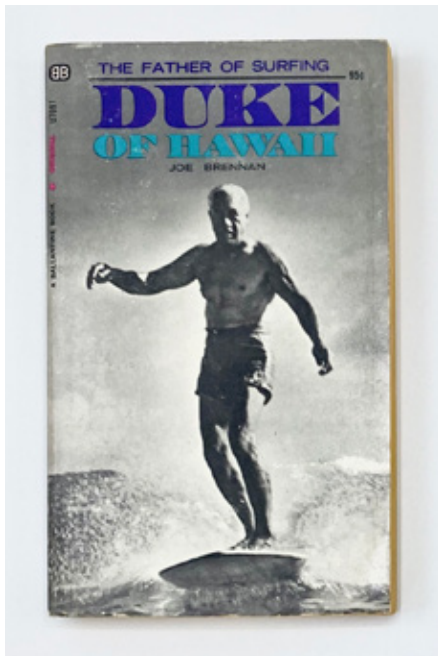
\$500.

*"For many, [surfing] wasn't even a 'sport' [...] Kahanamoku changed this. Through his gracious example, surfing [...] was made accessible."  
— Matt Warschaw*

Taken on Waikiki Beach, this early image (ca. 1912-1915, likely by R.J. Baker or a photographer from the J.J. Williams Studio) of the swimming and surfing legend is one of his most well-known and reproduced – widely sold and reprinted numerous times in various RPPC formats. The contemporary inscription on the verso of this copy ("This is Duke the champion Hawaiian swimmer who won the Olympic swimming race somewhere in Europe. He is standing by his surf board. Think this was taken a few years ago as he is much heavier built now and looks older."), together with its square-cornered Azo stampbox, date this card to about 1927, a few years after his final Olympic medals at the 1924 Paris games. Kahanamoku would parlay his Olympic success into a successful career staging swimming exhibitions around the world, events into which he eventually began incorporating surfing. These demonstrations, coupled with Kahanamoku's appearances in numerous movies and TV shows, were essential in the popularization of the sport outside of Hawai'i. An iconic image of one of surfing's pivotal figures.

*n.p.: n.p. 5.5" x 3.5". Original real black-and-white real photo postcard. With penciled contemporary annotation to verso. Mild wear overall, touches of toning to edges. Near fine.*

*Read more: Matt Warschaw, The History of Surfing, page 55.*



101.

**“THE FATHER OF SURFING”**

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**DUKE OF HAWAII**  
BY JOE BRENNAN  
(1968)

First printing of this paperback original, the first biography of Duke Kahanamoku.

\$100.

*“The beachboy who became a legend.”*

New York: Ballantine Books. 7” x 4.25”. Original photographic wrappers (95c). All edges stained red. Illustrated with four leaves of photographs from the Duke’s life. Publisher ad at rear. [10], 213, [1] pages. Only trace wear. About fine.

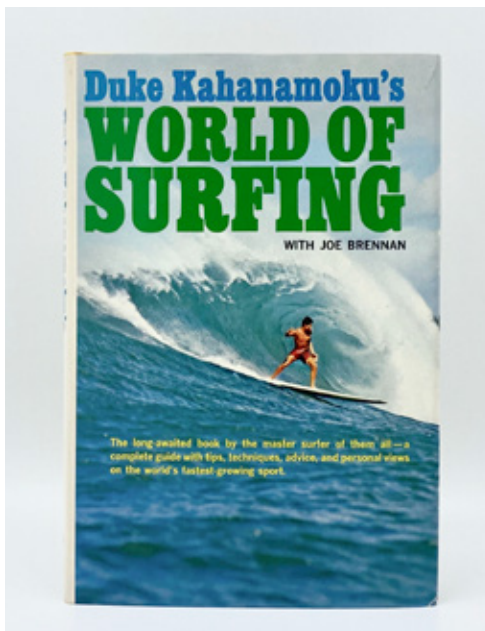
Read more: Timothy DeLa Vega, *200 Years of Surfing Literature*, C6.

**“[T]HE SYMBOL OF HAWAII TO MILLIONS THE WORLD OVER”**

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102.

**DUKE KAHANAMOKU’S WORLD OF SURFING**  
BY DUKE KAHANAMOKU WITH JOE BRENNAN  
(1968)



First printing of the surfing guide and memoir of Duke Kahanamoku, published the year of the Duke’s death. Exceptional in this condition.

\$750.

*“Duke introduced and popularized surfing to the modern world. He was classed as one of the greatest – if not the greatest – surfers of all time.” – Fred Hemmings, Jr., introduction*

First edition. New York: Grosset & Dunlap. 8.25” x 5.5”. Original quarter yellow cloth, blue paper boards, spine lettered in black. In original unclipped (\$5.95) photographic dust jacket. 32 full-page photographic plates. 188 pages. Closed tear to upper front corner of dust jacket, else unusually fresh. Fine in about-fine jacket.

Read more: Timothy DeLa Vega, *200 Years of Surfing Literature*, C32.



## DOCUMENTING SURF CULTURE

### HAWAIIAN SURFRIDING

BY TOM BLAKE, PHOTOGRAPHY

103. BY DON JAMES  
1961

First printing of Blake's second book, a photo-essay of the sport published just as the surfing boom hit the mainland.

\$550.

Having already pioneered innovations in the materials used for surfboards and led the push for wider media coverage of the sport, Blake collaborates here with Don James, one of the most prolific and celebrated surf photographers of the era. James developed a waterproof box attached to his surfboard where he would shelter his camera between waves. Photographs

include an image of Duke Kahanamoku, the father of surfing, and his self-made redwood olo surfboard weighing 126 pounds; a numbered landscape of the famous Castles Breaks; and dozens of monster waves. A classic.

*First edition. Flagstaff, Arizona: Northland Press. Full title: Hawaiian surfriding: the ancient and royal pastime. 11" x 8.5". Original side-stapled color photographic wrappers. Heavily illustrated throughout with black-and-white photographs. [40] pages. Trace edgewear, some faint foxing to lower wrapper, small spot of ink at bottom corner of upper wrapper. Very good.*

*Read more: Timothy DeLa Vega, 200 Years of Surfing Literature, C2.*



### "ONE OF THE BEST BOOKS [...] ABOUT SURFING"

### SURFING: THE ULTIMATE PLEASURE

104. BY LEONARD LUERAS  
1984

Inscribed first edition, a comprehensive description of surf history, culture, and mechanics with over 100 stunning photos.

\$150.

*First edition. Honolulu: Emphasis International Ltd. 10.25" x 10.25". Original blue cloth lettered in gilt. In original unclipped photographic dust jacket designed by Fred Bechlen with photo by Marvin Foster,*

*Aaron Chang. Surfboard woodgrain endpapers. Lavishly illustrated in color throughout. 236 pages. Inscribed by Lueras in the year of publication on the half title. Fine in fine jacket.*

*Read more: Timothy DeLa Vega, 200 Years of Surfing Literature, D98.*





## SURFING'S PREMIUM PURIST 'PEERLESS' PERIODICAL

# 105.

THE SURFER'S JOURNAL [COMPLETE 26-YEAR RUN]  
BY STEVE AND DEBBEE PEZMAN (PUBLISHERS)  
1992-2017

Gorgeous 26-year unbroken run beginning with the debut issue of this elaborately-produced surfing magazine for the discerning enthusiast.

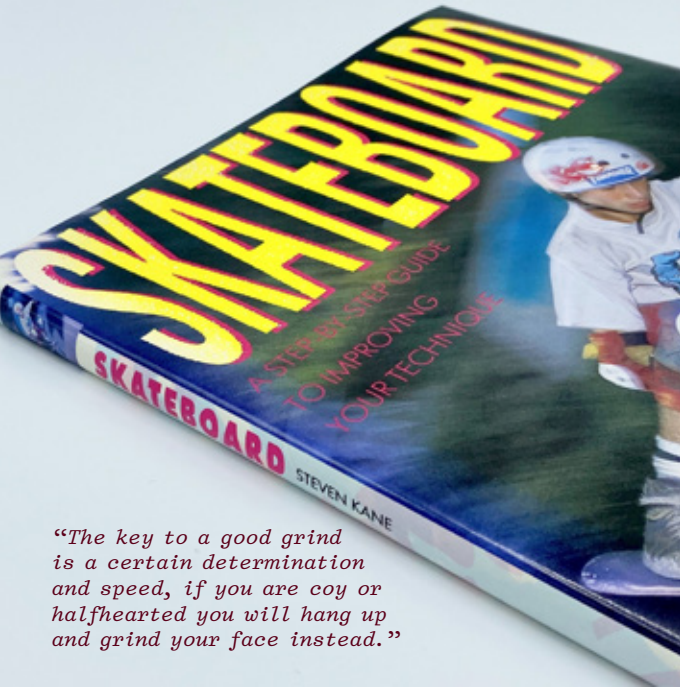
**\$6000.**

*"People would tell us that if they ever needed to explain to someone why they were so dedicated to surfing, they would just give them a copy of The Surfer's Journal to help them understand." — Steve Pezman*

135-issue, 26-volume run of the highbrow surfer's bimonthly magazine, founded in 1992 as a quarterly publication following publishers Debbie and Steve Pezman's departure from SURFER MAGAZINE. Incorporating beautifully photographed travel features, profiles of surfers, and technical articles on surfboard design, "opening an issue of the Journal was like stepping into a quiet, well-appointed library" (Warshaw). Conceived and produced as a collectible physical object and navigating an age of pivots to digital and print media crises, the Journal has survived for just short of 30 years while maintaining uncompromising quality standards and providing a home for long-form specialty journalism. Relying from the beginning on reader support over traditional advertising revenue (then an experimental concept), the Pezmans chose the risky but rewarding path of idealistic perfectionism over conventional publishing wisdom: giving themselves spaces to "dally," to "take an idea and inflate it instead of contracting it," and always erring on the side of excess over concision – even if it "took a week to read the damn thing" (Steve Pezman). While OCLC shows just over 30 holdings, the vast majority of these are either in California or scattered public libraries (presumably subscriber's copies). An uncommon run of this stunning record of the sport, handsomely housed in 22 uniform black cloth SJ slipcases.

*San Clemente, CA: Journal Concepts, Inc. 135 volumes, 11" x 9". Original color photographic wrappers all. Vol. 1 No. 1 (1992) through Vol. 26 No. 6 (2017). Trace wear here and there. Else bright and sharp overall. Uniformly housed in SJ-issued slipcases. Near fine or better.*

Read more: Matt Warshaw, *The History of Surfing*; "Pezmans on 20 years of The Surfer's Journal", [ShopEatSurf.com](http://ShopEatSurf.com).



*"The key to a good grind is a certain determination and speed, if you are coy or halfhearted you will hang up and grind your face instead."*

# 106.

**"SHUT UP AND SKATE!"**

**SKATEBOARD: A STEP-BY-STEP GUIDE TO IMPROVING YOUR TECHNIQUE**  
BY STEVEN KANE  
(1989)

First edition of a colorfully illustrated how-to guide by one of the pioneers of skateboarding in the UK.

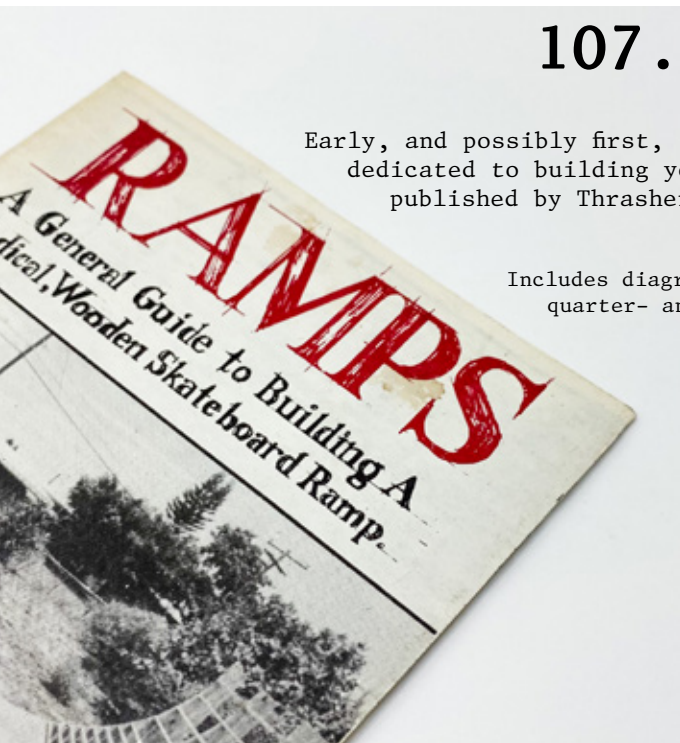
**\$150.**

Kane is noted for popularizing skateboarding in the UK and for being the first person documented performing a flip trick, published in the pages of SKATEBOARD! in the late 1970s. He would later go on to edit the second generation of the magazine from 1988-1990, during which this title was published. A sharp copy of an uncommon title.

*New York: Gallery Books. 11.75" x 8.75". Original blue publisher's cloth binding with white titles to spine. Original color pictorial dust jacket. Illustrated in color throughout. 96 pages. Negligible bumping to corners and spine ends. A sharp and vibrant copy. Fine in like jacket.*

*Read more: Neil Macdonald, "Steve Kane Interview," Slam City Skates.*

## THE BACKYARD DREAM OF EVERY SUBURBAN SKATE RAT



# 107.

**RAMPS**  
**THRASHER MAGAZINE**  
(1985)

Early, and possibly first, separately published work dedicated to building your own ramps and pipes, published by Thrasher Mag.

**\$100.**

Includes diagrams and instructions for both quarter- and half-pipes, suggestions for tombstones and extensions, as well as liability and legality concerns. Uncommon.

*First edition. (San Francisco): Thrasher Magazine / High Speed Productions. Full title: Ramps. A General Guide to Building a Radical, Wooden Skateboard Ramp 8.5" x 5.5". Original pictorial self-wrappers. 12 pages. Mild toning, edgewear, soil. Very good plus.*



## THE MOST EPHEMERAL GRAFFITI

# 108.

**LOS "GRAFFITI":  
JUEGO Y SUBVERSION**  
BY FERNANDO ARIAS  
(1977)

Inscribed early graffiti monograph documenting political and subversive graffiti from around the world.

**\$500.**

Beginning with the May '68 uprising, Arias's heavily-illustrated book mainly covers revolutionary graffiti in France and fascist Spain, though he also touches upon graffiti from the UK, China, and the U.S. A scarce book,

especially signed and complete with comic. OCLC locates only three copies in the US. An important source, preserving some of the most fragile of tags: those speaking truth to power.

*First edition. (Valencia): (Difusora de Cultura). 10.5" x 7.75". Original color pictorial French-fold wrappers. [96] pages. Illustrated throughout with black-and-white photographs, accompanying by various commentaries and essays. Inscribed by Arias to first page: "A Juan, Carmen, y Juanito / con un abrazo / Fernando." Folded once and loosely laid in as issued is the four-page graffiti comic "Les Increibles Aventures de Choni Pintadas" created especially for this book and dedicated to Arias. Mild edgewear. Some toning. Two discrete penned "x"'s beside two early passages. Else clean and sound. Very good plus.*



# 109.

**AESTHETICS OF GRAFFITI:**  
BY ROLANDO CASTELLÓN  
AND HOWARD J. PEARLSTEIN  
(1978)

Catalogue of the groundbreaking exhibition of graffiti and graffiti-influenced work, an early challenge to art-world distinctions between high and low visual culture.

**\$250.**

*"It is because of the essentially outlaw nature of true graffiti that they are considered disturbing to so many members of society."*

With an introduction by curator Rolando Castellón and an essay by former graffiti artist Pearlstein, asserting a chain of historical antecedents for graffiti from the cave art to modern advertising billboards by way of Duchamp and Picasso. Represented artists – both graffiti and traditional painters, sculptors, and photographers who "share [...] the reality of graffiti" – include Ed Ruscha, Carlos Villa, Annie Philbin, Robert Rauschenberg, and others. Increasingly scarce, especially in collectible condition.

*First edition. (San Francisco): San Francisco Museum of Modern Art. 10" x 8". Original wrappers. Black and white plates throughout. Small scuffed patch and faint sun/soil to spine; light soil to title page. Near fine.*

*Read more: SFMOMA Oral history Project, Interview with Rolando Castellón.*





110.

## GRAFITTI IN KASSEL: EIN BILDER-BUCH

BY ALEX THIEL AND JURGEN BEYER

1981

An early publication by noted graffiti researcher and archivist Axel Thiel.

\$450.

An early European book on graffiti, documenting mainly tags and throw-ups in and around Kassel, Germany, by Thiel and photographer Jurgen Beyer. At the time of his sudden death in 2006, Thiel had assembled one of the most extensive libraries and collections devoted to graffiti known. In the letter included here, he conveys the book to MALEDICTA editor Reinhold Aman. And indeed, the

magazine covered the book later that year. Uncommon.

*First edition. Kassel: [Privately Printed]. 11.5" x 8.25". Original pictorial wrappers. [5], 115 pages. Text in German by Axel Thiel, illustrated with photographs throughout by Jürgen Beyer. Laid in is a typed letter signed (in English) from Thiel to MALEDICTA editor Reinhold Aman. Small nick at the bottom of the spine. Else clean and sound. Near fine.*

## EMBEDDED WITH SUBWAY WRITERS

GETTING UP:

SUBWAY GRAFFITI IN NEW YORK

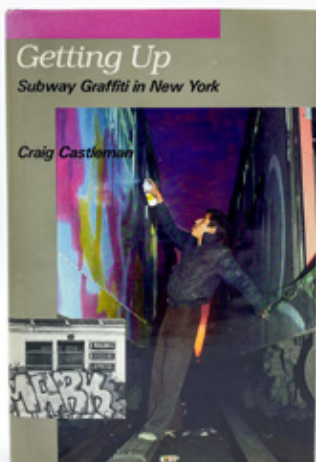
BY CRAIG CASTLEMAN

(1982)

111.

Beautiful copy of the scarce hardcover edition of this first academic examination of graffiti.

\$500.



GETTING UP grew out of Castleman's dissertation at Columbia, undertaken at the urging of Margaret Mead. And while there is something of an anthropological slant to the book – Castleman befriended and ran with many graffiti artist during the writing of the book – his approach owes at least as much to

journalists like Studs Terkle. Indeed, GETTING UP is perhaps most valuable for its extended first-person quoting from the first generation of Wild Style NYC writers. The book also represents early appearances of Martha Cooper and Henry Chalfant's graffiti photography, which would be published much more extensively two years later in SUBWAY ART. Originally issued in both paperback and hardcover, both have become scarce in recent years. But the hardcover, likely intended primarily for the library market, is particularly elusive, especially in this condition. An exceptional copy of a foundational graffiti book.

*First edition. Cambridge, Massachusetts / London, England: The MIT Press. Original black cloth. In original unclipped (\$15.00) color pictorial dust jacket. xii, 192 pages, with a four-page color photographic insert bound in, as issued. Illustrated throughout with black-and-white illustrations. Touches of rubbing at jacket head; spine very faintly sunned. Previous owner's name to front endpaper. Else remarkably bright and sharp. Near fine in like jacket.*

**EARLY INSTALLATION FEATURING TWO ARTISTS FROM THE  
ALL-WOMEN GRAFFITI CREW LOTA**

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**112.**

**FASHION MODA LADY PINK /  
LADY HEART INSTALLATION  
LADY PINK AND LADY HEART  
[1983]**

Promotional flyer for a joint installation at Fashion Moda by legendary graffiti writers Lady Pink and Lady Heart, fellow alumnae of the High School of Art and Design and members of the legendary all-women graffiti crew Ladies of the Arts (LOTA).

**\$750.**

Lady Pink's work was first featured at Fashion Moda in 1980, as part of the landmark show "GAS: Graffiti Art Success." In 1983, the year of this installation, Pink (born Sandra Fabara) starred in both *WILD STYLE* and *STYLE WARS*, two defining films of graffiti and hip-hop culture, and would be featured in Martha Cooper and Henry Chalfant's groundbreaking book *SUBWAY ART* in 1984. A scarce, important piece of ephemera from the heart of graffiti's first generation.

*New York: [Fashion Moda]. 8.5" x 11". Single-sheet flyer, printed recto only. Foxing/soil to right edge, recto and verso; light wear and faint creasing. Very good.*



(ITEM 90)





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