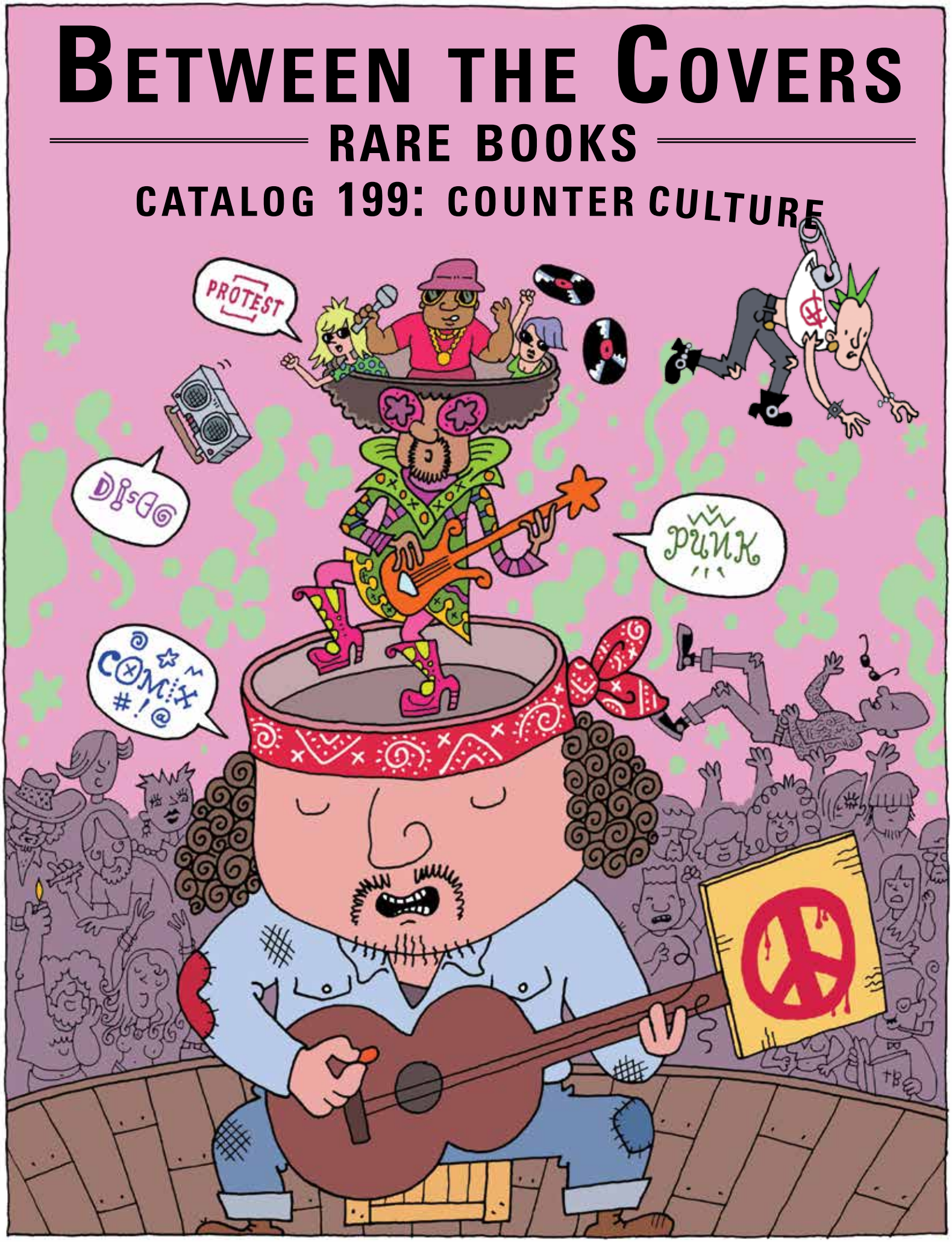
Between the Covers

Rare Books

Catalog 199: Counter Culture





1 *[Film Poster or Lobby Card]:*
Marihuana: Weed with Roots in Hell!
[No place: no publisher 1936]

Original poster. Approximately 14" x 22½". Printed in black, red, and yellow. Modest age-toning in the white portions, else just about fine. Crudely designed poster or lobby card for the 1936 exploitation film *Marihuana* advertising itself as a "Daring Drug Expose" and promising "Weird Orgies, Wild Parties, Unleashed Passions" and illustrated with a comely lass being shot up by a marihuana pusher. An iconic image, reproduced many times for everything from giclée prints to coffee mugs, this is an original and authentic 1936 poster. [BTC#390506]

BETWEEN THE COVERS RARE BOOKS
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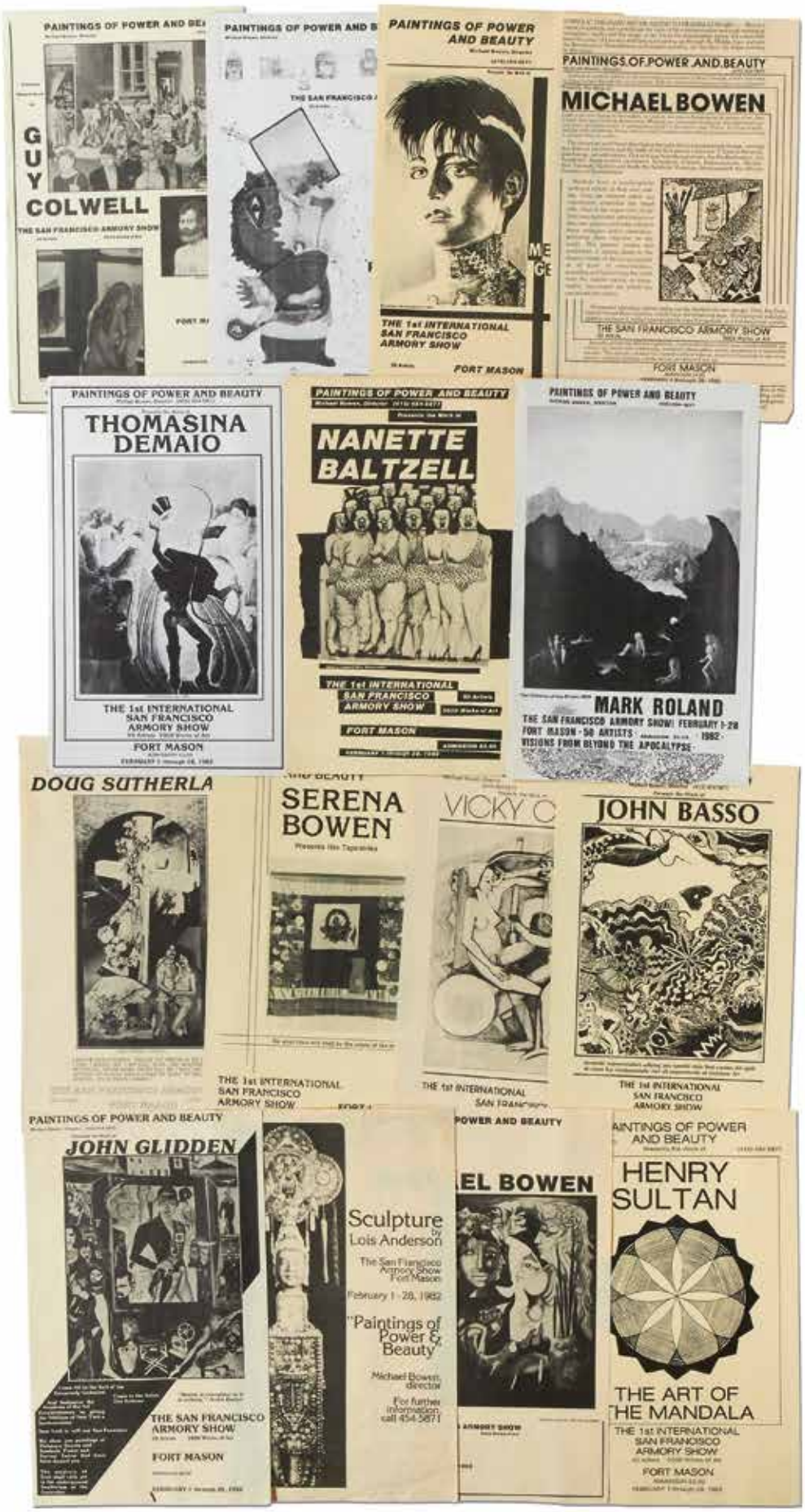
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ART & ILLUSTRATION

2 **(Michael BOWEN)**

[Art Flyers]: Paintings of Power and Beauty

San Francisco: February 1982



A collection of 15 flyers promoting the First International San Francisco Armory Show directed by Beat Generation and San Francisco Renaissance artist Michael Bowen. Photomechanically reproduced flyers on 8½" x 14" sheets. Near fine with slight edgewear from hanging. Each flyer advertises the event along with a different artist on each poster with a photocopied image of one of their works. The exhibition included 50 artists and over "5000 works of art." Among the artists were Melinda Gebbie, wife of Alan Moore, a comic book artist who was famous for her collaborations with Moore on *Tomorrow Stories* and *Lost Girls*. According to her website, "she uses comix storytelling to underline cultural movements which drift like her characters." Also featured are California surrealist painter, Guy Colwell, who became known for his strong portrayal of African-Americans; Henry Sultan, a California artist and "community muralist," who exhibited his "Art of the Mandala" during this run. Sultan's artist statement according to his webpage is, "I was never a hippie, I just looked like one."

The festival was the brainchild of artist Michael Bowen, an important San Francisco Renaissance artist and friend to fellow counterculture figures such as Timothy Leary, Janis Joplin, and Wallace Berman. He was the co-founder of the underground newspaper the *San Francisco Oracle*, and founder and organizer of the Human Be-In. Bowen saw the month long exhibits as a means to display new and established talent side-by-side in a celebration of not only California art, but the international scene: "The First International San Francisco Armory Show offers a viable alternative to this double blind situation, presenting artists whose works are imbued with feeling, color, light and vision, evoking a sense of the unknown, creating possibilities and potentialities of the emergence of the New Man."

An attractive collection of images. [BTC#390454]

ART & ILLUSTRATION









3 "Fishead"

[Sketchbook]: Death is as Natural as Rain

[Virginia: circa 1988]

Blank book. Unpaged, approximately 100pp. Black boards with a sticker of The Damned affixed to the front board along with three more stickers on the front pastedown. Very good with moderate wear at the corners, rubbing and a touch of loss at the spine ends. A book filled with more than 200 macabre pen and ink illustrations by what appears to be a tattoo artist/musician from Virginia who signed his work "Fishead." The drawings cover nearly every right-hand page (with a few two-page spreads) consisting of creepy clowns, skulls, wraiths, dragons, mummies/zombies, mermen, and ghouls of all kinds. The drawings run the gamut from crude sketches to finely and fairly skillfully drawn images with several finished with a high level of detail and one partially colored. Interspersed are also notes about a van the artist is saving to buy, along with various names, phone numbers (from across the country), and lines of verse, likely song lyrics. The sketchbook also contains two short holograph text pieces: one about a man forced to serve a drunken but benevolent king and another concerning Muddy Helmet, "the first country, blues, jazz, rockabilly, death rock, classic rock band." An interesting collection of drawing from an unknown aspiring artist and musician.
[BTC#389691]



4 William KENT

[Print]: Take It Easy But Take It!

Print or broadside. Approximately 14" x 19". Slate print, printed in silver-white on black textured rag paper. A little creasing at the corners of the textured paper, slight remnants from mounting on rear, else near fine. Number 17 of 500 copies **Signed** by the artist and dated in 1964. Additionally **Inscribed** in the wide lower margin: "Dear Dave - The Middlefield Show is a success - financially & publicity-wise. Thanks for your help. Bill Kent. Oct. 1964." The image depicts a faux-classical couple: he with a long beard and a tail, in a priapic state of arousal, reaching underneath the long skirt of a woman dangling a cat-like animal from one hand. Kent was a critically acclaimed artist in the 1960s. He exhibited at the 1966 Whitney Biennial, and apparently drew some comparisons to Andy Warhol. However, the scandal created by his 1965 exhibition of slate prints, "Sex and Violence, Or Patriotic Prints," which caused him to lose his job as a curator, combined with his irascible character and contempt for the commercial art world, led him to leave the city to follow an ascetic path. He pursued the construction of monumental wood sculptures which have been compared to Brancusi, but he is now largely, but unjustifiably, forgotten. This print displays a sly and engaging pop aesthetic.
[BTC#390634]

Original Artwork for The Peace Tower

5 Angela DRIESSEN-KOSTA

Original Painting for the Artists Tower of Protest
(also known as: "The Peace Tower")



Original painting for the 1966 "Artists Tower of Protest" (also known as "The Peace Tower"). Approximately 24" x 24". **Signed** on the rear "Angela Kosta" on an affixed label with her Chicago address. Modest corner wear, but near fine. The painting in white, orange, and red, depicts a figure hugging its knees, confined in a triangle which is itself within a circle. The Peace Tower was a 58-foot steel tetrahedron erected in 1966 on Sunset Boulevard in Los Angeles to protest the Vietnam War. This two-foot by two-foot work on plywood, painted by artist Angela Driessen-Kosta, was one of 418 panels that were attached to the structure designed by the sculptor Mark di Suvero. Artists from around the world contributed to the tower, including Elaine de Kooning, Roy Lichtenstein, and Robert Rauschenberg (who provided the bulk of the funding to complete the work).

According to Driessen-Kosta: "My intention was to create an 'anti-war' poster. The central figure is expressing grief and is in a confined or 'hopeless' space. The bright colors were used to attract attention but also resemble a 'stop sign' as in stop wars." She received a degree in art education from Western Michigan University and did postgraduate work at the School of the Art Institute of Chicago. She was a photographic set and window display designer in Chicago for 16 years, then moved to San Diego in 1979, where she mounted numerous exhibitions and received a variety of awards. Her artwork is primarily mixed media and sculptural assemblages.

The Peace Tower was dedicated on February 26, 1966 with speeches by Susan Sontag, Irving Petlin, and former Green Beret Donald Duncan. During the three months it stood, the tower and artists were continually under attack. Volunteers from Watts, the recent scene of race riots, assisted in defending it. Efforts were made to relocate the work to another permanent location, but none were successful. Ultimately, the tower itself was dismantled and cut up, the artworks were wrapped in brown paper and anonymously auctioned off by The Los Angeles Peace Center, raising $12,000, according to *Art, Politics and Dissent: Aspects of the Art Left in Sixties America* (2000) by Francis Frascina.

The Peace Tower was controversial for more than just its unpopular position against the Vietnam War. It represented the first instance of American artists coming together to create a collective work of art in political protest. "In order to fully contextualize the Peace Tower as well as other efforts artists would make to combine art and politics in their work from 1966 onward, one must understand how such efforts would have been undesirable and unwelcome in the American fine arts system of the 1960s," wrote Matthew Israel in his book *Kill for Peace: American Artist Against the Vietnam War* (2013). The Tower is also now a model for organizing collective artistic endeavors.

In 2006, the Whitney Museum staged a recreation of the tower in protest of the War in Iraq, and Driessen-Kosta was among the few original Peace Tower artists invited to contribute to this work. A bright and vivid depiction of Vietnam Anti-War art. [BTC#393418]

ART & ILLUSTRATION

"I am large, I contain multitudes…"

6 **(Music)**
Chet WILLIAMS
[Mural]: Mothership Connection. Parliament-Funkadelic

Large mural. Approximately 72" wide by 36" high. Luminous or florescent paint, probably acrylic-based (similar to DayGlo paint) in many colors on large 1/2" Weyerhaeuser plywood. **Signed** in the lower right quadrant: "Chet Williams, 12-11-78." Corners a little rounded, some rubbing to a few sections, grain of the plywood shows through a bit, overall very good. A spectacularly colorful and accomplished representation of the band staged in front of the giant Mothership, and with a cerise ray gun blast bisecting the painting horizontally. Parliament and The Funkadelics were two separate bands that played concurrently, both under the direction of George Clinton, and both with roughly the same complement of musicians. By the late



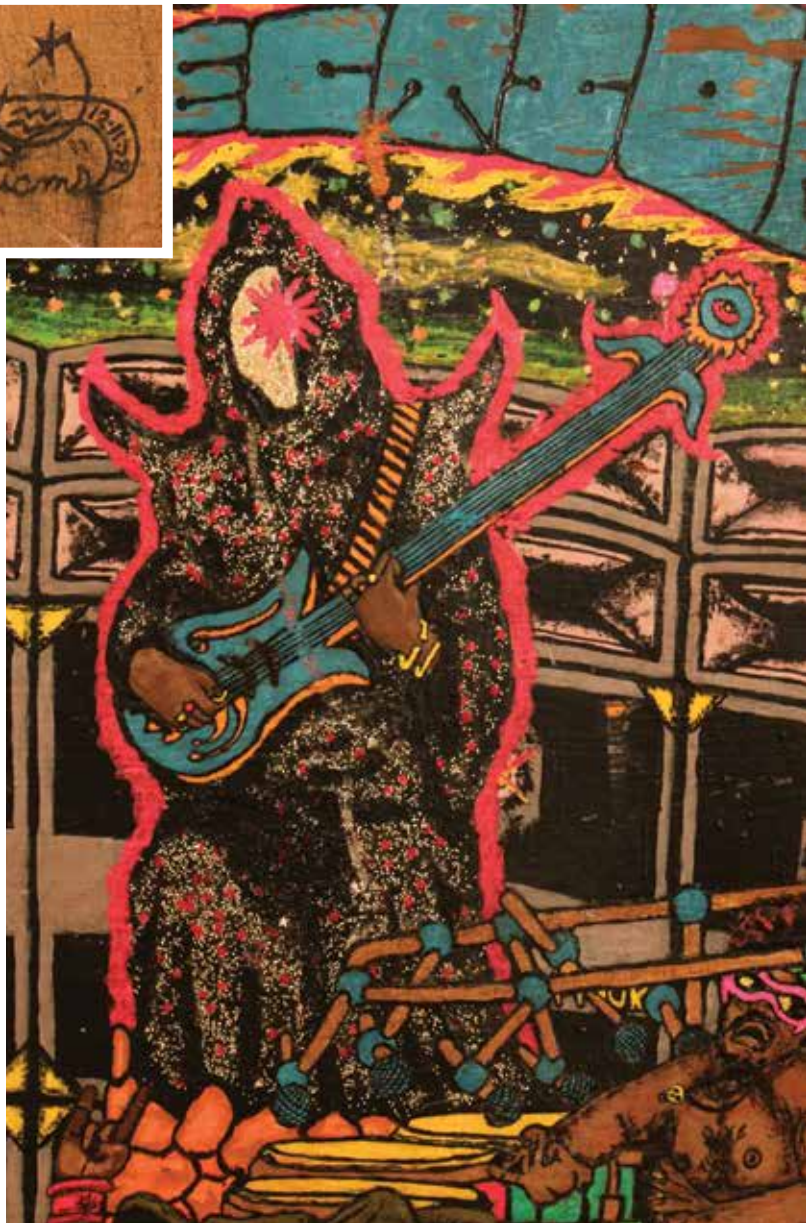
1970s, the term Parliament-Funkadelic became the catchall phrase for the creative and increasingly uncatagorizable music project. The wildly creative members of Parliament-Funkadelic, who played a mixture of funk, soul, psychedelic rock, and jazz improvisations, were an important influence on post-disco and post-punk music, as well as a seminal influence on hip hop music, and in some sense have become a genre unto themselves. In the years following their commercial decline, brought about by a number of reasons, hip hop DJs began to extensively sample P-Funk beats, which helped to reinvigorate the band, with the subsequent re-issue of their catalog and the reconstitution of the band. They were inducted into the Rock and Roll Hall of Fame in 1997. This spectacular vernacular mural pretty perfectly captures the P-Funk lineup at their most creative, as well as during their most commercially successful iteration, when they evolved the entire P-Funk mythos, complete with references to science-fiction, and featuring their prop "Mothership" that was central to their touring show. A unique artifactual evocation of the P-Funk phenomenon. We can find out nothing conclusive about the artist, but apparently this was found in southern Connecticut. [BTC#394116]





Above: Florescent paint viewed under black light.






ONE AMERICA UNDER A GROOVE


PIG
PIG



7 Ben TALBERT

Three Notebooks of Sketches and Plans for Installations, with related material

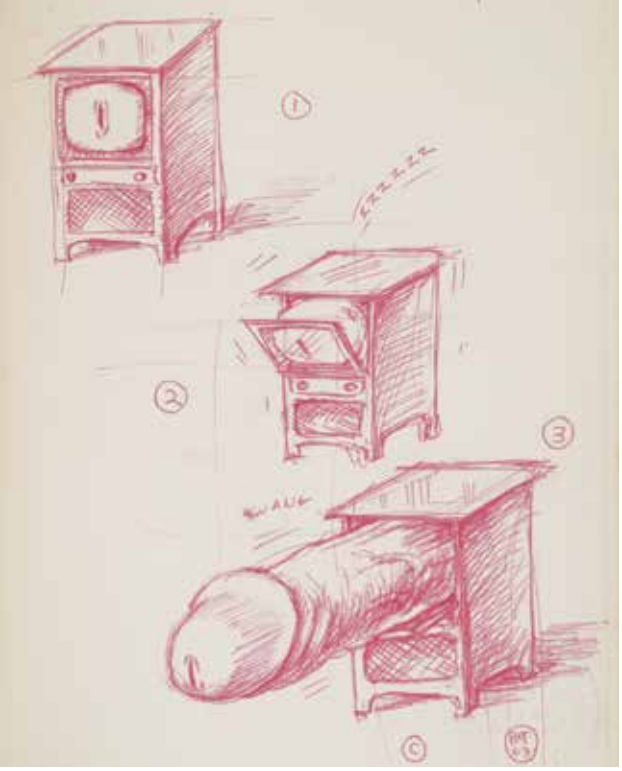
Various dates, mostly circa 1961-1963

Three composition books. Small quartos. Modest wear, mostly near fine. Heavily illustrated by the artist Ben Talbert, one of the most important artists in the Los Angeles circle that revolved around Wallace Berman and his publication *Semina*. Berman and his circle were at the forefront of avant-garde cultural and artistic experimentation on the West Coast, in effect, the western equivalent of Andy Warhol and his Factory workers, with sensibilities representing the Beat and early counterculture movements.

These notebooks are from Talbert's most important period, and the most important period for his circle, when he was directly influenced by and collaborating with Berman, and most of the artworks presage Talbert's most cherished and representative themes – nudes, intense sexuality, S&M scenes, and handwritten and illustrated plans for installations, assemblages, collages, or sculpture. Several drawings and plans are **Initialed** and dated, although most are not, as normal for sketchbooks.

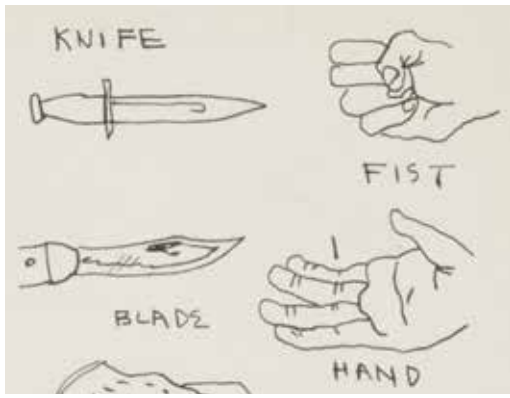
Related material laid in include several nude and mildly sexual photographs of Talbert and a woman named Gayle, presumably his wife or girlfriend, used by them as Christmas Greetings, other clothed photographs of the couple, a handmade Valentine from Gayle to Talbert, several vintage color photographs of Talbert's framed work, a couple of different invitations to memorial retrospectives of his works (after his death in 1975 from a drug overdose at the age of 42), and several additional drawings by Talbert on a variety of different sizes of paper.

















The sketches, ranging from fully detailed drawings to impressionistic nudes, are executed in a variety of media: pencil, pen and ink, marker, gouache, colored pencil, watercolor, and a few in ball-point pen. There are 69 pages of reasonably fully executed drawings bound in, plus an additional five laid in, for a total of 74 pages of drawings. There are 21 pages of handwritten and illustrated plans for installations, plus another two laid in for a total of 23 pages. There are about 14 pages of drawing exercises bound in, where Talbert attempted to draw every conceivable object (often more than a dozen objects to a page). There is one additional drawing mounted and used as a greeting card that we are reasonably certain is by Talbert, as it is similar to his style and preferred subject matter (a spurting penis), but whose inscription: "Sam – Luv, Tony" gives us pause.

While the drawings are appealing and interesting, the plans for Pop installations, assemblages, and sculptures are fascinating, especially considering the time in which they were conceived. They include chastity-belts shaped and illustrated as police badges, and many variations on altered televisions, mostly with sexual twists and innuendos.

Talbert's work was the subject of a retrospective exhibit at the Andrew Roth Gallery in New York in March of 2007. This is previously unrecorded material, representing vital and important work for an overlooked but important artist in the most interesting period of his career. [BTC#96864]

8 The BEATLES

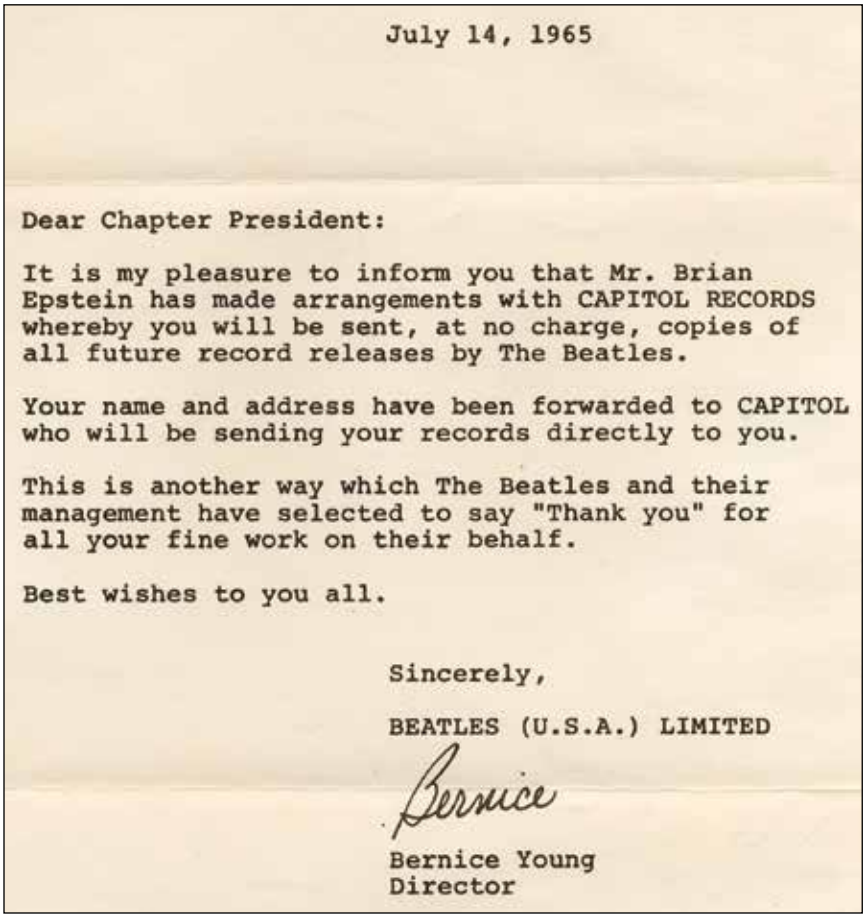
The Beatles Yesterday and Today "Butcher Cover" along with a collection of related memorabilia
1963-1966



An original owner collection of Beatles items belonging to Corinne Calesso, president of a local chapter of the Beatles Fan Club (Beatles USA, Ltd.), including a first issue "butcher cover" pressing of *Yesterday and Today*, a flyer for the opening date of their 1965 North American Tour at Shea Stadium (attended by Ms. Calesso), U.S. premiere tickets for *A Hard Day's Night* and *Help*, the first Capitol pressing of the single for "I Saw Her Standing There," and many other items, including candid black-and-white Polaroid photographs of Ms. Calesso as a young girl posing with several of these items. Overall near fine; *Yesterday and Today* very good or better with some very light toning and wear along the spine with some splitting.

Importantly, the archive includes a 1964 "welcome" letter from Beatles (USA) Ltd., and a detailed provenance letter from Ms. Calesso explaining the origins of Beatles (USA) Ltd. (founded by Brian Epstein). The letter provides insight into how she became president of her local chapter and was given free albums, that *Yesterday and Today* was played only once (she ignored a letter telling her to destroy her copy), and then how she came into procession of the opening night tickets for both Beatles films.

A wonderful archive from an American fan who had a direct interaction with the Beatles, in terms of marketing, performances, and organized fandom. [BTC#391986]



July 14, 1965

Dear Chapter President:

It is my pleasure to inform you that Mr. Brian Epstein has made arrangements with CAPITOL RECORDS whereby you will be sent, at no charge, copies of all future record releases by The Beatles.

Your name and address have been forwarded to CAPITOL who will be sending your records directly to you.

This is another way which The Beatles and their management have selected to say "Thank you" for all your fine work on their behalf.

Best wishes to you all.

Sincerely,

BEATLES (U.S.A.) LIMITED

Bernice

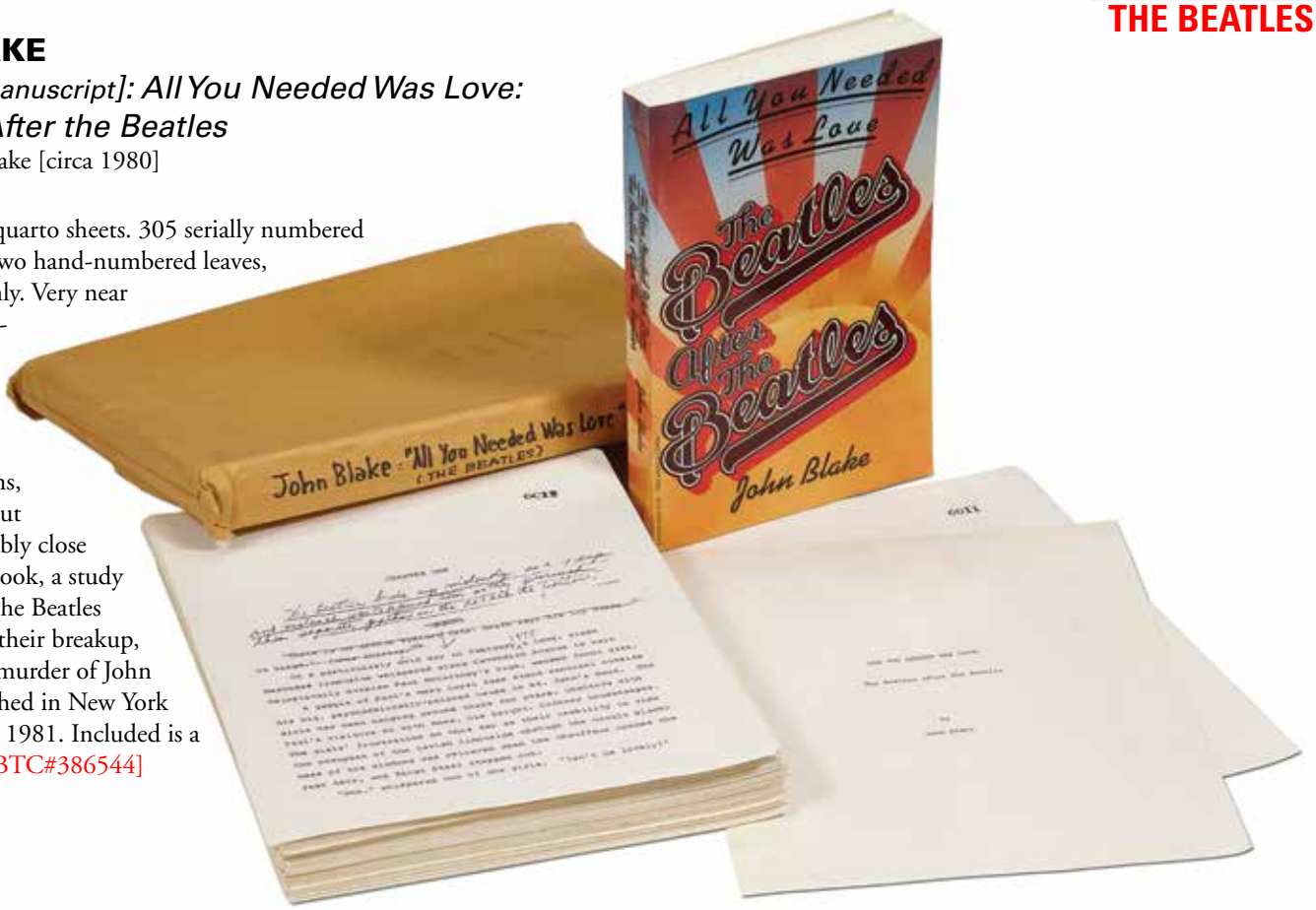
Bernice Young
Director



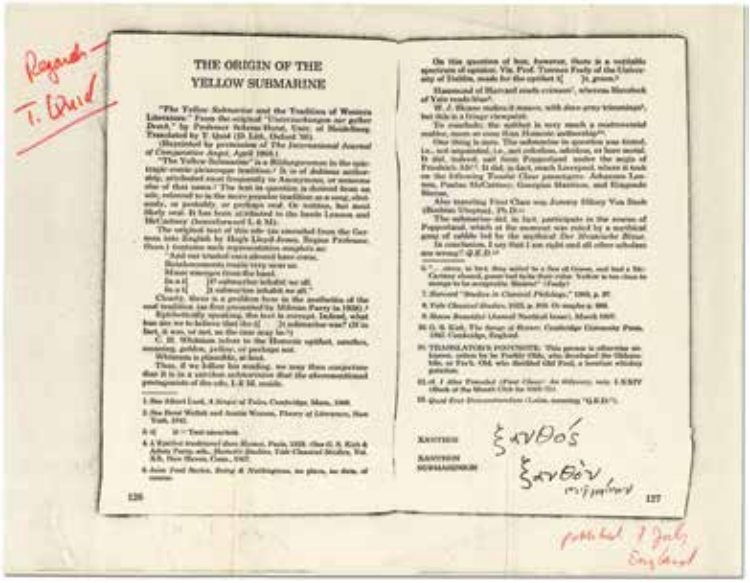
9 John BLAKE

[Photocopied Manuscript]: All You Needed Was Love: The Beatles After the Beatles

[No place]: John Blake [circa 1980]



Photocopied loose quarto sheets. 305 serially numbered leaves followed by two hand-numbered leaves, all printed rectos only. Very near fine in a worn hand-lettered envelope. The manuscript dutifully shows evidence of corrections, deletions, and emendations, but seems like a reasonably close to final draft. The book, a study of what became of the Beatles in the aftermath of their breakup, culminating in the murder of John Lennon, was published in New York by Perigee Books in 1981. Included is a copy of the book. [BTC#386544]



10 Erich SEGAL as "T. Quid"

[Offprint]: The Origin of the Yellow Submarine

[1968]

One page photocopied from a scholarly journal. Two vertical creases else about fine. A work of facetious scholarship delineating the origins of the yellow submarine "myth," created by Erich Segal, who wrote the screenplay for the film. In addition to writing novels such as *Love Story*, Segal was a professor of Greek and Latin literature at Harvard University and other universities. **Inscribed** by Erich Segal in red felt tip pen: "Regards – T. Quid." Apparently this was published in 1968 as an appendix to the novelization of the film. We have only seen one other example of this literary hoax, similarly copied, folded, and inscribed. [BTC#83835]

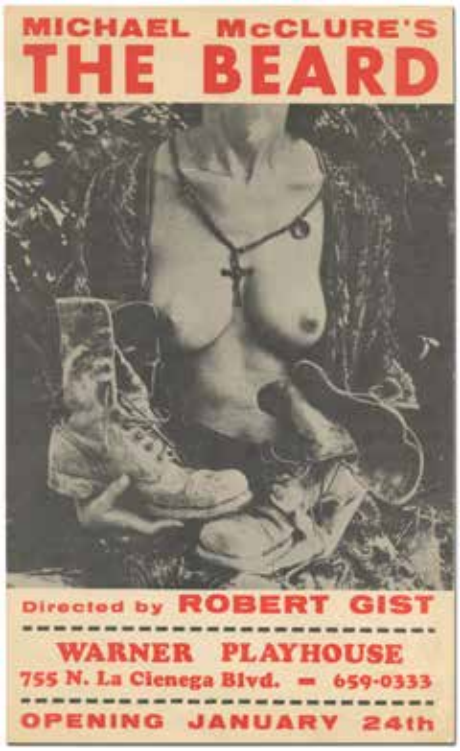


11 *Mark and Carol Lapidos Proudly Present: Beatlefest '81*

The 7th Annual Official Beatles Fan Convention

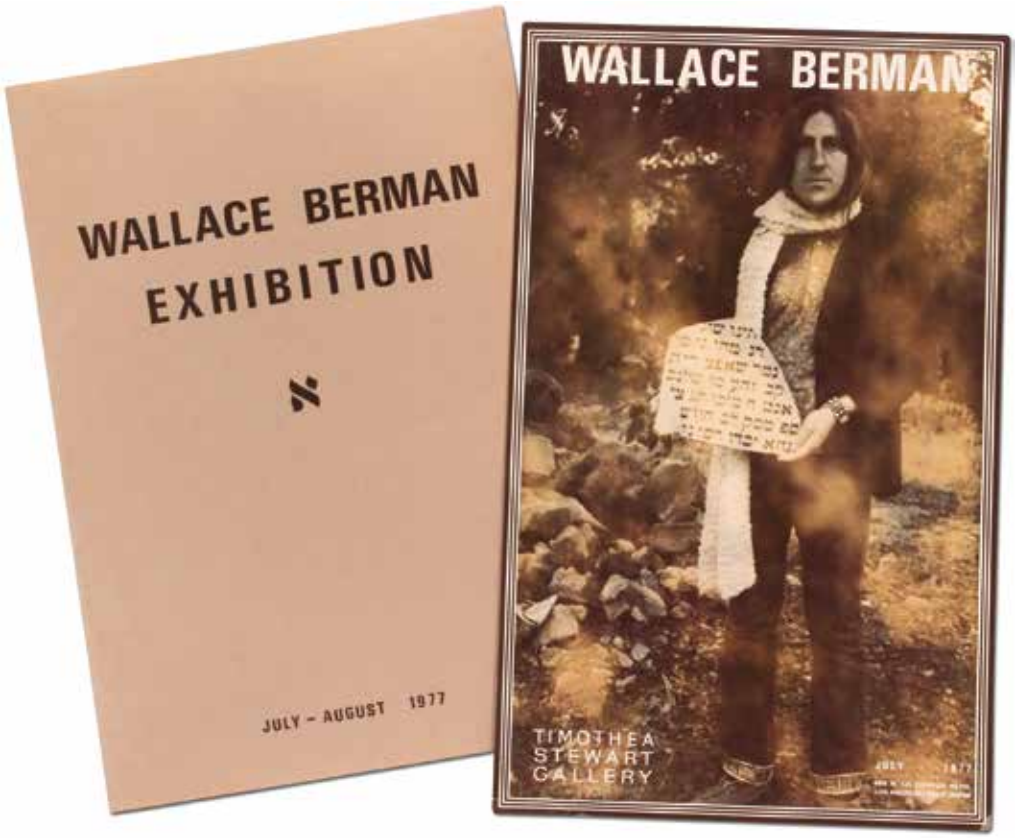
(Westwood, New Jersey): Mark Lapidos Productions, Ltd. 1981.

Octavo. [24]pp. Illustrated. Stapled illustrated wrappers. Just about fine. Program for a Beatles extravaganza with films, videos, live performances, symposia, Beatles Sound-a-like contests, and many Beatles related advertisements. Scarce. [BTC#385956]



12 **(Wallace BERMAN, Michael McCLURE)**
[Poster]: Michael McClure's The Beard
Directed by Robert Gist. Warner Playhouse
[Los Angeles]: Warner Playhouse [1968]

Poster. Photographically illustrated on thin card stock printed in red, black, and gray. Approximately 8½" x 14½". A bit skinned on the verso where tape has been removed, else very near fine. Poster for the 1968 Los Angeles premiere of the play, where it had migrated after the productions had been shut down in both New York and San Francisco for the simulated oral sex scene in the play. The cast of the L.A. production were arrested 14 nights in a row. In a letter to Stan Brakhage in September 1968, McClure complained, "I'll have to return to L.A. for the opening of the trial of Beard, which starts September 16." The poster was designed by Wallace Berman, publisher of *Semina* and considered by some as the "Father of Assemblage Art," who also provided the photograph of his bare-breasted wife Shirley seen holding a worn pair of boots which graces the poster. Jim Morrison of The Doors attended the L.A. performance and apparently expressed interest in playing the lead in a film version, but alas that contribution to film history went unfulfilled. [BTC#393128]



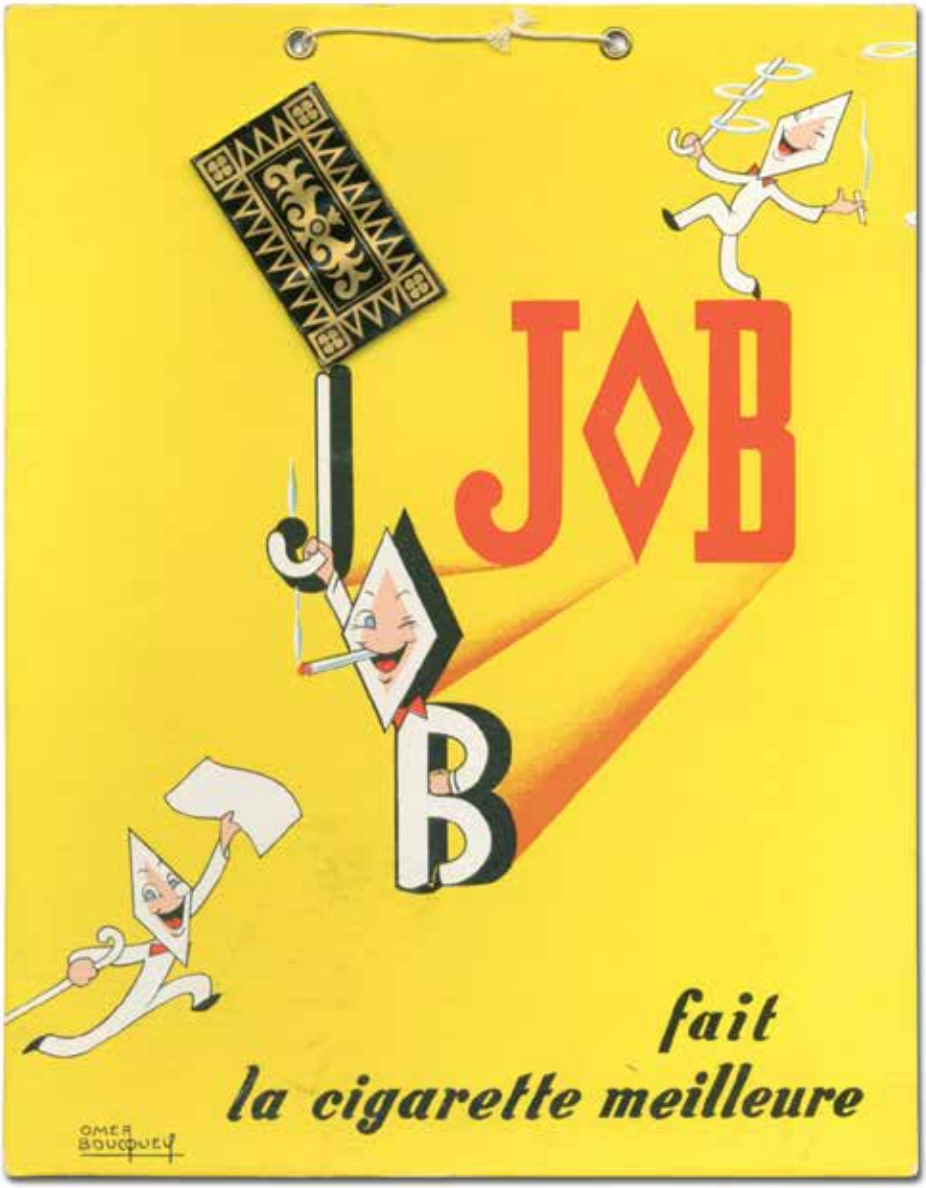
13 **(Wallace BERMAN)**
[Exhibition Catalog]:
Wallace Berman Exhibition July-August 1977
[with poster]: Wallace Berman. Timothea Stewart Gallery
Los Angeles: Timothea Stewart Gallery 1977

First edition. Large folio leaf folded to make four pages. Fine. Measuring 15¾" x 11". Exhibition catalog. [With] Poster for the exhibition, 10½" x 17". One corner a little bumped, else fine. Poster consists of a large photo of Berman holding a shard covered in Hebrew writing. Poster and catalog from an important posthumous exhibition staged a little more than a year after Berman's death in an auto accident. [BTC#393133]



14 **William S. BURROUGHS and John GIORNO**
[Flyer]: Keystone Korner Presents William S. Burroughs and John Giorno, Saturday, May 16th
San Francisco: Marc Dolezal, Bear Williamson, Todd Barkan and Simone Lazzeri 1981

Flyer. Measuring 8½" x 11". Slight wear at the bottom margin, still about fine. Flyer for an appearance by Burroughs, with psychedelic design by Tom Robinson. [BTC#384578]



15 Omer BOUCQUEY

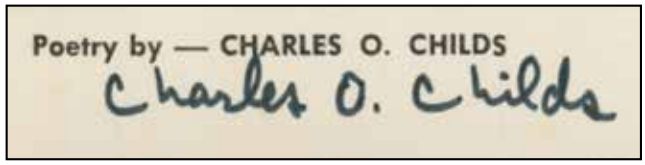
[Stand-Up Display Poster]:
JOB fait la cigarette meilleure
[No place]: JOB [1955]

Stand-up display poster. Measuring 10" x 13". Illustrated stand up display on stiff cardstock. Supplied with two grommets and a string at the top for hanging, as well as cardboard flaps for stand-up display, and with a package of cigarette rolling papers affixed as issued. Some horizontal wrinkling that isn't particularly noticeable, a trifle soiled, otherwise near fine. Poster designed by Omer Boucquey with his printed signature lower left. Boucquey, a French graphic designer and film director, is perhaps is best-known for his clever animated films, which employ pixiesque figures. In 1955 Bouquey created at least one animated advertising film for JOB, the final frame of which employed this central image. A curious and amusing poster for rolling papers. [BTC#393029]

16 Charles O. CHILDS and Henry Geer ROGERS

The Remarkable Frequency of every Twenty-Eight Days,
or, Everytime I go to the Bathroom a Farmer Moves to the City
Rockford, Illinois: Richard H. Key 1970

First edition. Quarto. Stapled photographic wrappers. A trifle rubbed and a little foxing, very near fine. Hippie-ish poetry by Childs and photographic collages by Rogers. Copy number 118 of 1000 hand-numbered copies. **Signed** by both Childs and Rogers. *OCLC* locates a single copy, at the Rockford Public Library. [BTC#394215]

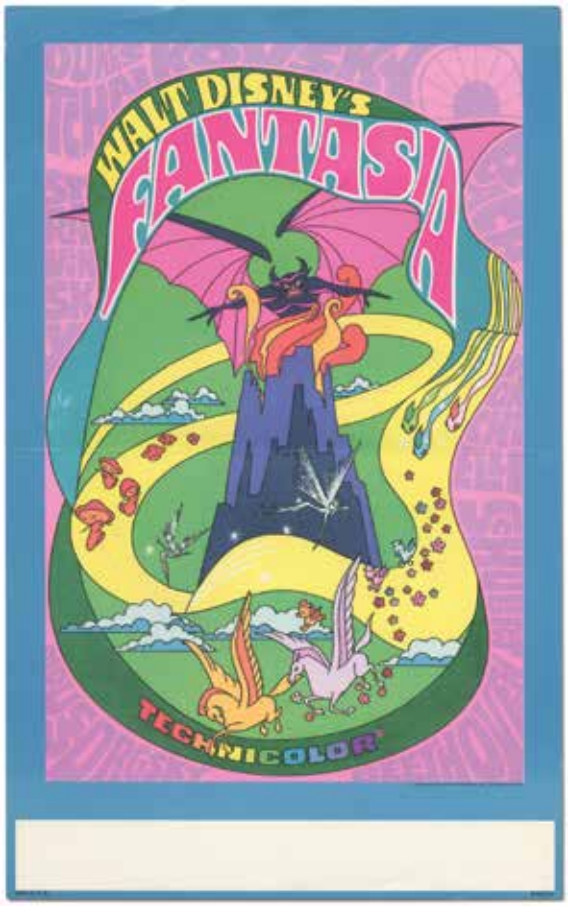




17 **Childrens Class - 1974. J.W.**
[Poster]: Freedom is a Constant Struggle
[No place]: Childrens Class 1974

Poster. Measuring 13" x 15". Yellow stock silkscreened in blue. Faint stress creases, about fine. Shrink-wrapped onto foam core. Illustrated poster (**Signed** in print "J.W.") depicting a family of three (one wearing a peace sign necklace) with arms raised in celebration. Charming juvenile art, impressed into countercultural use. [BTC#393482]





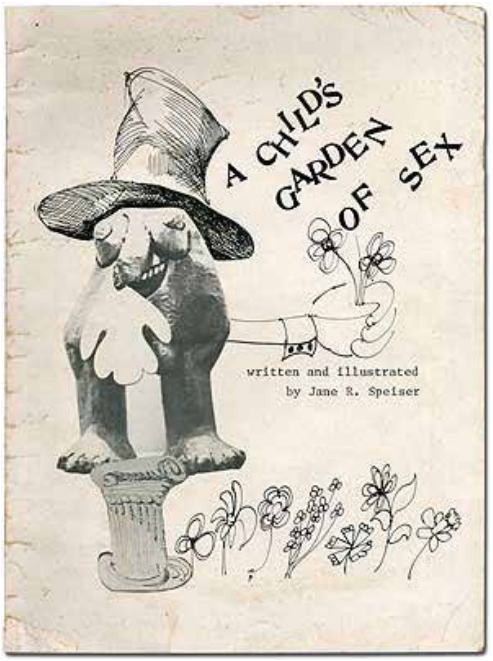
18 *[Poster]: Walt Disney's Fantasia*
[No place]: Buena Vista Distribution Co. Walt Disney Productions 1970

Vintage film poster or lobby card on glossy paperstock. Measuring 9" x 14½". Horizontal crease (as issued?), else fine. Unlike the repros of this image that abound, this example includes a blank area at the bottom of the image for the theatre to insert dates and times of performances. Updated art for the re-release of the film reflecting the more psychedelic aspects of the film and of the era. [BTC#388281]

19 **(Children's Book) Jane R. SPEISER**
A Child's Garden of Sex
San Francisco: Zephyros Education Exchange 1975

First edition. Folio. [48]pp. Stapled illustrated wrappers. Illustrated by the author including photographs, drawings, and collages. Newsprint text is toned, some foxing and light bends on the wrappers, a near very good copy of a fragile publication. Communally inspired, hippiesque children's guide to sex, including child birth, genitals, sexual pleasure, etc., with graphic illustrations guaranteed to frighten even adults. Has slight but generally positive information on gay and lesbian relations. The author/artist was a co-founder for the artists' cooperative Project One in the 1970s, later moved to Italy and worked in computer animation. Includes quotes from such noted child specialists as Frank Zappa and Jerry Rubin. *OCLC* locates four copies. [BTC#392758]





COMIC BOOKS



20 Robert CRUMB

[Cover proof]: Zap Comix No. 1

[San Francisco]: Apex Novelties [Print Mint] [1968]

Proof sheet for the cover of the second printing of *Zap Comix* No. 1. Measuring 14" x 10". Glossy coated paper printed both sides in black with a portion of the front cover also printed in orange and dark blue. Fine. A remarkable survivor from the first time this legendary underground comic went back to the press (there are now in excess of nine printings), noted by the 35-cent cover price and "Printed by Don Donahue" on the bottom of the rear wrap. A truly game-changing comic book that, while not the first underground, is credited as the most influential and certainly the one that put Crumb on the map and brought undergrounds out into the light. Acquired from the files of Print Mint. [BTC#393052]

21 Glenn SPICER

Fantasy Illustrated: Number 4, Summer 1965

Glendale, California: Glenn Spicer 1965

First edition. Small quarto. 43pp. Fine in illustrated stapled wrappers. It was this magazine that first popularized the terms "graphic story" and "graphic novel" in comic critic Richard Kyle's column, "Graphic Story Review." The term had been mentioned once before by Kyle in *Capa-Alpha* #2 (November 1964) but that was only distributed to members of the Amateur Press Association and limited to approximately 50 copies. This is the first publicly distributed magazine to use the term which soon caught on with readers looking for a way to distinguish mature and sophisticated comics from that of their more juvenile super-hero counterparts. This issue is also notable for including an early story by noted fantasy artist Jeff Jones and a fan letter by future comic writer Doug Moench. A hard-to-find issue of an important magazine in the evolution of the comic book medium in like-new condition. [BTC#322526]





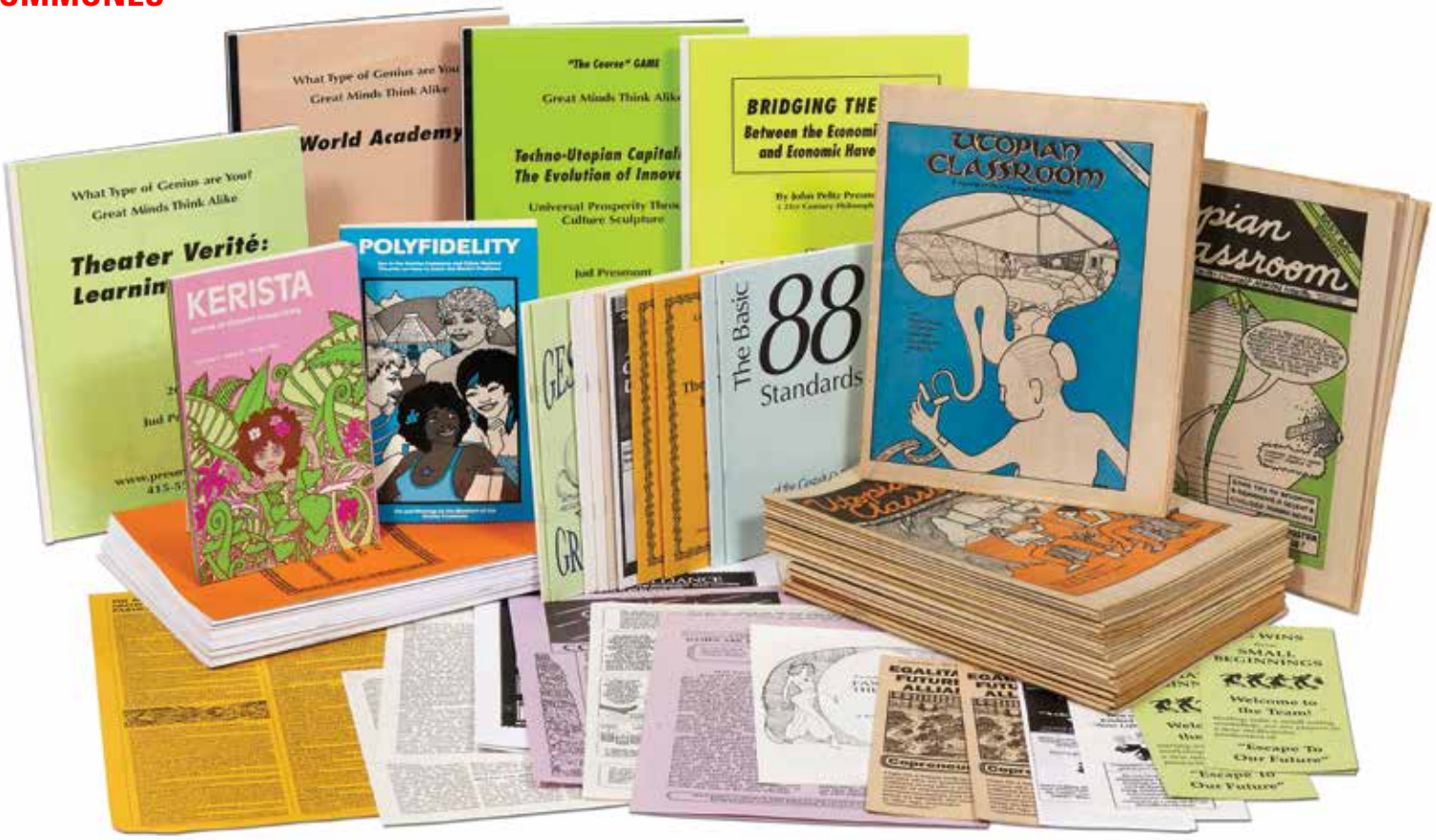
22 Skip WILLIAMS and Jay LYNCH

[Cover proof]: Bijou Funnies No. 2

[San Francisco]: Bijou Publishing Empire [Print Mint] 1969

Proof sheet for the cover of the first printing of *Bijou Funnies* No. 2. Measuring 14" x 10". Glossy coated paper on one side and printed in color while the other side is uncoated and printed only in black. Fine. A first printing cover of the second issue of this important underground comix featuring a cover by Skip Williams and an illustration by Jay Lynch. Considered one of the premiere underground comixs of its day debuting just six months after *Zap Comix*, it included work by such notables as Robert Crumb, Art Spiegelman, Gilbert Sullivan, and Kim Deitch. A remarkable survivor acquired from the files of Print Mint. [BTC#393053]

COMMUNES



23 *[Archive]: Kerista Commune*

San Francisco: 1960s-2000s



A collection of 62 pamphlets, journals, periodicals, and other related ephemera from the Kerista Commune produced between 1976 and 2006. All items are about fine with only modest age toning to the tabloid periodicals as typically found.

The Kerista Commune was a long-lived utopian polyfidelity commune that operated in the San Francisco Bay Area. The inspiration for the commune was first envisioned by John P. "Jud" Presmont in New York in the late 1950s but not realized until 1971 in the Haight-Ashbury neighborhood with help from "Even" Eve Furchgott and growing to approximately 30 regular members by the end of the decade. The group's defining ideal was polyfidelity, a practice in which members married into families of up to 18 (evenly split between men and women) and exchanged sexual partners on a rotating basis. These closed units were polyamorous only within their marriage unit, hence the "-fidelity." The group worshiped (in a tongue-in-cheek way) the goddess Kerista, an Afro-wearing Earth Mother often pictured in its publications. Among contemporary personalities they later came close to worshiping Joan Jett, referring to her as their "Matron Saint." She was said to represent all that is hedonistically wholesome in life, and a model of "non-manhating feminism and empowerment."

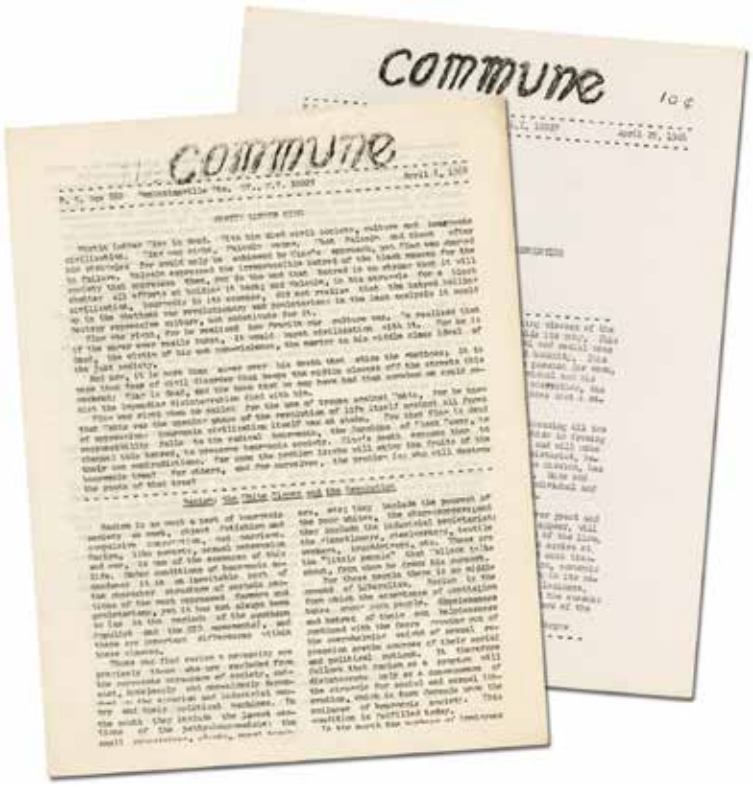
The material in this collection presents the ideals and philosophy of the community through handbooks and periodicals as well as brochures and pamphlets. In an issue of *Utopia 2,* Even Eve said, "if you had to sum up what we're trying to do in one sentence, you could say that we want to make the world safe for rock n' roll." Discussed throughout are ways to make better decisions, raise children, and deal with mental health issues, with paranoia a subject that comes up frequently. In two different pieces the "88 Basic Standards" of the commune are spelled out which include: "social tolerance," "keeping it together at parties," "colorful, Earthy, explicit language is OK," and "no one can insult me without my own consent," among others. The later writings of Brother Jud attempt to recruit new members to his waning experiment through a series of handouts that read like a master class in unintelligible lingo writing.

The group held open parties and actively distributed leaflets and newsletters as a way to raise awareness of its alternative social and sexual ideals throughout the Bay Area. The

commune became well-known in the area attracting attention with an article in *Psychology Today*, and appearances on *The Phil Donahue Show*, and *20/20*. Members used numerous names for their projects, such as the Egalitarian Futurist's Alliance, Purple Submarine, The Storefront University, Kerista Philanthropic Collective Settlement, Kerista Consciousness Church, and Performing Arts Social Society (which succeeded at the unlikely feat of getting the Small Business Administration to sponsor a series of small business seminars organized by a sex commune).

The commune was fast to grasp the importance of technology and among its business endeavors was a highly successful Macintosh computer distributorship, Abacus, Inc., that grossed upward of $25 million a year. They often referred to themselves as a "business driven peace corps." The company was created as a way of raising funds for the commune, and the *Node* and *RockHead* newspapers in this archive include much about this effort. A flyer by Brother Jud, included here, issued just after the commune's breakup, attributes the dissolution to greed inspired by the commercial success of this venture. Even Eve told a different story in an issue of *Community Journal*: "Bottom line, some of us decided it was time to make Jud answerable to the same standards everyone else was expected to live by - and play as an equal. Given that demand, he decided to leave … first his polyfidelitous family, then the commune as a whole." After the spilt Brother Jud went on to create The World Academy of Keristan Education, the entity behind much of the post 1991 material found in this archive.

An interesting collection of material from an experiment in utopian community that managed to meld progressive ideas about race and gender equality with libertarian socialism while confronting the accepted societal norms that defined monogamy. A detailed list is available upon request. [BTC#392976]



24 *The Commune - April 8 and April 27, 1968*

[two issues; all published]

Manhattanville Station, New York: Commune 1968

The complete run of this anonymous zine. The first issue is a single leaf printed both sides [2]pp.; the second is four leaves stapled; some printed both sides. [8]pp. Fine. The first issue is devoted largely to the assassination of Martin Luther King, Jr.; the second issue is devoted to racism and student radicals. *OCLC* locates three runs, both consisting of two issues each. [BTC#392753]



25 *[Flyer]: An Earth People's Tribal Gathering ...*

Dearest brothers and sisters, please allow us to announce a Benefit Dance Concert Furry Freak Out Happening Presented by the Astral Projection and the UNM Campus Weirdos Club with the Hog Farm Light Show

Albuquerque: 1970

Flyer or small broadside. Approximately 8½" x 11". Illustrated. Slight age-toning, else very near fine. Flyer for a happening featuring five bands "… all of which is to be hallucinogenically presented in the general vicinity of the Ballroom in the Student Union Building of the University of New Mexico… 7th of March 1970." [BTC#396487]

DRUGS

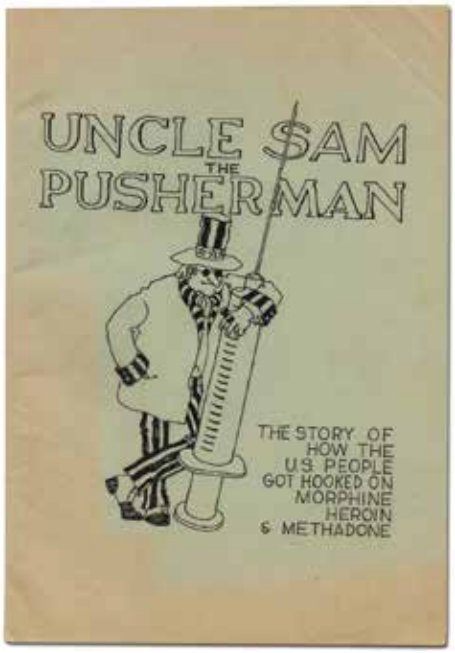




26 *[Promotional Vinyl Record]: Sleep Rest Now. Play Later. Here's How: Parest-400 (methaqualone HCl)*

Detroit, Michigan: Parke-Davis / Columbia Special Products [1970]

7" vinyl record in printed folding sleeve. Four page (one leaf folded) pamphlet of drug specifications laid in. Small scuff on front of sleeve and a couple of very light scratches on record, overall about fine. An unintentionally humorous promotional recording for Quaaludes, with a front cover illustration of a woman in bed resting using the drug and describing the "sedative-hypnotic-dependendable-well tolerated," juxtaposed with her and others "ready for physical activity" skiing, archery, golf, and in one illustration "mom dancing." For a time in the early to mid-1970s, Quaaludes were the recreational drug of choice, the soporific effects of the pill combined with resultant relaxed sexual inhibitions made them the precursor to club drugs such as ecstasy. [BTC#384120]



27 *Uncle Sam The Pusher Man: The Story of How the U.S. People Got Hooked on Morphine, Heroin & Methadone*

(San Francisco): Drug Research Project [1974?]

Large octavo. 19, [1]pp., illustrated. Stapled illustrated green wrappers. Sunning at the edges of the cheap paper stock, else very good or better. History of drug use inferring that it's all the government's fault. Uncommon. *OCLC* locates two copies with a San Francisco place of publication, and another three with a Palo Alto address (over three records). [BTC#393479]

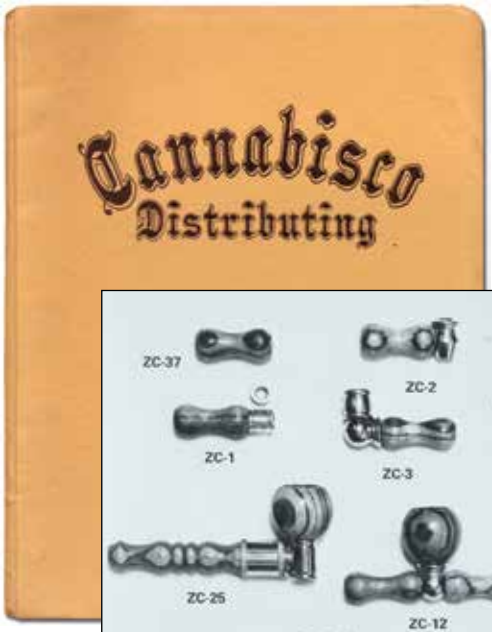


28 **Clarence B. CAMPBELL** *My Share of Pot*

Philadelphia: Dorrance & Company 1970

First edition. Near fine in a rubbed, about very good dustwrapper with small nicks and tears. **Signed** by the author. Probably self-published and definitely self-consciously hip "Now Generation" poetry by a New Jersey-born college Dean at Lehigh. The author photo of Campbell sitting around "rapping" with mildly hip looking (albeit neatly dressed) college students helps to burnish his counter-culture credentials. *OCLC* locates eight copies. [BTC#325975]

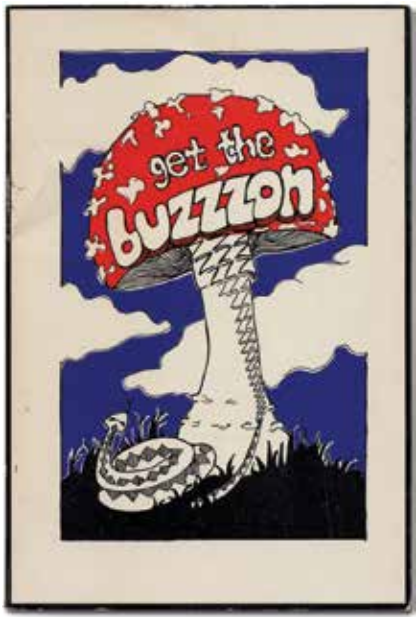
Drug Paraphernalia Trade Catalog





29 ***Cannabisco Distributing Wholesale Catalog***
Inglewood, California: Cannabisco Distributing 1976

Quarto. Clasp bound printed wrappers. 76 pages. Heavily illustrated. Rare wholesale head shop supply catalog advertising pipes, bongs, roach clips, papers, stash boxes, pouches, and anything else the "Dazed and Confused" generation would desire, emblazoned with the admonition: "Items herein are not intended for illegal use." Contains various inserts, price lists, etc. with order forms laid in, as well as a copy of the company's tabloid *Toke Rite Times*, Volume 1, Number 1. The tabloid newsprint is toned, else everything is fine. The first catalog of this type that we've seen, and not surprisingly, *OCLC* isn't holding. [BTC#392383]



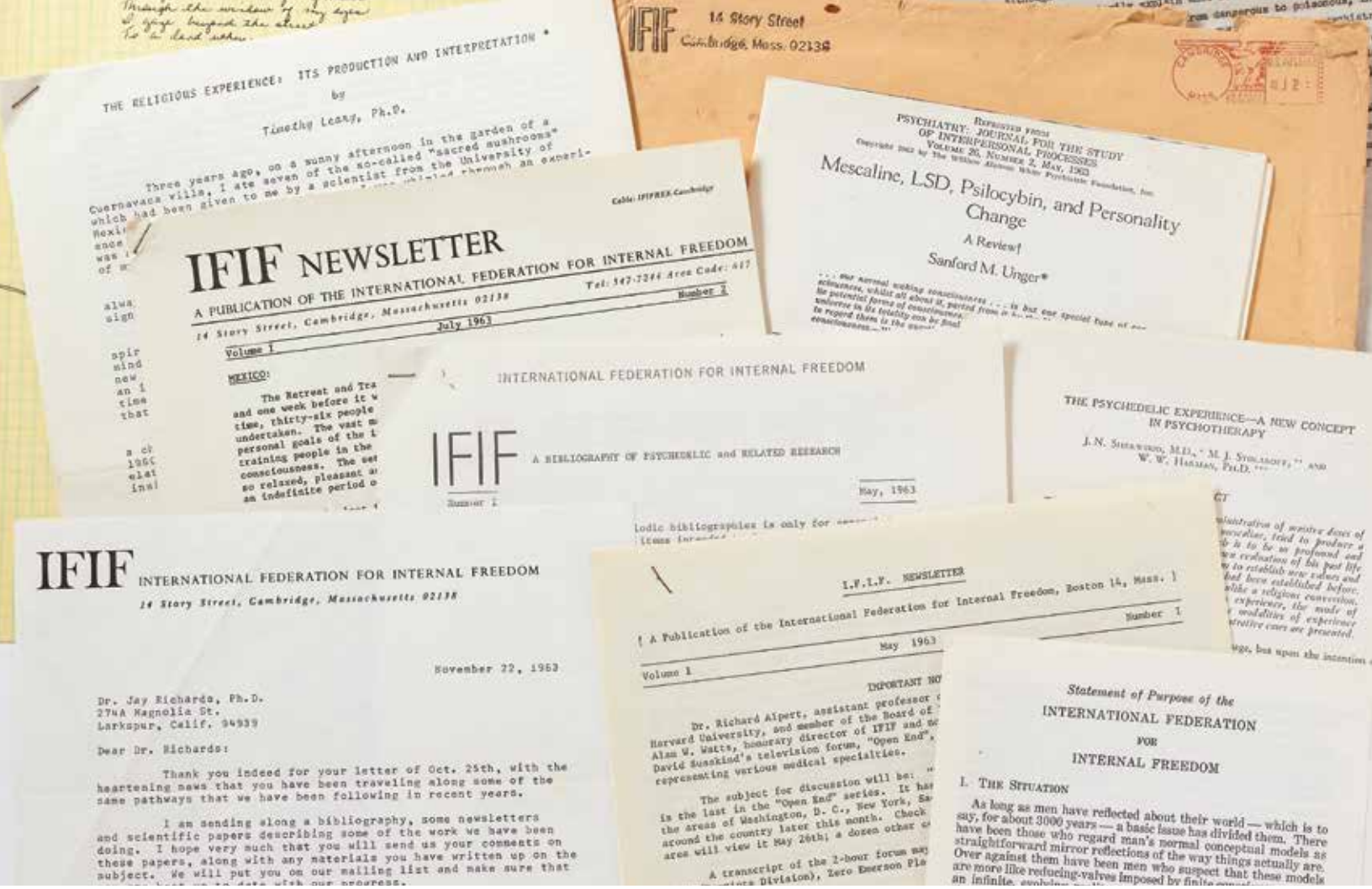
30 **Coyote Man and Brother William**
Get the Buzzzon
or A New World Immigrant's Guide to Dope, Herbs, Indians and Magic Meeting Places
Berkeley: Brother William Press 1972

First edition. Octavo. 94pp., illustrated in wrappers. A little rubbed and soiled, near fine. A travel diary of two hippies touring Mexico, with illustrations of mushrooms, herbs, and native plants throughout. [BTC#393480]



31 **(Harry WASSERMAN)**
[Broadside]:
Win A Free Pound of Marijuana!
Guess How Many Joints in the Jar!
May 15 Smoke-in
New York: Youth International Party [1976]

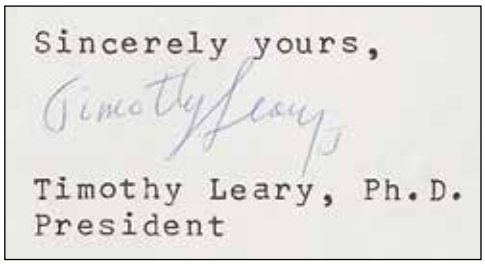
Broadside or poster. Measuring 11" x 16¾". Photographically illustrated on green paper stock. Fine. Broadside for a Smoke-in at Washington Square Park, apparently the make-up day for a rained out May Day smoke-in. Speakers featured A.J. Weberman, Dave Dellinger, Frank Fiormonti (from NORML), Aron Kay, Hank Nusslein; with music by Relex, Eels, and Sugar Blues Band. Designed by Harry Wasserman. Photo by Art Zollo of stoners delightedly staring at a large jar of joints. [BTC#388577]



32 **Timothy LEARY**

Archive of Early Printed and Manuscript Material Connected with LSD

1963



A small but significant archive from the early years of Timothy Leary's advocacy of Lysergic Acid Diethylamide (LSD) including: a Typed Letter **Signed** from Leary; newsletters, bibliography, and statements of purpose from his International Federation for Internal Freedom (IFIF); various scientific offprints and other material relating to LSD; an intriguing 10 page carbon typescript for an unknown article on LSD's effects on various test subjects; and other various ephemera. The archive is generally in near fine or better condition with folds from being mailed and minor edgewear.

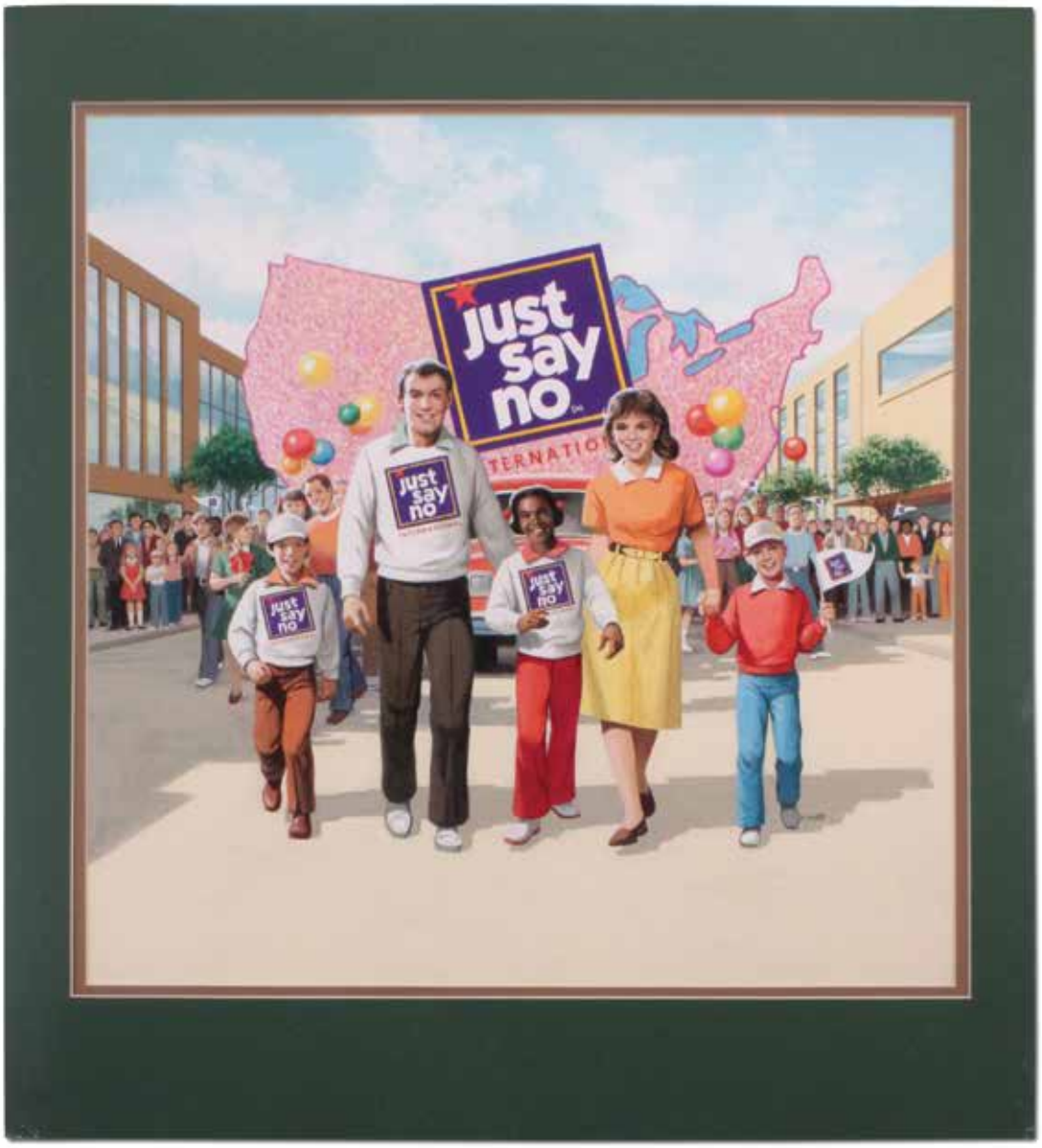
The IFIFI was founded by Leary, Richard Alpert (Baba Ram Dass), Alan Watts, and others in order to advance the spiritual awakening triggered by LSD. This material appears to have been sent by Leary to a Dr. Jay Richards in Larkspur, California just as Leary was fired from his position as a lecturer at Harvard University and was gaining notoriety for his experiments with the drug. Leary's letter encourages Richards' research and promising to help by "sending along a bibliography, some newsletters and scientific papers describing some of the work we have been doing … We will put you on our mailing list and make sure that you are kept up to date with our progress." The material mentioned in the letter is all still present, along with the original mailer.

Additional material includes a half written letter to "Richard" (Richard Alpert?); an eight stanza poem filled with psychedelic imagery; a list of books on drugs and their effects on the mind; and, most interesting, an unattributed but important 10 page typescript essay on LSD and its effects, *Much Ado About Almost Nothing*. Interestingly, a 1½" x 3" piece has been torn from the top right corner of the first page, but not affecting the body of text; apparently the piece contained a sample of LSD, and was torn off and ingested. The essay is unsigned, so there is no direct evidence that it was produced by Leary other than its presence with associated material, but it would not be inconceivable.

The essay reads in part "Among the most wondrous of the 'new wonder drugs' is a relatively strange being. Although doctors have been using it for more than a decade, no one has yet to satisfactorily explain what it does or how it does it. It has been labeled everything from dangerous to poisonous, including such connotative names as 'dope,' 'wild,' 'boon to psychiatry,' 'Psychotic inductor,' 'pathway to schizophrenia,' …and 'narcotic.'… Its uses are varied. It has been used to temporarily induce some forms of mental disorders for the purpose of subjective and objective study; it has been used as a sedative for some forms of mental disorders; it has been used as an aid to various forms of religious experience and as a means of understanding. It has been used as a source of amusement by some, and because of this has been used time and time again as the object of anti-drug education… ."

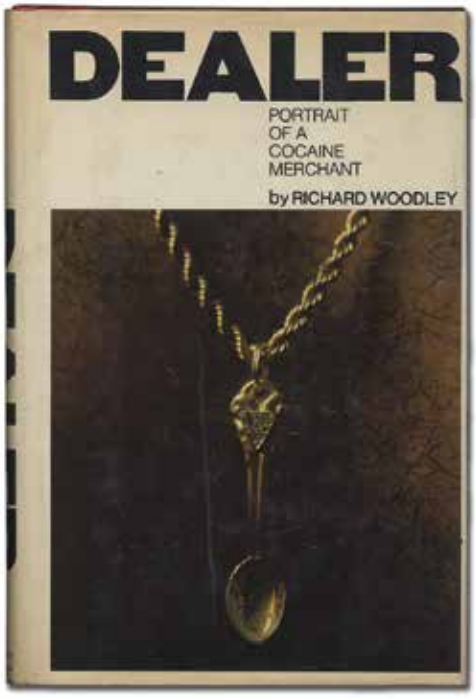
A significant and important archive. A detailed list available upon request. [BTC#394373]

Counter Counterculture!



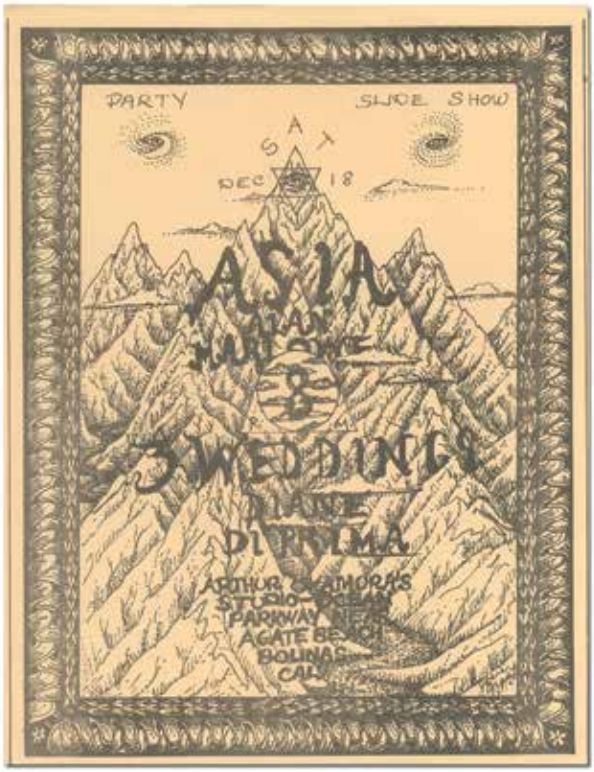
33 **James SEWARD**
[Original Calendar Art]: "Just Say No"
[No place: Shaw Barton Calendar Company circa 1985]

Original art. Measuring 19" x 19½"; matted to 22" x 25". Gouache on artists board. **Signed** lower right ("J.E. Seward"). Matted and shrink-wrapped. Fine. Kitchsy and prosaic illustration of wholesome Americans out paradin' in their "Just Say No" sweatshirts before a large map of the U.S.A. Shaw Barton Company made "Just Say No" calendars for a few years as a part of the simplistic anti-drug campaign championed by Nancy Reagan in the 1980s. Reagan took the campaign international in 1985. [BTC#389564]



34 **Richard WOODLEY**
Dealer: Portrait of a Cocaine Merchant
New York: Holt, Rinehart and Winston 1971

First edition. Slightly cocked, but very near fine in a trifle age-toned, near fine dustwrapper. **Inscribed** by the author: "With memories of more innocent days." Fairly common title, but scarce signed. [BTC#302381]



35 Diane di PRIMA and Alan MARLOWE

[Broadside]: Asia / 3 Weddings

Bolinas, California: [circa 1971]

Broadside. Measuring 8½" x 11". Art by Josie Grant. Single yellow sheet illustrated in black. Tiny bump to lower right corner, else fine. A flyer for a poetry reading - or performance - of "3 Weddings" by Diane di Prima and "Asia" by Alan Marlowe. Di Prima founded Poet's Press and The New York Poets Theatre with Marlowe. The night, which also included a slide show, was hosted by artist Arthur Okamora at his studio near Agate Beach in Bolinas, California. Rare. *OCLC* locates no copies. [BTC#375846]

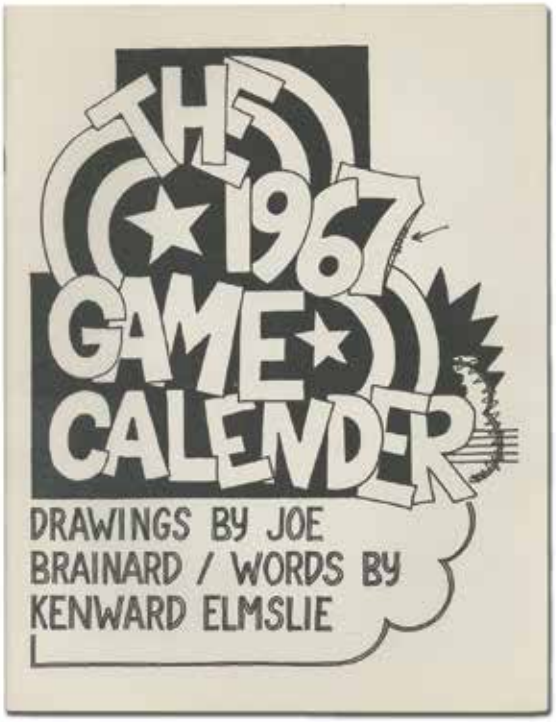


36 (Diane di PRIMA, Jack SPICER)

Boss 4

(New York: Boss Books 1970)

Stapled wrappers. Quarto. 44pp. Rubbed with a bit of foxing on the rear wrap, near fine. A slick little magazine featuring a color cover illustration of Sixties film icon Viva in the film *Cleopatra,* and a two-page cartoon with homosexual themes by Barton Benes. Contributors include Diane di Prima, Douglas Blazek, Paul Blackburn, Jack Spicer, Larry Eigner, Frank Kuestler, Jack Anderson, Lennox Raphael, Frederic Rzewski, Clive Matson, Brown Miller, Dave Kelly, Bruce Rodgers, Philip Corner, Fritz Hamilton, Jack Micheline, C.H. Hejinian, John Harriman, and Sam Abrams. [BTC#85458]



37 Kenward ELMSLIE and Joe BRAINARD

The 1967 Game Calender

[New York: The Author's 1967]

First edition. Quarto. Stapled illustrated wrappers. Wrapper and illustrations by Joe Brainard. Very slight toning else fine. Excellent collaboration between Elmslie and Brainard with the latter in fine form with his Pop Art illustrations of pin-up girls. [BTC#368196]



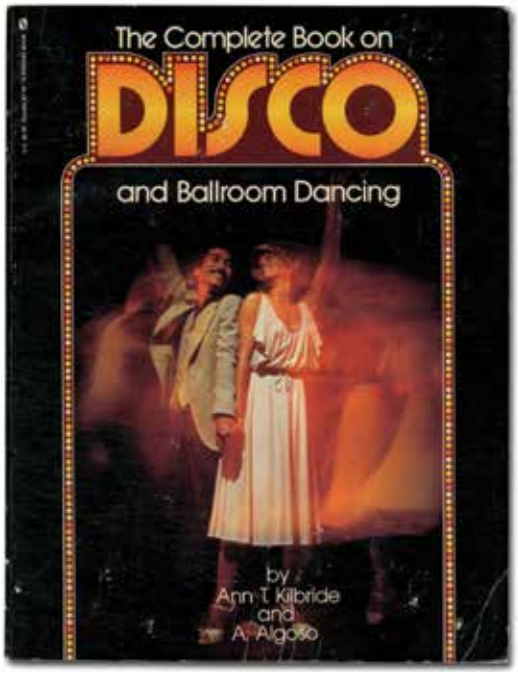
38 ***Black Sounds Festival***
Tokyo: Kyodo-Tokyo Presentations 1975

First edition. Folio. [24]pp. Illustrated stapled wrappers. Text largely in Japanese, but with some English. A good only copy with creases to wrappers, stains, small chips and tears at the extremities from general use. A souvenir program for a tour of black funk and disco acts in Japan including The Miracles, The Softones, Marvin Brown, and others, featuring biographies of the acts, and the evolution and instructions for various funky and disco dances from 1966-1975 ending with variations on the Hustle, the Bump, and the Funky Robot. Also includes a "Soul English" English-to-Japanese dictionary of soul phrases, and some information on the evolution of funk. [BTC#388580]



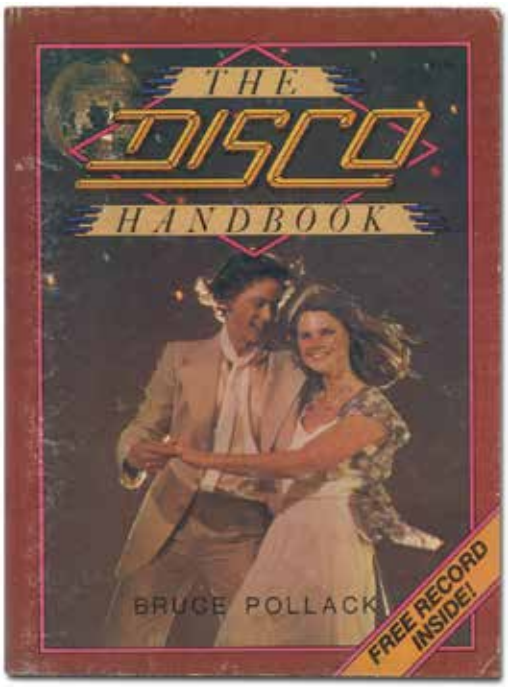
39 ***[Official Tour Brochure]: The Fatback Band***
(London): The Fatback Band [1976]

Quarto. [8]pp. Illustrated. Stapled photographic wrappers. Modest rubbing and tiny creases on the corners, very good or better. Official brochure for an English tour, with photographs, information about the band, and advertising. The Fatback Band was a New York-based disco and funk band who created the hits: "(Do The) Spanish Hustle," "I Like Girls," "Gotta Get My Hands on Some (Money)," "Backstrokin'," and "I Found Lovin." Their fusion of New Orleans "fatback" jazz and New York funk laid the groundwork for disco, and their 1979 single "King Tim III (Personality Jock)" is considered by some to be one of the earliest hip hop singles, issued one week before the Sugar Hill Gang's "Rapper's Delight" in October 1979. [BTC#388980]



40 **Ann T. KILBRIDE and A. ALGOSO**
The Complete Book on Disco and Ballroom Dancing
(Los Alamitos, California: Hwong Publishing Company 1979)

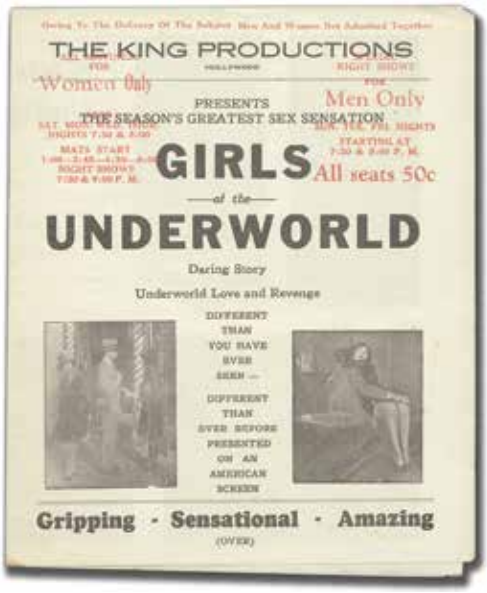
First edition, wrappered issue (apparently there was also a hardcover issue). Quarto. Illustrated from photographs, drawings, dance charts. 280pp. Rubbing and crease on the front wrapper, one word clipped from a heading on one leaf, overall very good. Extensive compendium of disco information. [BTC#391485]



41 **Bruce POLLACK**
The Disco Handbook
New York: Scholastic Book Services (1979)

Second printing. Paperback original. Octavo. 88pp. Illustrated. Flexidisc record by Tom Perry and the Immigrants bound in, lyrics and music by Nick Petron and Thomas Perry. Wrappers rubbed, pages age-toned, very good. [BTC#391489]

Hollywood Teaches the World about Sex



42 *[Film Program]: Girls of the Underworld: Daring Story Underworld Love and Revenge*
Hollywood: The King Productions [circa 1927]

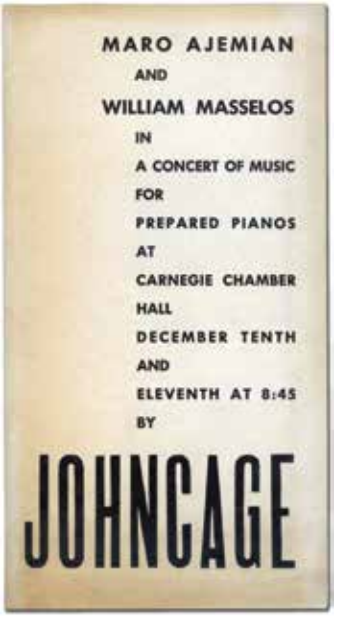
One small quarto leaf folded to make four pages. Illustrated with photographs. Light wear at the corners, near fine. Bombastic brochure for an apparently salacious film featuring Gaston Glass and Ben Lyons (but probably Ben Lyon). We have been unable to trace the film, but suspect it may have had its title changed, perhaps more than once. A film with this title was released in 1940, but that would seem to be considerably later than this brochure. Both actors Glass and Lyon seemed to specialize in these mildly salacious exploitation films. [BTC#94631]

Sexploitation in Ohio

43 *[Broadsides]: Six Printed Promotional Broadsides for Exploitation Films being shown in Ohio Drive-In Theatres*
Baltimore, Maryland: Arcade Press [circa 1968]

Six sort-of illustrated broadsides. Various sizes, most approximately 10" x 14", printed on thin paper. Slight age-toning, but otherwise about fine. Promotional broadsides for salacious films at Ohio drive-ins, *The Naked Truth*, *The Wrong Rut*, and *Twisted Lives*, some repeating the same films in various combinations, and for different venues. Some include repurposed medical footage packaged as educational films such as *The Wondrous Story of Birth*: "See the actual Birth of Triplets," or *Skid-Row: The Shocking Truth About V.D.* [BTC#391342]





44 (John CAGE)

[Program]: Maro Ajemian and William Masselos in A Concert of Music for Prepared Pianos at Carnegie Chamber Hall December Tenth and Eleventh at 8:45 by John Cage

(A Book of Music for 2 Pianos / Sonatas / Three Dances for Two Pianos)

New York: Carnegie Hall [1946]

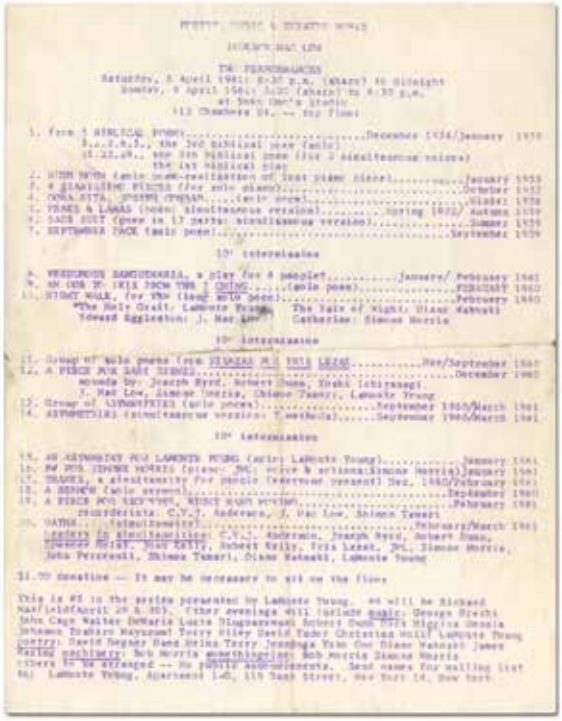
One 4" x 7" sheet printed in letterpress on one side and folded twice to make four pages. Light toning at the edges of the first page, near fine. A very scarce program from the 1946 premiere performance of the complete *Three Dances for Two Pianos*, and the earliest Sonatas that would become the *Sonatas and Interludes*, Cage's most famous work for prepared piano, a cycle of 20 short pieces for prepared piano composed from 1946 through 1948. The work was dedicated by Cage to the Armenian pianist Maro Ajemian, who performed the complete cycle at Carnegie Hall in January, 1949.

The program is also notable for its modern typographical design, finely printed on bond paper, and selected blurbs by fellow composers Paul Bowles, Lou Harrison, and Virgil Thomson, and a few dumbfounded critics: "It (the prepared piano) distantly resembles the harpsichord but more accurately an old piano which should be thrown out." [BTC#388864]

45 (Jackson MAC LOW, Yoko ONO)

[Program for Events Held at Yoko Ono's Chambers Street Apartment]: Poetry, Music & Theatre Works Jackson Mac Low Two Performance

New York: 1961



Mimeographed typescript sheet. Quarto. Overall very good with old folds and some rubbing. A program featuring Jackson Mac Low's performance as part of the historic concerts and performance series organized by La Monte Young and held at Yoko Ono's Chamber Street apartment. The series featured many of the top artists of the New York avant-garde scene including John Cage, Dick Higgins, Walter DeMaria, Terry Riley, Robert Morris, Toshi Ichiyanagi, Jim Dine, and Ono. The series closely paralleled the European shows being produced by George Maciunas and his newly developing Fluxus movement, which itself was inspired by the Dadaist. The Chambers Street shows led Maciunas to invite Ono to join his fledgling group and helped coalesce the various artists that would become the core members of Fluxus. This program focused on Mac Low's two-night performance of his poetry, music, and theater works held on Saturday April 8 and Sunday April 9, 1961. A wonderful piece of ephemera from this concert series that contributed to the emergence of the Fluxus movement. [BTC#385175]



46 (Charlotte MOORMAN, Karlheinz STOCKHAUSEN, John CAGE)

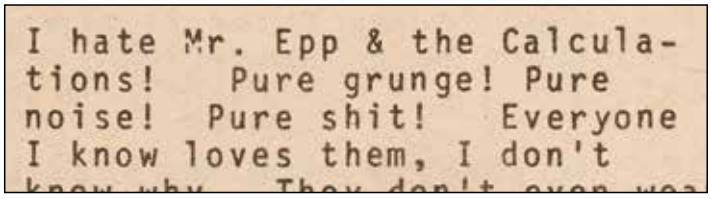
Second Annual New York Festival of the Avant Garde, August 30 - September 13 1964

New York: N. Seaman in association with C. Moorman 1964

Program. Measuring 5½" x 8½". Single sheet folded once to make four pages. Very good or better with several light horizontal folds and some rubbing. Presents the complete program of works performed at the second festival of the Avant Garde, held at Judson Hall in 1964. The 10-day event featured performances of works by leading Fluxus artists and composers of experimental and electronic music. Organized by cellist Charlotte Moorman, a former roommate of Yoko Ono, this second year festival adopted the "avant-garde" designation following complaints from first year attendees who came expecting classical music and more traditional arts presentations. Among the highlights of this festival were the American debut of Karlheinz Stockhausen's *Originale*, directed by Allen Kaprow with music by Moorman, James Tenney, Max Neuhaus, and also featuring Allen Ginsberg, Dick Higgins, Jackson Mac Low, and many others; the world premiere of Stockhausen's *Plus-Minus*; the first of many collaborations between Moorman and video artist Nam June Paik; John Cage's *26'1.1499*; and *Visage* by Luciano Berio. The program documents a fantastic assemblage of influential experimental artists. *OCLC* locates no copies. [BTC#374149]



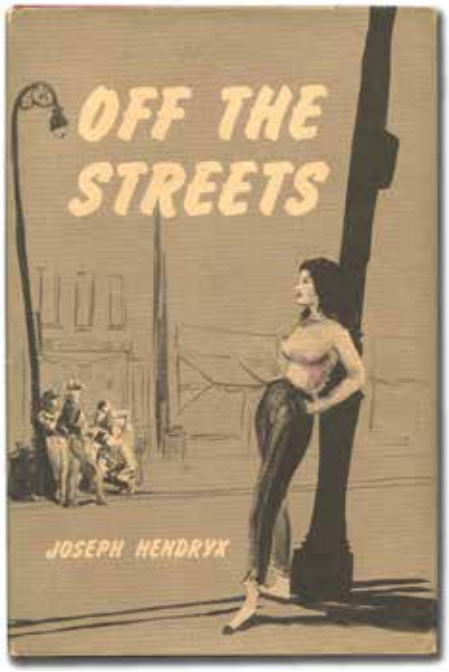
47 **(Grunge)**
Seattle Music Zine Collection
1978-1997



A significant collection of over 50 zines from Washington state, most published in Seattle. Octavos to tabloids. Offset printed and photomechanically reproduced sheets on a variety of paper stocks, many stapled. Overall very good or better with some toning, wear at the edges and a few pulled staples. Includes complete runs of the rare fanzines *Attack!* and *Desperate Times*. The second issue of the latter zine prints what is considered the first use of the word "grunge" as a noun to describe music in a fake hate letter from Mark Arm (of Green River and Mudhoney) directed at his then band, Mr. Epp and the Calculations: "Pure grunge! Pure noise! Pure shit!"

The collection consists of both singles issues and partial runs of zines that are for the most part very uncommon. The publications start in the late 1970s with a focus on West Coast Punk through to the 1980s emergence of hardcore and the birth and rise of grunge in the mid-1990s. Each zine is packed with interviews, album and concert reviews, commentary and art work. A few highlights included: *Stelazine*, with a cover story titled, "Punk: The National Crime"; *Sub Pop* 2, published by Barry Pavitt who went on to co-found the legendary Seattle-based record label of the same name; and *Sand* 1, with a review of the newly release debut single from Nirvana, praising Kurt Cobain ("This guy's gonna make a million bucks").

A complete list of individual issues is available upon request. The cornerstone of any significant Seattle punk collection. [BTC#393199]



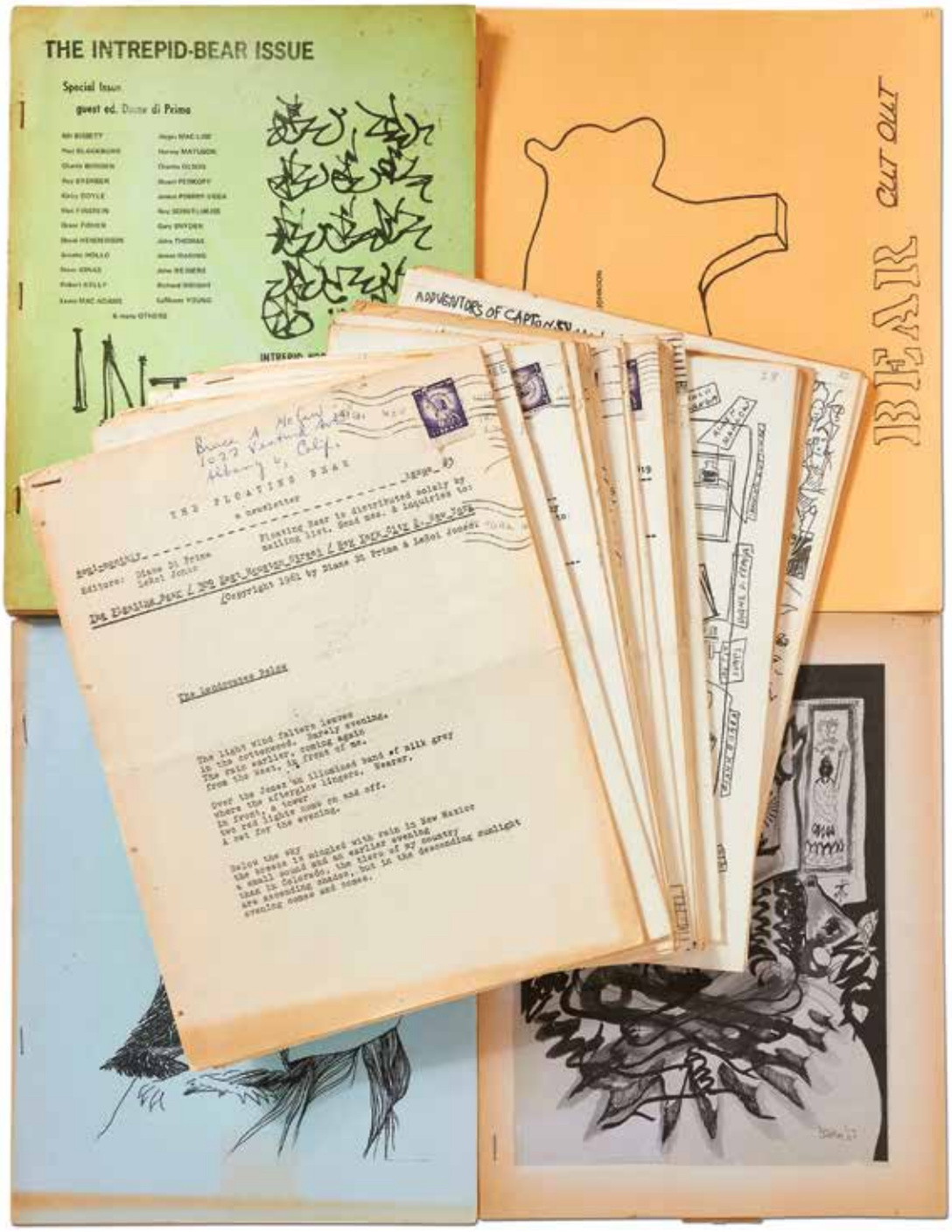
48 **(Juvenile Delinquents)**
Joseph HENDRYX
Off the Streets
New York: Comet Press Books (1955)

First edition. Slight spotting to the boards, else near fine in a modestly age-toned, fine dustwrapper. Pseudonymous, supposedly autobiographical, and probably self-published juvenile delinquency novel, by a Jersey City-born soldier and copyrighted in the name Joseph Hendryx Skrocki. Very scarce. *OCLC* locates a single copy, at Yeshiva University. [BTC#88001]

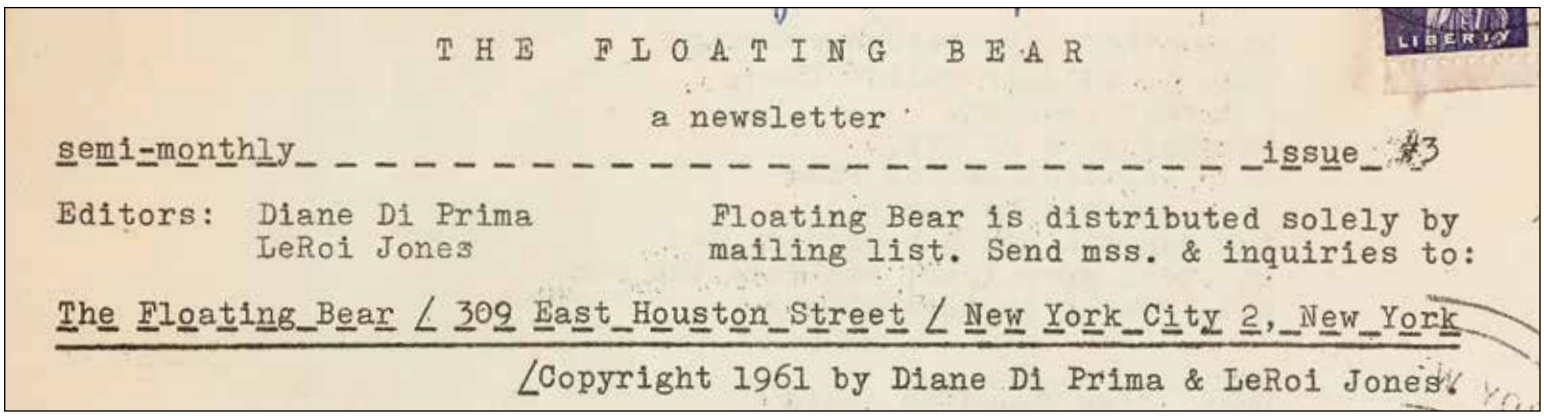
49 LeRoi JONES [Amiri BARAKA] and Diane Di PRIMA, edited by

Near Complete Run of Floating Bear Issues 3-23, 25-38 [with] Related Ephemera

New York / San Francisco:
The Floating Bear / Poet's Press 1961-1971



Magazine. Quartos. Loose mimeograph sheets top- or side-stapled and printed on both sides. Most issued folded for mailing with post office cancel, stamp and mailing label, along with some toning (as usual), scattered edgewear, and four tiny holes along the spine of the issues 3-30, overall very good. An influential mimeograph published by LeRoi Jones [Amiri Baraka] and Diane di Prima featuring some of the most important poets of the 20th Century. Unlike other magazines, this so-called "newsletter" was distributed via a closed mailing list that included many noted poets, journalists, critics, publishers, and artists. For this reason, most copies were hand addressed or affixed with a mailing label and stamp, and folded for mailing. This near-complete run lacks only the first two issues and the rare issue 24. It contains a virtual who's who of 1960s poetry that mixed contributors from the San Francisco and New York scenes along with Warhol's Factory regulars (such as Billy Name, who co-edited two issues), as well as numerous experimental and avant-garde writers including Allen Ginsberg, Charles Olson, William S. Burroughs, Frank O'Hara, Ed Dorn, Robert Creeley, Robert Duncan, John Weiners, John Ashbery, and many, many others. Also included is an original *Floating Bear* mailing envelope and two scarce promotional broadsheets sent to subscribers between issues 36 and 37. One is for the new Poet's Press books and another titled, "Attention, Floating Bear Fans and Addicts," laments the magazine's dire financial situation and its impending end if funding is not found; the following issue was the last of the run. An influential close-circulation magazine that is now considered one of the finest of the Mimeograph Revolution. [BTC#365893]

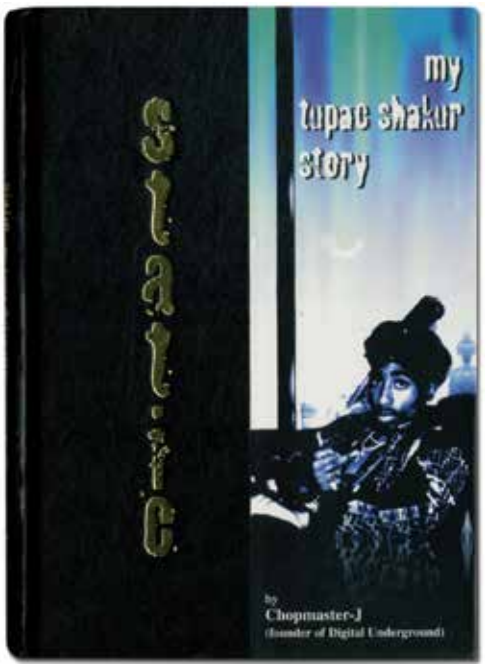




50 *27 West Coast Hip Hop Cards*

Los Angeles: [circa 1990s-2000s]

An assemblage of 27 promotional cards in sizes varying from 2" x 3½" to 5½" x 8½" as well as a few stickers. Very slight edgewear else fine. A collection of cards advertising hip hop events, album releases, tributes for fallen artists, and stores on the West Coast in the late 1990s and early 2000s. Legends of the scene, such as Mos Def, ?uestlove, and Ice T are represented as well as newer artists such as Big Moe. Following the death of 2Pac, the West Coast sound changed from what had been predominately gangster rap to club tracks, creating the "hyphy" scene, similar in style to "crunk." This modified version of West Coast Hip Hop allowed veterans like George Clinton to reach a new audience while The Black Eyed Peas were able to achieve their first commercial success. Included in the set is a card for a "First Lady of Neo-Soul," Erykah Badu show at the Greek Theatre, the 9th annual B-Boy Summit, and promotional postcards for the VH1 Hip Hop Honors event acknowledging the efforts of Afrika Bambaataa, Beastie Boys, Eazy-E, Ice Cube, Mc Lyte, Rakim, Russell Simons, and Wu-Tang Clan. [BTC#390477]



51 CHOPMASTER-J

Static: My Tupac Shakur Story

San Francisco: Offplanet Entertainment 1999

First edition. Small quarto. Illustrated, mostly from photographs. Half leatherette gilt and photographically illustrated boards. Includes cd and poster as issued. A fine copy. Uncommon. [BTC#392756]



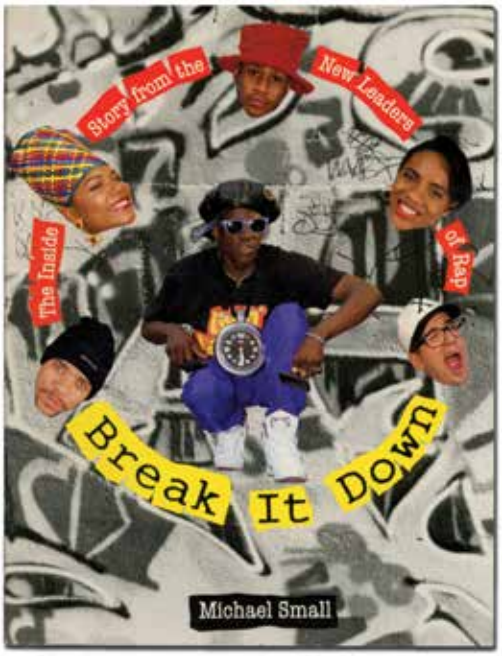
52 A.[?]. GAUDI
Happy Holidaze

Spray painted on an 8½" x 11" sheet of paper. Tiny tears at the extremities, some creases not worthy of notice, very near fine. The signature has lead us on a merry chase and "A. Gaudi" is our best guess. A colorful spray painted seasonal tag in pink, blue, purple, yellow, and red. [BTC#335723]



53 Man PARRISH
[Broadsheet]: "Hip Hop, Be Bop (Don't Stop)"
New York: Importe/12 / Superscoop [1982]

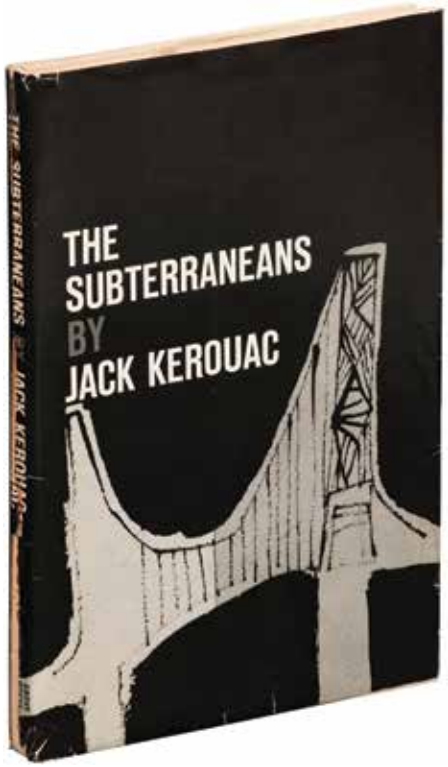
Broadside printed on both sides. Measuring 10¾" x 14¼". Slightly wrinkled, very near fine. Illustrated advertisement for Man Parrish's hit single, "Hip Hop, Be Bop (Don't Stop)," from his album *Man Parrish*. The Latin-American hip hop artist was a pioneer of electro music in the early 1980s. The other side features an advertisement for the music television show *Solid Gold*. [BTC#388999]



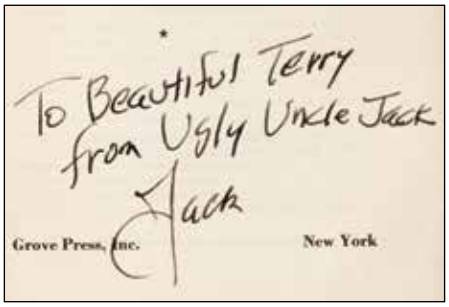
54 Michael SMALL
Break It Down: The Inside Story from the New Leaders of Rap
(New York): Citadel Press (1992)

First edition. Photographs by Al Periera. Quarto. 224pp. Photographic wrappers. Slight rubbing, and a couple of smudges in text, else about fine. Images, many interviews, and "Afrika Bambaataa's List of Major Moments in Hip-Hop History." [BTC#391483]

Inscribed to Terry Southern



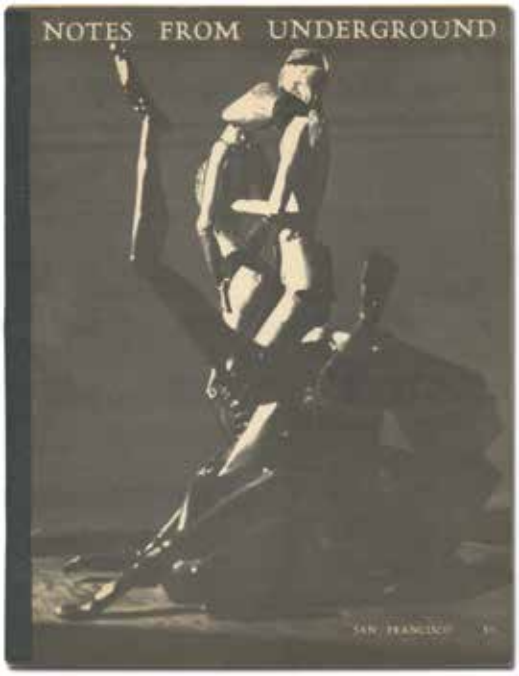
55 **Jack KEROUAC**
The Subterraneans
New York: Grove Press 1958



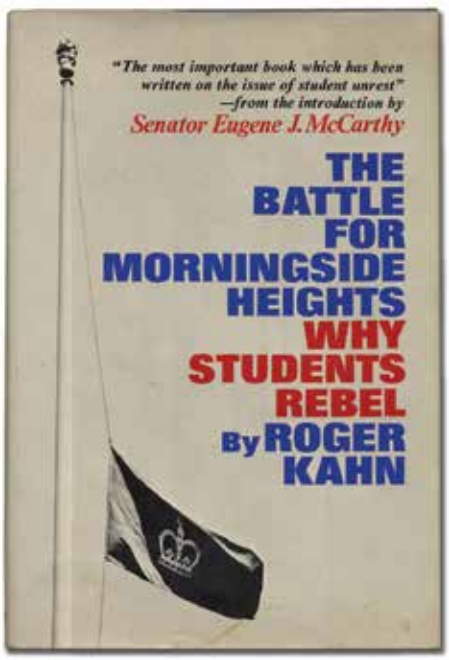
Second printing. Professionally recased. Very good with the pages somewhat toned and the first few dampstained but fresh lettering on the front board and spine fresh in an about very good dustwrapper a bit rubbed, a few tiny tears and partially split at the spine. **Inscribed** by Kerouac to Terry Southern: "To Beautiful Terry from Ugly Uncle Jack, Jack." Kerouac and Southern met through Southern's *Candy* co-author Mason Hoffenberg, when Southern returned from Paris to New York and settled in Greenwich Village. Southern was notorious for abusing his books and this copy is no exception, hence the re-casing. Still a spectacular association copy linking two iconic counterculture figures in what is often considered one of the scarcest of Kerouac's books to find signed in the regular edition. [BTC#386643]

The Inspiration for Kerouac's On The Road

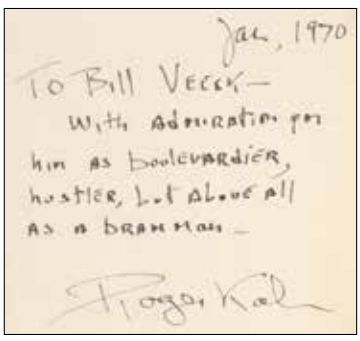
56 **(Jack KEROUAC, Neal CASSADY) BRYAN, John, edited by**
Notes From Underground 1
San Francisco: Underground Press 1964



Magazine. 74pp. Tape bound stiff wrappers. Fine. This literary magazine features the first published appearance of Neal Cassady's "The First Third," which originally inspired Jack Kerouac's *On The Road*. This 5,000 word excerpt is taken from the once thought lost 16,000-word "Joan Anderson Letter" sent to Kerouac by Cassady. Legend had it that Allen Ginsberg gave the letter to poet Gerd Stein, who lost it off the side of his house boat. In fact, Ginsberg had sent the letter to Golden Goose Press where is sat unopened until it was discovered in the publisher's archive. Following the excerpt is Kerouac's reply letter to Cassady, a gushing letter of praise in which he says Cassady has overshadowed the best writers of the day. "The First Third" was used as the basis for the 1997 film, *The Last Time I Committed Suicide* starring Thomas Jane and Keanu Reeves. Other contributions in this issue include Charles Bukowski, Kenneth Patchen, Anselm Hollo, Kirby Doyle, John Rechy, Lenore Kandel, David Meltzer, Bob Kaufman, and Grover Lewis. [BTC#393003]

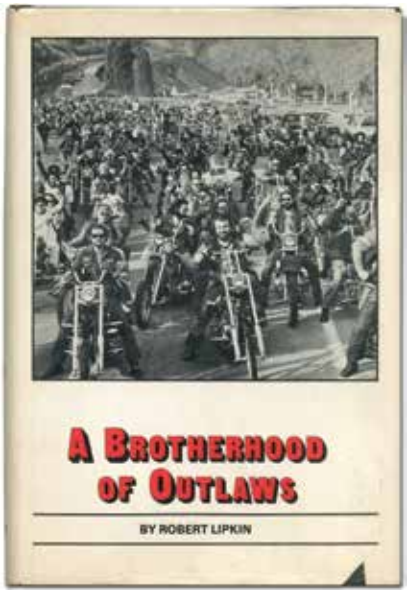


57 **Roger KAHN**
The Battle for Morningside Heights: Why Students Rebel
New York: William Morrow and Company, Inc. 1970



First edition. Boards a little mottled, very good or better in near fine dustwrapper with a very faint stain on the front panel. **Inscribed** by the author to former White Sox owner, author, and provocateur Bill Veeck: "Jan. 1970 To Bill Veeck - with admiration for him as a boulevardier, hustler, but above all as a brave man. Roger Kahn." Kahn is of course best known for his book about the Brooklyn Dodgers, *The Boys of Summer*. The book analyses the 1968 protest on the Columbia University campus that began as minor protest over the construction of a new gym and lead to a student occupation that ended in a police raid. A nice association. [BTC#349258]

Biker Novel



58 **Robert LIPKIN**
A Brotherhood of Outlaws: A Novel
Signal Hill, California: Bentree House [1979?]

First edition. Rubberstamp of "just bitchin Enterprises," apparently a distributor, else fine in near fine dustwrapper but for a small chip on the front panel. Novel of political protest set in the outlaw biker scene of California, which *Cycle New* magazine calls "more truthful and relevant than Hunter Thompson's *Hell's Angels*." [BTC#392854]

59 **Angus MACLISE**
The Cloud Doctrine
Kathmandu, Nepal: Dreamweapon Press 1974



First Dreamweapon edition, preceded by a limited edition that was published in 1972. Cover from a photograph by Ira Cohen. Small quarto. Eight leaves printed rectos only. Stapled decorated wrappers. A trifle bumped at the extremities, still an easily fine copy of this fragile rice-paper production. Poem by MacLise, the original drummer of the Velvet Underground and a member of La Monte Young's Theater of Eternal Music, who participated in various Fluxus performances. He died in 1979 in Nepal. Very scarce. [BTC#393127]

60 **(Angus MACLISE)**
Johan KUGELBURG and Will CAMERON
Dreamweapon: The Art and Life of Angus MacLise
(New York: Boo-Hooray 2011)



First edition, deluxe issue. Fine in wrappers. Forewords by Lou Reed, La Monte Young, and Ira Cohen. Illustrated. The deluxe version of the catalog from New York's Boo-Hooray gallery displaying the life and art of the first drummer of the Velvet Underground.

Copy number 76 of 81 numbered copies. Includes the audio CD *Dreamweapon IV*; a stamped and numbered facsimile of MacLise's calligraphy from the book *The Mother Tongue* (1976); a three page miniature facsimile of three unpublished typescript poems; a letterpress facsimile of a flyer for the Jack Smith/Angus MacLise film *Horror and Fantasy at Midnight* (1967-1968); a stamped and numbered mounted color print of Ira Cohen's photograph "The Subliminal Reporter" (1968); a letterpress facsimile of Maclise's poem "The Completed Works of Angus MacLise," originally published in the Dead Language Press publication *Imprimatur 1281* (1957); and a letterpress broadside tribute to Ira Cohen from MacLise from Cohen's collection, *Poems from the Cosmic Crypt*. All components are contained within a stamped and numbered letterpress slipcase, and wrapper on original unused Bardo Marix paper stock. [BTC#364714]



61 ***36 Original Advertising Postcards for Bill Graham or Family Dog Concerts [mostly] at the Fillmore, 1966-1969***

San Francisco: Fillmore Auditorium / Family Dog Productions [1966-1969]

A collection of 36 (35 different) advertising postcards for concerts at the Fillmore Auditorium and related venues. Various sizes but mostly about 5" x 7½"; various dates mostly between 1966-1969. Nearly all have PSH (Place Stamp Here) backs; one advertising back, a couple of bulk rate backs that have been canceled to PSH. Slightest age-toning, else fine. Bands include The Grateful Dead, Jefferson Airplane, Big Brother and the Holding Company, The Byrds, Eric Burdon and the Animals, The Wailers, Quicksilver Messenger Service, Moby Grape, Jeff Beck, Santana, The Youngbloods, Jethro Tull, Creedence Clearwater Revival, Spirit, Buffalo Springfield, The Fugs, and many others. Includes many classic psychedelic images. A wonderful collection of rock postcards produced at the height of the psychedelic Sixties. A complete list is available upon request. [BTC#384162]



62 *[Poster]: Ann Arbor 1970 Blues Festival*

Ann Arbor: Seri-Graphics 1970

Poster decorated and printed in red, black, and blue. Measuring 14" x 22". Tack holes in corners, else very near fine. Central image of a chain in pale blue. The three day Festival between August 7-9 featured a vast array of blues players including Might Joe Young, Jimmy Dawkins, John Lee Hooker, Howlin' Wolf, Albert King, Fred McDowell, Joe Turner (with T-Bone Walker and Eddie Vinson), Bobby Bland, Buddy Guy, Papa Lightfoot, Otis Rush, Big Mama Thornton, and Son House, as well as many others. This was the second year of the Festival and apparently something of a commercial failure because of competition from a nearby rock festival. The following year the Festival was expanded to include jazz, and continues to this day. *OCLC* locates one copy of the program for the event, and no copies of this poster. [BTC#394111]

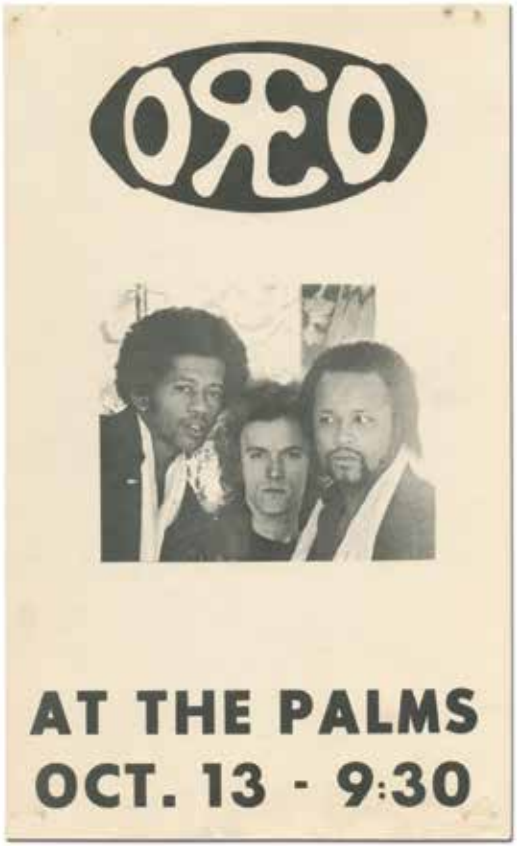
63 *[Broadside]: Synthesizer Class*

Learn Basic Electronics. Even if you can't add 2+2.
Learn Basic Synthesizer Techniques.
Control an ARP2600 Synthesizer with your own Instrument....

San Francisco: S.F. Art Commission's Neighborhood Arts Program [circa 1972]



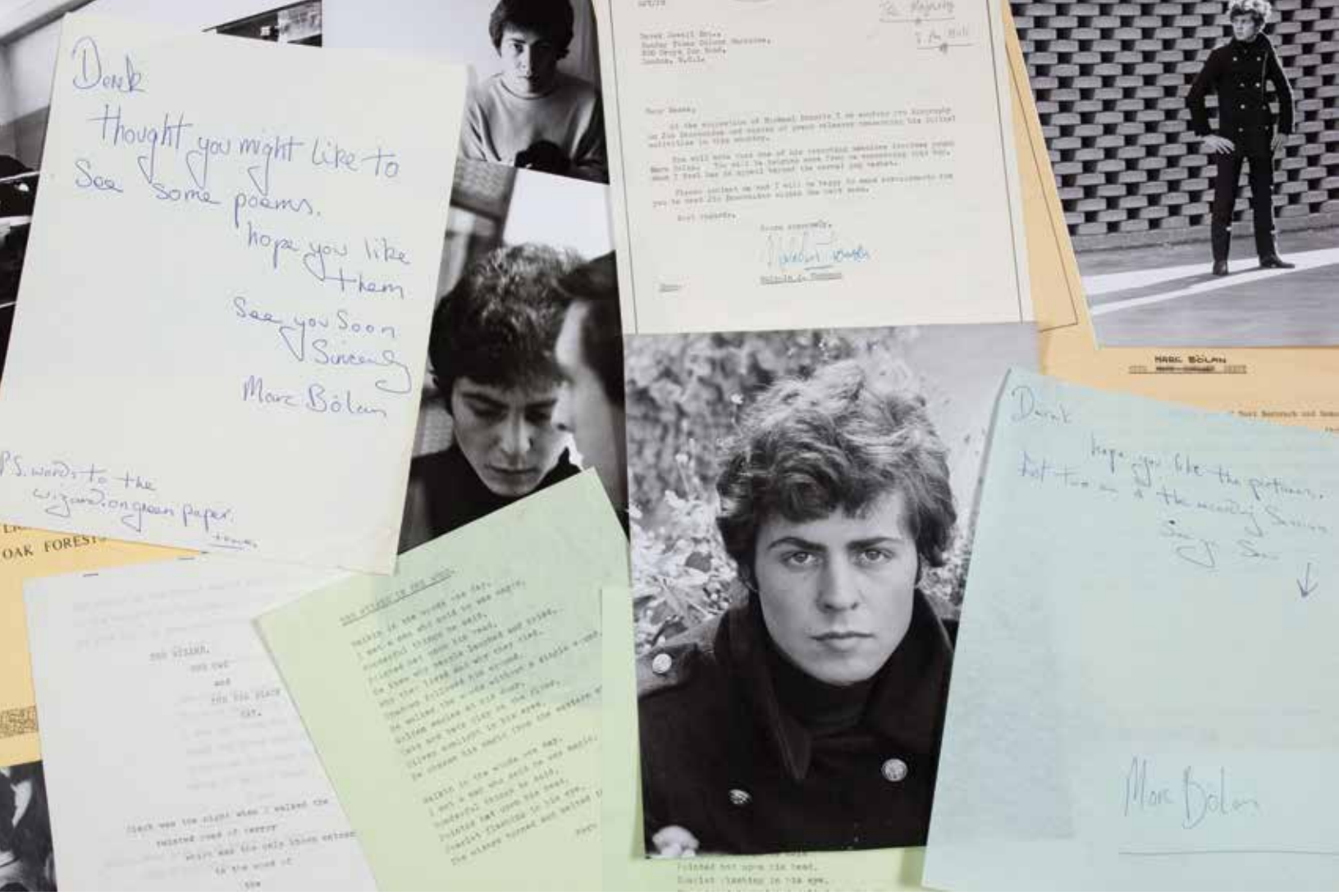
Illustrated broadside printed in color. Old tape shadows at the corners of the verso, nearly imperceptible vertical fold, near fine. Wonderfully designed flyer incorporating the early 70s Bay Area ethos ("Fee for Class According to Income"). The ARP2600 was released in 1971, and was the first widely used commercial synthesizer, used by musicians and educators, and was featured on literally hundreds of popular songs. Undated, but all indications are this is from the early 1970s. [BTC#392823]



64 *[Broadside]: Oreo at the Palms*

[Winters, California: circa 1980]

Broadside. Approximately 8½" x 14". Stiff white sheet. Near fine with staple holes at the corners and nick at the lower edge. An announcement for a performance by the band Oreo, an appropriately named trio composed of two African-Americans and one Caucasian. This concert took place at The Palms, a performance space located in a small old barn in Winter, California, just outside the Bay Area. The venue relocated in 2002 to the second floor of the Winter Opera House, while Oreo seems to have disappeared altogether, perhaps consumed with a glass of milk. [BTC#391130]



65 **Marc BOLAN**

Collection of Letters, Photographs, and Poetry from 18-Year-Old Marc Bolan

1965

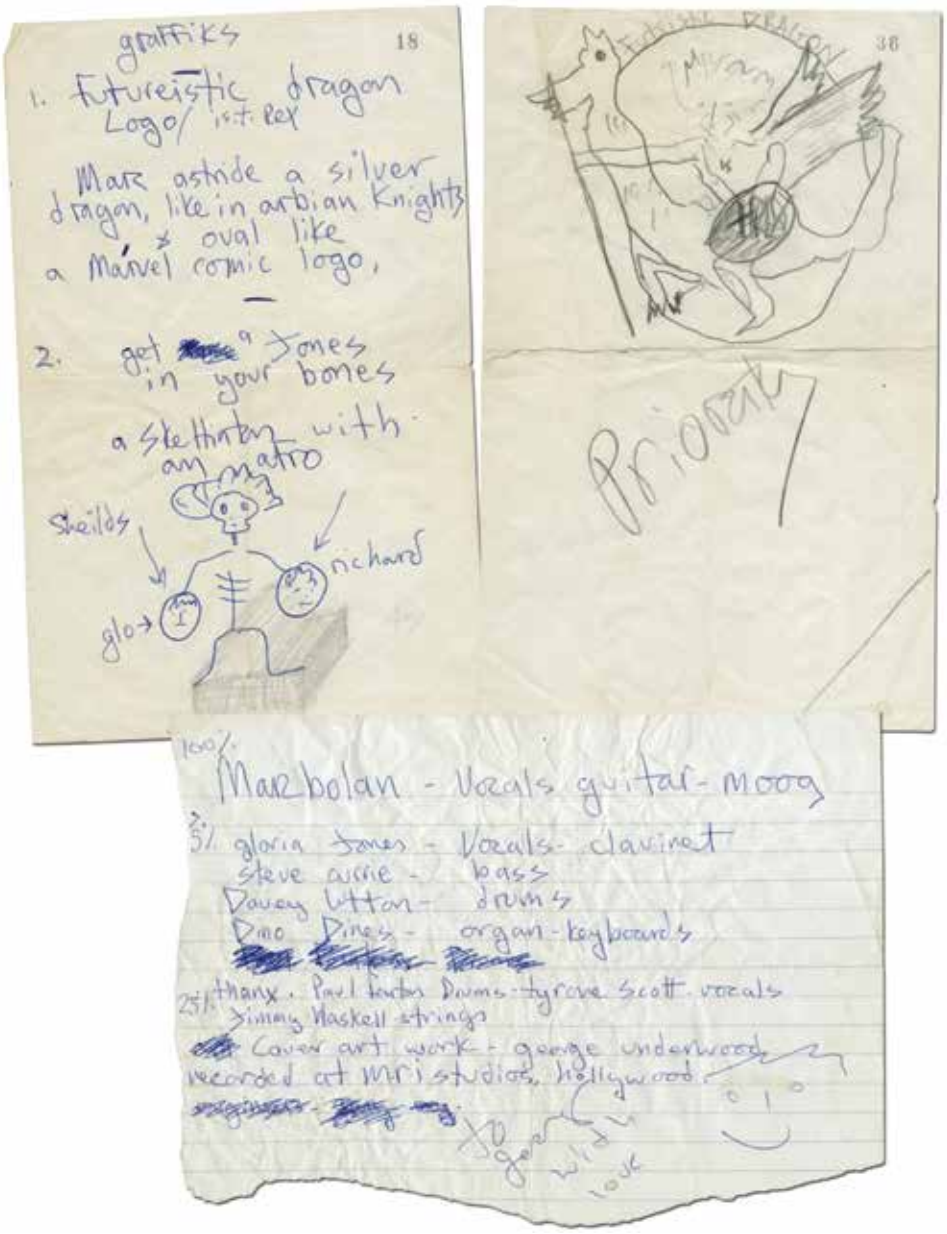
An archive of items from the earliest part of the career of legendary British rock star Marc Bolan of T-Rex fame when he was only 18 and about to release his debut single on Decca Records in 1965. Included are two copies of the typed lyrics for his first single, "The Wizard"; two Autograph Notes **Signed**; five pages of typed poems stapled into a booklet; six 8" x 10" photographs taken by Fiona Adam, two of which show Bolan during his first recording session with producer Jim Economides; and a program for a Tyrannosaurus Rex tour two years later. All fine except for a small tear on the last page of the stapled poetry, a tack hole in one photo, and a couple annotations in red ink in the tour book.

The collection comes from the archive of London *Sunday Times* music critic Derek Jewell, who while writing an article about Economides, was made aware of a young musician he was working with. A publicity letter present dated 10 September 1965 sent to Jewell mentions Bolan and explains, "You will be hearing more from me concerning this boy, whom I feel has an appeal beyond the normal pop market." Quite an understatement.

The first ANS is written on a white sheet that reads in full: "Derek thought you might like to see some poems. hope you like them. see you soon, sincerely Marc Bölan. P.S. words to the wizard on green paper. thanks." The second ANS is on a blue sheet: "Derek hope you like the pictures. first two are of the recording session. see you soon [arrow pointing down] Marc Bölan." Both signatures use the umlaut over the "o" in his last name, which was a new pseudonym created just a month before (and that some speculate is a contraction of the words "Bob Dylan"). As stated, the letters are accompanied by two green sheets with the typed lyrics to "The Wizard" (here titled "The Wizard in the Wood"), along with a stapled packet of five sheets of poetry titled *The Wizard, The Owl and The Big Black Cat*. Both the lyrics and poems have been trimmed to the same size, likely by Bolan, who has signed both in type: "Marc Bölan. '65."

Two of the six photographs show Bolan in the recording session, one close up with him concentrating on something out of sight, and the other in discussion with producers and engineers. The remaining images include two of Bolan sitting on a leopard rug by a miniature roulette wheel and holding a black cat, along with two outside shots of him dressed in a black pea coat. Bolan looks surprisingly young in each with uncharacteristically short hair. Accompanying the letters and photographs is a press release for Bolan's first single with his name spelled "Mark Bowland" and corrected in black marker; a program for the Tyrannosaurus Rex tour "The Lion and the Unicorn" in the Oak Forests of Faun in 1969; as well as a file of press releases about Economides, along with the typescript of a profile of Bolan written by Jewell.

An amazing archive capturing Marc Bolan at the start of his career as a solo performer, shortly before the creation of T-Rex made him a legend. [BTC#395771]



66 Marc BOLAN

Bolan's Original Design Notes for the 1976 T-Rex Album, "Futuristic Dragon"

[1976]



A small archive of handwritten notations and drawings by Marc Bolan regarding his design wishes for the 1976 T. Rex album, *Futuristic Dragon*. Three 5" x 8" sheets (one lined) with drawing and notations. Creases and some wear, very good or better, along with a near fine copy of the album with one corner bumped. The archive includes a primitive sketch of the cover design mirroring very closely the polished finished artwork by designer George Underwood, and ideas regarding "graffiks" (accompanied by a drawing): "Marc astride a silver dragon, like in arbian [sic] knights + oval like a Marvel comic logo" and "get a Jones in your bones / a Skellinton with an afro." Lastly, Boland has written out the band credits, production credits, and thank yous. At the end of the final leaf, Bolan has added a gift **Inscription** with a small drawing of a face: "to george with love." *Futuristic Dragon* was something of a comeback for Bolan, who was at the time briefly on the mend from cocaine addiction. The album was driven by the success of two singles that preceded it, "New York City" and "Dreamy Lady." The record is notable for its dense Phil Spector-esque production style, and is today considered one the band's most underrated efforts. From the personal archives of album designer George Underwood. A unique T-Rex artifact created by Bolan's own hand. [BTC#396117]



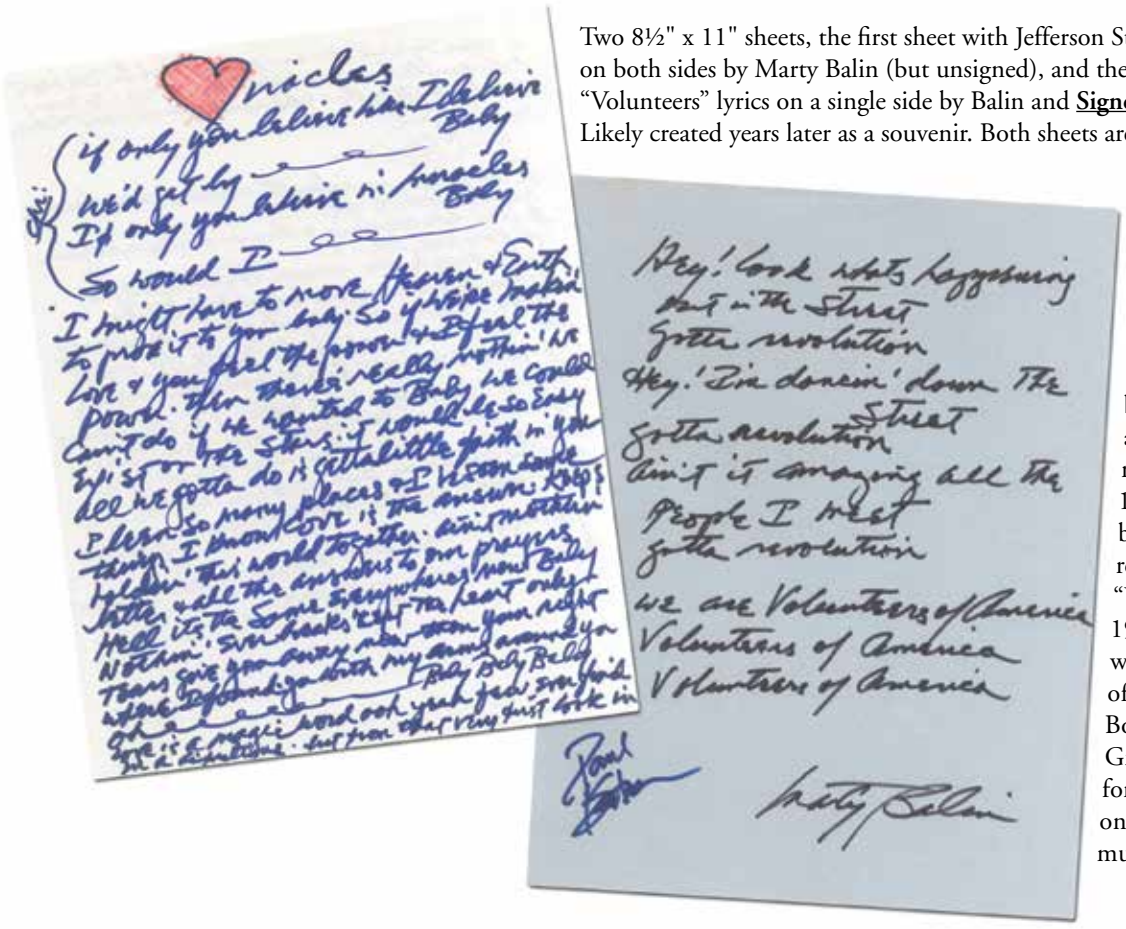
67 Robert ARMSTRONG

[Broadside]: 78 r.p.m. Record Swap Meets: Swing, Pop Blues, Ethnic, Country, Novelty, Jazz, etc.!!
1981

Measuring 11" x 14". Art by Robert Armstrong. Yellow stiff paper printed in black and red. Near fine with a touch of wear at two corners and very light, non-color-breaking crease through the first "e" in "Meets." A wonderfully charming poster for a monthly swap meet for 78 record collectors held in El Cerrito, California just outside of Berkeley. Armstrong is a prolific illustrator who contributed to various underground comix titles, as well as worked professionally as a magazine and record label illustrator. [BTC#394015]

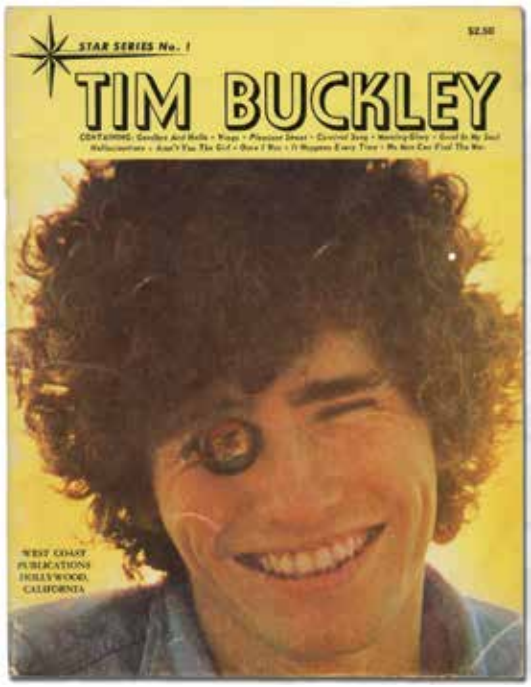
68 Marty BALIN and Paul KANTNER

Handwritten Lyrics for Jefferson Airplane's "Volunteers" and Jefferson Starship's "Miracles"



Two 8½" x 11" sheets, the first sheet with Jefferson Starship's "Miracles" lyrics handwritten on both sides by Marty Balin (but unsigned), and the second with Jefferson Airplane's "Volunteers" lyrics on a single side by Balin and Paul Kantner. **Signed** by both Balin and Paul Kantner. Likely created years later as a souvenir. Both sheets are fine.

Balin originally formed Jefferson Airplane, although it was Kantner who was seen to be the leader of the group, and who later went on to form "Jefferson Starship" after Jefferson Airplane began to disband in the early 1970s. "Miracles" was written by Balin and appeared on their 1975 album *Red Octopus* where it reached number three on the Billboard Hot 100 for three weeks, making it the band's highest charting single that they recorded in its "Starship" iteration. "Volunteers" meanwhile was released in 1969 on the album of the same name which made it onto *Rolling Stone*'s list of the 500 greatest albums of all time. Both groups included front woman, Grace Slick, who sang and played piano for the bands and "earned a position as one of the most prominent female rock musicians of her time." [BTC#395117]



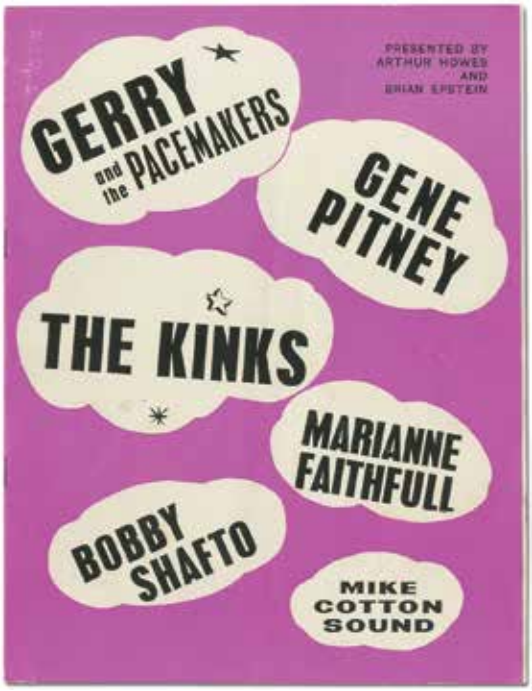
69 **Tim BUCKLEY**
Tim Buckley. Star Series No. 1
Hollywood: West Coast Publications (1968)

First edition. Quarto. 32pp. Stapled photographically illustrated wrappers. A small crease on the front wrap, a small stain on rear wrap, and a little overall rubbing, very good. Music and lyrics for many of his early songs, published when he was 20. Very uncommon. [BTC#342944]



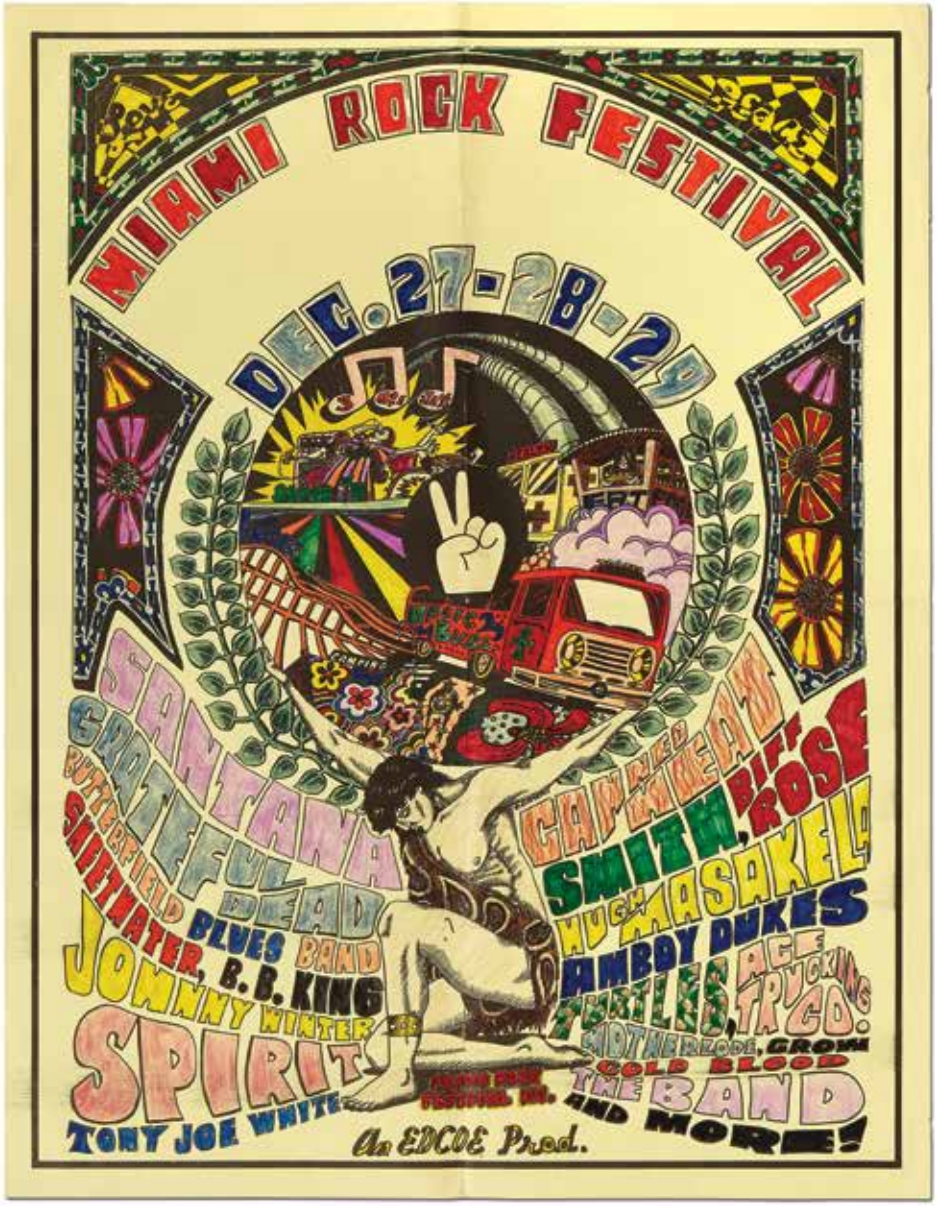
70 **Genesis, Elvis Costello and the Attractions, Blondie, A Flock of Seagulls, Robert Hazard and the Heroes**
[Flyer]: Electric Factory Records Presents Giant Fireworks Display: Genesis and Special Guest Elvis Costello and the Attractions and Blondie, A Flock of Seagulls, Robert Hazard and the Heroes
(Philadelphia): Electric Factory Concerts [1982]

Flyer on pink paper. Measuring 8½" x 11". Small stain in lower right corner, else very good or better. [BTC#386019]



71 **Gerry and the Pacemakers, Gene Pitney, The Kinks, Marianne Faithfull, Bobby Shafto, Mike Cotton Sound**
[Program]: Presented by Arthur Howes and Brian Epstein: Gerry and the Pacemakers, Gene Pitney, The Kinks, Marianne Faithfull, Bobby Shafto, Mike Cotton Sound
Hastings: Arthur Howes and Brian Epstein / Hastings Printing Company [1964]

Quarto. Stapled printed wrappers. [12]pp. Illustrated. Very faint, barely visible vertical fold, near fine. Program for a 1964 U.K. tour with photos, brief bios, and ads for the records of the various bands. [BTC#386326]



72 (Grateful Dead, The Band, Santana, etc.) CONWAY

[Poster]: Miami Rock Festival Dec. 27-28-29 [1969]

Miami: Miami Rock Festival Inc.: An Edcoe. Prod. [1969]

Poster on yellow paper stock. Illustrated by "Conway." Measuring 17" x 22". Old folds with a small split at one fold, (almost certainly) contemporary color in an amateur but neat hand, near fine. An apparently unrecorded poster for an important and seminal rock festival. In the poster, an Atlas-type figure supports the festival which includes a "Magic Bus," camping, rock bands, a peace sign, a food concession stand, and an ambulance; the central image surrounded by flowers and the band names. The Miami Rock Festival which took place at Miami-Hollywood Speedway in Pembroke Pines, just north of Miami was a three-day event that featured Santana, The Grateful Dead, Johnny Winter, Canned Heat, The Band, The Turtles, Spirit, B.B. King, Butterfield Blues Band, Sweetwater, Ace Trucking Company, and many others. We can find no records for this poster in any of the art poster references (a fact perhaps exacerbated by several similarly named Miami-area rock festivals in 1968 and 1969 that featured similar acts). Neither could we find any other posters by this artist. Possibly a trial printing or a proof that wasn't used. Rare, and quite possibly unique. [BTC#396187]

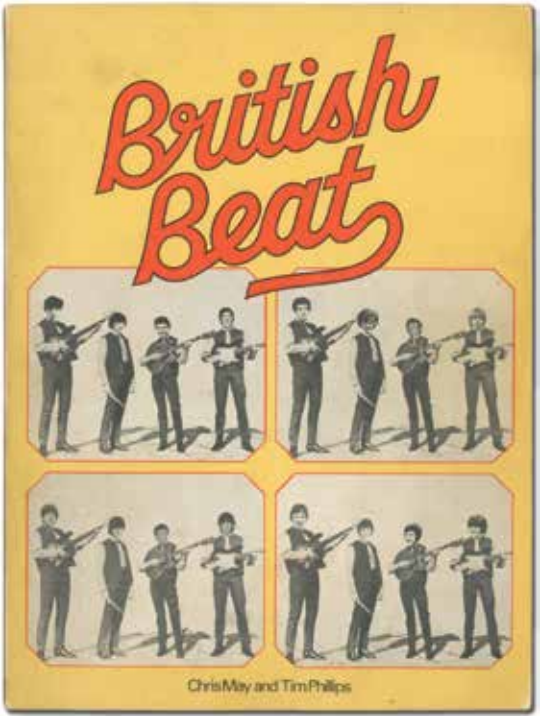


73 Edward LUCIE-SMITH, edited by

The Liverpool Scene: Recorded Live Along the Mersey Beat

London: Donald Carroll (1967)

First edition. Laminated pictorial boards. A trifle age-toned, still fine, issued without dustwrapper. **Signed** by Edward Lucie-Smith. Sixties poetry (the book is dedicated to The Beatles) with photographs of, and contributions by Mike Evans, Henry Graham, Spike Hawkins, Adrian Henri, Heather Holden, Roger McGough, Brian Patten, and Pete Brown (who wrote lyrics for Cream). [BTC#283429]



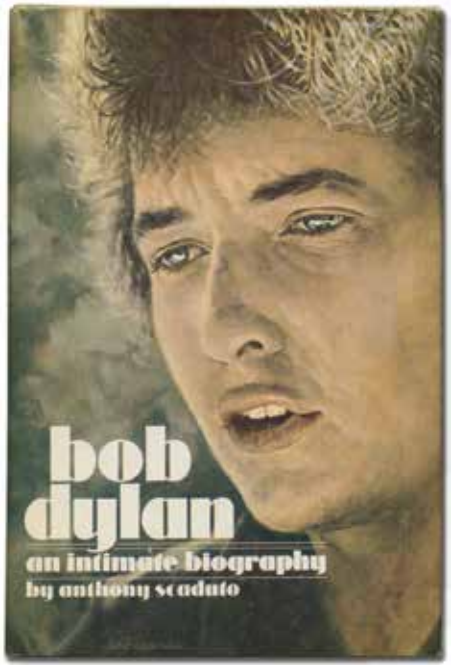
74 **Chris MAY and Tim PHILLIPS**
British Beat
London: Socion (1974)

First edition. Quarto. 103, [2]pp. Printed wrappers. Some foxing and small stains, a very good copy. Reasonably detailed account of 1960s British bands. [BTC#386676]



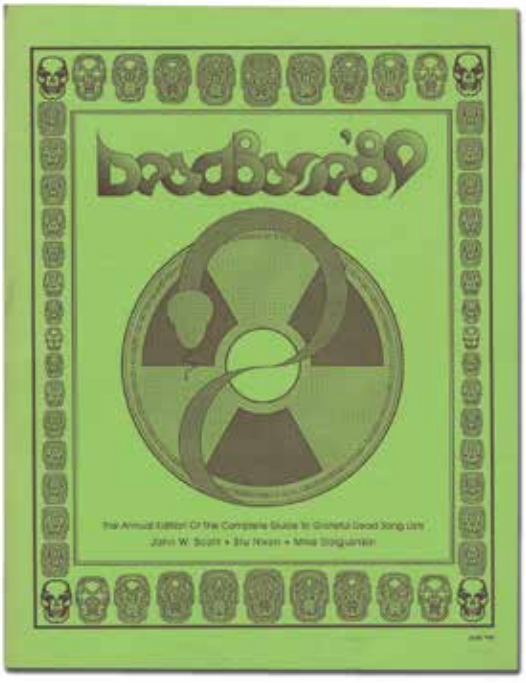
75 **Lou RUDOLPH**
[Broadside]: Take a Walk on the Wild Side
[San Francisco: no publisher]
1979

Broadside. Measuring 11" x 17". About fine. A flyer promoting a Lou Rudolph art show at The Ambush September 9, 1979. The artwork is of Lou Reed playing the Old Waldorf, with a printed signature and date by Rudolph. [BTC# 382046]



76 **Anthony SCADUTO**
Bob Dylan:
An Intimate Biography
New York: Grosset & Dunlap 1971

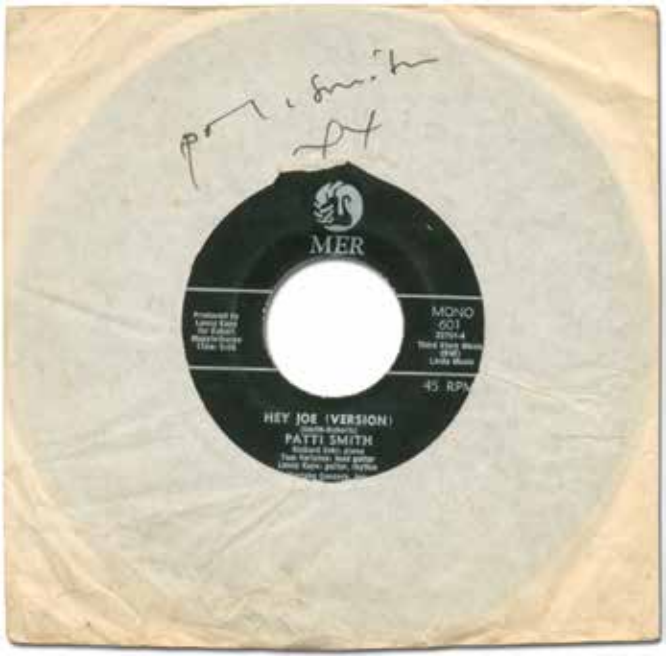
First edition. Octavo. Fine in fine dustwrapper. An unusually fine copy of a book usually found well-worn. [BTC#318580]



77 **John W. SCOTT, Mike DOLGUSHKIN, and Stu NIXON**
DeadBase '89:
The Annual Edition of the Complete Guide to Grateful Dead Song Lists
Hanover, New Hampshire: DeadBase (1990)

First edition. Quarto. 186pp., illustrated. Printed green wrappers. Number "2779" inked on the title page (perhaps part of a limitation?) else fine. Provides set lists and reviews of each show. [BTC#339749]

Patti Smith's First Record



78 **Patti SMITH**
[7" vinyl record]: Hey Joe (Version) [and] Piss Factory
[New York]: Mer Records 1974

Original 7" vinyl 45 RPM record. Fine in modestly age-toned, good unprinted white sleeve (as issued). **Signed** by Patti Smith on the sleeve. Patti Smith's first vinyl single, "Hey Joe," with "Piss Factory" on the B-side, produced by Lenny Kaye for Robert Mapplethorpe. A very uncommon record. [BTC#393007]



79 **The Cure**
[Vinyl Record]: One Hundred Years / The Hanging Gardens
18 Age Record 1982

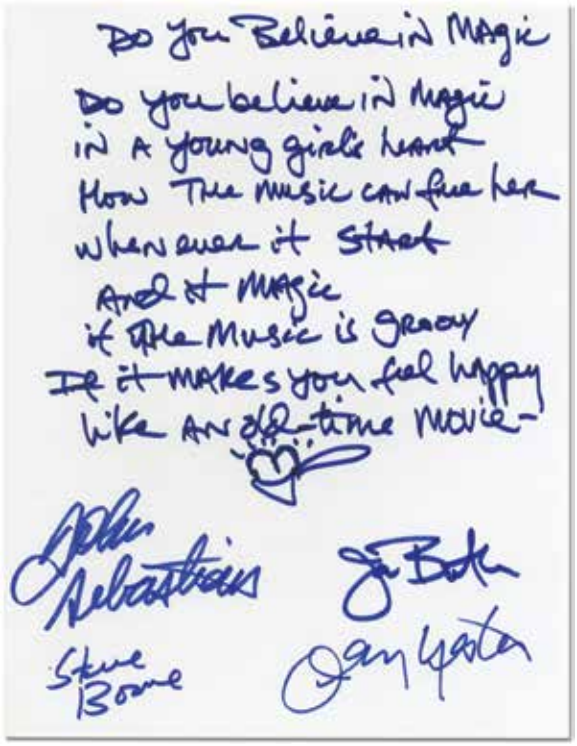
Original 12" 45 rpm vinyl album. Fine in a pictorial paper sleeve with slight rubbing. A promotional copy promoting the forthcoming album "Pornography" sold exclusively during the 1982 tour. [BTC#379566]



80 **(The Clash, Robert FRIPP)**
[Program]: Monterey Tribal Stomp 1979
(San Francisco): Chet Helms / Family Dog 1979

Tabloid format. [8]pp. Decorative wrappers. The newsprint leaves are slightly toned, horizontal fold, probably as issued, else fine. Program for this festival produced by Chet Helms featuring the The Clash on their first American Tour, as well as appearances by The Chambers Bothers, Robert Fripp, Peter Tosh, Big Mama Thornton, The Blues Project, Canned Heat, Country Joe & the Fish, Dan Hicks, Maria Muldaur, Lee Michaels, and others, as well as MC'd by Wavy Gravy. [BTC#395778]

Number 216 on Rolling Stone's List of the Greatest Songs of All Time



81 The Lovin' Spoonful

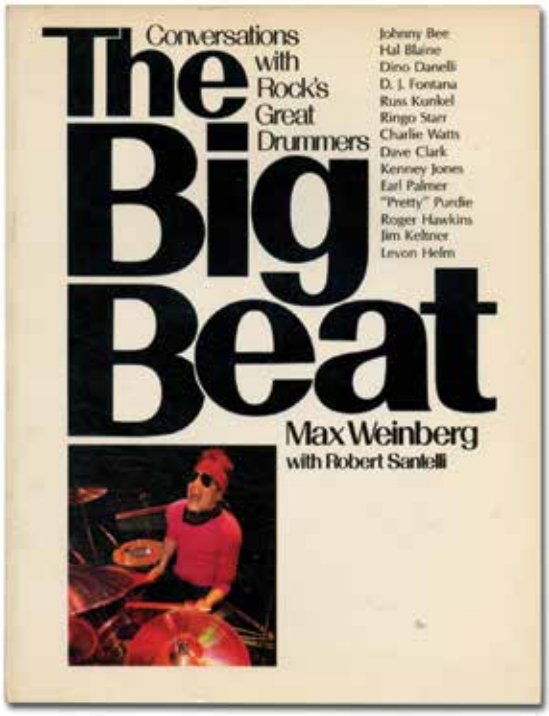
Handwritten Lyrics for "Do You Believe in Magic"

A fair copy of the lyrics of the first verse on a stiff card sheet for the classic song *Do You Believe in Magic?* by the Lovin' Spoonful. Handwritten in blue ink by Joe Butler and **Signed** by him and fellow band-members John Sebastian, Steve Boone, and Jerry Yester. Fine. Certainly created as a souvenir long-after-the-fact, but a pleasing and attractive evocation of the great hit song, the title song on the band's first album. Butler, Sebastian, and Boone were three of the founding members of the band (the fourth member, Zal Yanofsky, died in 2002). Yester wasn't officially a member of the band, however he did collaborate with the band, playing piano on the recorded version of the song. [BTC#387880]

82 Max WEINBERG with Robert SANTELLI

The Big Beat: Conversations with Rock's Greatest Drummers
Chicago: Contemporary Books, Inc. (1984)

First edition. Foreword by Bruce Springsteen. Quarto. 197pp. Illustrated from photographs. Wrappers a trifle soiled, else fine. Drummers interviewed include Johnny Bee, Hal Blaine, Dino Danelli, D.J. Fontana, Russ Kunkel, Ringo Starr, Charlie Watts, Dave Clark, Kenney Jones, Earl Palmer, "Pretty" Purdy, Roger Hawkins, Jim Keltner, and Levon Helm. [BTC#391486]





83 Velvet Underground

[7"Vinyl Record]: "White Light/White Heat" / "Here She Comes Now"
USA: MGM Records 1967

Original 7" vinyl 45 RPM promotional record. Pale blue "Special Disc Jockey Record" Verve label. Produced by Tom Wilson. Very good plus with a single scratch on the A side in original green paper sleeve with record company stamps. The third and final single for the Velvet Underground, this version was specifically sent out to radio stations as a promo for their 1968 second album, *White Light/White Heat* and includes the "special disc jockey record" label. *White Light/White Heat* was created after The Velvet Underground had broken their ties with Andy Warhol and after Nico left to pursue a solo career. The album experimented with the aesthetic that was the precursor to punk, with the band pursuing a stark contrast to their earlier work. John Cale said of the record, "while the debut had some moments of fragility and beauty, *White Light/White Heat* was consciously anti-beauty." [BTC#395139]



84 *Eight San Francisco Mime Troupe Posters*
San Francisco: 1973-1978

Posters. Measuring 11" x 17" to 21" x 14". Near fine with tack holes at the corners, a few spots of edge wear and two posters with a few light creases. Original posters advertising the San Francisco Mime Troupe and several of their performances including Bertolt Brecht's *The Mother*, *Hotel Universe*, *Electro-Bucks*, and *False Promises: A History Play with Music* (featured in two different posters with art by Rupert Garcia and Jane Norling). The Troupe was created in 1959 an as experiment with Bill Graham as early business manager, and Digger and actor Peter Coyote as performer. The theater group, which is still active today, gave free performances in the park and won acclaim for its 1973 performance of *The Mother*. A nice selection of colorful posters from this San Francisco institution. [BTC#397069]



85 Bread and Puppet Theater

A Small Collection of Early Bread and Puppet Theater Publications (1967-1970)

New York: Bread and Puppet 1967-1970

A collection of nine early publications from the first decade of the radical puppet troupe. Founded in New York City in the early 1960s, the imaginative and idiosyncratic performance troupe, which was (and is still) widely known, utilized giant puppets (some as tall as 15 feet) in spectacles intended to illustrate their political points. They were a staple of the 1960s and 1970s Anti-War movement, and still continue to perform today, often touring from their base in Vermont where they moved in the early 1970s. These nine publications represent the early days of the troupe. While the printed publication information is sometimes contradictory or sketchy, these examples mostly seem to date from the years in New York City. Because of the idiosyncratic naming and unpredictable numbering and dating of the publications it is difficult to identify where runs are held, however, it is safe to say that accumulations of Bread and Puppet publication of this vintage are very uncommon. Each item is 24mo. and consists of stapled photocopied sheets as issued. The group consists of:

1. *Bread and Puppet Newspaper No. 4*. New York: Bread and Puppet [circa 1966]. 24mo. 32pp., illustrated. Stapled blue wrappers. Small stains, else very good. Illustrated cartoon booklet on the death of a Chicago soldier in Vietnam and his subsequent burial.

2. *Bread and Puppet Newspaper No. 5*. New York: Bread and Puppet, January, 1967. 24mo. 32pp., illustrated. Stapled yellow wrappers. Small stains, else very good. Illustrated cartoon booklet on the destruction of four Vietnam villages including Ben Suc.

3. *Bread and Puppet Newspaper No. 3*. New York: Bread and Puppet, January, 1968. 24mo. 32pp., illustrated. Stapled blue wrappers. Small stains and tears, good or better. Illustrated cartoon booklet condensing stories from *The New York Times*, including the crash of an Air Froce jet containing a hydrogen bomb off of Greenland, the authorization for the police to use deadly force in New York City, and other stories [Note: issues #4 & #5 seem to predate issue #3].

4. *Bread and Puppet Newspaper No. 6*. New York: Bread and Puppet, February, 1968. 24mo. [32]pp., illustrated. Stapled pale orange wrappers. Small stain, very good. Illustrated cartoon booklet depicting everyday prosaic life, rendered in primitive linoleum(?) cuts, that ends in everything (spoiler alert) being destroyed by fire - presumably in a Vietnamese village.

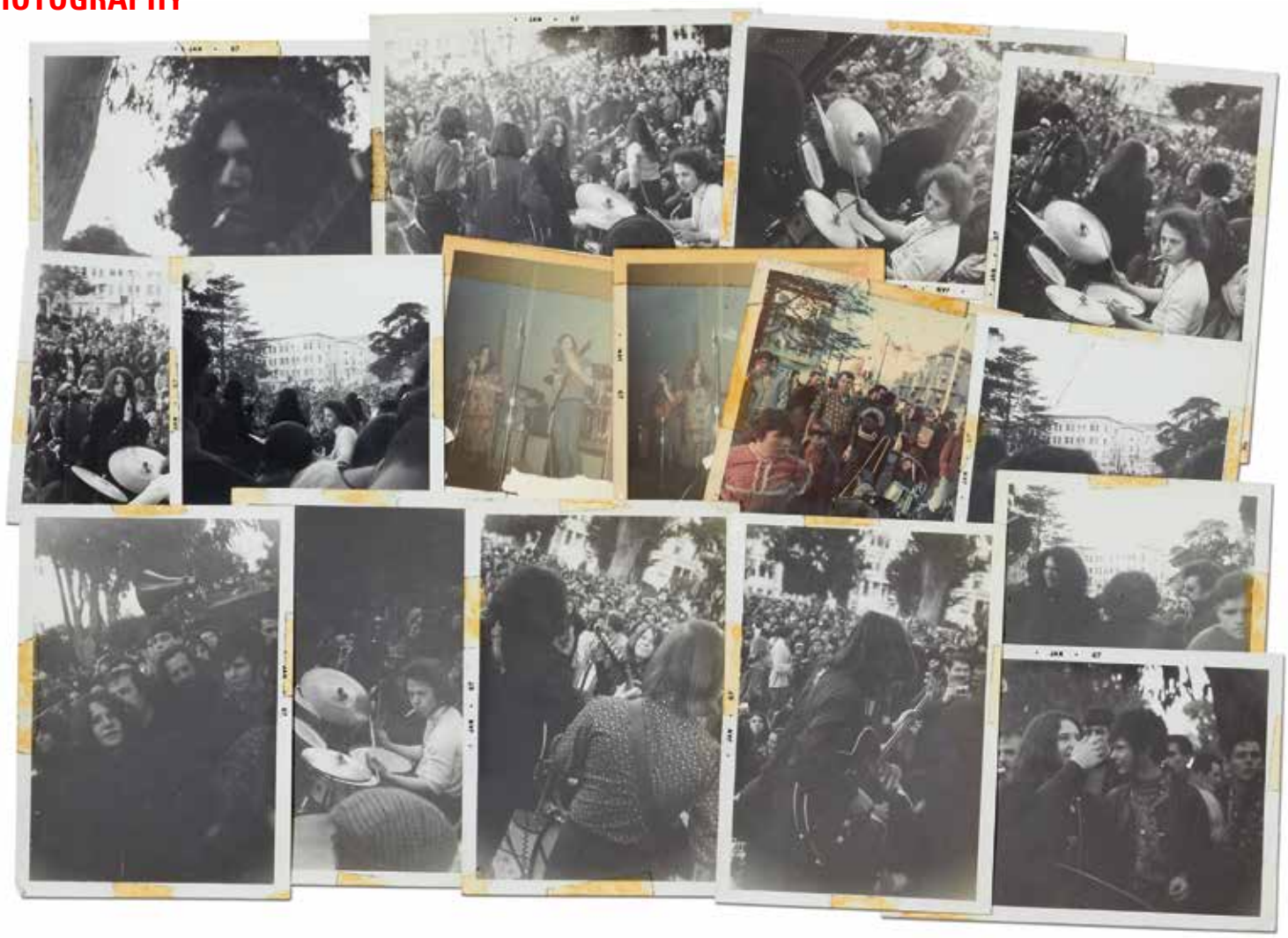
5. Brecht, B[ertold]. *The Parable of the Burning House*. [New York?]: Bread and Puppet Press, Feb. 1970. 24mo. [48]pp., illustrated. Stapled white wrappers. A little age-toning, near fine. Illustrated cartoon booklet. *OCLC* locates two copies.

6. *Bread and Puppet News. Two Fables. First Fable: The Wind.* [New York?]: Bread and Puppet, February, 16, 1970. 24mo. 16pp., illustrated. Stapled white wrappers. Small stains, else near fine. Illustrated cartoon booklet about the injustices of the American judicial system, presumably aimed at the Chicago Conspiracy trial.

7. *Bread and Puppet News. Two Fables. Second Fable: Winter Time*. [New York?]: Bread and Puppet, February, 16, 1970. 24mo. [16]pp., illustrated. Stapled white wrappers. About fine. Illustrated cartoon booklet about cops and the Chicago Conspiracy defendants.

8. *Bread and News. Sept. 8 1970. Weather: Warm. Wind: Warm.* [New York?]: Bread and Puppet, 1970. 24mo. [16]pp., illustrated. Stapled white wrappers. About fine. Illustrated cartoon booklet about various news stories including the bombing of Cambodia and Laos.

9. *Bread and News. Autumn 1970. Weather: Good. Wind: Good.* [New York?]: Bread and Puppet, 1970. 24mo. [16]pp., illustrated. Stapled white wrappers. About fine. Illustrated cartoon booklet about the attempt to make it a Federal crime to assault a member of Congress and to impose the death penalty on persons convicted of fatal terrorist bombings. [BTC#395644]



86 Big Brother and the Holding Company with Janis Joplin, The Grateful Dead, Hells Angels, and others

12 Photographs from the New Year's Wail / New Year's Whale Concert, with additional related photographs

[San Francisco]: 1967





A collection of snapshots taken at the New Year's Wail concert on January 1, 1967 at the Panhandle near Golden Gate Park in San Francisco, with some accompanying images. Various sizes. Condition is overall good with tape remnants or shadows mostly in the margins, but the images mostly pretty clear. Several are captioned.

The show, entitled "The New Year's Wail / New Year's Whale" was organized by the Hells Angels as a thank you and a celebration of the Haight Ashbury community for "crowdfunding" the bail money for their member Chocolate George after a traffic arrest. The Diggers helped to promote the event which featured Big Brother and The Grateful Dead (as well as of Orkustra with Bobby Beausoleil, later of the Manson Family). The bands played on a flatbed truck, and the photographer was clearly very close to the bands, probably on the truck itself. Of the dozen candid photographs of the concert, all but one (the only color image, of some Hells Angels and their bikes in the crowd) feature the bands: Joplin appears in at least eight of them, and Jerry Garcia in three, with other shots of other band members in various combinations. Also accompanied by several other images: two color images of Joplin singing, date stamped in May 1967, have damage to the margins, although the images of Joplin are largely clear. Also with a color photo of a psychedelically-decorated hippie crash pad, as well as another 14 images of several young men, presumably the photographer and his friends: one with a motorcycle, several in military garb sitting on a dock smoking pot, one on a ship's deck, and several overseas in Thailand and the Phillipines. [BTC#393485]



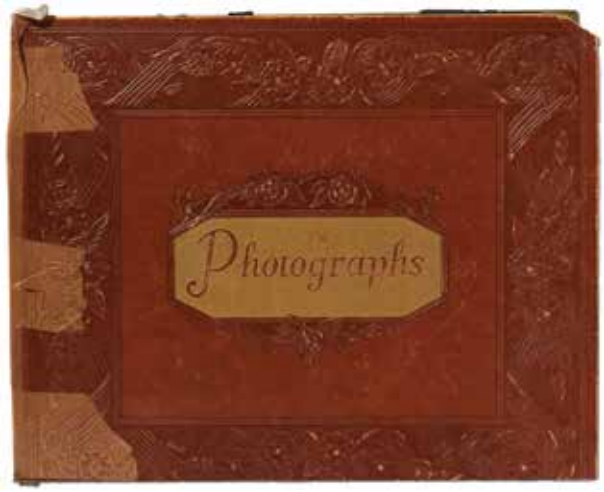
87 *[Archive]: 56 Photos of the Denizens of San Francisco Street Culture circa 1979-1981*



56 black and white photographs; 53 are 8" x 10"; 3 are 5" x 7". A modest number have captions or information about the camera settings on the verso, two have old and not particularly noticeable tape shadows on the verso, two have been hand-tinted, overall in fine condition. Mostly consisting of nicely composed images by a talented but unidentified photographer who seemed intimately involved with many of the people portrayed, a large majority of the photographs are of young people on the streets around San Francisco, hanging out, drinking or loitering, many dressed either in punk fashions with the appropriate late 1970s or early 1980s hair styles, a few are indoor shots, in basements or bedrooms, others depict possible gang members on the street, a few are consciously arty, one is of Asian people doing Tai Chi. A nice slice of San Francisco street culture. [BTC#393181]







88 Joyce PICKENS

[Photo Album]: 1960s Discotheque Dancer Photo Album

New York: mid 1950s-late 1960s



Oblong quarto. Brown leather over paper boards with "Photographs" embossed on the front board. A collection of 132 black and white or color photographs affixed to stiff black paper as well as newspaper clippings and some postcards. Various sizes with most being 3½" x 3½". Boards are good only with tape replacing the spine, chips, tears, and a few present but detached pages, overall very good. The assemblage contains photographs and ephemera related to the dancing career of Joyce Pickens. Originally from New York, Pickens traveled the United States and Canada performing at clubs and supplementing her income by staying on in some cities to teach the newest dance crazes to hip citizens. In an offprint of an article from a May 1964 *Toronto Daily* is a discussion of how the Discotheque trend had arrived from Paris and Pickens had stayed on to teach the dances, dubbing her "Toronto's original discotheque girl." They quote her as saying, "We're headed into another era like the 'roaring twenties.' When the big bands died, people gave up going out to dance, except at private parties… Now with the discotheque, they can have all the variety and sounds they want… everything, at the flick of a turntable switch." The photos show Pickens posing in a variety of costumes, as a cowgirl, a flamenco dress, even a bikini, and in numerous clubs and venues including California's Moulin Rouge Club. Also tipped in are business cards for some of the backing bands that she danced with such as Alfredito and his Mambo Orchestra, Barry Del Rae, and Andrew Alvarez. There are also a handful of curious drawings, one of a hand-colored treasure map, another pencil drawing labeled "Holiday Inn." The end of the album has small newspaper clippings containing advertising for costumers and nightclubs. An interesting and plentiful collection of the earliest gestation phase of the disco area. [BTC#392967]







THE NEW TWIST

BY RALPH THOMAS

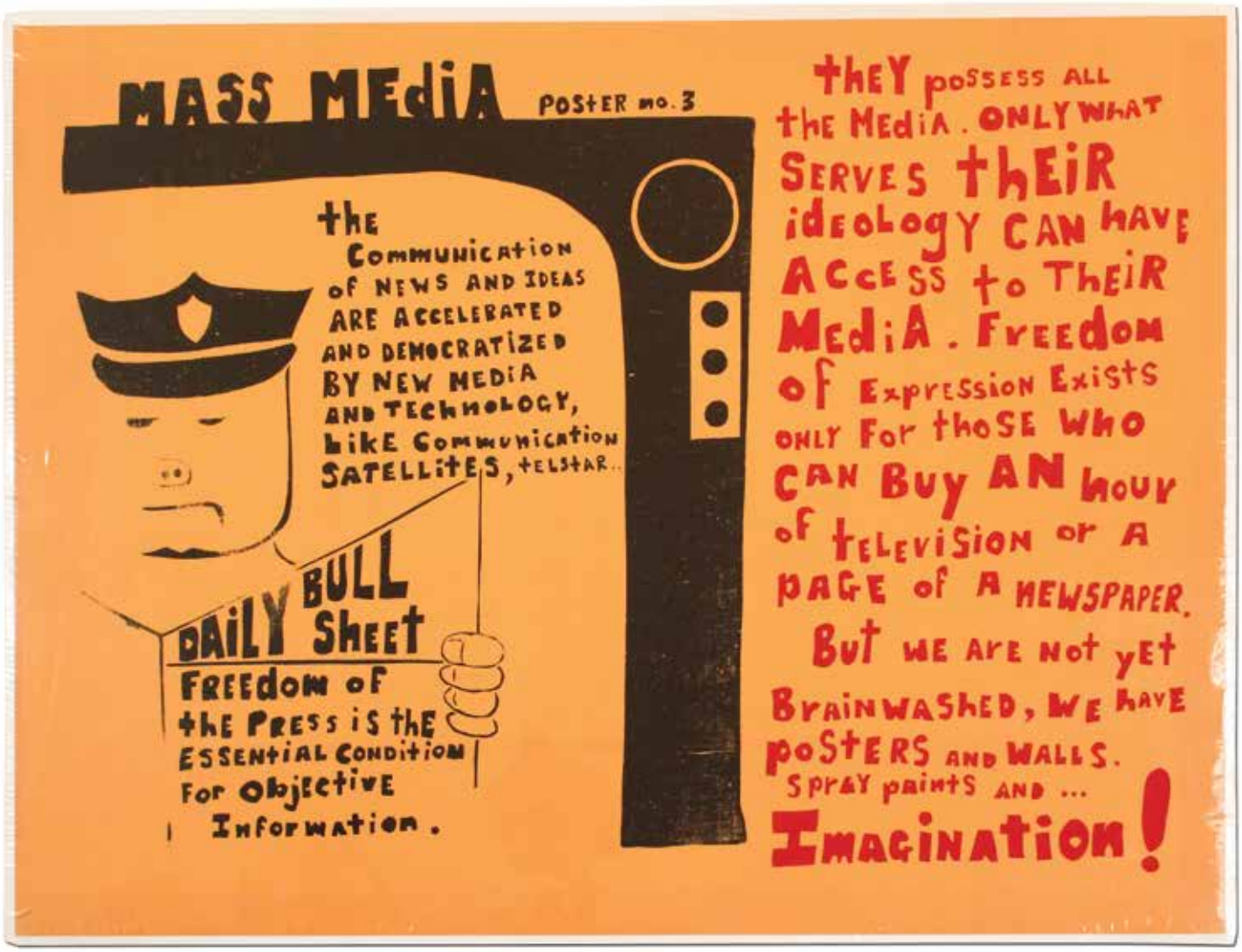
People are beginning to dance again. When rising costs killed off the big bands in the mid-forties, dancing nose-dived. But the discotheque is bringing it back.

"We're headed into another era like the 'roaring twenties,'" claims Joyce Pickens, a psychology BA who makes her living teaching the many dances that go with the discotheque. "When the big bands died, people gave up going out to dance, except at private parties. Who would want to dance to a little combo?

"Now with the discotheque, they can have all the variety and sounds they want—big bands, rock 'n roll groups, waltzes, calypso....everything, at the flick of a turntable switch."

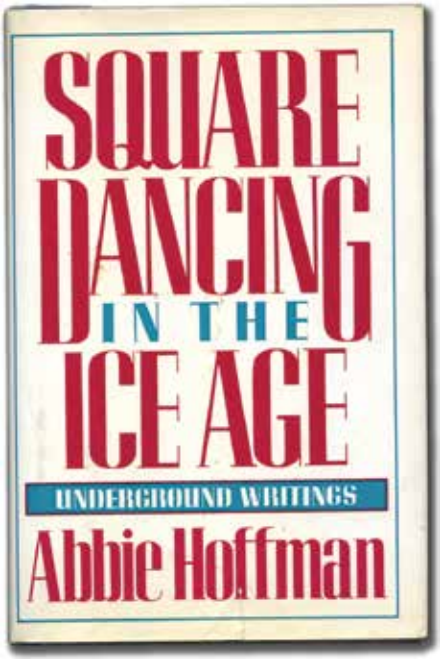
The stacked Miss Pickens was about to do her nightly stint at the Cafe Discotheque of the Inn on the Park. From New York, she began giving classes on the dance-floor when the club opened back in May; the classes have been such a success that she's been kept on till next Spring.

The dance floor, as we talked, was a mass of



89 ***Mass Media Poster No. 3:*** *The Communication of News and Ideas are Accelerated and Democratized by New Media and Technology, Like Communication Satellites, Telstar...*
[No place: no publisher circa 1974?]

Large poster. Measuring 23" x 17½". Yellow stock silkscreened in black and red. Shrink-wrapped onto foam core. Illustrated poster depicting a porcine policeman reading the "Daily Bull Sheet" which states "Freedom of the Press is the Essential Condition for Objective Information." The poster decries corporate control of conventional media and suggests that "…we have Posters and Walls. Spray paints and… Imagination!" We can find no mention of this poster in any reference. Date attributed from another dated poster in a similar style found together. [BTC#393481]





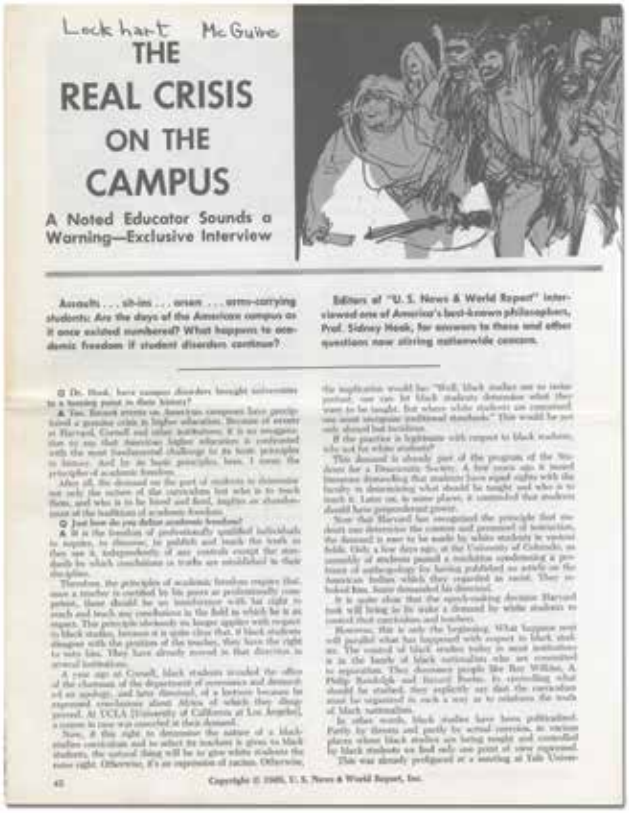
90 **Abbie HOFFMAN**
Square Dancing in the Ice Age
New York: G.P. Putnam's Sons (1982)

First edition. Remainder mark on the bottom edge and the top edge a bit foxed, else near fine in near fine dustwrapper with a short tear. **Signed** by the author. [BTC#89471]



91 ***Dragon [Numbers 1-10]***
Berekely: Bay Area Research Collective 1975-1976

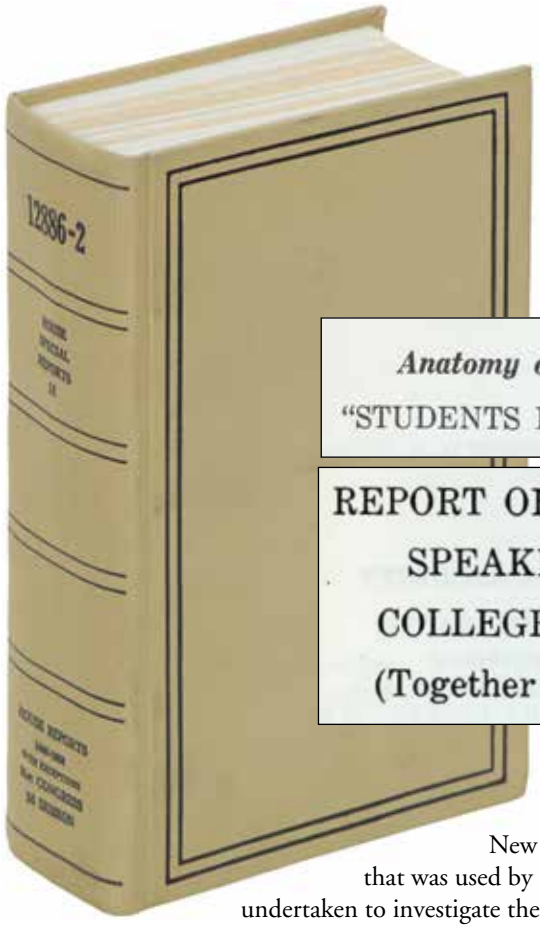
Ten issues. Octavos. Scattered foxing to various issues, very good or better except number 7 which lacks the rear wrap. Published by a pro-Symbionese Liberation Army propaganda collective, *Dragon* was something of an ongoing screed that espoused the beliefs of the violent left underground of the 1970s Bay Area. Issue #1 contains pieces critical of General Motors and P.G.&E., a chronology of The Red Guerrilla Family, and instructions for making a pipe bomb. Other issues include comments about the Black Liberation Army, George Jackson Brigade, Front de Liberation du Quebec, Coalition Against Psychiatric Assault, and Weather Underground, to name just a few of the groups mentioned. A compelling resource documenting the prevailing opinions and issues concerning the revolutionary groups active in the Bay Area during the mid-1970s. [BTC#392785]


Lockhart McGuire
THE
REAL CRISIS
ON THE
CAMPUS
A Noted Educator Sounds a Warning—Exclusive Interview

92 **(Dr. Sidney HOOK)**
[Offprint]: The Real Crisis on the Campus: A Noted Educator Sounds a Warning - Exclusive Interview [with]: The New Left in Action
[No place]: U.S. News & World Report, Inc. 1969

Quarto. [8]pp. (paginated 40-44; 35-36, [1]pp.). Illustrated. Name on first leaf, light horizontal crease, near fine. Two articles from the same issue of *U.S. News & World Report* on campus activists bound together by the magazine as an offprint with the admonition "Further Reproduction Prohibited" on the final page. The first article is the interview with Hooks, the second is a list and attempted dissection of the principle left activists, because according to the article "…a scorecard is needed" including the Black Panther Party, SNCC, Yippies, SDS, etc. While the issue of the magazine can be found, *OCLC* locates no copies of the offprint. [BTC#388787]

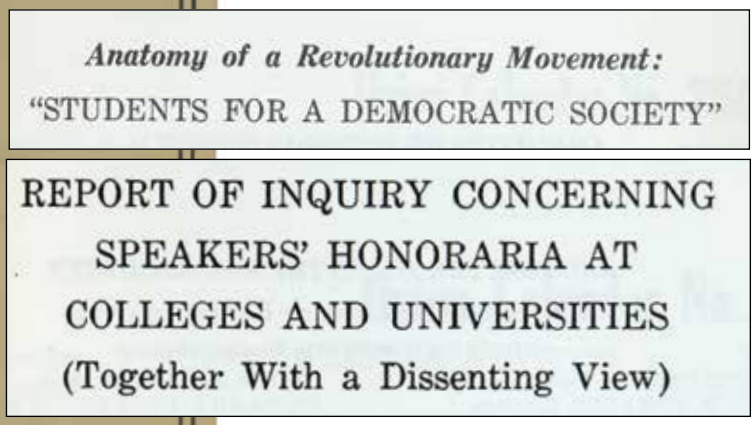
Youth Culture's Un-American Activities



93 **(Richard H. ICHORD)**

Anatomy of a Revolutionary Movement: "Students for a Democratic Society"; Speakers' Honoraria at Colleges and Universities; Juvenile Justice and Corrections; Amphetamines; Heroin and Heroin Paraphernalia

Washington: Government Printing Office (1970-1971)

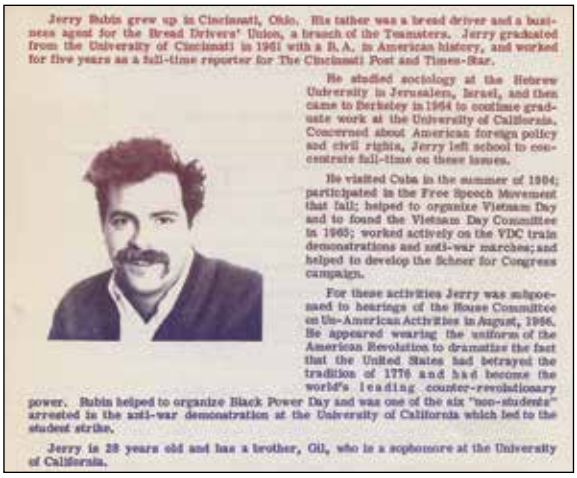


First edition. Multiple Special House Reports (91st Congress, 2d Session) bound in one volume. Thick octavo. Complete as issued in the original publisher's cloth. Some toning, near fine. Contains two important investigative reports by the Committee on Internal Security (i.e., the renamed House Un-American Activities Committee): *Anatomy of a Revolutionary Movement: "Students for a Democratic Society"* (No. 1565: vii, 175, xiii pp., with photographs); and *Report of Inquiry Concerning Speakers' Honoraria at Colleges and Universities* (No. 1732: xii, 52pp.). Both were conducted under the direction of Richard H. Ichord, the Committee's Chairman, a fervent anti-Communist who crusaded against the Peace Movement during the Vietnam War. The report on Students for a Democratic Society and associated New Left groups, includes an illustration of the FBI Wanted Poster for William Charles "Bill" Ayers that was used by House Republicans to discredit President Barack Obama. The report on Speakers' Honoraria, undertaken to investigate the possibility that New Left radical groups and organizations were financing their activities through speaking engagements, includes the Dissenting View of African-American Congressman Louis Stokes of Ohio. Also included in this volume are three timely reports by the Select Committee on Crime on drug use and related criminal activities among urban and counterculture youth: *Juvenile Justice and Corrections* (No. 1806: v, 85pp.); *Amphetamines* (No. 1807: v, 44pp.); and *Heroin and Heroin Paraphernalia: Second Report by the Select Committee on Crime* (No. 1808: v, 83pp.). A nice copy, scarce in the trade. [BTC#382242]

94 **Jerry RUBIN**

[Cover title]: The Program: For Mayor of Berkeley Jerry Rubin

Berkeley: Jerry Rubin [1967]


Jerry Rubin grew up in Cincinnati, Ohio. His father was a bread driver and a business agent for the Bread Drivers' Union, a branch of the Teamsters. Jerry graduated from the University of Cincinnati in 1961 with a B.A. in American history, and worked for five years as a full-time reporter for The Cincinnati Post and Times-Star.

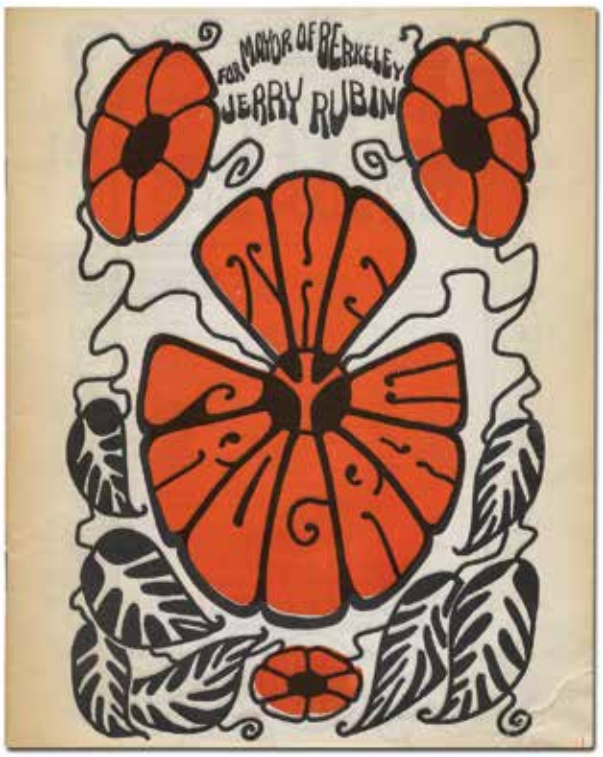
He studied sociology at the Hebrew University in Jerusalem, Israel, and then came to Berkeley in 1964 to continue graduate work at the University of California. Concerned about American foreign policy and civil rights, Jerry left school to concentrate full-time on these issues.

He visited Cuba in the summer of 1964; participated in the Free Speech Movement that fall; helped to organize Vietnam Day and to found the Vietnam Day Committee in 1965; worked actively on the VDC train demonstrations and anti-war marches; and helped to develop the Scheer for Congress campaign.

For these activities Jerry was subpoenaed to hearings of the House Committee on Un-American Activities in August, 1966. He appeared wearing the uniform of the American Revolution to dramatize the fact that the United States had betrayed the tradition of 1776 and had become the world's leading counter-revolutionary power. Rubin helped to organize Black Power Day and was one of the six "non-students" arrested in the anti-war demonstration at the University of California which led to the student strike.

Jerry is 28 years old and has a brother, Gil, who is a sophomore at the University of California.

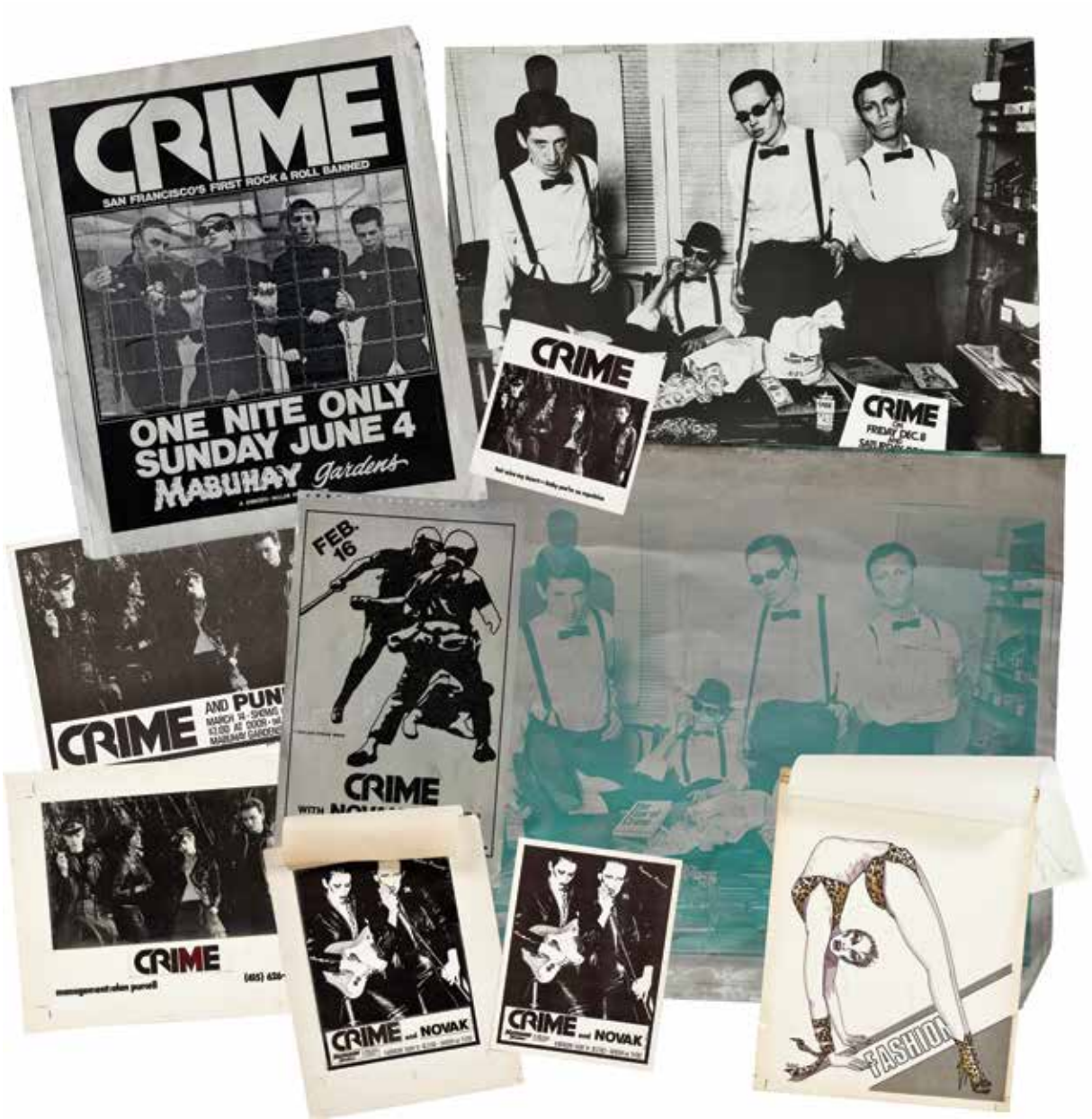
First edition. Illustrated by Tom Weller. Octavo. [24]pp. Stapled decorated wrappers. Each page printed in gradient rainbow colors. One small archival repair to a short tear inside the front wrap, else near fine. Advertising pamphlet for the author's mayoral campaign. Includes position statements on Vietnam and The Draft, drug laws, police spying, abortion, and other issues. The author's first book, pre-Chicago Conspiracy. [BTC#393075]



The First West Coast Punk Band!

95 *Archive of Material for the First West Coast Punk Band "Crime"*

San Francisco: 1976



A small archive of three printing plates, three maquettes, three posters, and a 7" record sleeve made for the San Francisco punk band, Crime. All items are near fine with some modest chips, tears, and some waviness.

Beginning in 1976, Crime, made up of "Johnny Strike" (vocals, guitar), Frankie Fix (vocals, guitar), Ron "The Ripper" Greco (bass; ex-Flamin' Groovies), and Chris Cat (drums), who was rapidly replaced by Ricky Tractor (Ricky Williams)," released the "first single by a U.S. punk act from the West Coast." It was a self-funded 45 with the tracks "Hot Wire My Heart" and "Baby You're So Repulsive," the sleeve for which is present here. Strike said of the record, "we saw it as the first 'something'. What, we weren't quite sure. We knew it was unique, especially when some hippie KSAN DJ said on the air that it was the worst record that he'd ever heard." A notorious group of musicians, in the loosest sense, who were known for their loud, raucous shows and "damn the man" attitude, Crime was said to have made "more enemies than fans" by the end of their short lived career. Fred Beldin, music critic for *Resonance 49 Magazine*, liken the band to "a stumbling drunk Chuck Berry fronting the Velvet Underground after an all-night binge." After forming they quickly decided to "cultivate their image" so they enlisted the help of photographer, James Stark, who created the band's logo and was responsible for numerous photo shoots used for flyers and album covers. "In 1976 he [Stark] met up with some people who were starting a rock n' roll band and needed some photographs, thus began a relationship with the band Crime" and punk. The "Hot Wire My Heart" 7" record featured a Stark photograph which was also used for a 1977 show at Mabuhay Gardens with Punk, both are in this archive along with the maquette or mockup for the flyer. Beldin said of the band's appearance, "four cold, cadaverous men clad in regulation police uniforms wearing dead, drugged sneers on their faces." Another print, a 22" x 24" black and white poster featuring the band dressed as 1920s gangsters surrounded by bags of money, is featured here along with the original printing plate for a Mabuhay show. Another plate declares Crime is "San Francisco's first rock n' roll banned," and shows the band members behind a chain link fence. The third printing plate is from 1978 by Bad Dream Image for a show at the Keystone Berk and shows stencil images of police beating someone.

A *New York Rocker* magazine critic noted after a 1978 live show "Crime play loud. So loud that the plate glass window at the opposite end of the club shakes, tables tremble and people hang onto their drinks." Between 1976 and 1982 Crime managed to book shows at the legendary San Francisco venue of Mabuhay Gardens and even played at San Quentin Penitentiary playing "in full police regalia to the puzzled inmates." Their infamy was short lived and they remained a "local phenomenon, stubbornly staying in the face of a scene that considered them rude and primitive even by punk standards." Their attitudes cost them fans and only managed to anger fellow musicians, after they "shunned the label punk" and they eventually disbanded in 1982. A unique collection of early punk ephemera from a band who helped shape the San Francisco sound and West Coast punk. [BTC#394388]



96 *Los Angeles Punk Flyers*

Los Angeles: 1980s-early1990s

A collection of 404 flyers and handbills promoting Los Angeles punk venues and bands from the mid-1980s to the early 1990s featuring acts such as, Social Distortion, Dead Kennedys, Bad Religion, and Operation Ivy. The flyers are all printed on standard sized sheets, mostly 8½" x 11" or 4" x 6", in various colors with several incorporating rubberstamped elements. Overall near fine or better with only scattered edgewear and light soiling.

This collections shows a mix of bands, both known and unknown, responsible for creating the Los Angeles brand of punk rock. Beginning in the early 1980s Los Angeles had been introduced to hardcore and started fashioning the definitive version of the genre with bands like The Mentors, T.S.O.L., and Black Flag. With this new brand of punk rock came a new, and more violent, approach to the music often resulting in police raids. This also triggered counter genres such as ska and reggae versions of punk as developed in bands like the Toasters and Bad Brains, both represented here.

Numerous venues sprung up during this time including Godzilla's, Anti-Club, and a resurgence of interest in the Whisky-a-Go-Go thanks to the promotion of former Runaways manager, Kim Fowley. Formed in 1979, Anti-Club was the brain child of Russell Jessum, Jack Marquette, and Jim Van Tyne and was home to many LA bands including many from SST Records, the label of Black Flag's Greg Ginn. Renowned for their violence, SST bands, including Black Flag, were constantly watched by police and caused some venues to put a ban on hardcore at their clubs.

After roughly half a decade of angst and tension the scene collapsed on itself but emerged with groups like Hole (one early flyer here) with more controlled rage. However, the culture had shifted significantly with "do-it-yourself" sensibilities overriding major labels and promotion falling to the bands themselves and small scale managers utilizing makeshift flyers and art to promote the music to the masses.

A vivid assemblage of 80s punk culture representing LA's burgeoning hardcore scene including a varied assortment of obscure bands that would be difficult to duplicate. [BTC#393207]



97 *San Francisco Punk Flyers*

San Francisco: Early 1980s

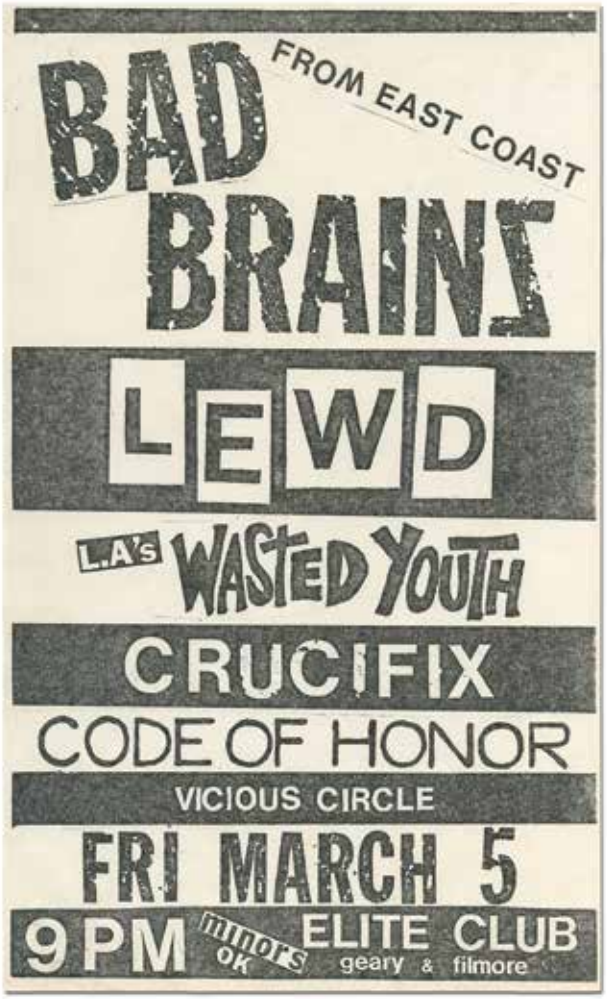
A collection of 483 flyers from the San Francisco Bay Area punk and art scene created during the late 1970s and early 1980s, featuring a wide range of important punk bands, including Black Flag, The Go-Go's, Flipper, U2, and The Adolescents as well as material from various theater troupes, protest groups, gay and lesbian organizations, and art exhibitions operating during this revolutionary period in music and culture. The flyers are of various colors and sizes, though most are either 8½" x 11" or 8½" x 14", with several incorporating rubberstamped elements. Overall near fine or better with only occasional scattered edgewear and light soiling; a few exhibit staple or tack holes, tape or other signs of light use.

By the end of the 1970s California, with the aid of T.S.O.L. and other punk bands, was ushered into the punk scene via hardcore and new wave. With venues such as Mabuhay Gardens, a former Philippine restaurant, and I-Beam along with promoters like Dirk Dirkson, bands were able to utilize the space to create a San Francisco Bay-area specific sound. Within this group are notable artists like Raymond Pettibon, famous for his work with Black Flag, with a flyer for a Flipper show depicting a small girl stitching up the groin of a man; comedian Jim Short's *Short Newz* single page zine discussing Black Flag and Revenge; and various photocopied band pictures of acts such as The Go-Go's, Lloyds, and Symptoms.

Artists and bands were able to change the face of music promotion by using collage and "do-it-yourself" methods of flyer creation. These techniques can be seen throughout the archive with examples such as a flyer for a Ventura's show at the Café Flore with a 1950s image of synchronized swimmers, and a collaged and photocopied flyer for the punk radio show, "After the Mab" stating "don't let your drunken friends touch your stereo!" Free of the financial pressures of the larger art world, Bay Area poster artists forged a unique and immediately recognizable visual language built out of media appropriation, subversion, and humor.

While the archive is primarily made up of punk-related flyers, the archive also includes a number of examples of publicity for agitprop theater performances, protest efforts, and for various gay and lesbian groups. The artists often bridged the gap between the various communities and an effort to make people socially aware of unjust attitudes towards gender, sexuality, and race was discussed within the punk communities and with its allies. Present are advertisements for Les Nickelettes' *Spaced Out: A Sci-Fi Musical*, *Paranoia?* at the International Arts Festival, and the Erotic Halloween Ball featuring Lloyds, Chrome Dinette, and The Edge.

An important collection of early '80s punk and punk art ephemera in beautiful condition from the influential San Francisco Bay Area scene. [BTC#390258]



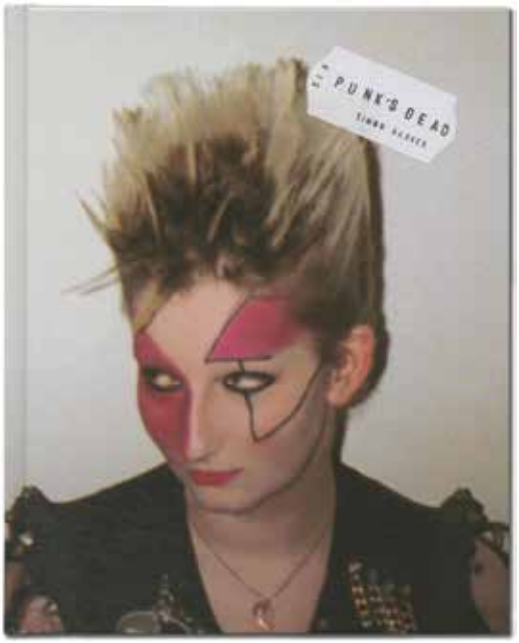
98 *[Flyer]: Bad Brains at The Elite Club*
San Francisco: [no publisher) March 5, 1982

Photomechanically reproduced flyer on 14" x 8½" paper. Fine. An original flyer promoting a 1982 show at The Elite Club in San Francisco featuring the Bad Brains, Lewd, Wasted Youth, Crucifix, Code of Honor, and Vicious Circle. The Elite Club was on the original site of the legendary San Francisco venue, The Fillmore. During the punk craze of the early 1980s Paul Rat booked local punk bands including Bad Religion, Black Flag, and East Coast band the Bad Brains. Seen as legends of hardcore, the Bad Brains were a controversial band from Washington DC blending punk, reggae, and hip hop. [BTC#381038]

99 *[Original Art]: Johnny Rotten and Margaret Thatcher*
[No place]: New West Magazine
[circa 1981]

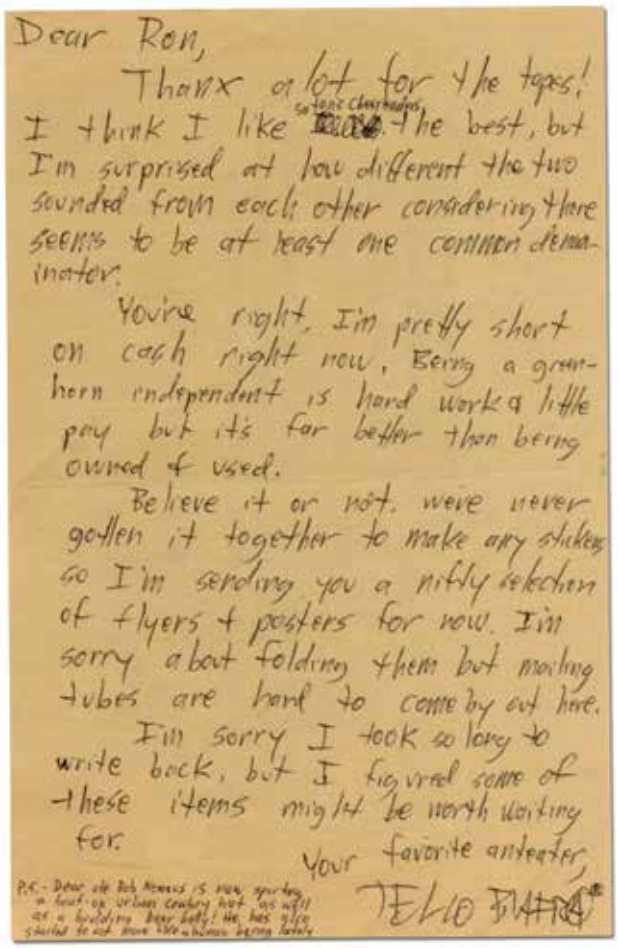
Pen, ink, and collage on artist board. Image is approximately 9" x 9¾" mounted on larger artists board with opaque paper overlay with printing instructions, New West rubber stamp, and name of the art director (Nancy Butkus). A little bumped and soiled, but near fine. A particularly pleasing image of a tuxedoed and angelic-looking Johnny Rotten dancing the Charleston with a short-skirted and spiky-haired Maggie Thatcher as vinyl records fly about. Thatcher was the embodiment of pretty much everything the Sex Pistols were rebelling against. Suitable for, nay - crying out for framing. [BTC#386419]





100 **Simon BARKER**
Punk's Dead
Prague: Divus (2011)

First edition, hardcover issue. Quarto. Glossy photographic boards with applied title sticker as issued. Fine. Barker's simple but striking photographs documenting the early days of the British punk movement as a member of the Bromley Contingent with images of Siouxsie Sioux, Steven Severin, Jordan, Bertie "Berlin" Marshall, Tracie O'Keefe, and Billy Idol, as well as Adam Ant, Derek Jarman, Malcolm Mclaren, Nico, and others. [BTC#386417]


Dear Ron,
Thanx a lot for the tapes! I think I like Satan's Cheerleaders the best, but I'm surprised at how different the two sounded from each other considering there seems to be at least one common denominator.
You're right, I'm pretty short on cash right now. Being a greenhorn independent is hard work & little pay but it's far better than being owned & used.
Believe it or not, we've never gotten it together to make any stickers so I'm sending you a nifty selection of flyers & posters for now. I'm sorry about folding them but mailing tubes are hard to come by out here.
I'm sorry I took so long to write back, but I figured some of these items might be worth waiting for.
Your favorite anteater,
JELLO BIAFRA
P.S. - Dear ole Bob Mowes is now sporting a beat-up urban cowboy hat as well as a budding beer belly! He has also started to act more like a human being lately.

101 **Jello BIAFRA**
Autograph Letter Signed

Octavo. One page, written on the verso of a Ballot for the Executive Committee of the Cuyahoga County Republican Organization for Governor and Lieutenant Governor. Undated but the election ballot on which it is written indicates 1982 or slightly thereafter. Fine. A letter of thanks from Jello Biafra, lead singer of the Dead Kennedys, to a friend for the cassette tapes: "I think I like Satan's Cheerleaders the best, but I'm surprised at how different the two sounded…", comments on his financial situation: "You're right, I'm pretty short on cash right now. Being a greenhorn independent is hard work & little pay but it's better than being owned & used." He mentions that he's never gotten around to making stickers, but "I'm sending you a nifty selection of flyers & posters for now. I'm sorry about folding them but mailing tubes are hard to come by out here." He concludes with a postscript about a mutual friend: "… now sporting a beat-up urban cowboy hat as well as a budding beer belly! He has also started to act more like a human being lately." [BTC#392274]



102 **Cushy DAVENPORT, edited by**
Slam: Salt Lake Area Music. Volume 1, Number 1
Salt Lake City: Slam 1984

Octavo. 21pp. Stapled illustrated self-wrappers. Modest age-toning and a little wrinkling from a faint dampstain, very good. Premier issue of this Punk zine with reviews of SLC shows mostly centered on punk bands including Subhumans, Black Flag, Meat Puppets, Nig-Heist, Massacre Guys, and Maimed for Life. Printed on a cheap newsprint paper stock and unlikely to have survived in any numbers. *OCLC* locates no copies. [BTC#388981]



103 David GODLIS and Stephanie CHEMIKOSKI

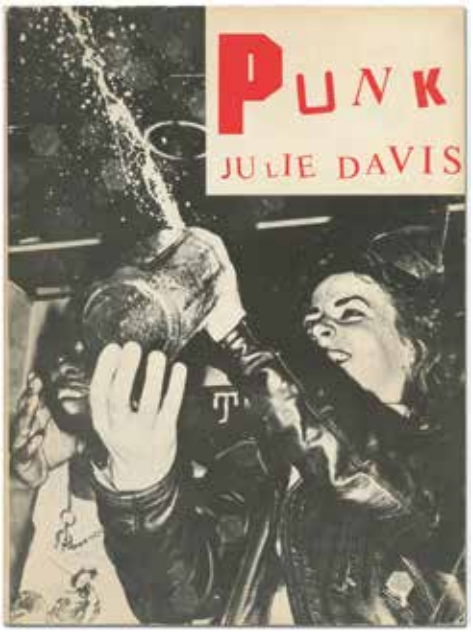
Vintage New York and Punk Scene Photographs



A collection of 70's vintage prints by photographers David Godlis and Stephanie Chernikowski. 27 different 8" x 10" black-and-white silver gelatin prints plus two contact sheets (probably by Godlis), each individually sleeved and housed in an archival presentation box. All are fine or very nearly so. The majority of the prints are photographer stamped on the back. Subjects include CBGB's, Suicide, Lydia Lunch (and Teenage Jesus), Richard Hell, Robert Quine, Lenny Kaye, Alex Chilton (of Big Star and The Cossacks), Chris Stamey, Martin Rev (Suicide), Miriam Linna (The Cramps and Nervus Rex), one that we think is Legs McNeil, and a few others unidentified by us. From the estate of Charles Ball, co-founder of Ork Records, founder of *Lust/Unlust*, and manager of Television. [BTC#390192]







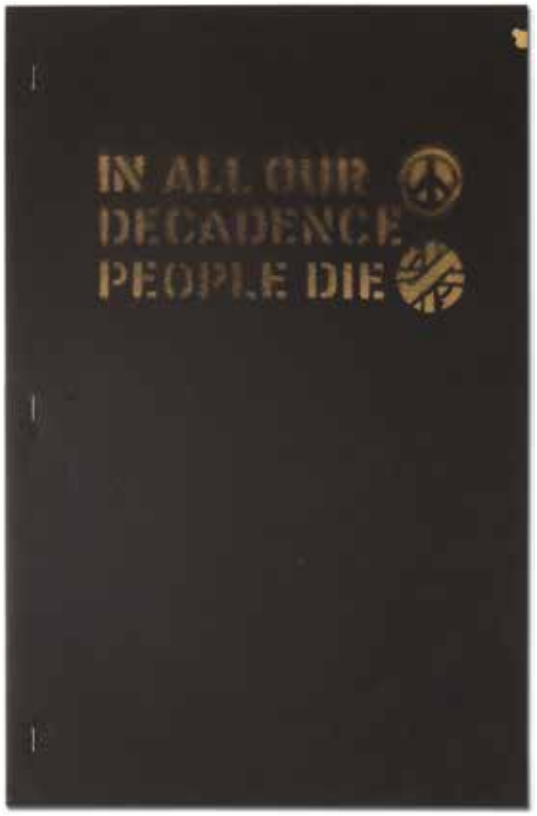
104 **Julie DAVIS**
Punk
London: Millington / Davison Publishing Ltd. 1977

First edition. Paperback original. Quarto. Photographic wrappers. Crease at bottom corner of the front wrap, else very near fine. Contemporary photos and reviews by punk scenesters, bands concentrated on include The Damned, The Slits, The Clash, Buzzcocks, X-Ray Specs, The Ramones, Sex Pistols, The Runaways, Siouxsie & the Banshees, and others. Scarce. [BTC#386396]



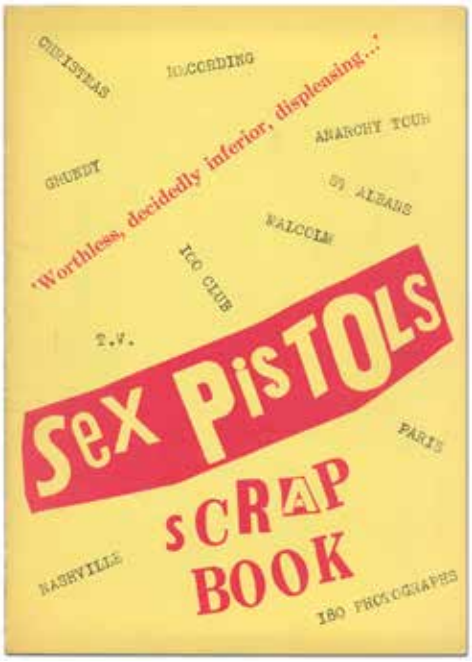
105 **Jaime HERNANDEZ**
Dr. Know
[Los Angeles]: 1983

Photomechanically reproduced band logo on 5½" x 4" sticker. Fine. Sticker for the band, Dr. Know, with artwork by Jaime Hernandez co-creator of the important independent comic *Love and Rockets*, whose work is considered iconic in the Los Angeles punk scene. Dr. Know was one of the originators of Nardcore, a scene that emerged from Oxnard, California and included Agression, Ill Repute, and Scared Straight. [BTC#383524]



106 **Johan KUGELBERG, curated by**
In All Our Decadence People Die:
An Exhibition of Fanzines Presented to Crass Between 1976 and 1984
New York: Boo-Hooray Gallery 2011

First edition. Folio. Fine in stapled wrappers. The catalog for the exhibit which displayed 3,000 fanzines, broadsides, pamphlets, and flyers, as well as posters, manuscripts, and original artwork. The material was sent to the anarcho-punk group Crass from grassroots activists from all over the world. Great examples of pre-computer era "Do-It-Yourself" flyer art. [BTC#364472]



107 **Ray STEVENSON**
Sex Pistols Scrap Book:
180 Photographs
London: Ray Stevenson (1977)

First edition, first printing. Large quarto. [60]pp., illustrated with photos and collages. Wrappers. Slight age-toning on the wrappers, very near fine. Exceptionally uncommon first printing with the original suppressed front cover art. The first printing was pulled from circulation, redesigned, and re-issued when the Sex Pistols attempted to sue Stevenson because the original cover art conformed so closely to the album cover of *Nevermind the Bollocks*. When re-issued it was also renamed *The Sex Pistols File* along with revisions after the death of Sid Vicious. *OCLC* locates just two copies, neither in the U.K. [BTC#388585]

108 Eddie TROIA

Seven San Francisco Punk Flyer Paste-ups

[San Francisco]: 1979 and 1980

Collage paste-ups for seven flyers created and obtained from artist Eddie Troia for shows at The Temple (aka The Temple Beautiful and The Geary Temple) in San Francisco in 1979 and early 1980. Cut and paste elements on letter and legal sized sheets, some with holograph text written with white out on overlays. Some elements with typical rippling from paste, near fine.

A collection of paste-ups documenting punk shows at The Temple, an old Synagogue near the Fillmore and the Jim Jones Temple, which became a punk venue in 1979 but ceased having punk shows the following year. The building was damaged by the 1989 earthquake and was subsequently torn down. The mock-ups are for shows by quite a cross section of the punk, avant, and industrial bands in SF at the time, with shows by Impatient Youth, Flamin' Groovies, Alley Cats, Suburban Lawns, No Alternative, Minimal Man, The Offs, Mutants, X, Subhumans, Mondellos, Roy Loney & The Phantom Movers, Soul Rebels, Dead Kennedys, Phone Bill, Zeroes, Sleepers, and B People.



Eddie Troia was a playwright, artist, and manager for Jane Dornbacker. His art is characterized by a sure use of confident holograph titles with well-chosen images from pop culture, contrasted with a cleanness resulting from the skillful use of glassine overlay. Striking and beautiful artwork documenting a very important but short-lived venue of the era, as well as a valuable look at the graphic techniques of flyer creation before the computer. It is getting more and more difficult to find original mock-ups from meaningful performances, especially in a grouping. [BTC#391970]

109 Maryan van TILBORG and Humb van VROOMHOVEN

Artholes 3

Amsterdam: Artholes / Mecano Productions 1978



Tabloid format. Folio. 15pp. Silkscreened(?) self-wrapper. Horizontal fold, slight rusting at the staples, small, faint sticker shadow on the front wrap, very good or better. Arty punk-oriented zine with articles on Buzzcockes, Siouxsie and the Banshees, Subway Sect, and others. *OCLC* seems to locate no copies. [BTC#295151]



110 **Michael UFFER**

[Photographs]: 1970s New York Punk

New York: 1970s

A collection of vintage prints by *Soho News* photographer Michael Uffer of the downtown New York punk scene of the end of the 1970s. 21 vintage black and white prints **Signed** and stamped by the photographer, some dated, each measuring 11" x 22". All the prints are about fine. An archive of unseen photographs documenting the late '70s downtown punk scene taken at various venues, most notably at Max's Kansas City. The collection depicts the musicians and artists of the scene at their most unvarnished including Johnny Thunders with the Heartbreakers; Tomata du Plenty of The Screamers; Ari Up, Viv Albertine, and Tessa Pollitt of The Slits; Lydia Lunch; Wendy O. Williams; Edith Massey with Edie and the Eggs; the Dead











Boys; Jerry Only; James Chance and the Contortions; and Middle Class, among others. New York indisputably (well, disputably, but in that case wrong-headedly) created punk's first home with musicians like David Johansen and Johnny Thunders creating a new sound based on the trash culture of the late 1960s. *All Music Guide* describes, "Their sound was basic (two-minute, three-chord rockers) and stripped-down (just guitar, bass, and drums), and their attitude, bringing a sense of dumb fun back to rock & roll, stood in sharp contrast to nearly every prevailing musical trend of the '70s." Meanwhile the likes of Lydia Lunch of Teenage Jesus and the Jerks, who was inspired to run away to New York because of the New York Dolls, and Wendy O. Williams, forged ahead creating a new image of women in music. These photographs show gigs candidly with cornflakes being strewn over the fans, James Chance of the Contortions collapsed on stage, Wendy O. with black electrical tape over her nipples screaming into a microphone, an anonymous fan covered in what appears to be blood laying on stage during a Middle Class set while a girl spastically dances in the foreground, and Ari Up of the Slits in a dingy hotel room. The raw power of punk can be seen in this assemblage of vintage early Downtown Scene images. [BTC#394434]

RAVE



111 British Rave Flyers

England, Australia, Scotland: 1990-1996

A collection of over 1000 English Rave flyers from 1990 to 1996 advertising parties throughout the country with groundbreaking acts such as The Prodigy, Justin Berkman, and Adam Realtime. The flyers exhibit the range of the rave scene in early 90's Britain. They include everything from simple photocopied efforts to professionally produced, four-color dye-cut handouts complete with images of Technicolor drugs, popular cartoon characters, naked women, and with telephone numbers and occasional maps to clandestine locations. All the flyers are near fine or better with some slight scattered wear with a few duplicates.

When punk didn't live up to its promises an aging sect of British youth were left disillusioned. Gavin Watson, author of *Raving '89* said "We still felt young enough that we didn't want to disappear into mature life. Rave came along at just the right time." Imported from Chicago, the denizens of the English counter culture were introduced to House Music and Ecstasy between 1988 and 1989, creating a vibrant and infamous club scene.

Faced with a countrywide ethos of "go it alone," rave culture attracted those who wanted community and a way of "losing themselves in the crowd." With party crowds sometime reaching into the thousands, it was easy for ravers to feel they were a part of something bigger than themselves. Accelerated by massive amounts of the "wonder" drug Ecstasy, the party seemed likely to never stop.

In Britain, Rave Culture blossomed in 1990 when it stopped relying on American Hip Hop imports and found a sound of their own. London warehouses were overflowing with bodies so the partiers relocated to the countryside where remote open fields allowed for bigger gatherings. English House became infamous for its use of a "mutant hybrid of hip hop breakbeats, seismic reggae bass, stabbing riffs and mindwarping samples." At the same time that Britain's DJs found a voice, it was becoming increasingly easier to create tracks at home, opening the door for teenagers and amateur producers to become involved in the scene. The quick and massive popularity of E culture made it easy for these tracks to find their way on to the radio via pirate stations while bands such as The Prodigy and N-Joi even made the crossover to FM pop stations.

Early flyers include little more than a few lines of text and a telephone number provided in order to call for the rave's location, while later examples are ornate works of disposable art featuring psychedelic graphics, reflective inks, dye-cut shapes, and inspired take-offs of popular consumer products and cultural touchstones of the day. Some of the more notable examples include the women from *Absolutely Fabulous* promoting "Hype Productions Pre Christmas Party"; Felix the Cat with trippy gremlins for "Pyramid Promotions Innersense"; Drew Barrymore posing with a gun with several actors from the television show *Northern Exposure* on a flyer for "Seaside Special: Babealicious."

1992 saw the biggest turn out and success of the scene. Groups of up to 35,000 people attended commercial raves which reached their apex at the Castlemorton Common Festival that May. An estimated 40,000 people attended the week-long party hosted by Spiral Tribe that boasted the biggest names in hardcore including Back to the Planet, AOS3, and Poisoned Electrik Head. It was the largest festival since the 1980's gatherings at Stonehenge and was too big for authorities to shut down leading to the development of the Criminal Justice and Public Order Act of 1994.

A year later in 1993 rave culture was in decline. Police were cracking down on illegal parties and commercial raves were ripe with scams and fraud.

Simultaneously the effects of long term Ecstasy use were finally being realized including paranoia and panic attacks. Thus began a sub culture of "euphoria and aggression" more akin to the "teenage rush culture" of extreme sports. Clubs arose across the country using the police crackdown as a way to make money off of kids still looking for a place to go. The ravers dispersed and the club kids emerged. Journalist Gavin Hills observed that "Because of this 'polydrug' culture of mixing-and-matching, the atmosphere in clubs has changed: instead of the clean, clear high of MDMA [Ecstasy] and the electric connection between total strangers, the vibe is bleary and untogether. Instead of getting 'loved up,' people talk of getting 'messy'."

An important collection of ephemeral material providing a unique window into the the rise and fall of the world of House music and E culture. [BTC#392303]



112 *Los Angeles Rave Flyers*

Los Angeles: [1990s-2000s]

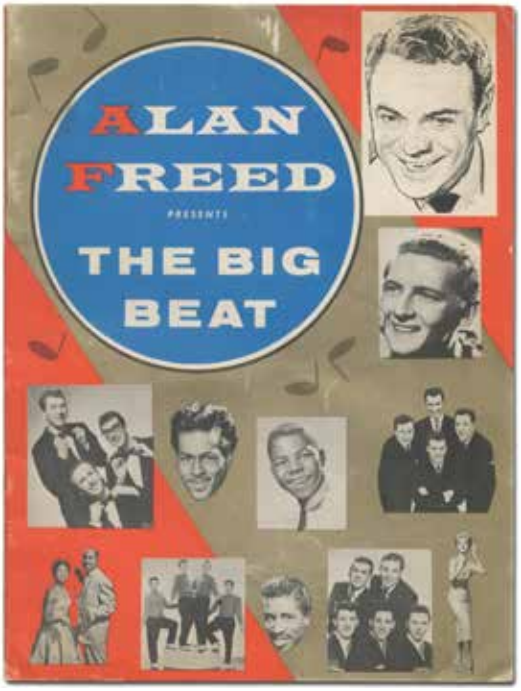
An assemblage of 153 Los Angeles area rave flyers from the mid-1990s until the mid-2000s. All items are about fine with very slight edgewear on some. An extensive collection of vibrant art, including some die-cut pieces, and business cards advertising clubs and warehouse parties in Los Angeles featuring MC Supernatural, DJ Doc Martin, and Cut Chemist, among others.

The 1990s opened up a new door for music, grunge was taking over the radio but the youth night life culture needed something to accompany the late night parties and new drugs. In a 2001 article in "Spin" David J. Prince and Todd C. Roberts explain, "a strange combination of post-punks, goths, homeboys, visiting Brits, and art school refugees started gathering in the wasteland of downtown L.A. throwing late night warehouse parties centering around British "acid house," a hodgepodge of rock, Northern Soul, and American dance music. LSD, Ecstasy, and kids in goofy Dr. Seuss hats were suddenly everywhere, and America's first rave scene was born."

Included among the flyers are some of the biggest festivals and names of the scene. Electric Daisy Carnival, represented here by a flyer of huge die-cut daisies for the 2001 fest, was created by Insomniac promotions and continues to be one of the biggest electronic music festivals in the United States, second in size only to those in Europe. Also represented are DJs Doc Martin, the Baka Boyz, and DJ Quest. Parties advertise "free popsicles," themes such as reggae or hip hop nights, and "Bondage a Go Go," promoting a night of "extreme circus art, human pincushion, and sword swallowing" all to a rave soundtrack.

The flyers show the evolution from early illegal house parties in Los Angeles to the institution of professional promotion by organizations such as Ignite. In Prince's article he claims, "in just a few years, DIY "break-in" parties with a few hundred revelers would give way to mass spectacles with crowds as large as 30,000 people. The early rave movement was not exclusive to Los Angeles, but the city's penchant for larger than life theatrics and the sheer number of bored suburban teens desperate for a good time put L.A. on hyperdrive, inspiring like-minded scenes across the country."

An excellent representation of West Coast rave culture and house music using typical imagery of scantily clad women, brightly colored flowers, and cartoon characters. [BTC#390476]



113 **(Rock N Roll)**
(Chuck BERRY, Jerry Lee LEWIS)
Alan Freed Presents The Big Beat
[No place: no publisher 1958]

Large quarto. [24]pp. Illustrated with photographs. Stapled illustrated wrappers. Some rubbing on the wrappers, and the bottom corners a little bumped else near fine. Program for a rock and roll tour that featured Buddy Holly and the Crickets, Chuck Berry, Frankie Lymon, Jerry Lee Lewis, Screamin' Jay Hawkins, The Chantels, Danny and the Juniors, and several acts. [BTC#393078]



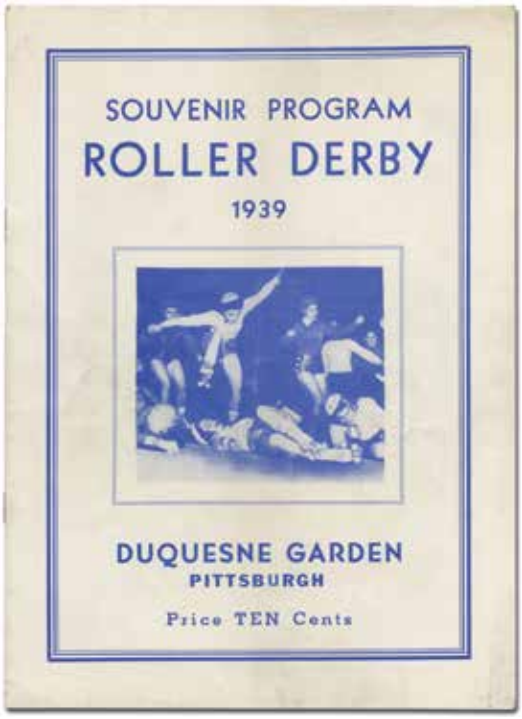
114 **(Rock N Roll)**
Dick CLARK
The Official Bandstand Yearbook 1957
Philadelphia: WFIL-TV Channel 6 1957

Oblong quarto. [36]pp. Photographically illustrated. Stapled illustrated glossy wrappers. Some paper remnants from the adhesive envelope flap adhered to the rear wrap, else very good or better, the envelope is good and essentially intact, with some chips that correspond particularly to adhesive flap remnants. Heavily photographically illustrated with highlights from the past year's shows featuring the cast of dancers made up of local Philadelphians, mostly of Italian-American descent, the babyfaced Dick Clark, and many musicians and celebrities who appeared on the show including Bill Haley and the Comets, Fats Domino, Pat Boone, Patti Paige, Johnny Ray, Frankie Laine, The Platters, The McGuire Sisters, Don Cherry, Mamie Van Doren, Sal Mineo, Tab Hunter, and others. Early memorabilia from the show that brought rock into America's living rooms. [BTC#393077]

115 **(Roller Derby)**
Souvenir Program Roller Derby 1939 Duquesne Garden, Pittsburgh
[Pittsburgh?]: S.& S. Printing Co. 1939



Quarto. [8]pp., illustrated. Photographically illustrated self-wrappers. Vertical crease, else near fine. Program for a match between the Duquense Garden Whites and the New York Garden Reds. Roller derby evolved from roller skating marathons and it wasn't until the late 1930s (some say 1937) that the sport as we know it today existed. Each of the two teams consisted of five pairs of men and women - usually traveling teams, one of which would become the "home team" of wherever they were performing, the other team representing New York or Chicago (or the "big city" rivals). This program gives the rules, a scorecard, brief biographies of the stars, and a page on Leo Seltzer, the promoter and inventor of the sport. The cover image features girls gone wild on the track. A very early program and an interesting artifact from the infancy of competitive roller derby as we know it today. [BTC#396710]





116 Albert W. SADLER, Shojun BANDO, Joseph CAMPBELL, Alan WATTS, and Others

The Albert W. Sadler Papers:
An Archive of Correspondence and Documents relating to Buddhism and Japanese Culture
[New York: 1956-1993]

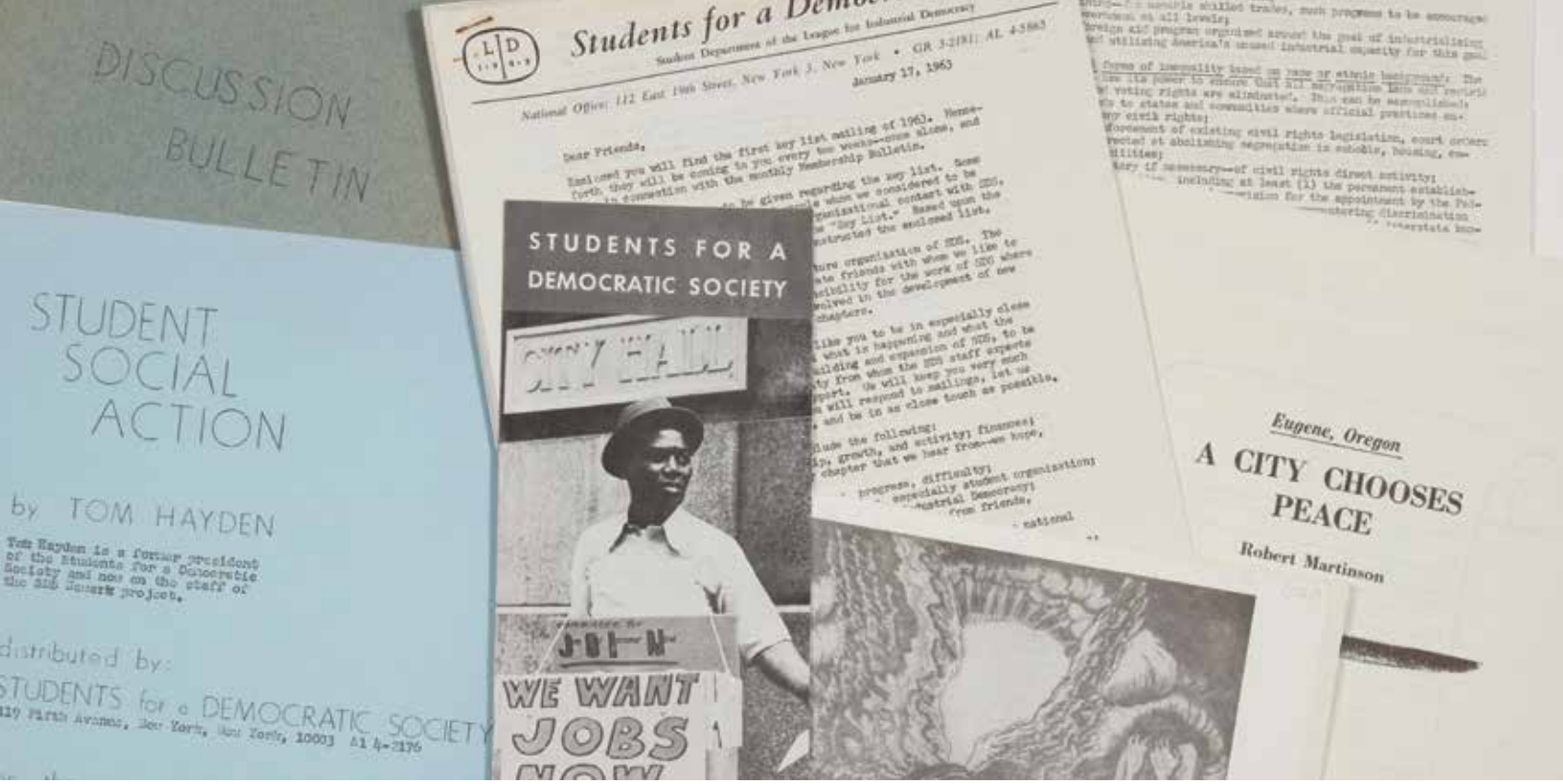
An important collection of correspondence, including annotated scholarly articles, typescripts, and related documents, from the library of Albert Sadler, an influential author and scholar of Buddhism, Japanese culture, and comparative religion. The collection features letters from several leading literary figures: Joseph Campbell, Gary Snyder, Alan Watts, the English poet James Kirkup, and New York State Poet Laureate Jean Valentine. Also included are letters and related material from several prominent Buddhist scholars and cultural figures, including Shojun Bando (Shin Buddhist priest and scholar at Otani University, Kyoto), Beate Gordon (former Asia Society Director of Performing Arts and feminist heroine of Japanese women's rights), Matthias Eder (founder and editor of *Asian Folklore Studies*), and graphic artist Mayumi Oda (famous for her silk screen prints of Japanese women and goddesses).

The collection contains over 50 letters, about 25 books and periodicals, and several dozen articles, typescripts, and related documents (including photographs) and research notes. Much of the material has annotations and notes by Sadler, and dates from the late 1950s through mid-1980s, when he was professor of philosophy and religion at the University of Vermont (1960s), and Sarah Lawrence College in New York (1970s-1980s). Sadler was a prolific writer and lecturer, and "old-fashioned" teacher and scholar, who did not hesitate to criticize friends like Alan Watts, associating him with "the Zen freaks and the Beat Generation and Allen Ginsberg and the Krishna people," while at the same time acknowledging that it was they who "built the market" of contemporary student interest in comparative religion and philosophy: "it is possible that American youth are ready for something new, and something subtler now. Not to replace, but to enrich."

There are three letters from Watts dating from 1958-59, in which he discusses Sadler's questions regarding an upcoming address he agreed to deliver, and in which he describes "having experimented with both mescaline and lysergic acid," and concludes: "They may have some therapeutic value, but, for me, they are simply nothing like a *satori*." Joseph Campbell in a 1972 letter discusses his relationship with Alan Watts when he was living in Millbrook, California, and Gary Snyder in a letter from 1974, admits to sharing with Sadler: "the same complex of feelings about that complex man, Alan Watts." Both Campbell and Snyder praise Sadler's writings on Japanese culture.

Beate Gordon at the Asia Society in New York, also praises Sadler's writings: "I've just read your essay on Sufism, and Music from Iran, and I think it's just marvelous, beautifully written, and very interesting." She and Sadler collaborated on an Edo Festival of Music and Pantomime presented at Lincoln Center in December 1971. Shojun Bando, a revered Shin Buddhist priest and Japanese scholar, in seven long letters from 1965-1978, writes at length about current scholarly debates, his work on Shin Buddhism, and his work on the English translation of Shinran's magnum opus, the *Kyogyoshinsho*. He also shares with Sadler the news of his marriage, and of the student movement: "Our council room is now being occupied by radical students with a red flag at the window …"

An historically important and compelling archive, containing a choice array of correspondence and documents from several important Buddhist scholars and Buddhist inspired artists, from the library of a leading scholar in the field. A detailed list is available. [BTC#396644]



117 **(SDS)**

Archive of Early SDS Material

Archive of material from the formative days of the Students for a Democratic Society. The SDS was an outgrowth of the Student League for Industrial Democracy (SLID), a student offshoot of the League for Industrial Democracy, a socialist organization. Starting in 1960, and with the issuance of the Port Huron Statement (essentially a foundational political manifesto based on a draft by Tom Hayden) SLID changed its name to SDS and over the next several years it increasingly distanced itself from the League for Industrial Democracy, finally breaking ties in 1965. This gathering of material represents the nascent development of the organization when membership numbered in the hundreds until it became a household name when the Free Speech Movement in Berkeley and resistance to the Vietnam War spurred it into much greater growth.

All are in very good or better condition as described below:

1. FLACKS, Dick, Doug Ireland, Steve Max, Jim Williams, Tom Gitlin, [and others]. *Discussion Bulletin. Spring 1964*. [New York]: SDS 1964. Quarto. 14pp. Mimeographed leaves stapled into gray wrappers. Near fine. While dated Spring 1964 the bulletin contains correspondence related to a December 1964 meeting. *OCLC* locates three copies.

2. GARVEY, Helen. [Caption title]: *[Printed letter]: "Dear Friend, Enclosed is the October SDS membership Bulletin…"* New York: Students for a Democratic Society (1965). One quarto leaf. About fine. Meant to accompany #10.

3. HAYDEN, Tom. *Student Social Action*. New York: Students for a Democratic Society (1962). Quarto. 10pp. Mimeographed leaves stapled into blue wrappers. Near fine. *OCLC* locates three different issues of this publication, each with a single location.

4. (KISSINGER, Clark and Pete Orris). *[Caption title]: Proposed Constitutional Amendments*. Quarto. One leaf mimeographed recto only. Small nicks and tears, very good. *OCLC* locates no copies.

5. MARTINSON, Robert. *Eugene, Oregon: A City Chooses Peace. Reprinted from The Nation February 10, 1962 along with an editorial appearing in The Progressive, February 1962*. Cambridge, Mass.: Turn Toward Peace 1962. Quarto. [8]pp. Printed leaves stapled. Near fine. *OCLC* appears to locate no copies.

6. MONSONIS, Jim. *[Caption title]: The "State of the Union" - SDS, early 1963. [Cover letter]: Students for a Democratic Society. January 17, 1963. Dear Friends,…* New York: Students for a Democratic Society January 17, 1963. Quarto. 14, [1]pp. Mimeographed leaves stapled in upper left corner. Near fine. *OCLC* appears to locate no copies.

7. *American Scene Document (Draft) 6-7-63*. [No place: SDS] 1963. Quarto. [16]pp. Mimeographed leaves stapled at top. Final leaf pulled away and with some light creases, very good or better. *OCLC* appears to locate no copies.

8. *A Proposed Constitution for The Students for a Democratic Society of the University of Minnesota*. [St. Paul: SDS 1963?]. Quarto. Four leaves mimeographed rectos only, stapled at left-hand corner. Owner's name ("Bryan Coyle") and ink amendments in the text else near fine. *OCLC* locates no copies.

9. *Students for a Democratic Society: ERAP*. [No place]: Students for a Democratic Society (1964). Printed illustrated gate-fold pamphlet. One leaf folded to make eight pages. Fine. Promotional piece for the Economic Research and Action Project of SDS attempting to solicit "the active support of its potential allies: the urban poor, the undereducated youth, the farm tenant, trade union people…"

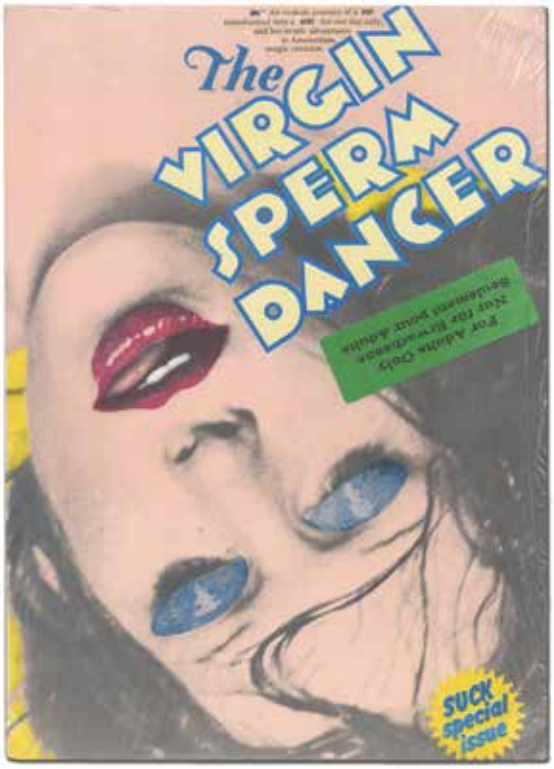
10. *SDS Bulletin. Vol. 4 (Special Edition)*. Chicago: Students for a Democratic Society (1965). [16]pp. Mimeographed leaves in stapled illustrated wrappers. Near fine. Addressed to a St. Paul, Minnesota woman.

11. Reply Card and Envelope. Chicago: Students for a Democratic Society (1965). Small card, meant to be submitted with dues payment. With: Envelope with the SDS's mimeographed Chicago address. Meant to accompany #10. [BTC#390188]



118 **Bill ERICKSON**
San Francisco Streetwalkers Sex Guide Including Oakland
San Francisco: (Bankok Publications 1974)

4th edition, 2nd printing. Octavo. Unpaginated. Illustrations, folding maps, etc. Spiral bound illustrated wrappers. Corners slightly bumped, else about fine. Detailed guide to the prostitutes, adult bookstores, live shows, massage parlors, photo studios, etc. of the Bay Area, with detailed instructions, maps, and prices. Despite the publisher's promotional blurb that this is a "2nd Big Printing," *OCLC* locates only two copies, of a third edition in 1973. [BTC#392786]



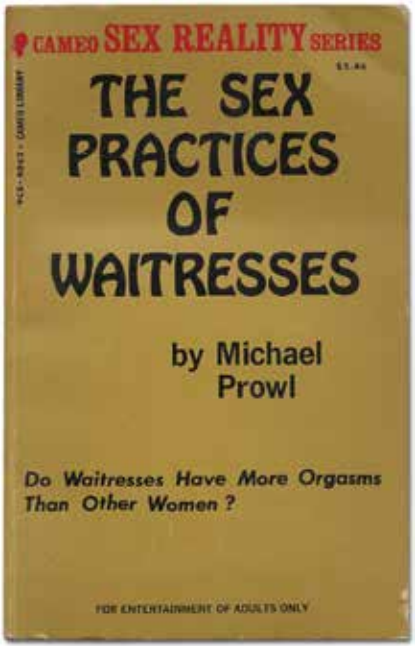
119 **Anthon and Anna BEEKE**
The Virgin Sperm Dancer
The Hague / Amsterdam: Uitgeverij Bert Bakker / Suck 1978

Second issue of this, "SUCK special issue" printed on better paper. Large folio. Photographically illustrated wrappers. 72pp. Designed by Anthon Beeke and extensively illustrated with photographs by Anna Beeke using the pseudonym Ginger Gordon. As new in original shrinkwrap with sticker indicating "For Adults Only" in English, German, and French. Hippie sex adventure subtitled: "An ecstatic journey of a boy transformed into a girl for one day only, of her erotic adventures in Amsterdam, magic centrum." Little of the protagonist's adventures are left to the imagination, nor are they unillustrated. Parr and Badger, *The Photobook Vol. 3*, p. 84. [BTC#388775]



120 **(Fetishism) Jack "Mackintosh" CLOUTIER**
Rubber Bizarre Life
New York: Vantage Press (1987)

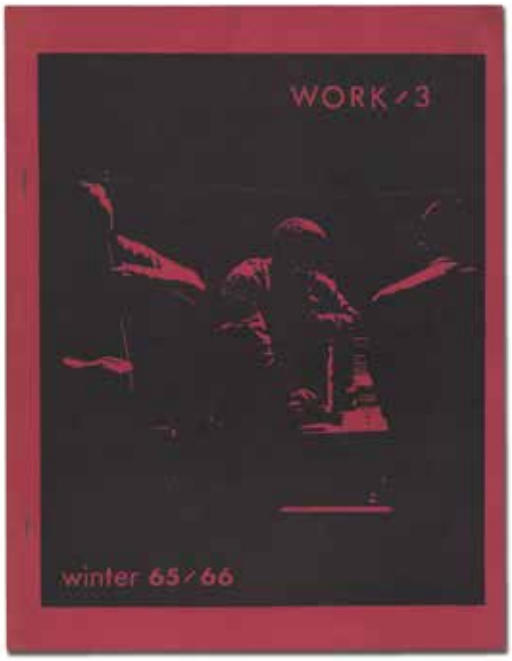
First edition. Octavo. 159pp, illustrated. Fine in lighted faded near fine dustwrapper. Even by fetishistic standards, a bizarre vanity press stream of consciousness memoir by a Canadian-turned-Californian of dyslexia, child abuse, and rubber fetishism. *OCLC* locates five copies, only two in the U.S. [BTC#343169]



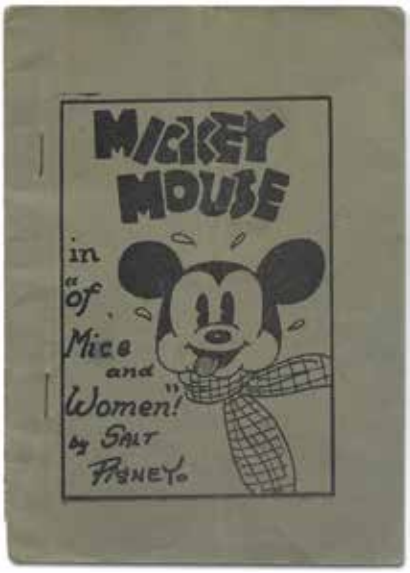
121 **Michael PROWL**
The Sex Practices of Waitresses
(North Hollywood, California: Cameo Library 1972)

First edition. Mass market paperback original. 288pp. Printed wrappers. Pages age-toned, and a little rubbing on the wrappers, a near fine copy. Pseudoscientific study based on highly lurid interviews with waitresses, the rear wrapper suggests that waitresses are "Oral Sex Fanatics! Nymphomaniacs! Anal Sexualists!" Please let us know when you determine exactly what an "Anal Sexualist" is. Exceptionally uncommon exploitation paperback, we've never seen another copy in the trade, and *OCLC* locates a single copy. [BTC#390470]

122 **SINCLAIR, John, edited by**
Work/3 – Winter 65/66
Detroit: The Artists' Workshop Press (1966)



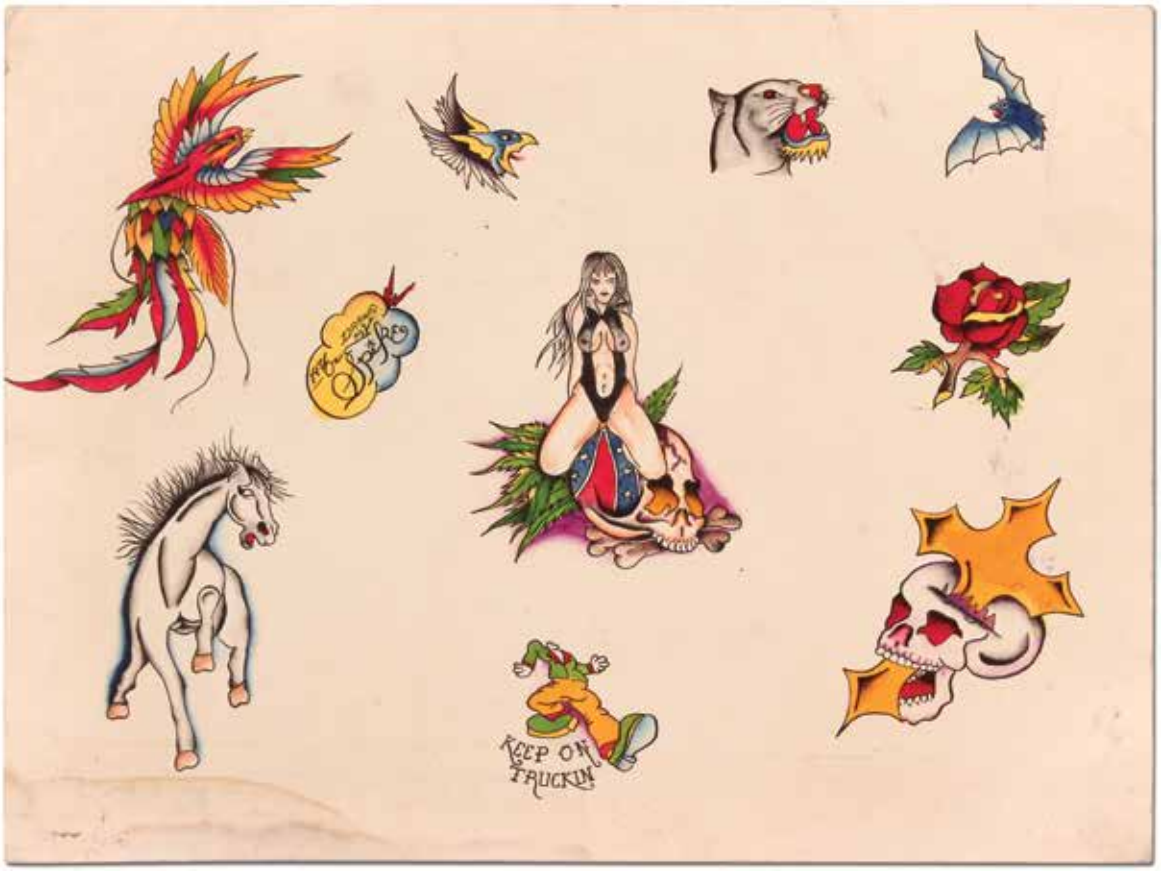
Magazine. Cover by John Dana, Charles Moore, and Stanley Cowell. Quarto. Stapled red printed wrappers. 98pp. A bit of toning to the pages, else fine. A magazine edited by Sixties poet and radical, John Sinclair, co-founder of the White Panthers Party, and one-time manager of the band MC5. This issue of the magazine was rushed into production shortly before Sinclair was to report to jail for an earlier conviction for selling marihuana to an undercover agent. His incarceration lead to a host of protests, most notably Allen Ginsberg, who rushed the stage during The Who's Woodstock performance to plead Sinclair's case, and John Lennon, who recorded the song "John Sinclair" on his album, *Some Time in New York City*. Among the contributors are Robert Creeley, Jonathan Williams, Charles Olson, Anselm Hollo, Ernst Robert Curtius, Reiner M. Gerhardt, Ed Roberson, David Federman, Steve Jonas, Allen Van Newkirk, George Tysh, J.D. Whitney, Bill Hutton, David Sinclair, Joe Groppuso, Jim Semark, Henry Malone, Jerry Younkins, Arnold Shulsky, D. Welsh, Marshall Rosenthal, Robin Eichele, and Kenny Schooner. [BTC#321311]



123 **(Tijuana Bible)**
Salt PISNEY
Mickey Mouse in "Of Mice and Women!"
(No place: no publisher circa 1935)

16mo. 16pp. Stapled blue wrappers. Very good with faded front wrap, creasing and chip at the lower spine. The sweet story of a woman bonding with Mickey Mouse before being interrupted by Minnie Mouse who is then consoled by Goofy. Undated but an appearance by Clarabelle Cow suggests it was made in the mid- to late-1930s. Rare. *OCLC* locates one copy at Yale; another is also held in the Michigan State University Comic Art Collection. [BTC#386761]

124 **(Tattooing)**
SPIKE
Original Tattoo Flash Art
1976



Original art on thick cardstock poster board. Measuring 18¼" x 14¼". Faint stain in the lower left-hand margin, else near fine. **Signed**: "Drawn by Spike 1976." Colorful and attractive flash art (if a bit crude in spots) with nine images plus the artist's cartouche. The central image is of a lingerie-clad vixen astride a Confederate Flag-draped skull framed in a garland of cannabis leaves. Other images include fierce and colorful birds, a skull impaled on a barbed cross, a white stallion, the Keep on Truckin' man, etc. Anecdotally from the Virginia Beach, Virginia-area, but no evidence beyond the signature of the most excellent Spike. Flash art from an era when body art wasn't a required rite of passage into adolescence. [BTC#390723]



125 **(Underground News)**
Hugh JORGEN, edited by
Stockton Silver Hammer - 1-15
Stockton, California: [no publisher] 1970

A run of the first 15 issues of the biweekly alternative newspaper *Stockton Silver Hammer*. Each is a tabloid sized issue. Overall near fine with some toning to the cheap newsprint, waviness to later issues and all folded once as issued. The newspaper covered everything you would expect from an alternative newspaper in the early 1970s: the Vietnam War, unfair police enforcement, drug laws, entrenched politicians and (what they saw as) rigged elections. They also offered readers advice on drugs, abortion counseling, various protest efforts, woman's liberation, the struggle for Native American rights, the Kent State shootings, and the trial of the Soledad Brothers, to name a few. Most issues also included a plethora of spot illustration and full page cartoons by Gary Ratto and Carlos Lopez in the style of underground comixs of the day. The newspaper charged 15-cents per issue (unlike many of the other free underground newspapers across the country), possibly realizing it could not survive on advertising revenue in the mostly conservative Stockton area. If that was the case, they were unfortunately proved correct finally succumbing to printing costs after only 20 issues. *OCLC* locates five records, a mix of single issues and partial runs. [BTC#393054]

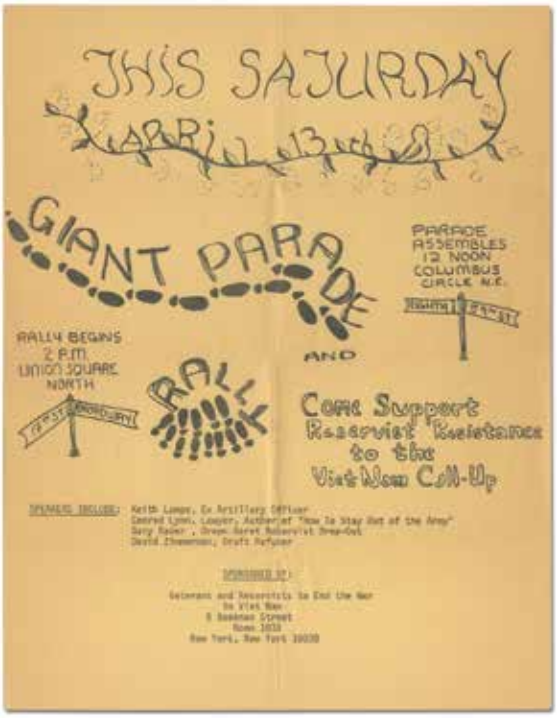


126 **VIDEOFREEX**
The Spaghetti City Video Manual:
A Guide to Use, Repair, and Maintenance
New York: Praeger Publishers (1973)

First edition. Quarto. Pictorial cloth. 116pp. Illustrated with diagrams and a few photographs. Cover illustrations by Anne Woodward. Owner's name front pastedown, a bit of soiling on the boards, very good or better, issued without dustwrapper. An early guide to portable video recorders by the New York based group "Videofreex" (or as we'd call them, hippies). [BTC#391055]

127 *[Flyer]: This Saturday ... Giant Parade and Come Support Reservist Resistance to the Viet Nam Call-Up*
New York: Veterans and Reservists to End the War in Viet Nam April 13, [1968]

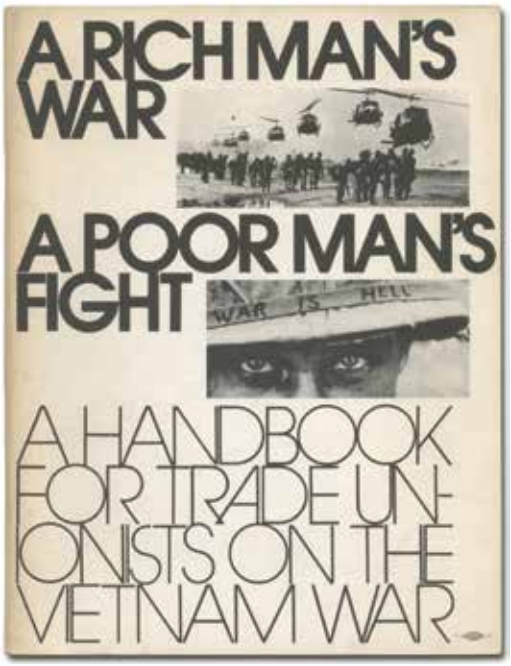
Flyer. Measuring 8½" x 11". Printed on yellow paper. Faint creases, else near fine. [BTC#390003]





128 *[Flyer]: After March: Peace Party ...*
Featuring the "Crazy Daze" Blues Band
New York: [no publisher]
April 15, 1967

Flyer. Mimeographed on blue paper incorporating a peace sign. Measuring 8½" x 11". Three slightly irregular horizontal creases, else near fine. [BTC#390002]



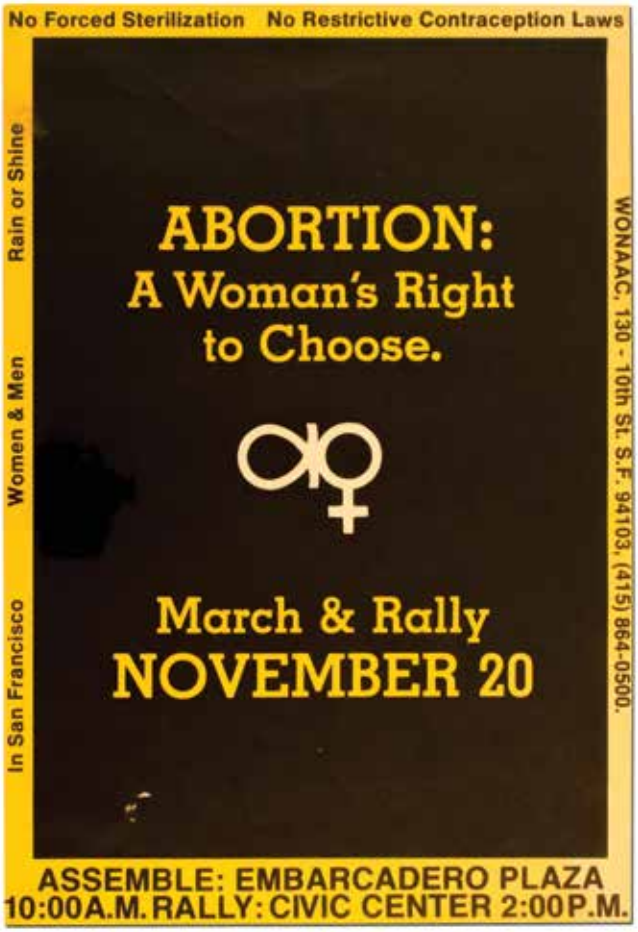
129 *A Rich Man's War A Poor Man's Fight: A Handbook for Trade Unionists on the Vietnam War*
Washington, D.C.:
Washington Labor for Peace 1971

First edition. Quarto. 87, [2]pp., illustrated. Photographically illustrated stapled wrappers. Slight age-toning on the wrappers, else fine. Uncommon. [BTC#392270]



130 *[Small Broadside]: Ho Ho Ho Chi Minh the NLF is Gonna Win When Saigon falls, gather in Miffland*
[Madison, Wisconsin]: Mifflin St. Community Coop/Take Over [1974?]

Illustrated broadside or flyer. Measuring 7¾" x 10½". Printed in black on stiff red paperstock, with an image of Ho Chi Minh. Illegible signature on the back else fine. Anti-American involvement in Vietnam. The Mifflin Street Community Coop opened its doors in 1969. Not in *OCLC* [BTC#389840]



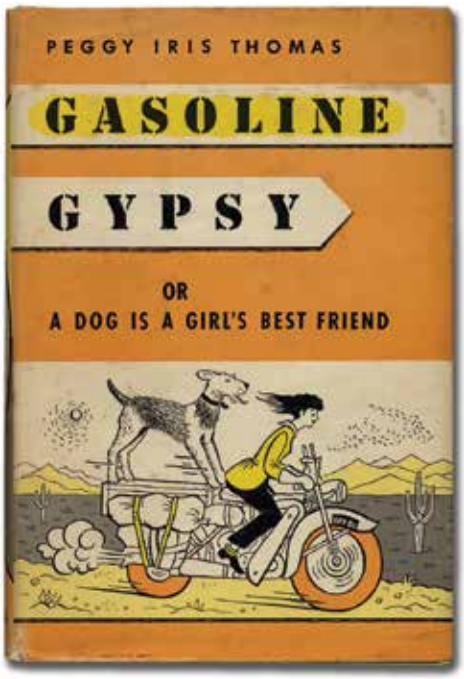
131 *[Poster]: Abortion: A Woman's Right to Choose March & Rally*
San Francisco: Women's National Abortion Action Coalition [1971]

Poster. Measuring 11" x 17". Printed in black and yellow on thicker white paperstock. Two rubbed spots, modest scrape on verso only, very good or better. Around the border of the poster appear the words: "In San Francisco Women & Men Rain or Shine No Forced Sterilzation No Restrictive Contraceptive Laws." The organization WONAAC was founded in July 1971, this is for an early rally. [BTC#392846]



132 *[Flyer]: Developing Ties Between Women Inside and the Feminist Movement*
[San Francisco]: [circa 1980s]

Photomechanically reproduced flyer on 8½" x 11" paper. Very good with mild creasing, slight abrasions from tape removal, and small tape remnants. A flyer promoting a California feminist lecture about women in the prison system. A photocopied collage depicts naked woman giving birth, women behind bars, and women behind microphones with slogans surrounding them such as "imprisoned bodies" and "locked-down sister." The lecture was an attempt to make local feminists in California aware of those within the movement who had been imprisoned. One phrase on the page, "our friend Marilyn is in prison," is a possible reference to Marilyn Buck, an East Coast feminist poet sentenced to 80 years for helping Assata Shakur to escape prison in the early 1980s. [BTC#390472]



133 **Peggy Iris THOMAS**
Gasoline Gypsy or A Dog Is a Girl's Best Friend
New York: Thomas Y. Crowell Company (1953)

First edition. A small bookstore label and contemporary ink date, both on the front fly, a faint spot on the top edge, near fine in an attractive, very good or better dustwrapper with some considerable foxing. Memoir of an English-born woman who served in the British armed services during World War II and then spent a year and a half traveling 14,000 miles around North America by motorcycle with her dog, a large Airedale, stopping occasionally to recoup her finances with casual labor, including apple-picking and factory work. While this memoir is essentially lighthearted in tone (and presumably would have to be in order to attract a mainstream publisher), Thomas's wanderlust is related to the on-the-road mentality that motivated the Beat generation, and similarly to the experiences of returned U.S. servicemen whose disaffection and dislocation in society eventually evolved into the development of the outlaw biker culture. Uncommon, especially in this condition. [BTC#343166]



A sampling of items in this catalog, grouped together here to show scale.