

**Vote
HOLLY
WOODLAWN**

**Best Supporting
Actress**

Boo-Hooray Catalog 23:

Gender Roles



Boo-Hooray Catalog 23: Gender Roles

Boo-Hooray is pleased to present our 23rd antiquarian catalog, dedicated to twentieth-century queer and trans performance, music, theater, film, and nightlife.

This catalog offers an aesthetic history of the birth of contemporary queer cultural production and tracks the curious intermingling between performance as a genre of artistic expression and the modern sense of gender as social performance.

Throughout the 1950s and 60s, gay, lesbian, trans, and queer culture largely developed in the shadows, with many artists specifically producing work for a queer audience. At the same time, queer culture has always been multidimensional and intersectional, finding kinship with social movements of the era, such as the women’s liberation, civil rights, and hippie movements, as well as cultural movements like Off-Broadway theater, avant-garde cinema, and rock ‘n roll. By the time of the Stonewall Riots in 1969, queer social-sexual life had burst into public view, bringing with it a critique of America’s conservative, heteronormative attitudes towards sex, gender, and family, often with a camp sensibility that called attention to the artifice and irony of these social institutions.

Some of the earliest items in this catalog are records and ephemera representing the widespread popularity of female impersonators—as they were then called—in the interwar and immediate postwar years. These proto drag queens, such as Ray Bourbon (items no. 17–18), Kitt Russell (item no. 16), and Carroll Wallace (item no. 35) brought gender variance into American popular entertainment and paved the way for later drag artists like Lypsinka (item no. 38) and John Waters player, Divine (item no. 118).

Queer and trans musicians were among the leading innovators of midcentury music. Little Richard rose to the top of the charts with explicitly gay lyrics that would eventually be censored when covered by white musicians Elvis Presley, Gene Vincent, and the Beatles, who at once popularized rock ‘n roll and occluded the genre’s Black and queer roots (items no. 28–30). Little Richard’s flamboyant and effeminate stage presence was paralleled by Jackie Shane, one of the only out transgender soul singers of the 1960s (item no. 20). While these artists found success among mainstream audiences, Camp Records produced ten singles and two LPs targeting the gay market (items no. 25–27). The label’s anonymous performers offered listeners witty tracks like “I’d Rather Fight Than Swish” and “Old Fashioned Balls,” representing a range of familiar gay scenarios and tropes.

In theater, playwrights and directors became bored with realism and naturalism in ways that corresponded with what they saw as the tedium of normative gender roles and expressions of sexuality. In New York, John Vaccaro and Charles Ludlam offered Theatre of the Ridiculous (items no. 42, 49), a preposterous, surrealistic, gender-expansive take on experimental theater. Joe Cino transformed his Greenwich Village cafe into a mecca for Off-Broadway productions, launching the careers of Robert Heide, Sam Shepard, Bette Midler, Bernadette Peters, and many others (items no. 5–12). Meanwhile, in San Francisco, theater troupe the Cockettes presented their own gay, psychedelic take on an avant-garde theater (items no. 15, 43–47). These experiments in theater and performance were reflected on the silver screen in the cinematic works of Andy Warhol (items no. 111–113), John Waters, and Rosa von Praunheim (items no. 2, 105–110), who centered queer performers and stories in both narrative and documentary films.

Nightlife was fundamental in bolstering queer culture, with clubs acting as performance venues and spaces for partying and sex. Included in this catalog is ephemera from legendary venues such as the Pyramid Club (items no. 61, 71, 73–74), Danceteria (items no. 79–89), and Paradise Garage (item no. 33), alongside explicitly cruisey venues and parties like the Mineshaft Club (item no. 66) and the STH launch parties (item no. 63–64). The devastation brought about by the AIDS crisis, and the efforts to do something about it, are further documented in this catalog, most notably by the Mel Cheren Collection, which traces his pioneering career in disco music and nightlife as it intersected with his AIDS activism (item no. 1).

For over a decade, Boo-Hooray has been committed to the organization, stabilization, and preservation of cultural narratives through archival placement. Today, we continue and expand our mission through the sale of individual items and smaller collections. We encourage you to browse our extensive inventory of rare books, ephemera, archives, and collections on our website www.boo-hooray.com. We invite visitors to our office in Manhattan’s Financial District, open by appointment.

Catalog prepared by Sebas Alarcón, Antiquarian Director, and Nora Landes, Director of Archives, with Daniel Sebastian Baker. Layout by Nora. Photography by Ben Papaleo, with additional photography by Sebas. Please direct all inquiries to info@boo-hooray.com.

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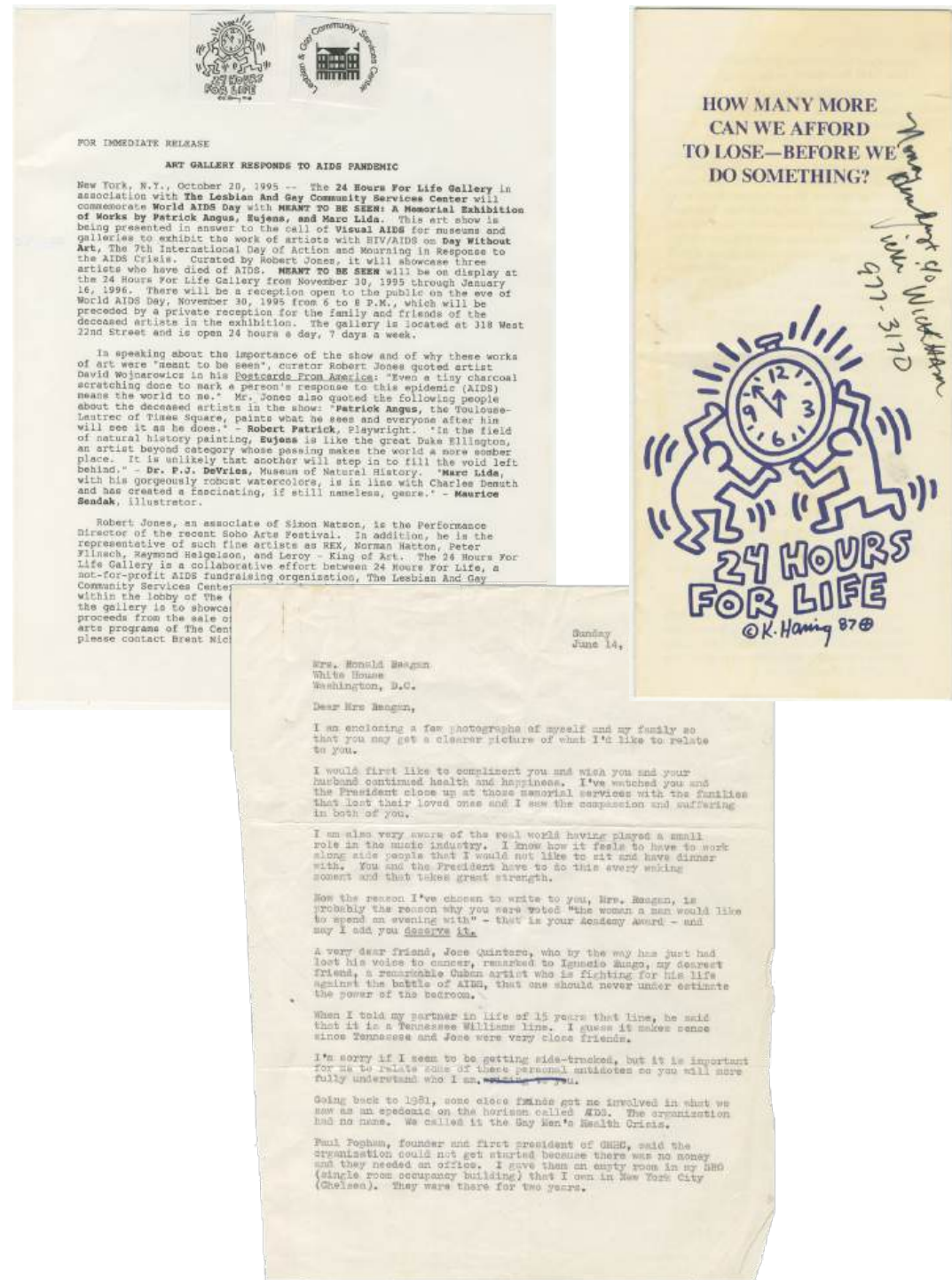
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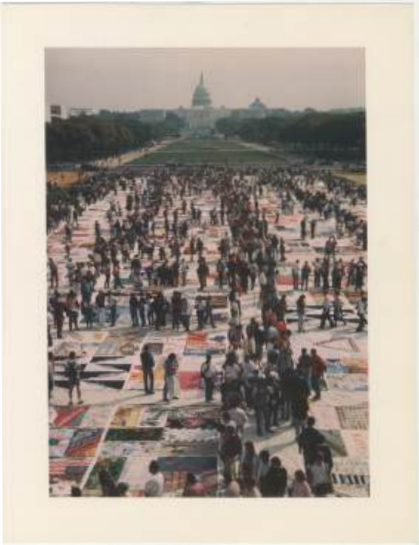
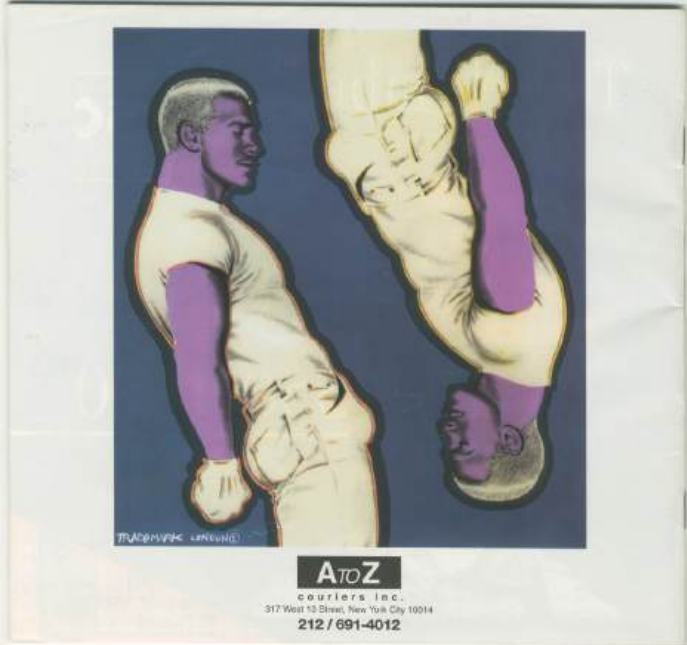
1. The Mel Cheren Collection

New York: Various publishers, 1987-2005. Offset, inkjet, xerox, typescript, and manuscript. Over 400 sheets of documents, flyers, and periodicals, some of which with holograph inscriptions, with 8 photographic prints, 9 postcards and gallery exhibition cards, 2 pieces of manuscript ephemera, and one sticker. Various sizes, from 4 x 5 ½ to 17 x 22 in, but most 8 ½ x 11 in. All very good.

A comprehensive archive of over 400 documents from West End Records’ Mel Cheren, founder of the legendary Paradise Garage and a tireless AIDS activist. The collection represents the range and significance of his work, documenting both his hands-on approach to the label and its musical contributions, along with his work rallying the music industry to raise both awareness and funds for AIDS relief.



Known as the “Godfather of Disco,” Cheren introduced three revolutions to the music industry: the 12” vinyl single, the instrumental B-side, and the DJ promo 12”. His club, Paradise Garage, which operated from 1977 to 1987, was at the forefront of dance music and was the epicenter of New York’s gay nightlife. West End Records itself defined New York City dancefloors and further influenced DJs worldwide, becoming one of the most prominent labels in dance music history. Some of its notable releases include Arthur Russell’s disco music as Loose Joints and a compilation of Larry Levan’s Paradise Garage mixes. This collection includes a flyer for the former and liner notes and an image for the latter.



Cheren was profoundly and personally affected by the AIDS epidemic. His involvement in AIDS advocacy began with the formation of the Gay Men's Health Crisis in 1981. He mobilized his connections in the music industry in service of his activism, founding the non-profit 24 Hours for Life, which raised funds from the music industry to benefit AIDS education and research. Cheren was also on the board of LIFEbeat, the American music industry's AIDS awareness and resource organization. LIFEbeat's call for the music industry to take action to prevent the spread of AIDS became a mandate following the death of its founder, Bob Caviano, from an AIDS-related illness in 1992, and many of the organization's programs were dedicated to his legacy.

This collection includes flyers, pamphlets, periodicals, press releases, newsletters, ephemera, and correspondence pertaining to West End Records, Cheren's AIDS activism, and the advocacy organizations he founded and championed. Altogether, a remarkable and extensive gathering of documents connected to Cheren's work, activism, and life in New York City.

\$7200



2. Intelligenz ist eßbar [Intelligence is Edible]

Rosa von Praunheim and Lotti Huber, authors
Wolfgang Peetz, illustrator

[Berlin]: Rosa von Praunheim and Lotti Huber, ca. 1983. Photomechanical reproduction in wraps with title handwritten in silver paint on cover and holograph in black marker on title page; includes 17 full-page illustrations; 5 color photographs and 8 photocopied pages from relevant texts pasted in. Perfect bound with linen spine. 65 pp. Text in German. 11 5/8 x 16 1/2 in. Very good; interior near fine.

An extremely scarce oversized screenplay by German filmmaker Rosa von Praunheim and his frequent collaborator Lotti Huber of an unproduced film *Intelligenz ist eßbar* [Intelligence is Edible], published in an unknown, likely very small, edition.

Intelligenz ist eßbar tells the story of five women who, after surviving a shipwreck, find themselves on a desert island where they encounter a tribe of cannibals. When one is taken captive by the natives, the others set out on a rescue mission, only to be caught up in local politics and a clash of cultures. While the foreword states that filming would begin in the summer of 1984, *Intelligenz ist eßbar* was never released.



The presence of collaged elements—photographs and pasted photocopies from books on cannibals—indicates that this publication was at least in part handmade. It also features Xeroxed illustrations depicting scenes from the film by Wolfgang Peetz, who in 1987 would serve as Art Director for von Praunheim's *Anita - Tänze des Lasters* [Anita - Dances of Vice].

Born Holger Mischwitzky, the director took the name Rosa von Praunheim to recall the pink triangles that queer people were forced to wear in Nazi concentration camps. The same pink triangle would later be adopted by ACT-UP as the central symbol accompanying their iconic slogan “SILENCE = DEATH.” Von Praunheim would become one of the founders of ACT-UP Germany and one of the most influential gay rights activists in the country. His filmmaking career began in the Berlin underground of filmmakers whose formal and thematic innovations would later be referred to as the New German Cinema. His most influential movies include *City of Lost Souls* (1983) and *It Is Not The Homosexual Who Is Perverse, But The Society In Which He Lives* (1971), which made him an icon of gay and lesbian movements in Germany.

Exceedingly rare; no other copies located in OCLC as of October 2024.

\$3500



3. Vernacular photo album

Np: np, ca. 1961–1969. Green linen spiral-bound photo album containing 147 photographs, 6 postcards, 1 slide, and 4 negatives inserted on 10 thick card leaves with mylar guards, some with holograph annotations in permanent marker. 13 ¼ x 11 ¼ in. Very good, with most photos bright and clear, minor dampstaining to covers.

A moving personal collection of photographs and mementos documenting a gay couple's relationship from 1961 to 1969. The album chronicles their time in Iowa (perhaps where one or both were from), to their time in the Navy in Rhode Island, along with their travels to New York City, Virginia Beach, Lake Jackson, Iowa, and San Francisco.

Beyond simply chronicling their lives, the album seems to also tell the story of their coming out—moving from portraits of each other, as well as their families and friends, in the early 1960s, to more openly amorous and erotic photos as the years pass, culminating in San Francisco in 1969.

Overall, an extremely intimate portrait of the sexual revolution of the 1960s, portrayed through the life of two men and their communities throughout the decade.

SOLD



4. Make Yourself Happy / Fuck the World

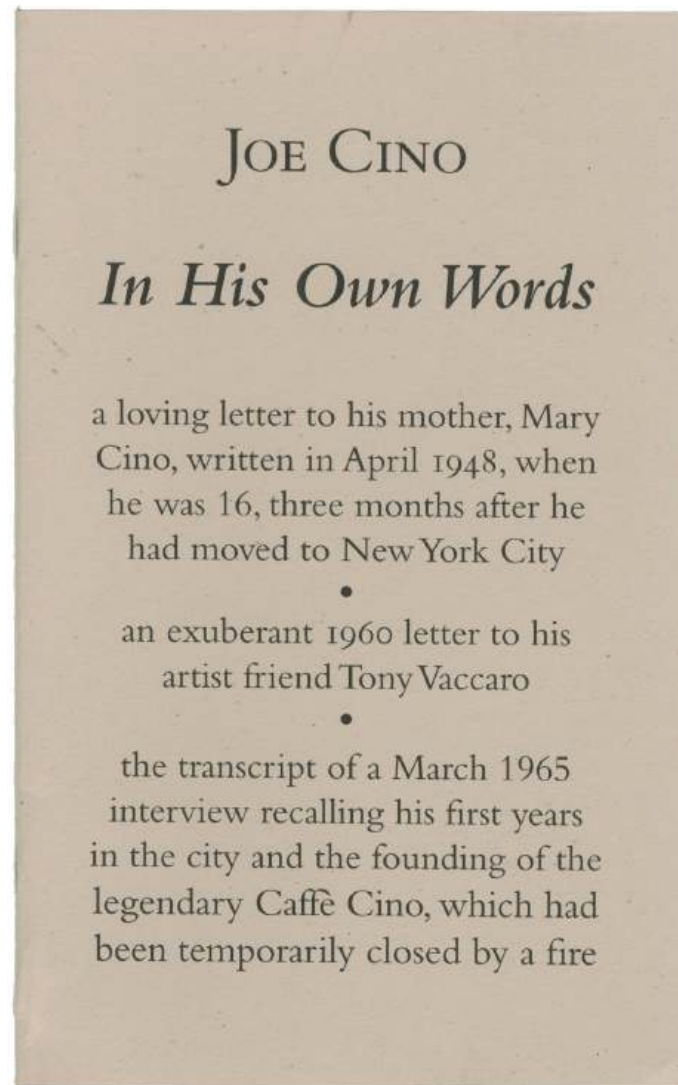
[Theo van den Boogaard]

[Netherlands]: np, ca. early 1970s. Offset. 10 ½ x 15 ¼ in. Small areas of loss (<1/4 in.) and pinholes at corners from previous posting not affecting image, subtle horizontal line at center, bumping and small open tears at corners, and areas of yellow and black paint on verso; else very good.

Poster featuring an illustration by Dutch underground cartoonist Theo van den Boogaard (aka Theo Bogart) of a man penetrating the globe with the caption "Make Yourself Happy / Fuck the World."

Notably, this image was reproduced in Klaus Theweleit's 1977 book, *Männerphantasien* (Male Fantasies), which explores the mental life of the German paramilitary organization the Freikorps through a psychoanalytic lens. In the book, Theweleit conducts a close reading of contemporary literature, mass media images, and other cultural products towards understanding the root of these proto-Nazis' abhorrent beliefs and violent behavior. In particular, he draws attention to their views on women and sex. Van den Boogaard's image appears in the chapter entitled, "Male Bodies and the 'White Terror.'"

\$250



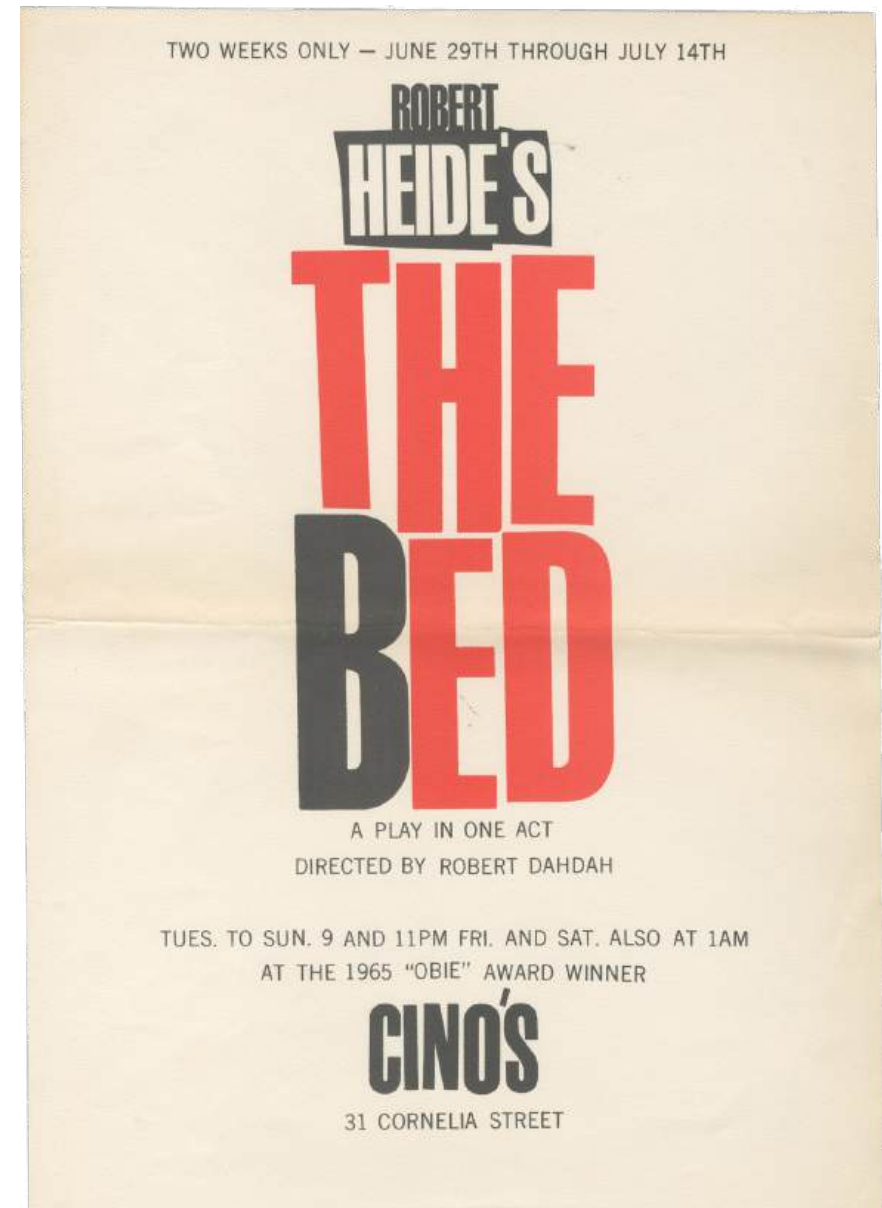
5. Joe Cino In His Own Words

Silverton, OR: Fast Books, 2019. Offset. Saddle-stapled. 5 x 8 in. 33 pp. Very good.

Book featuring an interview and two letters written by Caffè Cino founder Joe Cino about his life. Written to his mother, Mary, when he was 16 years old, the first letter was penned three months after he arrived in New York City, while the second letter is addressed to his artist friend Tony Vaccaro. The interview transcript dates from March 1965 and recalls Cino's first years in New York and the founding of the legendary Caffè Cino, which had been temporarily closed by a fire.

Born in Buffalo, New York, Joe Cino moved to New York City in 1948 at 16 years old to become a dancer and follow an expansive vision of creative community. Ten years after his arrival, following some inconsistent performance work, Cino opened the legendary Caffè Cino, a bohemian coffee house at 31 Cornelia Street in Greenwich Village, which hosted one act plays with a side of Italian coffee and pastries. The theater became the birthplace of Off-Off-Broadway, providing a welcoming first stage for a generation of influential playwrights, actors, and directors such as Maria Irene Fornés, Sam Shepard, Al Pacino, Better Midler, Johnny Dodd, John Guare, and others. Notably, many of the plays at the space depicted queer life.

\$25



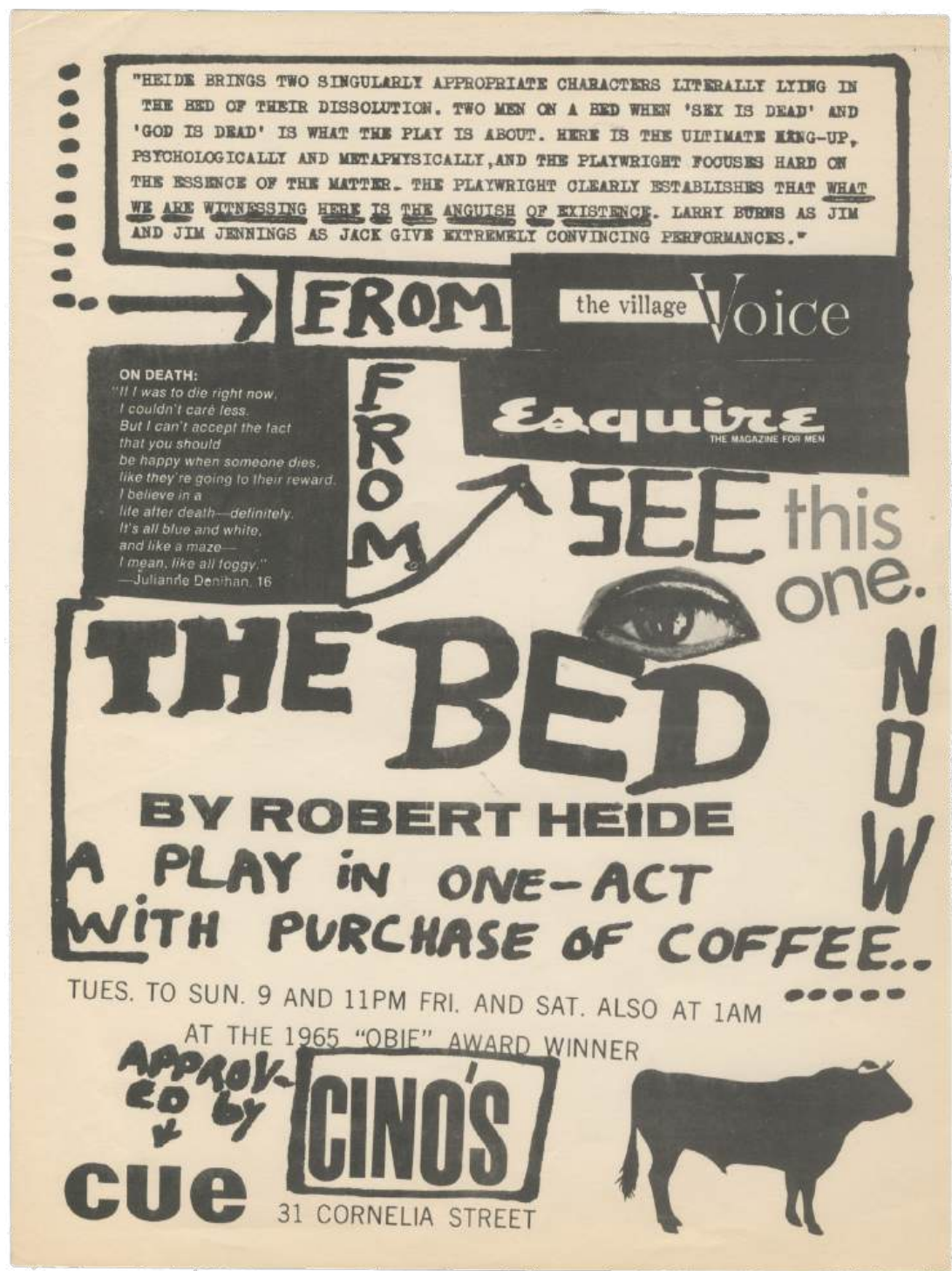
6. Robert Heide's The Bed: A Play

New York: Caffè Cino, 1965. Offset on textured paper. 9 7/8 x 13 7/8 in. Very good.

Large flyer promoting *The Bed*, a play written by Robert Heide and directed by Robert Dahdah, at Caffè Cino.

Heide wrote the play at Joe Cino's request of wanting to see a play depicting two sexy men, presumably lovers, who never leave their bed except to withdraw money deposited by a parent or purchase another burger or slice of pizza. One of them, Jim, starts itching to escape the lifestyle, while the other, Jack, scorns him for doing so. At the end, Jim leaves to buy a cup of coffee. Jack buries his head in his hands, and the curtain drops. The play became a sensation and was filmed by Andy Warhol. It cemented Heide's place in New York's theatrical new wave and Caffè Cino's place as a home for it.

\$750

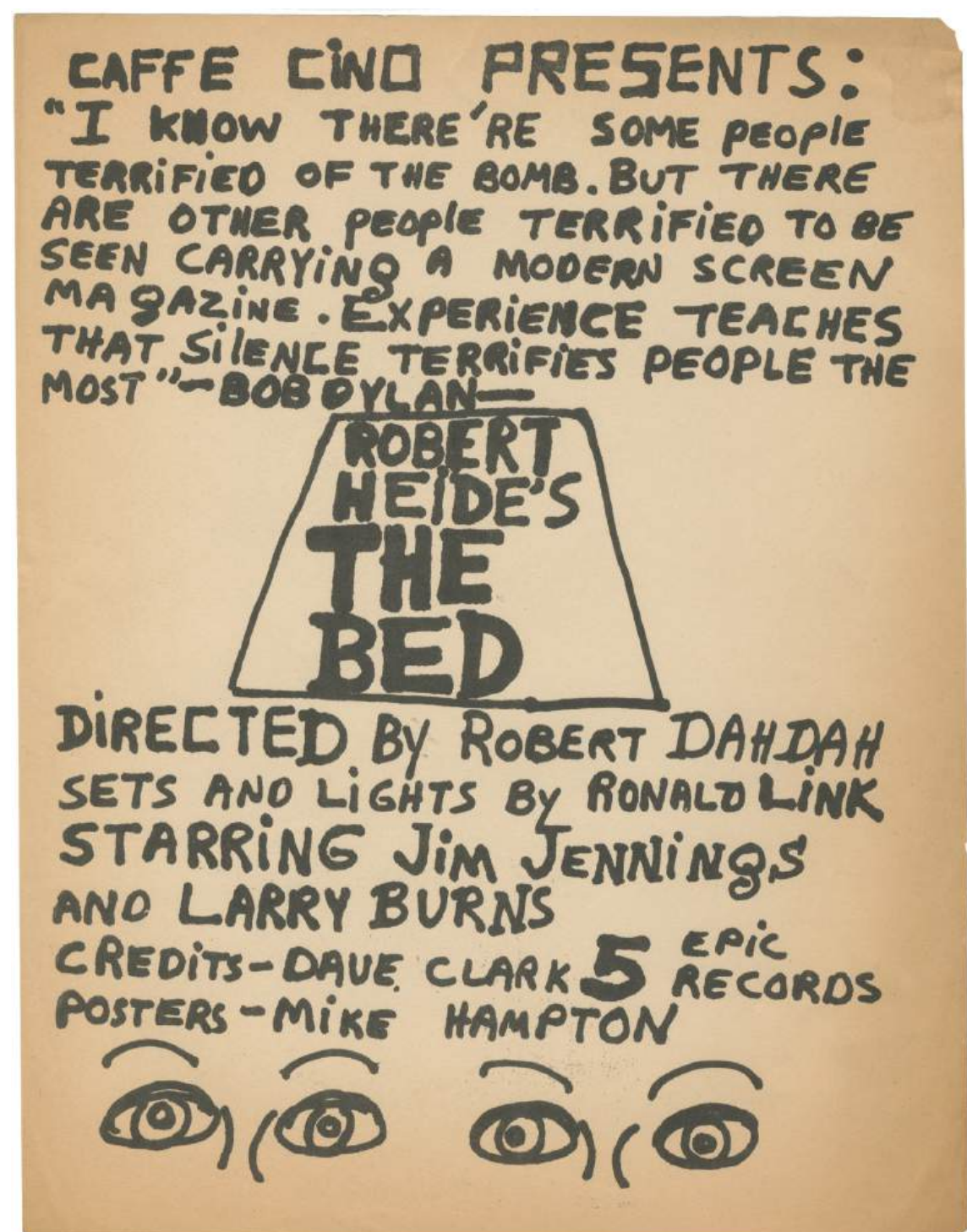


7. The Bed by Robert Heide: A Play In One-Act with Purchase of Coffee

New York: Caffe Cino, [1965]. Offset. 9 1/4 x 12 1/4 in. Very good.

Flyer promoting *The Bed*, a play written by Robert Heide and directed by Robert Dahdah, at Caffe Cino.

\$750

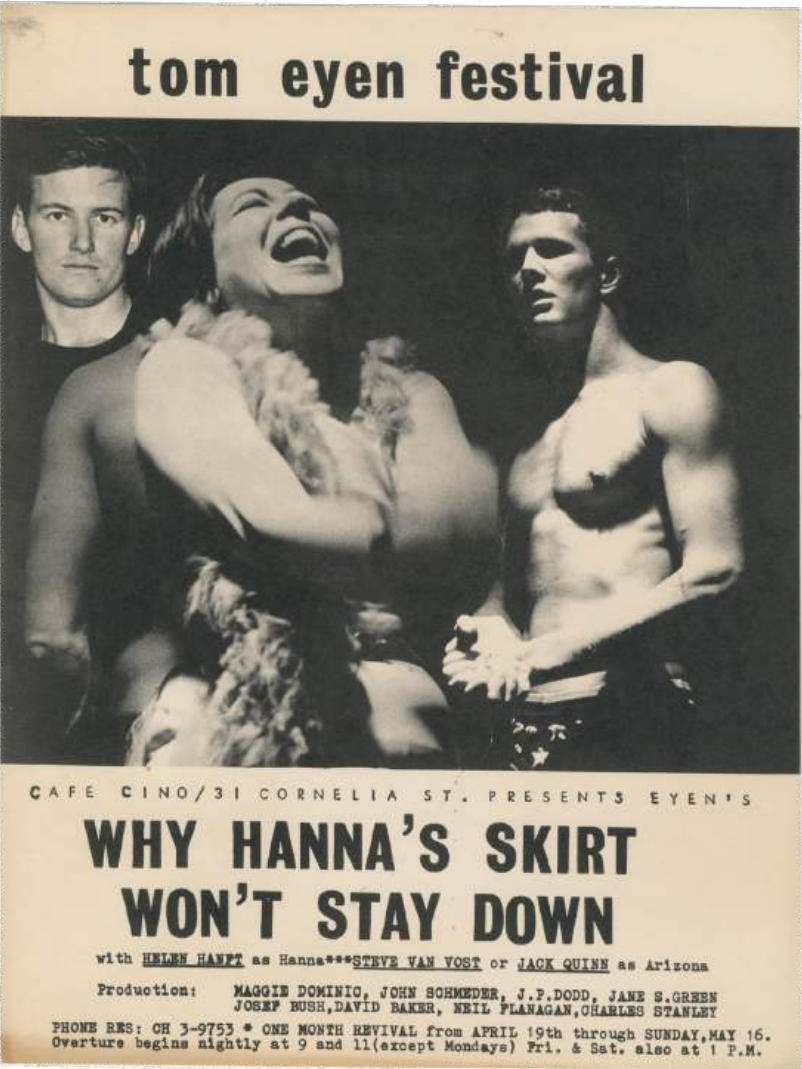


8. Caffe Cino Presents Robert Heide's The Bed

New York: Caffe Cino, [1965]. Offset. 8 1/2 x 11 in. Very good.

Flyer promoting Robert Heide's play *The Bed* at Caffe Cino.

\$650



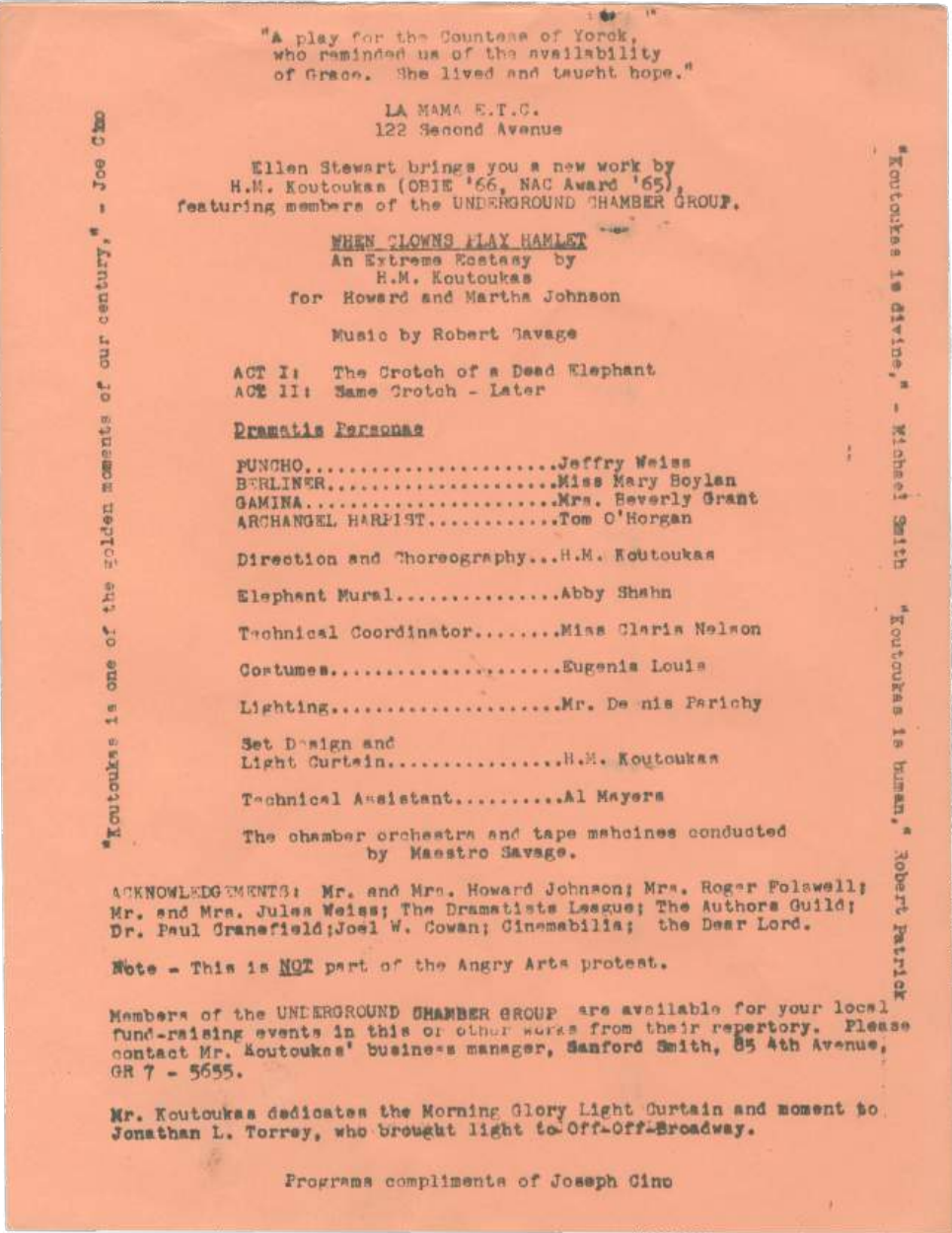
9. Tom Eyen Festival: Cafe Cino / 31 Cornelia St. Presents Eyen’s Why Hanna’s Skirt Won’t Stay Down

New York: Caffè Cino, [1965]. Offset. 8 1/2 x 11 1/4 in. Very good, with light discoloration on top and bottom edges.

Flyer promoting Tom Eyen’s hit play *Why Hanna’s Skirt Won’t Stay Down* as part of the Tom Eyen Festival at Caffè Cino. The festival honored Tom Eyen’s work at Cino’s, where he’d made a home for his prolific performance and theater work in the 1960s.

Written and directed by Tom Eyen, *Why Hanna’s Skirt Won’t Stay Down* is a classic from the Greenwich Village underground theater scene. The play concerns Hanna O’Brien, a ticket-taker working the graveyard shift at a 42nd Street porno palace, who otherwise spends her free time at a Coney Island Funhouse, where she takes pleasure in standing over a breeze hole, giving voyeurs a glimpse under her skirt. One weekend, the older Hanna encounters Arizona, a young, gorgeous narcissist who spends his time in front of the mirror maze. The play is a non-linear narrative about their meeting and becomes increasingly abstract and introspective as the two characters explore their past. Eyen’s work in general, and the play specifically, has been described as neo-expressionist.

\$450



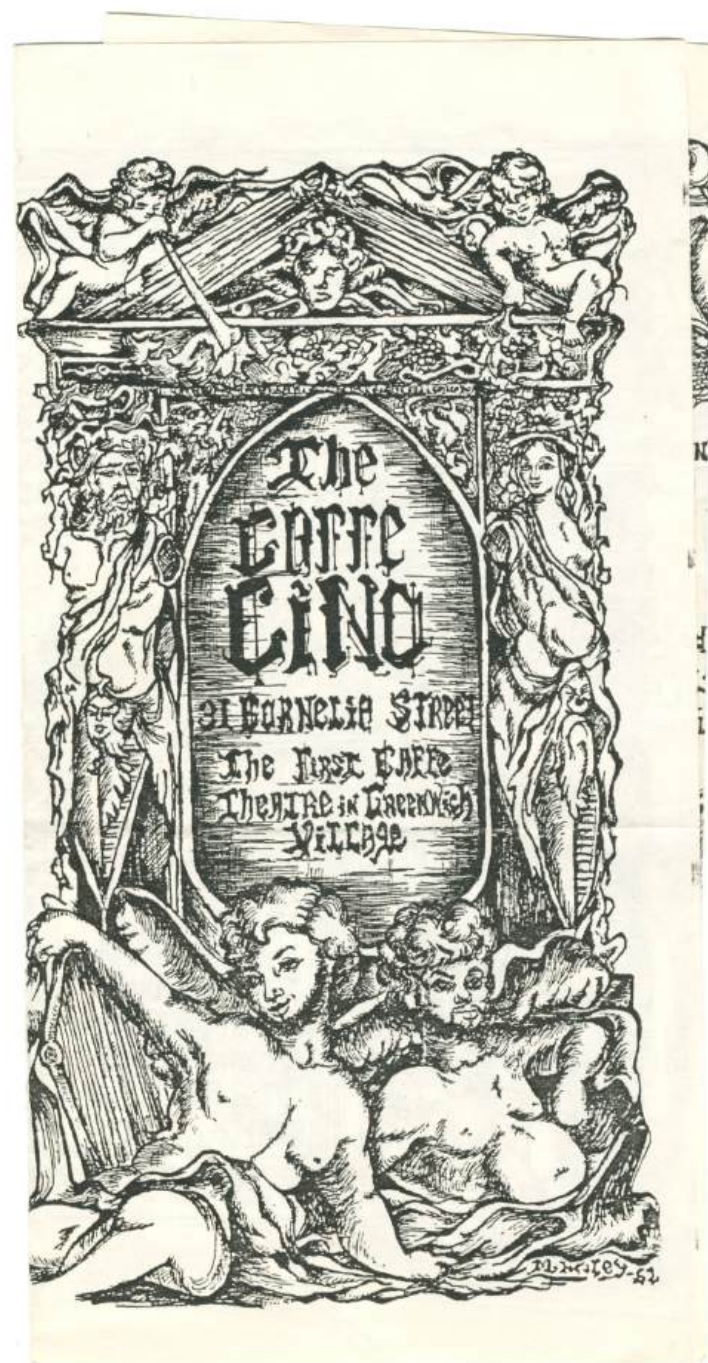
10. When Clowns Play Hamlet: An Extreme Ecstasy by H.M. Koutoukas

New York: La MaMa, [1967]. Mimeograph. 8 1/2 x 11 in. Very good.

Program for *When Clowns Play Hamlet*, a play written and directed by H.M. [Harry] Koutoukas, presented by Ellen Stewart at La MaMa at 122 Second Avenue.

The program was made by Joe Cino, pointing to the brilliant collaboration between the two Off-Off Broadway venues.

\$350



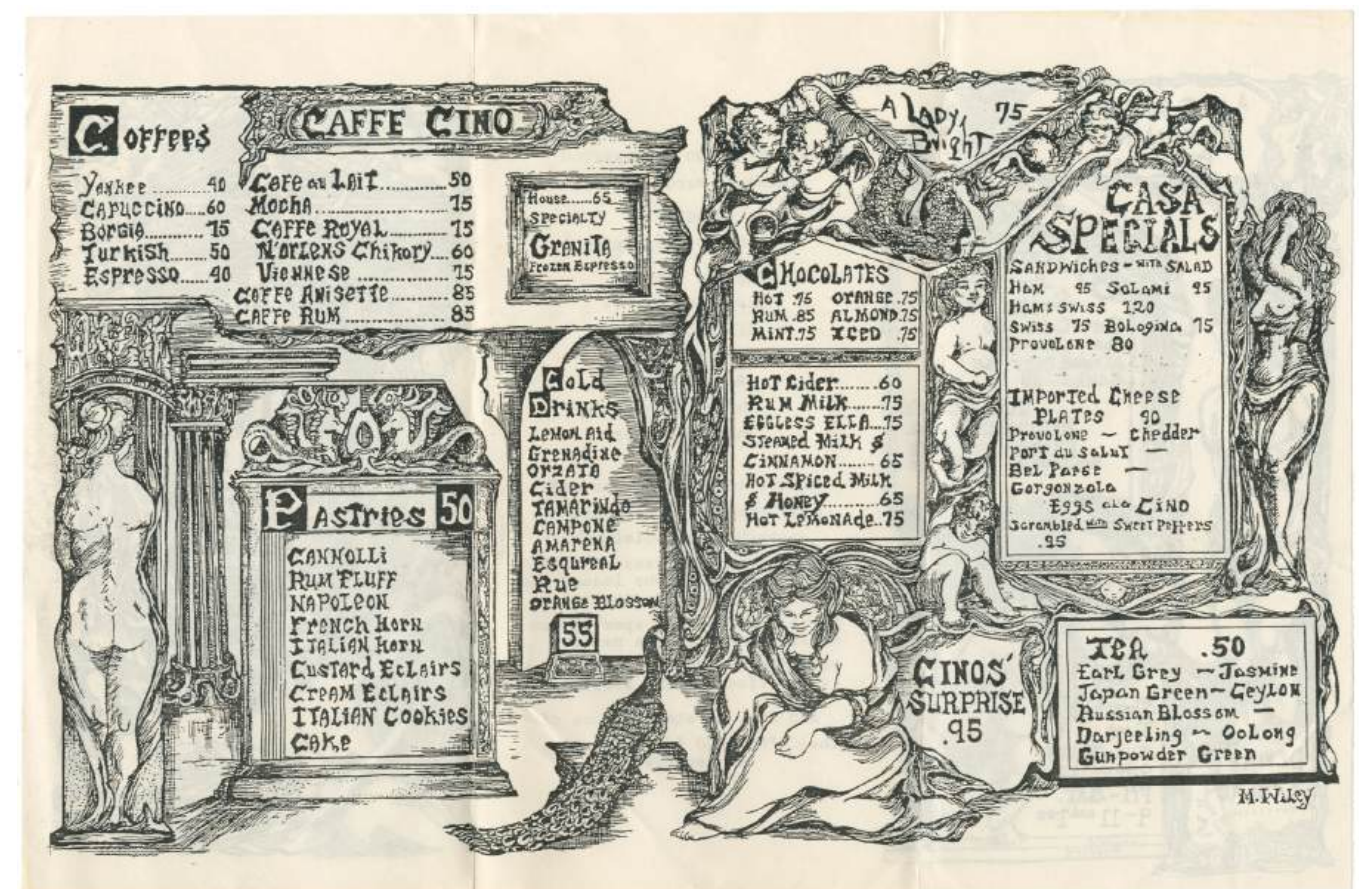
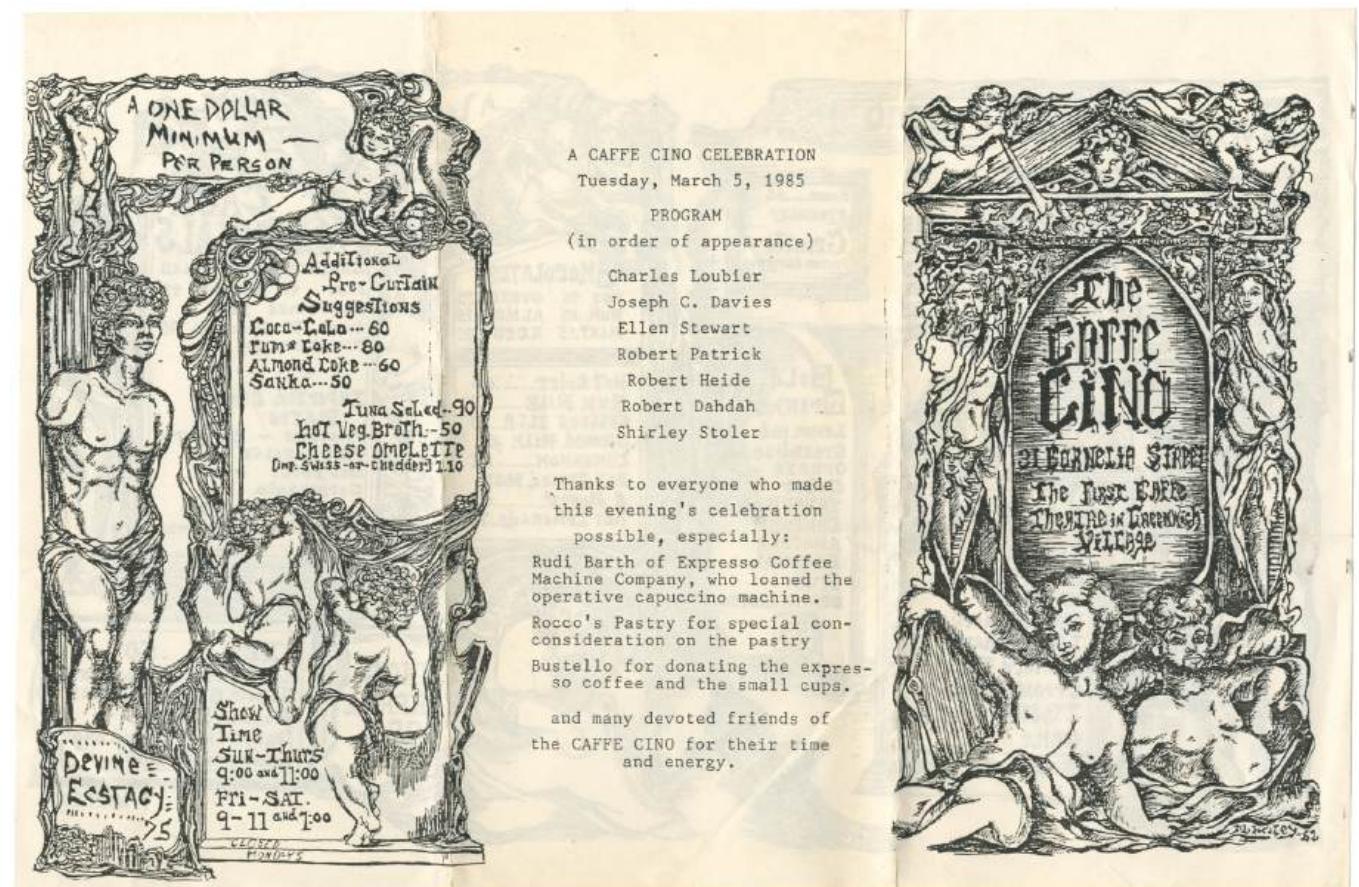
11. A Caffe Cino Celebration Program

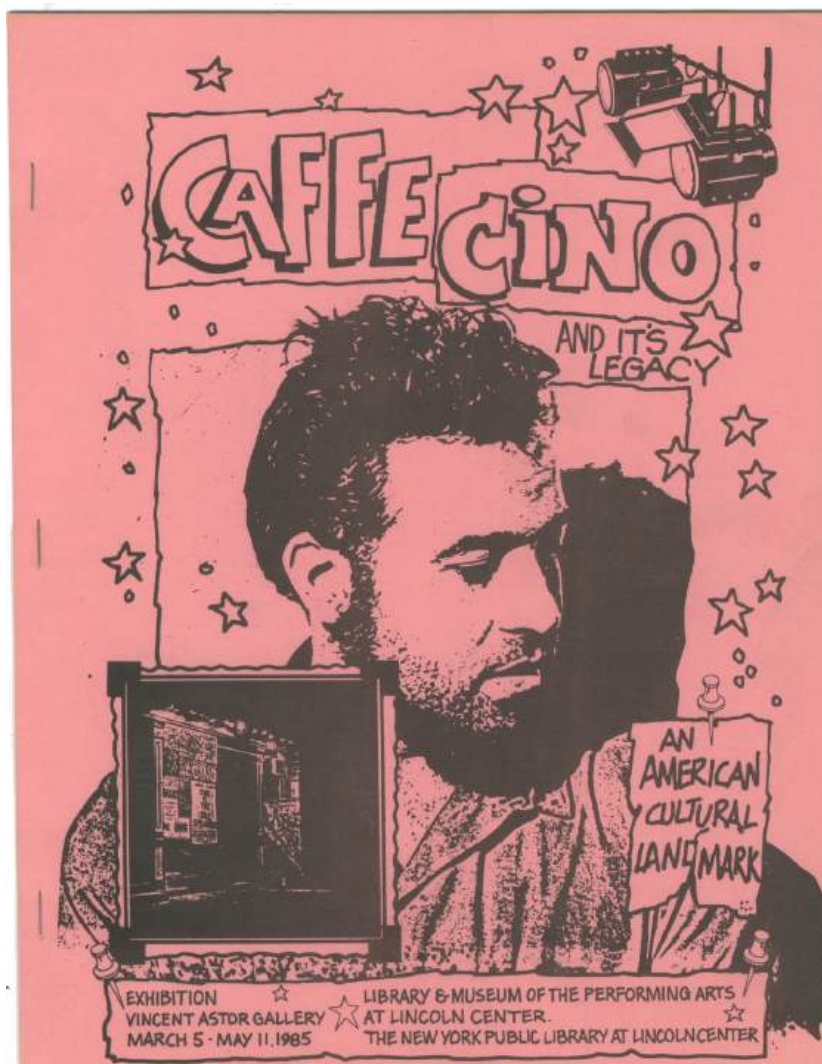
New York: Caffe Cino, 1985. Offset. 8 1/2 x 12 3/4 in. Very good.

Program for an event looking back and celebrating Caffe Cino almost twenty years after it closed. The program reproduces the original Caffe Cino menu designed and illustrated by M. Wiley in 1962.

The event featured appearances by people close to the venue and its founder Joe Cino, with Charles Loubier, Joseph C. Davies, Ellen Stewart, Robert Patrick, Robert Heide, Robert Dahdah, and Shirley Stoler all speaking.

\$250





12. Caffe Cino and Its Legacy

Magie Dominic and Richard Buck, curators

New York: Library & Museum of the Performing Arts at Lincoln Center, 1985. Offset. Side-stapled. 8 1/2 x 11 in. 15 pp. Very good.

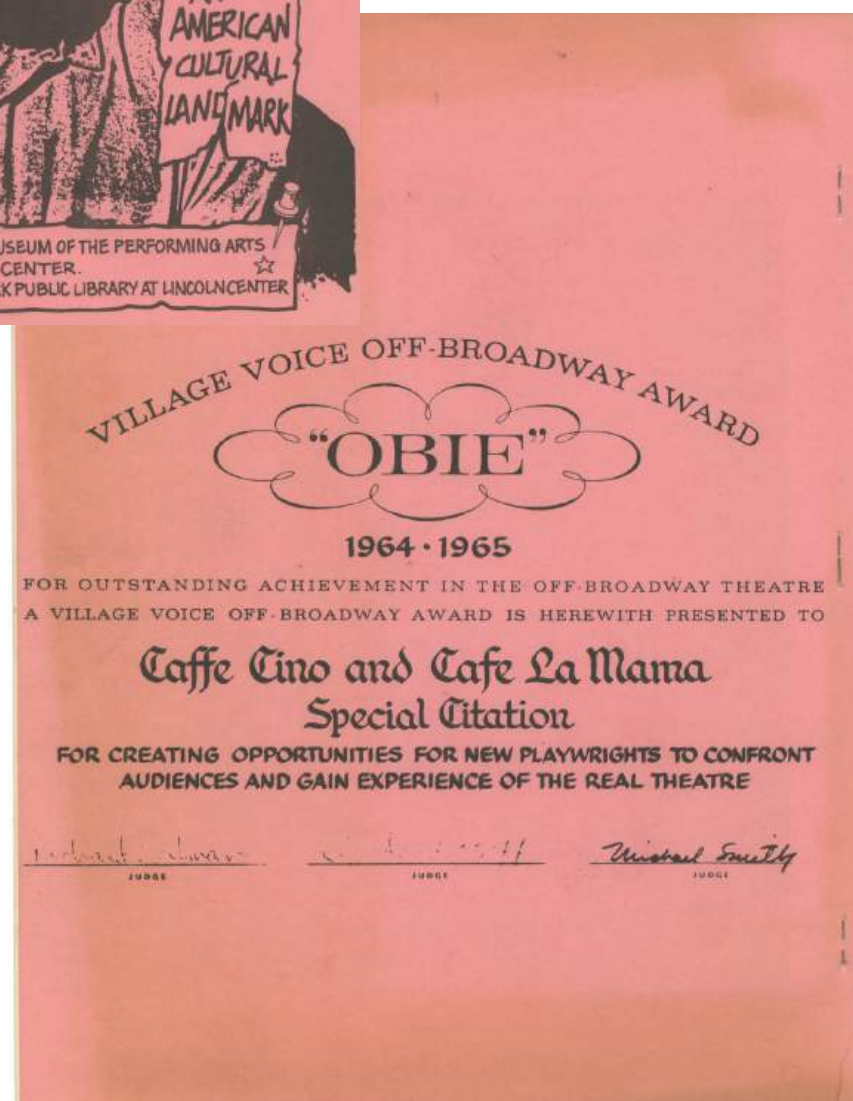
Exhibition catalog and program for a celebration of Caffe Cino and its legacy at the Vincent Astor Gallery of the Library and Museum of the Performing Arts at Lincoln Center, NYPL.

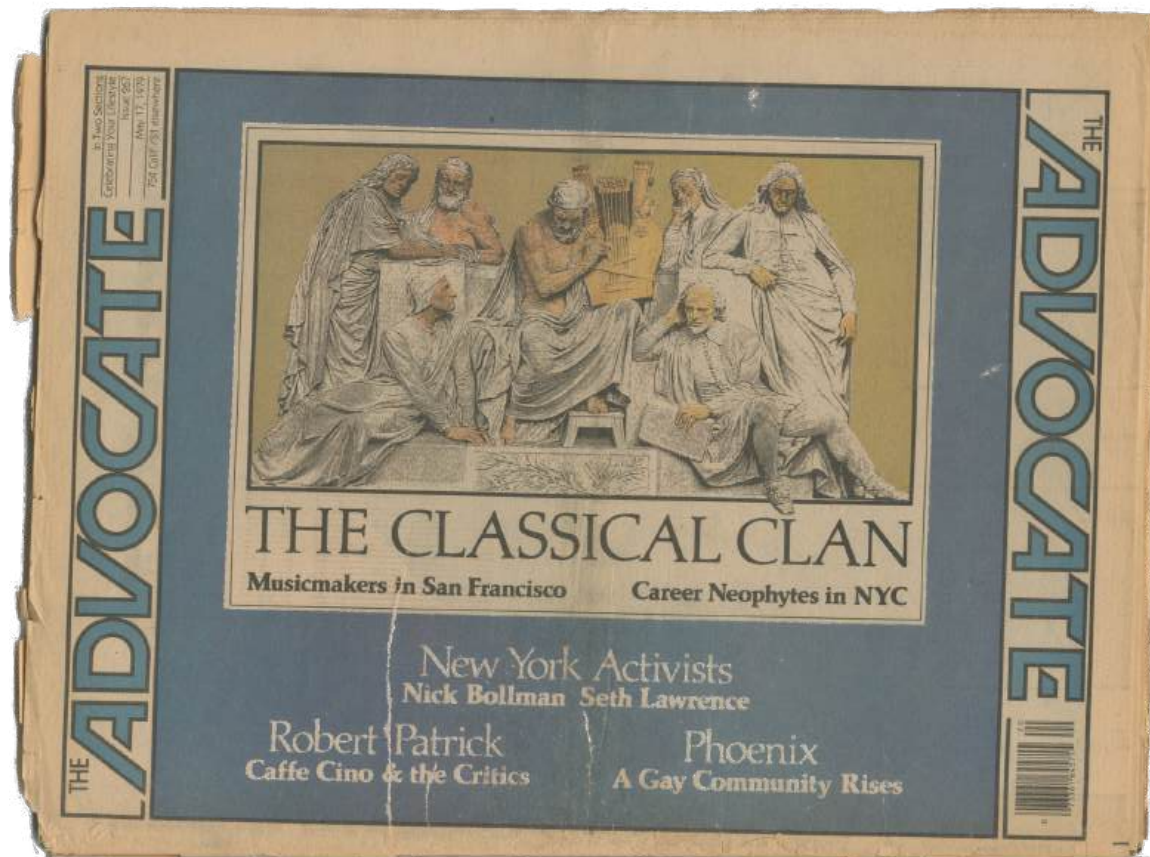
The occasion for the exhibition was the New York Public Library of the Performing Arts presentation of the Caffe Cino archive of ephemera and materials from Cino's. The archive was first collected from Michael Smith's materials. Smith had literally ripped materials from the walls of the place before it closed. After that first collection, the Library put out a call to Cino alumni, and more materials poured in. These became the objects of interest for the exhibition.

This rare program features writing by Leah D. Frank, Robert Patrick, Jean Claude von Italie, and Robert Heide.

"Before the Caffe Cino, Eugene O'Neill was the only American playwright worth a fig. After the Caffe Cino, American theatre dominated contemporary world theater. Its influences are felt everywhere."

\$250



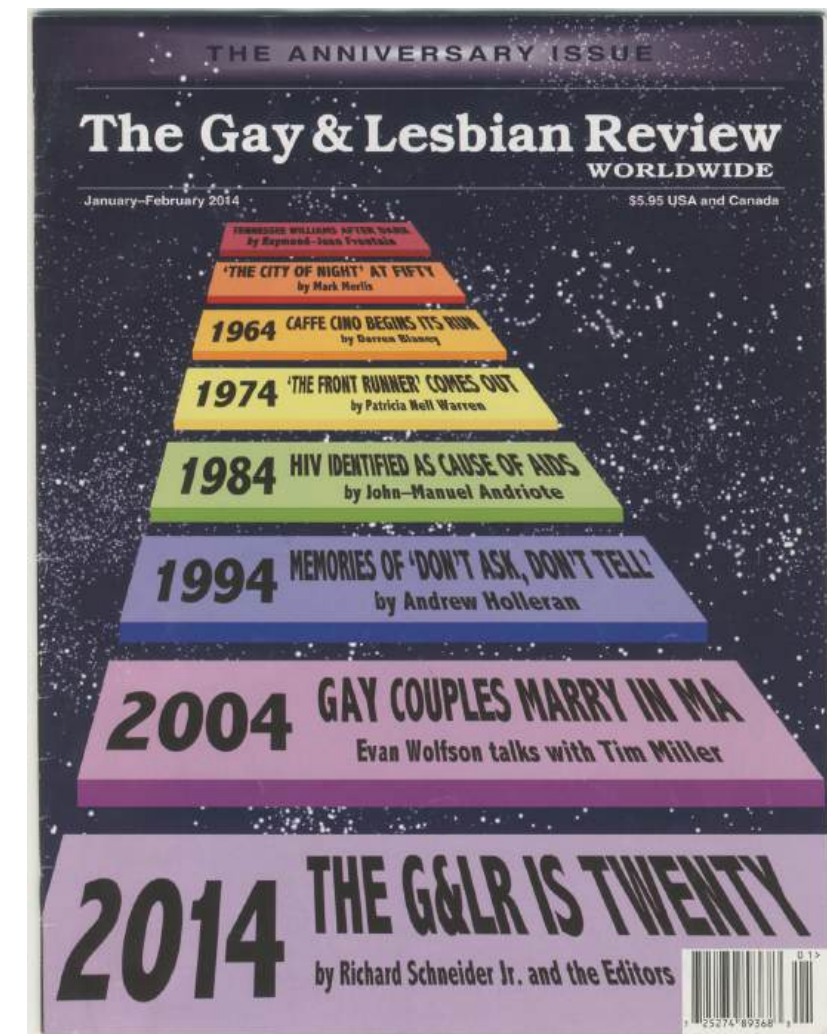


13. The Advocate Issue 267

San Antonio, CA: The Advocate, 1979. Offset on newsprint. 11 1/2 x 15 1/8 in. 47 pp. Very good; light toning and edgewear commensurate with age and substantial wear to spine of cover sheet.

Issue 267 of the *The Advocate*, the 'newspaper of America's homophile community.' Established in 1967, the magazine is the oldest and largest LGBT publication in the United States and the only surviving one of its kind that was founded before the 1969 Stonewall Riots in Manhattan. This issue notably includes a cover story about Caffe Cino and the queer plays presented there.

\$50



14. The Gay & Lesbian Review Worldwide January-February 2014

Boston: The Gay & Lesbian Review, 2014. Offset. Saddle-stapled. 8 3/8 x 10 7/8 in. Very good.

The Gay & Lesbian Review Worldwide's twentieth anniversary issue featuring an essay on Caffe Cino written by Darren Blaney, as well as other articles commemorating milestones in queer history.

\$20



15. The Cockettes & Sylvester New York Debut at the Anderson Theatre Poster

Todd Trexler, designer

San Francisco: Cockettes, 1971. Offset. 20 1/4 x 25 in. Minor bumping at edges, else near fine.

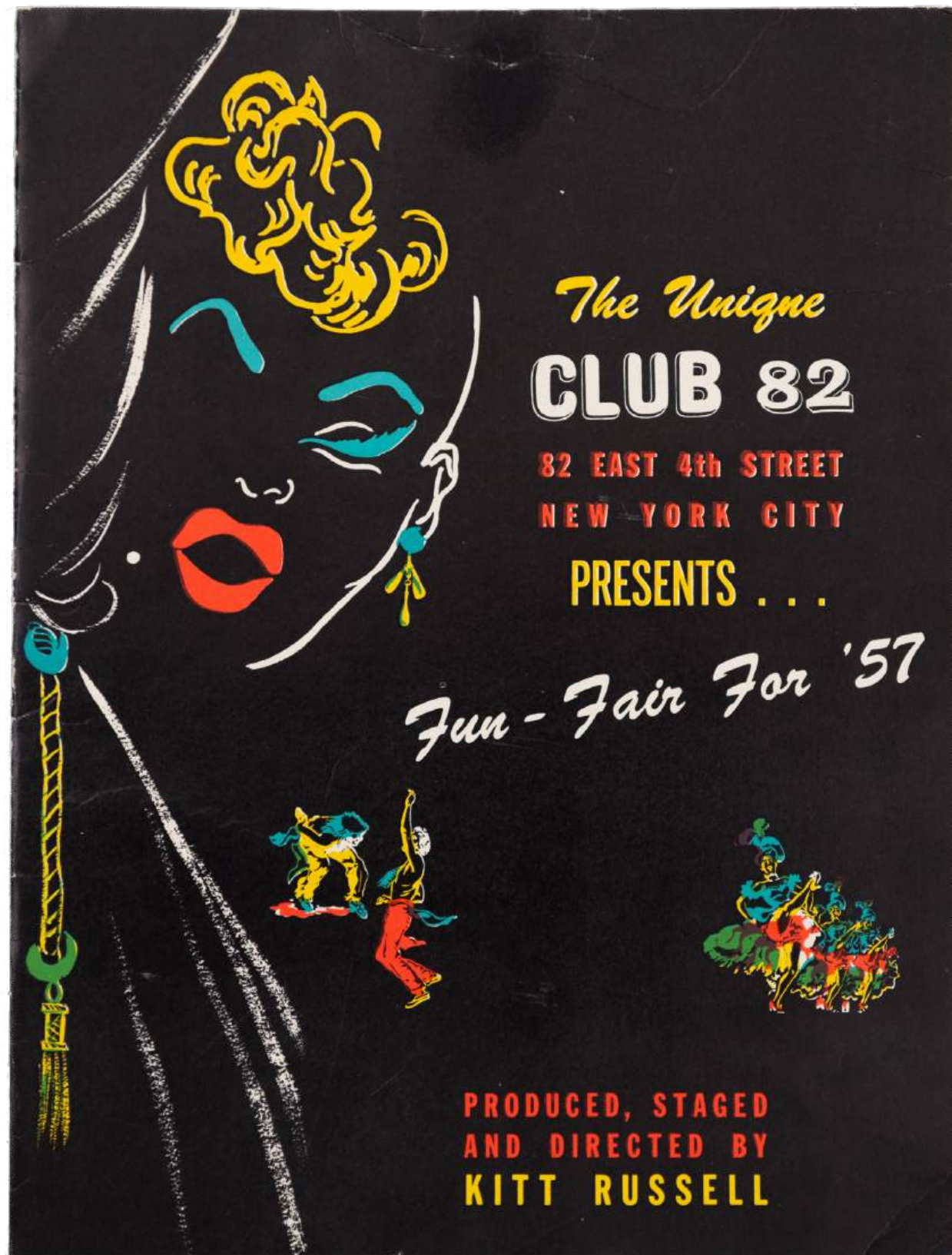
Poster advertising the New York debut of the Cockettes performing with Sylvester and his Hot Band at the Anderson Theatre for three weeks in November of 1971.

When the troupe arrived in New York, the hype surrounding their East Coast debut was enormous, with publicity appearing in New York papers, and underground and A-list celebrities alike eager to catch the troupe's live shows.

The Anderson Theatre, a large and legitimate theater, was a far cry from the gay nightclubs and cabarets they called home in San Francisco. Due to the ad-hoc reconstruction of set pieces and lack of rehearsal time, their debut show was a notorious flop, with many in the audience leaving the theater before the performance ended. However, Sylvester performed separately as an opening act and delivered the kind of performance New Yorkers were looking for. After the disastrous run of shows, Sylvester officially cut ties with the troupe and set out on his own.

A rare poster documenting the beginning of the troupe's decline and the blossoming of Sylvester's successful solo career.

SOLD



16. The Unique Club 82 Presents... Fun-Fair for '57

Club 82

New York: Club 82, 1957. Offset. 7 3/4 x 10 1/4 in.; unfolds to 15 x 10 1/2 in. Very good; mild bumping at edges and corners and minor wear to spine from folding.

Program for a 1957 revue at Club 82, a famed New York City nightclub known for its drag shows and mafia ties.

Club 82's lavish drag revues were produced and directed by Kitt Russell, one of New York's best-known drag queens of the 1950s. They featured performances by female impersonators (as male drag performers were called at the time), live musical accompaniment, and elaborate costumes. During its heyday from the 1950s to the early 1970s the club presented drag shows three times per night at 10:30, 12:30, and 2:30. While most of the on-stage talent were men dressed as women, the waitstaff were tuxedo-clad drag kings. And though the club was a mecca of queer entertainment, its patrons were almost exclusively straights looking for an adventurous night out.

Like many twentieth-century queer bars and nightclubs, Club 82 was backed by organized crime. The club's owners were members of the notorious Genovese crime family. Anna Genovese, wife of mafia boss Vito Genovese, ran the club until the late 1960s. Bisexual, she was known to have had affairs with female staff and performers.

"A glamorous and sparkling revue in one of the most beautiful rooms in downtown Manhattan."

SOLD



17. Gigolo / Chiropractor's Wife

Ray Bourbon

New York: Liberty Music Shop, [1936]. Shellac record; 10 in. EP, 78 RPM. No sleeve. Used condition.

A rare 1930s novelty record by Ray Bourbon, one of the best-known openly gay female impersonators and comic entertainers of the 1930s to 60s.

After starting his showbiz career in the 1920s as a bit player in silent films, Bourbon rose to prominence performing comedic stage acts in drag during the 1930s “Pansy Craze,” a period when gay nightclubs became popular hangouts among urban sophisticates. Although he often faced arrest for appearing on stage in women’s dress, Bourbon managed to own his own nightclub, perform a one-man show at Carnegie Hall, and appear in two Mae West plays in the 1940s in roles written specifically for him.

Known for provocative and sometimes lewd novelty songs, he often parodied heterosexual culture in his act. In his song “Chiropractor’s Wife,” Bourbon, playing the role of the chiropractor’s wife, recounts tales of marital strife with no lack of double entendres: “Every night I’m able / he lays me on the table / and it serves me right for marrying the chiropractor.”

The tracks on this record feature piano accompaniment by Bart Howard, a songwriter and pianist notable for having composed the jazz standard “Fly My To the Moon.”

SOLD



18. Let Me Tell You About My Operation

Rae Bourbon

New York: UTC, [1956]. Vinyl record in sleeve; 12 in. LP, 33 1/3 RPM. 12 x 12 in. Used condition.

A rare novelty record by Ray (or Rae) Bourbon, one of the best-known openly gay female impersonators and comic entertainers of the 1930s to 60s, released in conjunction with his “sex change” hoax in 1956.

After starting his showbiz career in the 1920s as a bit player in silent films, Bourbon rose to prominence performing comedic stage acts in drag during the 1930s “Pansy Craze,” a period when gay nightclubs became popular hangouts among urban sophisticates. Although he often faced arrest for appearing on stage in women’s dress, Bourbon managed to own his own nightclub, perform a one-man show at Carnegie Hall, and appear in two Mae West plays in the 1940s in roles written specifically for him.

In the 1950s Bourbon announced that he had undergone a sex change operation and was no longer just performing as a woman, but had, in fact, transitioned. While really just an elaborate hoax to capitalize on the recent publicity surrounding the first successful gender confirmation surgery, performed on Christine Jorgensen in the early 1950s, Bourbon told the press that he had undergone a similar procedure in Mexico. He later admitted that he had undergone the operation not as part of a gender transition, but instead as treatment for cancer. Yet following his operation he began billing himself more consistently as the feminine “Rae” Bourbon, a name he had used on and off throughout his career.

This album was released in connection to the hoax, and its back cover features reproductions of articles about his operation published in *Variety* and *New York Journal-American*.

SOLD



19. Love is a Drag – For Adult Listeners Only LP

[Gene Howard]

Hollywood: Lace Records, [1962]. 12-in. vinyl record in sleeve. 12 x 12 in. Record and sleeve in used condition.

An album of classic love songs originally sung by women, here performed by men for male listeners. Released in 1962, *Love is a Drag* is believed to be the first full-length album of male-to-male love songs in the history of recorded music.

Conspicuously, this record lacks artistic or production credits of any kind; because of the stigma against public displays of homosexuality, neither the singer's name nor those of the backing musicians appear on the album. Instead, a simple line of text on the album cover describes the "Sultry Stylings of a Most Unusual Vocalist."

The identity of the singer would not become public knowledge until more than five decades after the album's release. In the early 2000s, LGBTQ music historian and archivist JD Doyle began playing tracks from the album on his public radio show, *Queer Music Heritage*, and writing about the album online. As fate would have it, in 2012 Doyle was contacted out of the blue by the producer of *Love is a Drag*, Murray Garrett, who shared with him the story of the album's production.

By his own admission, Garrett got the idea for the album after seeing a male crooner sing standards typically performed by a female vocalist at a gay bar in the mid 1940s. Years later, when a friend of his was starting a record company, he suggested he record an album of male-male love songs. He even went so far as to offer his photography partner, Gene Howard—a straight husband and father who had once performed as a member of Stan Kenton's band—as the album's vocalist.

The album's liner notes express the gravity of the project: "At long last, a male vocalist with great talent has decided to take the big step—that is, to perform these classics using their original lyrics. In doing so, he has broken the barrier which has confronted so many other great singers who, for lack of courage, have not attempted... He has to be congratulated and Lace Records is proud to bring this wonderful album to America's listening public."

SOLD



20. Jackie Shane Live! by Jackie Shane LP

Jackie Shane

Scarborough, Ontario: Caravan Record Sales Ltd., [1967]. 12-in. vinyl record in sleeve. 12 x 12 in. Record and sleeve in used condition.

Live album by radically visible Black transgender soul singer, Jackie Shane.

In addition to covers of well-known tunes like “High Heel Sneakers” and “Money,” *Jackie Shane Live!* also includes an eight-minute live rendition of Shane’s biggest hit, “Any Other Way,” which reached number two on the Canadian charts in 1963, where it remained for nine consecutive weeks. Following the success of “Any Other Way,” Shane recorded this live album to capitalize on her rising fame.

Born in the Jim Crow South, Shane knew from a young age that she was transgender, and thanks to a supportive mother, began stepping out in makeup and feminine clothing starting in early adolescence. She made her way to Ontario, Canada in 1959 where she found a more accepting society as well as a burgeoning music scene. Performing throughout Canada and the US, she came to be known for her sultry voice, energetic stage presence, and unapologetic androgyny in defiance of societal norms.

While she was one of a rare number of out transgender musicians, Shane was not the only queer musician on the R&B circuit of the 1950s and 60s. It was extremely common for female impersonators—as drag artists were then called—to open for headlining musicians, and many of the pioneers of American R&B and rock ‘n roll music were Black queer performers. Perhaps the most famous of Shane’s peers was Little Richard, whose outward flamboyance and lyrics inflected with gay innuendo were widely accepted by mainstream popular culture.

“Warning: This album is not meant for squares!”

SOLD



21. No Camping by José Sarria LP

José Sarria

[California]: Velvet Records, [1962]. 12-in. vinyl record in sleeve. 12 x 12 in. Record and sleeve in used condition.

Comedy record by José Sarria, a legendary San Francisco drag performer, LGBTQ rights activist, and the first openly gay candidate for political office in the United States, recorded live at the famous Black Cat Café in San Francisco.

Following his military service in WWII, José Sarria returned to his native San Francisco where he was hired as a server and host at the Black Cat Café, a longstanding bohemian nightclub with a growing queer clientele. It was not long before he began performing witty opera parodies in drag, which drew huge crowds to the Black Cat each weekend. He would close each performance by leading a singalong to “God Save Us Nelly Queens,” a steadfast declaration of gay pride.

The Black Cat played a small part in the emerging gay rights movement. When the club had its liquor license suspended indefinitely in 1949 for being a gay hangout, the bar’s owner fought the decision, arguing that queer people had the right to assemble. The case made it all the way to the Supreme Court of California. In a 1951 decision, the Court ruled in the Black Cat’s favor and ordered its liquor license be reinstated.

Sometimes called the ‘Rosa Parks of the LGBTQ Civil Rights Movement,’ Sarria broke ground by running for a seat on the San Francisco Board of Supervisors in 1961, becoming the first openly gay man to run for public office. Although he lost his campaign, he ignited the political power of San Francisco’s gay community and paved the way for Harvey Milk’s successful bid for Board of Supervisors sixteen years later. Sarria was a founder or cofounder of several gay rights organizations, including the Society for Individual Rights (SIR), Tavern Guild of San Francisco, and The Imperial Court System, believed to be the oldest LGBTQ charitable organization.

SOLD



22. Call Me MISS-ter by the Pearl Box Revue Double LP

Pearl Box Revue

Englewood, NJ: Snake Eyes / All Platinum Record Co., [1972]. Two 12-in. vinyl records in gatefold sleeve. 12 x 12 in. Record and sleeve in used condition.

Obscure double LP by drag cabaret act the Pearl Box Revue, featuring the talent of female impersonators Mr. Jaye Joyce, Mr. Clyddie McCoy, Mr. Tony La Frisky, and Mr. Dorian Corey and produced by The Coasters lead singer, Billy Guy.

The first disc, “At the Party,” is full of energetic gossip, giggling, and chitchat, while disc two, “The Serious Side Of Us,” is more subdued and infinitely more listenable.

One of the group’s members, Dorian Corey, would go on to become an important figure in Harlem’s drag ball scene and was featured in the 1990 documentary *Paris is Burning*. But following her death in 1993 from AIDS-related complications, a partially mummified body with a gunshot wound to the head was discovered among her belongings. The body was later identified as Robert Woley, who investigators determined must have been killed at least twenty years prior. Even today questions remain about the nature of the relationship between Corey and Woley, the circumstances surrounding Woley’s murder, and why the body was preserved rather than disposed of.

\$350



23. Manuela

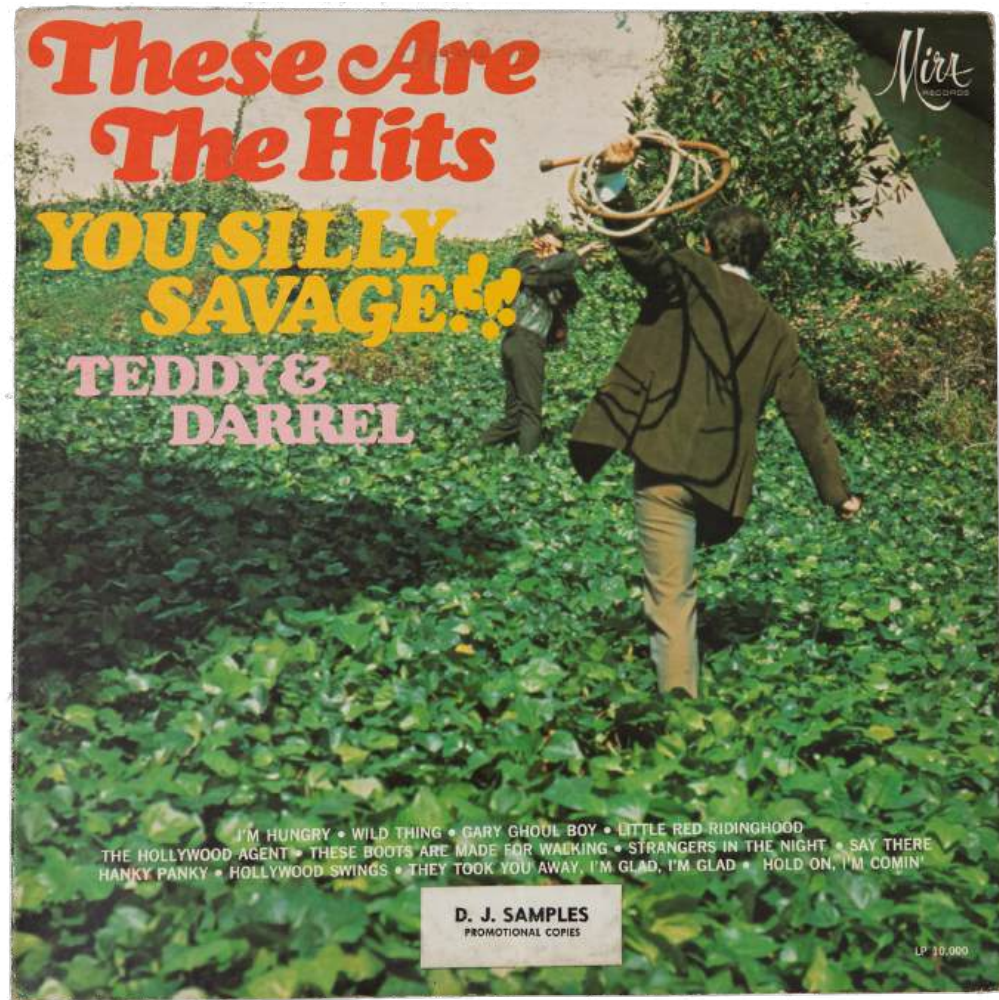
Bebeng Samson

Quezon City, Philippines: Mayon Records, [1974]. 12-in. vinyl record in sleeve. 33 1/3 RPM. 12 x 12 in. Record and sleeve in used condition.

A very rare novelty record by Bebung (“Baby”) Samson, likely a pseudonym, who performs songs composed by Mar Lopez (of the Big 3 Sullivans) and others. The title track, “Manuela,” is a reworked version of Fausto Pappeti’s “Emmanuelle,” in which the singer longs for their boyfriend Manuela, who they “can only meet at night” in a club because of his “job in an office.” The club has closed, and now the singer must search for Manuela everywhere, taking a job in a cabaret in hopes that they’ll meet.

Though a satirical record more likely produced derisively, Bebung Samson’s songs appear to have been popular in the queer nightlife of the Philippines in the 1970s.

\$450



24. These Are the Hits, You Silly Savage!! by Teddy & Darrel LP

Teddy & Darrel

Hollywood: Mira Records, [1966]. 12-in. vinyl record in sleeve with sticker affixed to lower edge of sleeve. 12 x 12 in. Record and sleeve in used condition.

Promotional copy *These Are the Hits, You Silly Savage!!*, a record of campy covers of recent hits from Teddy & Darrel (Ted Charach and Darrel Dee) performed in a stereotypically gay style and produced by record executive and future Republican Lieutenant Governor of California, Mike Curb.

One source claims that the record was produced not strictly for entertainment, but instead as part of an LAPD crackdown on Los Angeles's gay community. According to this telling, the record was intended to bait homosexuals into buying it so the police could gather demographic data about the city's gay population. Stocked at record stores throughout the city and available for mail order through advertisements in gay magazines, the police could identify where LA's homosexuals lived based on which neighborhoods saw the most sales.

Whether or not this story is true, few copies of the record sold upon its release, foiling the LAPD's anti-gay plot, if there ever was one.

\$100



25. The Queen is in the Closet LP

Hollywood: Camp Records, [1964]. 12 in.-vinyl record in sleeve. 33 1/3 RPM. 12 x 12 in. Record and sleeve in used condition.

The first full LP by the queer novelty label Camp Records.

The record compiles previously released singles and B-sides, along with two new songs, all of which are by transparently humorous and pseudonymous bylines. Though the album itself is without any credits, the singles credit the songs to Byrd E. Bath, The Gay Blades, Max Minty, and Rodney Dangerfield. The tracks parody gay subculture from within its own context, often riffing on classic songs while utilizing queer slang, along with transparent and generic homoeroticism: "Bring back the cream of those balls, balls, balls;" "Oh fanny boy, I know that you are younger, just 20 years and I am 40 more. If you had known about my burning hunger you would've stayed and not walked out the door." The records were advertised as "racy ... ribald ... madly gay ... way out!" in *Drum*, *Vagabond*, and *One*, the first American openly gay publication.

\$150



26. Mad ... About the Boy! LP

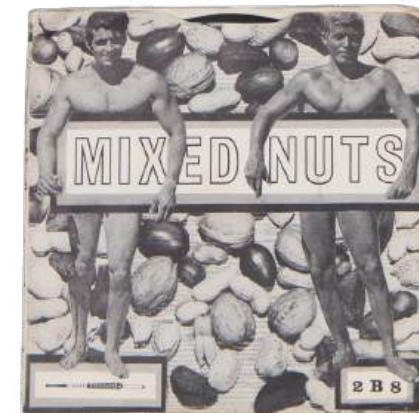
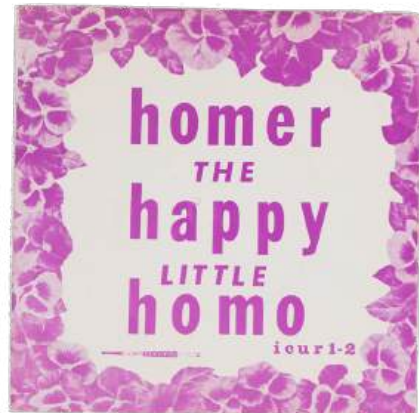
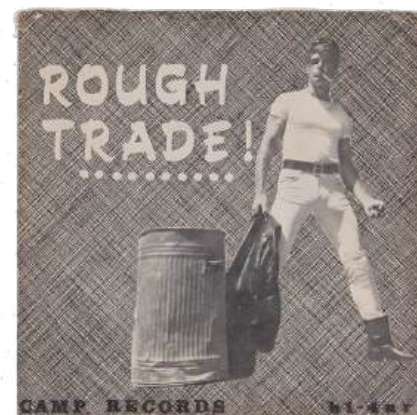
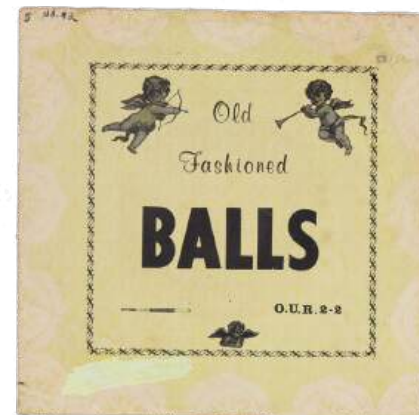
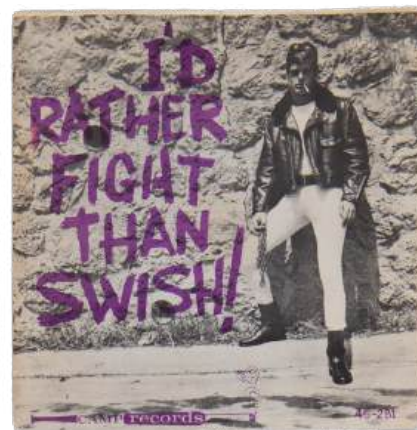
The Boy & The Gentle-Men

Hollywood: Camp Records, ca. 1964–1965. 12 in.-vinyl record in sleeve. 33 1/3 RPM. 12 x 12 in. Record and sleeve in used condition, upper and lower seams split.

The second LP released by the queer novelty label Camp Records, featuring popular Broadway and cabaret songs, originally sung by women, here performed by men.

The liner notes, addressed “to whom it may concern,” state: “The primary reason for doing this album, was to prove that good songs could and should be sung by everyone. Gender, should not be the determining factor as to who should sing what.” The lyrics preserve the pronouns of their original compositions, rendering an explicitly queer performance of these otherwise anodyne, straight love songs.

\$350



27. Collection of Gay Novelty Singles from Camp Records

Various Artists

Hollywood: Camp Records, ca. mid-1960s. Eight 7-in. vinyl records in sleeves. 45 RPM. 7 x 7 in. Records and sleeves in used condition.

Eight 1960s gay novelty singles released by Camp Records, a label that specialized in comedy albums produced for the gay market.

Camp Records issued ten singles and two LPs in the mid-1960s. With humorous titles like “I’d Rather Fight Than Swish,” “Old Fashioned Balls,” and “Homer the Happy Little Homo,” the label offered listeners a range of campy gay scenarios and tropes. Camp Records advertised their recordings in gay magazines like *Vagabond* and *One*. Moreover, the records include in-jokes, slang, and double entendres specific to the gay subculture of the 1960s.

The humor of these records carries over to their tongue-in-cheek credits and label numbers. When artists are credited, it is always under a jokey pseudonym such as Byrd E. Bath & the Gay Blades and B. Bubba. In addition, if read aloud, the label-issued numbers assigned to each record are themselves humorous references. For example, the number UR12, assigned to *The Ballad of the Camping Woodcutter* reads as “You are one too.”

\$950



28. The Fabulous Little Richard LP

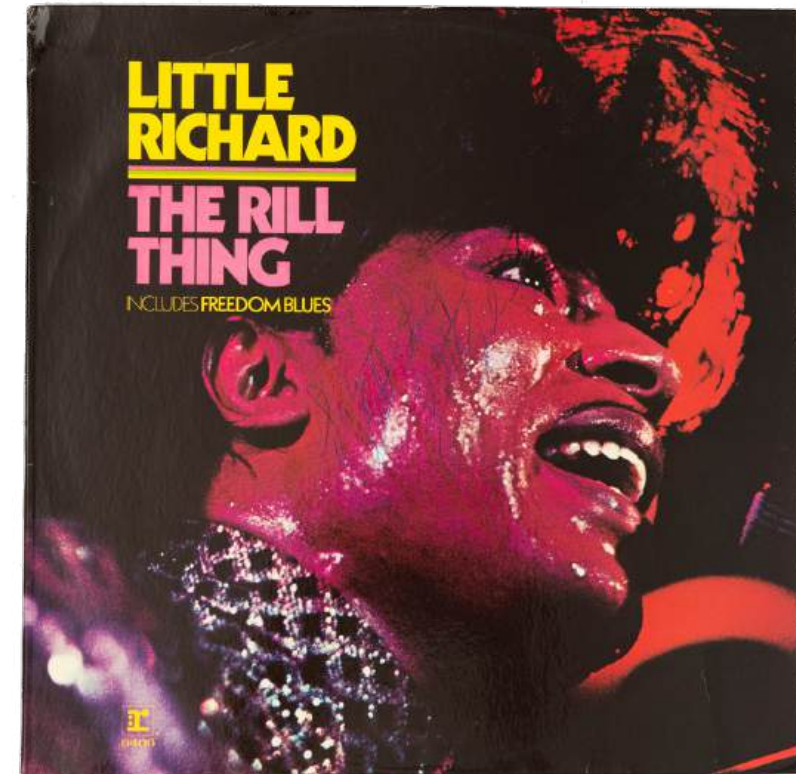
Little Richard

Hollywood: Specialty Records, Inc., [1959]. 12-in. vinyl record in sleeve with “Jerry” written in blue pen in unknown hand on sides 1 and 2 of the record. 12 x 12 in. Record and sleeve in used condition.

Little Richard’s third studio album *The Fabulous Little Richard* (SP-2104), a collection of thirteen tracks recorded between 1955–1957 and released in 1959 following his decision to abandon pop music.

The Fabulous Little Richard marked the end of Little Richard’s peak success in the late 1950s. Following what he believed to be a vision sent by God, Richard decided to step away from showbusiness and devote himself to religion. According to the album’s liner notes, “He is at present deeply engrossed in religious activities, thus sacrificing the millions of dollars he could be earning through personal appearances on television, in motion pictures, and in concerts.” For the next few years, he would abandon his queer-tinged music and record only Gospel songs.

\$100



29. The Rill Thing LP (signed)

Little Richard

Australia: Reprise Records, 1970. 12-in. vinyl record in sleeve, signed in blue pen in the hand of Little Richard; 12 x 12 in. Record and sleeve in used condition.

Signed copy of rock ‘n roll pioneer Little Richard’s 1970 album *The Rill Thing* (RS 6406). The signature on the front of the sleeve reads, “To you, with love, Little Richard.”

Released more than a decade after Little Richard burst onto the music scene with lively hits like “Tutti Frutti” and “Long Tall Sally,” *The Rill Thing* is considered something of a comeback album for the artist. Recorded at Muscle Shoals in Alabama, *The Rill Thing* featured two charting tracks—“Freedom Blues” and “Greenwood, Mississippi”—as well as Beatles and Hank Williams covers and a whooping 10 minute 20 second funk jam recorded in a single take.

“Freedom Blues” and “Dew Drop Inn” were cowritten by Esquerita, a lesser-known R&B singer, songwriter, and pianist who was the primary influence on Little Richard’s music, performance style, and self-fashioning. Born Eskew Reeder, Jr., Esquerita was a self-taught pianist who began performing rock ‘n roll music at local nightclubs in his late teens. His wild performances, which saw him wailing lyrics strewn with innuendo and pounding the piano keys, had a profound impact on Little Richard. In addition to making Esquerita’s over-the-top performance style his own, Little Richard also adopted his signature pencil-thin mustache, caked on makeup, and pompadour hairdo.

Like many early rock ‘n roll pioneers whose contributions to the genre are still underrecognized, Esquerita was a gay African American. While he never had a chart-topping hit of his own, his influence on Little Richard and other R&B musicians secured his place in the history of American music. Esquerita died in 1986 of an AIDS-related illness.

\$350



30. Little Richard, San Francisco, 1971

Jim Marshall

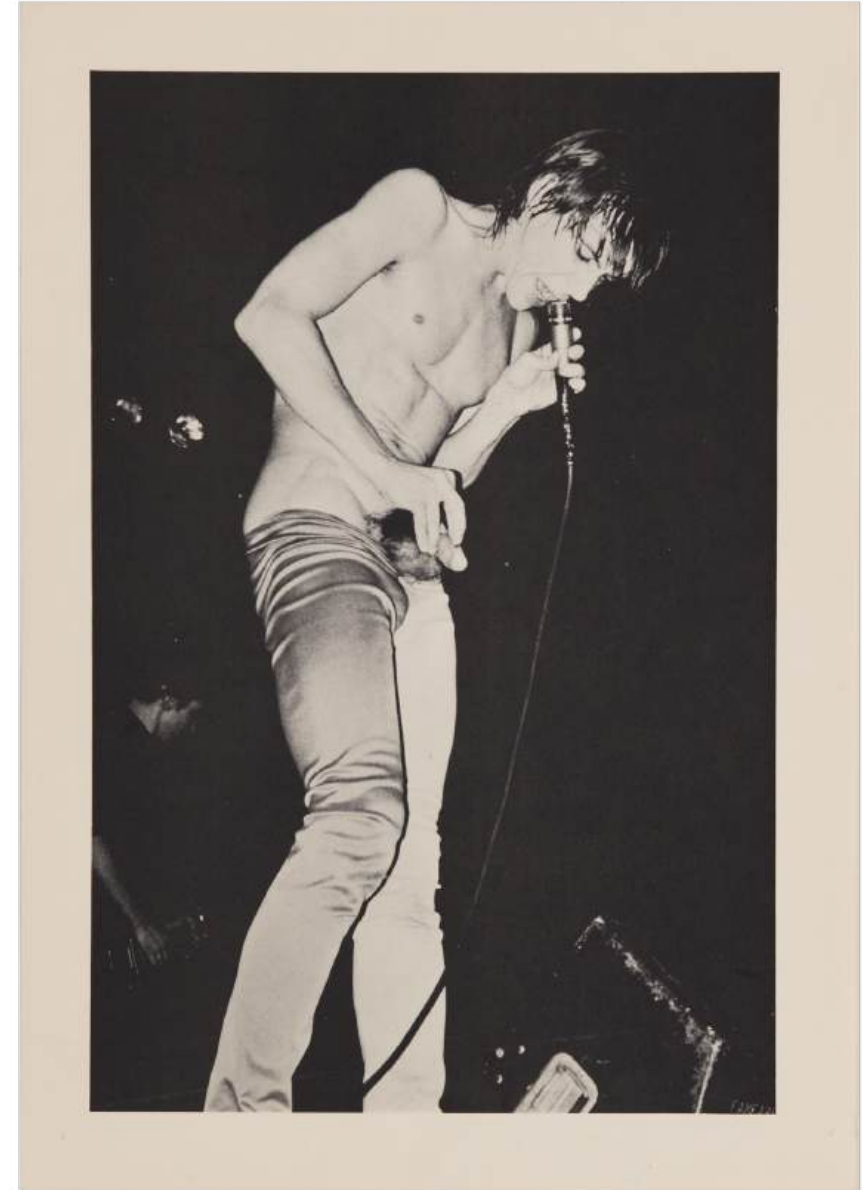
San Francisco: Jim Marshall, 1971. Offset lithograph. 6 ½ x 9 ½ in; matted to 9 x 12 in. Near fine.

Photograph of Little Richard by celebrated rock ‘n roll photographer Jim Marshall.

In this photograph Little Richard displays his signature flamboyant style, which broke with typical masculine norms. Here he flaunts eyeliner and exquisitely coiffed hair and dons a large metal necklace.

While Little Richard openly acknowledged his queer sexuality and embraced an effeminate manner of self-presentation, he had a complicated relationship to his sexual orientation and gender identity, which at times seemed at odds with his deeply held religious beliefs. Richard’s own feelings toward queerness aside, it is undeniable that American music is indebted to him and other Black queer architects of rock ‘n roll.

SOLD



31. Photo of Iggy Pop Exposing Himself Onstage

Np: np, ca. early 1970s. Offset. 11 x 15 ½ in. Very good.

Poster featuring a photo of the Stooges frontman Iggy Pop exposing his genitalia mid-performance.

With his signature erratic, high energy performance style, Iggy Pop embodied the devil-may-care attitude of the burgeoning punk movement. Audiences could expect a whole host of onstage antics from the musician, including self-mutilation, the spewing of bodily fluids, and indecent exposure. The first recorded instance of Iggy revealing his genitals to concertgoers was during an August 11, 1968 concert in small town Romeo, Michigan, when the singer’s tight, low-cut pants were unable to contain what Mother Nature gave him.

SOLD



WAYNE COUNTY, DAVID JOHANSEN, CYRINDA FOXE, NYC, 1974
Lee Black Childers

32. Photograph of Wayne County, David Johansen, and Cyrinda Foxe [signed]

Lee Black Childers

New York: Lee Black Childers, 1974. Silver gelatin print with holograph caption and signature in black ink. 10 x 8 in. Very good; small areas of discoloration at top right corner not obstructing image.

Photograph of Wayne (Jayne) County, New York Dolls lead singer David Johansen, and his then girlfriend, Cyrinda Foxe by Lee Black Childers, a photographer known for his photos of drag queens, artists, musicians, and downtown denizens and for his role as tour manager for Iggy Pop, the Heartbreakers, and David Bowie.

Throughout the 1970s, pioneering queer actor and musician Wayne (Jayne) County fronted several proto-punk bands, including Queen Elizabeth, Wayne County & the Electric Chairs, and Wayne County and the Backstreet Boys, which would go on to help shape glam punk's sound and style. For Johansen's part, he and his own glam punk band, the New York Dolls, were known for their androgynous costuming, donning high heels, makeup, and wigs both onstage and on the cover of their 1973 self-titled debut album. Cyrinda Foxe was a minor member of the downtown scene of the 1970s. She is largely remembered as a groupie who dated a series of well-known rockstars. David Bowie's girlfriend during his Ziggy Stardust era, she is said to have inspired the song "Jean Genie." Foxe married Johansen in 1977, but left him only a year later for Aerosmith's Steven Tyler, whom she met through the bands' shared management. Foxe also appeared in Andy Warhol's film *Bad* (1977).

\$650

FRIDAY

MARCH 15th, 1991

Larry Levan & David Depino



Doors Open 11pm Til...
\$10. with invite/\$15. without
SOUND FACTORY

530 W. 27 th St., New York City
(212)643-0728

Core Membership or 5150 Members Welcome

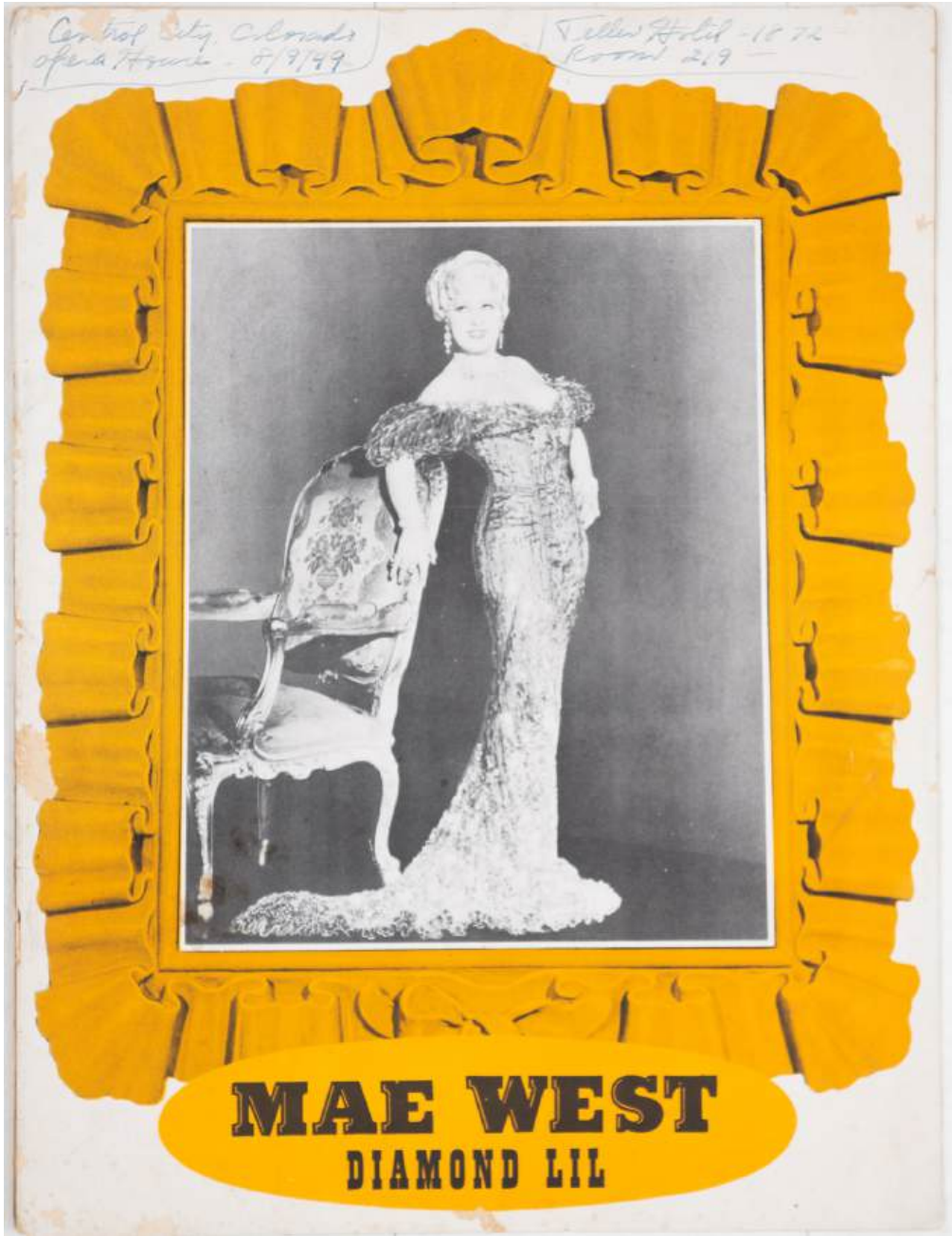
33. Larry Levan & David Depino March 15, 1991

New York: Sound Factory, 1991. Offset. 4 x 6 in., matted and framed to 13 1/4 x 17 1/3 in. Near fine.

Handbill for party featuring legendary downtown DJs Larry Levan and David Depino at the Sound Factory, with the Paradise Garage logo.

In the 1980s, Larry Levan was the resident DJ at Paradise Garage, one of the most influential gay nightclubs in the country. Levan reshaped the sound of dance music, and his influence could be heard on radio stations and in clubs around the country and the world.

SOLD

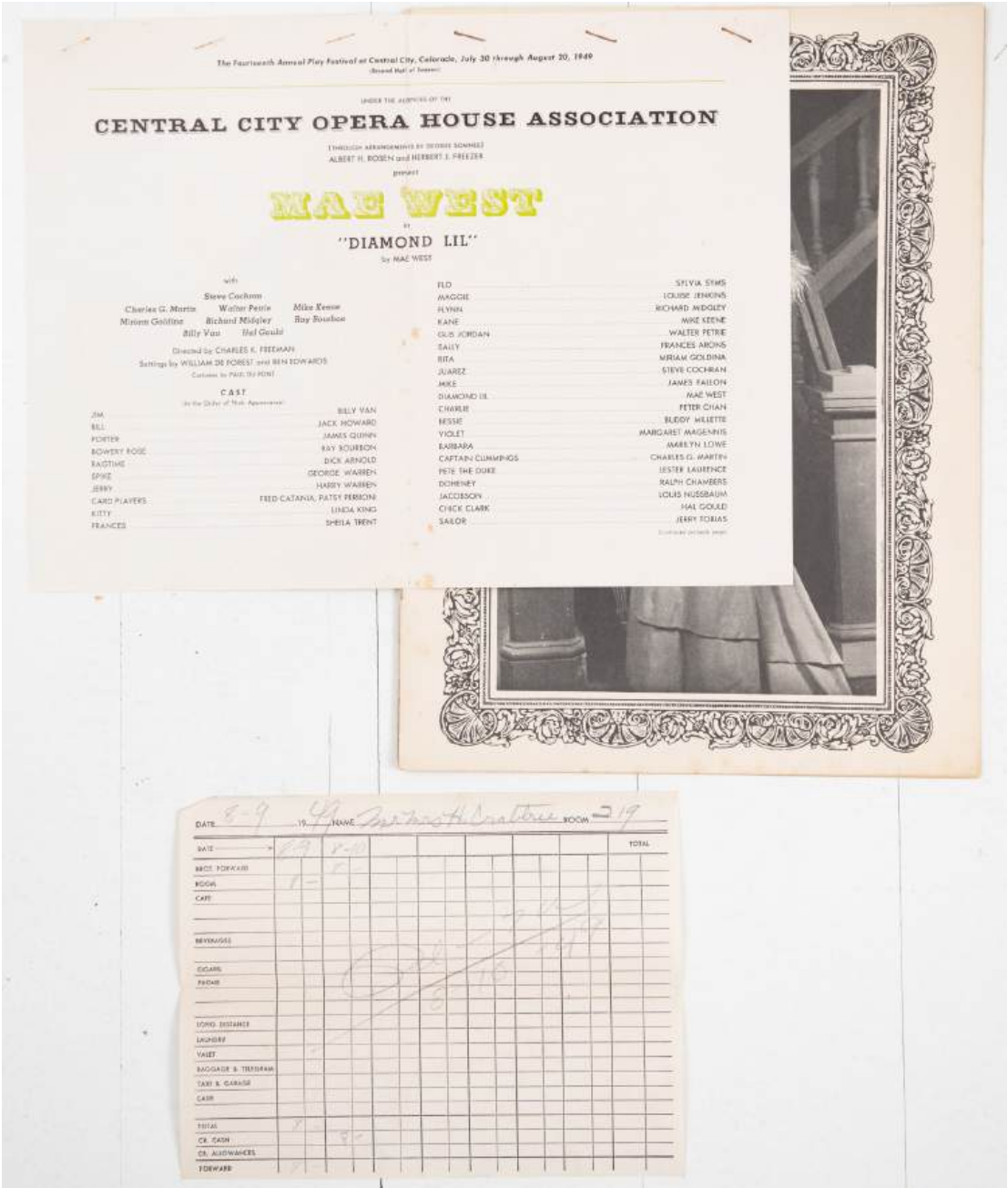


34. Mae West “Diamond Lil” Program and Playbill

Program Publishing Company

New York: Program Publishing Company, 1949. Offset in wraps with holograph in blue ink on front cover. Saddle-stapled. [16 pp]. 9 x 12 in. Front and back cover detached from spine, toning commensurate with age, minor wear to cover; else very good.

Rare program and playbill for a 1949 revival of Mae West’s first major hit *Diamond Lil*, staged at Central City, Colorado’s historic Central City Opera House as part of the Fourteenth Annual Central City Play Festival with an appearance by Ray Bourbon, one of America’s leading female impersonators.



Written by and starring Mae West, *Diamond Lil* centers on the life of a femme fatale of the Bowery in the 1890s. The show toured nationally in 1949 and opened to a packed house at the Central City Opera House on July 30. With West reviving her role as the titular Diamond Lil, the small Denver suburb was starstruck by the arrival of the biggest celebrity the former mining town had ever seen. This excitement could be seen at the box office; nearly all the initial twenty-five performances were sold out before opening night, leading organizers to extend the play’s run for another week.

Stapled to the program is a playbill featuring cast and crew credits for the show’s run in Central City, which includes a tipped in hotel bill for a Mr. and Mrs. H. Crabtree for for a two-night stay on August 9 and 10. A handwritten note on the program’s front cover denotes that the couple stayed at the Teller Hotel—better known as Teller House, a famous hotel built in 1872 at the height of the Colorado gold rush—and attended *Diamond Lil* on August 9.

\$450

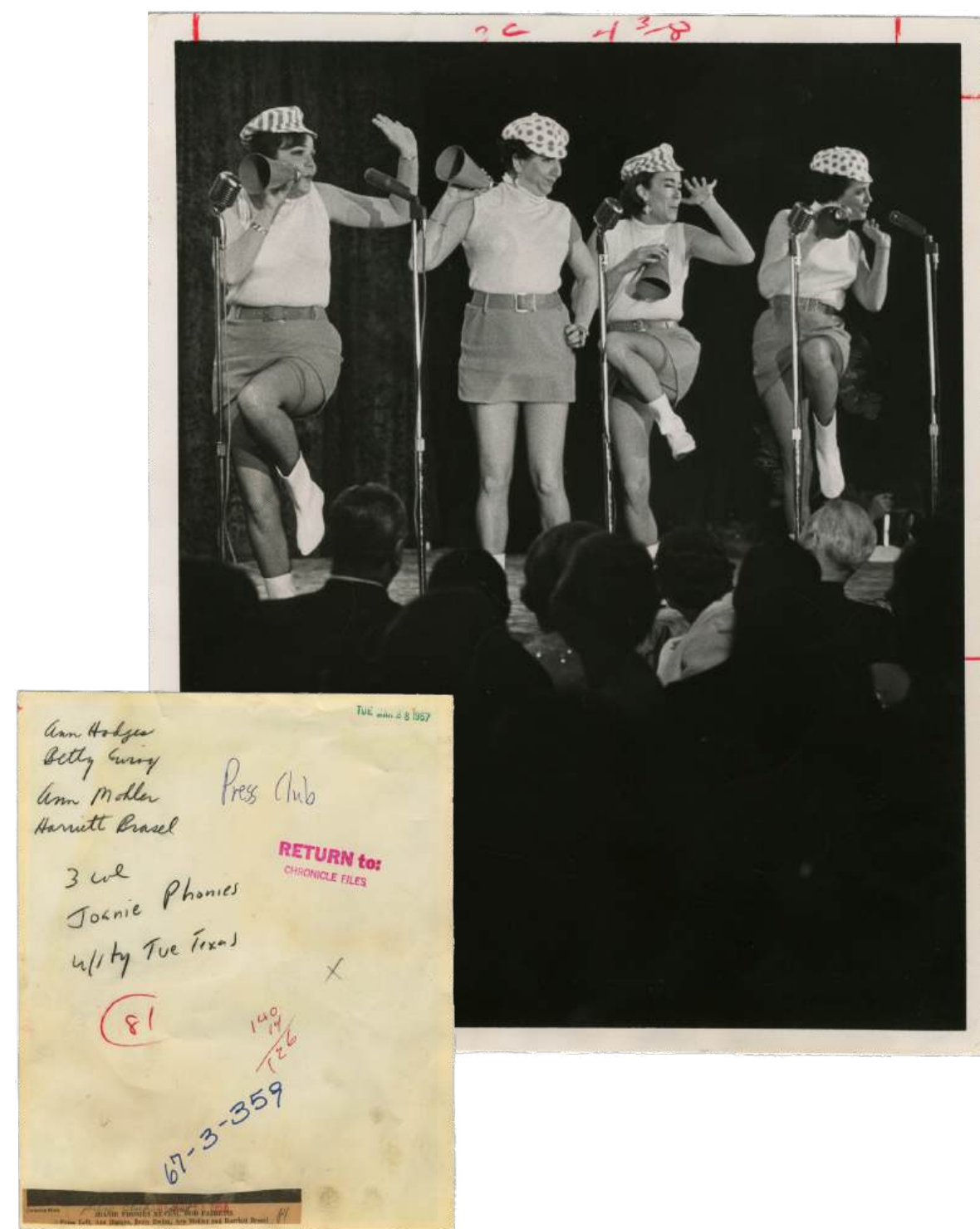


35. Expect the unexpected with "Mister" Carroll Wallace

np, np: ca. 1960. Offset. 10 x 13 in. Very good, with light edgewear, two bottom pinholes on bottom edge, and a (~2 in.) spot of discoloration and wear on verso.

Flyer promoting early drag performer Carroll Wallace's comedy act.

SOLD



36. Joanie Phonies Reveal Mod Fashions photograph

[Houston]: [Houston] Chronicle, 1967. Silver gelatin print with crop markings on recto, holograph inscriptions on verso, and a newspaper clipping pasted on verso. 8 x 10 in. Very good.

Photograph of the Joanie Phonies, a comedy group made up by Ann Hodges, Betty Ewing, Ann Mohler, and Harriet Brasel, performing a satirical fashion show in the style of female impersonators.

\$50



37. Hot Peaches Brings You Androgyny in Ostendorf [Marsha P. Johnson]

New York: Hot Peaches, [1972]. Offset. 11 x 17 in. Very good.

Flyer promoting Androgyny in Ostendorf, a musical horror show by the Hot Peaches, a drag theater company founded in 1972 by writer and performer Jimmy Camicia.

The group was known for their collaborative interactions with other drag performance groups and queer revolutionaries, including cast member Marsha P. Johnson. The group was based in New York City and performed regularly from the 1970s to the early 2000s not only in New York clubs, but also tours in Europe. Hot Peaches was often a platform for cast members' self-expression, as well as a nurturing queer community.

SOLD



38. John Epperson is Cha-cha Cha in "I Could Go on Lip-Synching"

[New York]: np, ca. 1988. Offset. 8 ½ x 14 in. Good; horizontal line from folding at center, loss at bottom right corner, bumping at edges and corners, and wrinkling throughout.

Flyer for "I Could Go on Lip-Synching," starring John Epperson in his first Off-Broadway performance as his legendary drag persona, Lypsinka.

An icon of the downtown performance scene in the 1980s, Lypsinka is credited with creating the lip-synching drag performance so popular with drag artists today. Beginning in 1984, Lypsinka made a name for herself performing lip-synched sound plays with meticulously edited soundtracks at the Pyramid Club and Club 57. Her first solo Off-Broadway show, "I Could Go on Lip-Synching," represented on this flyer, opened in 1988 following its premiere in 1985 as an after-show addition to Charles Busch's satirical play, *Vampire Lesbians of Sodom*.

\$75



39. Andrew Logan Presents the Fifth Alternative Miss World

Alternative Miss World

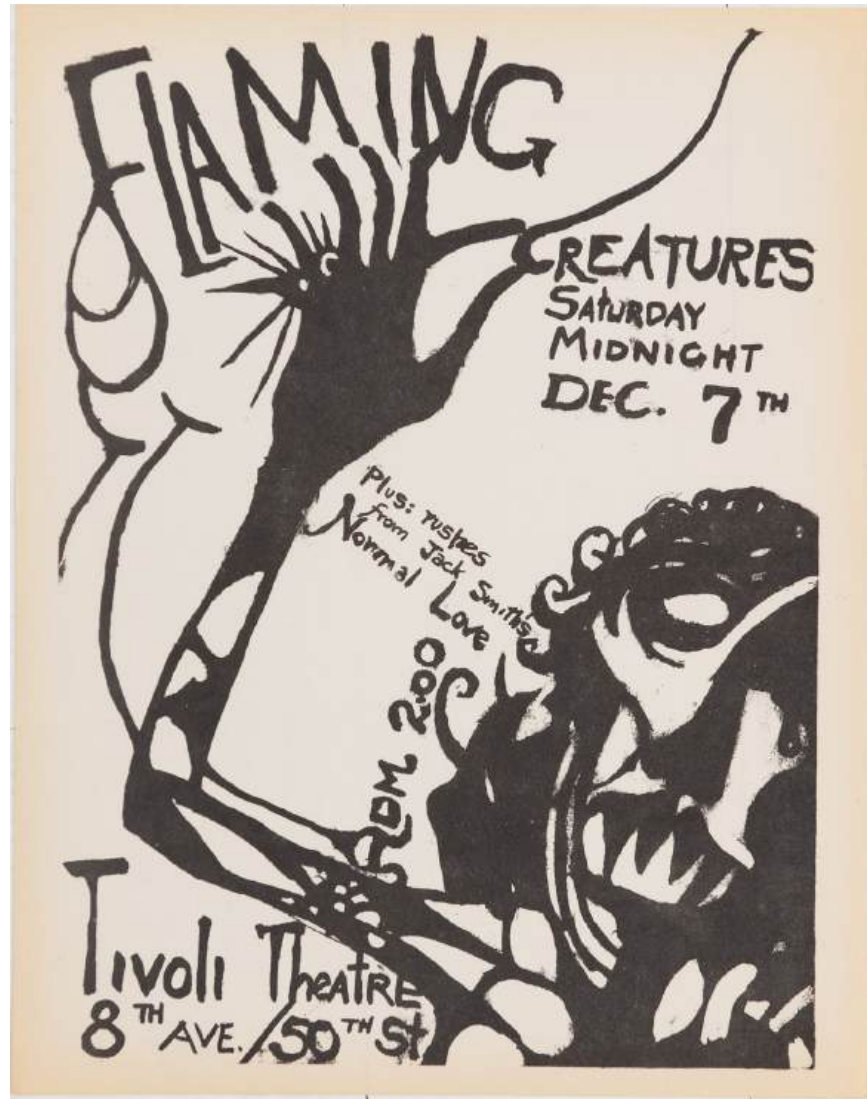
London: Alternative Miss World, 1981. Offset in wraps with tassel stapled to inside cover and 4 sheets tipped in. Saddle-stapled. [16 pp]. 8 ¼ x 11 ¾ in. Very good.

Original program and performer ephemera for the fifth Alternative Miss World contest, an inclusive beauty pageant and party open to participants of all ages, nationalities, and genders, including those who are trans or gender non-conforming. Founded by Andrew Logan in 1972, the AMW contest aims to celebrate beauty from within, rather than uphold traditional beauty standards.

This program includes photographs and information on the 1981 contestants and past years' competitors. Tipped in are three pieces of rare memorabilia from the night of the event as well as a magazine clipping on the 1981 Alternative Miss World.

The fifth AMW was held on October 2, 1981 at the Grand Hall Olympia in London, and its theme was "Imperial Fantasy."

\$550



40. Flaming Creatures at the Tivoli Theatre

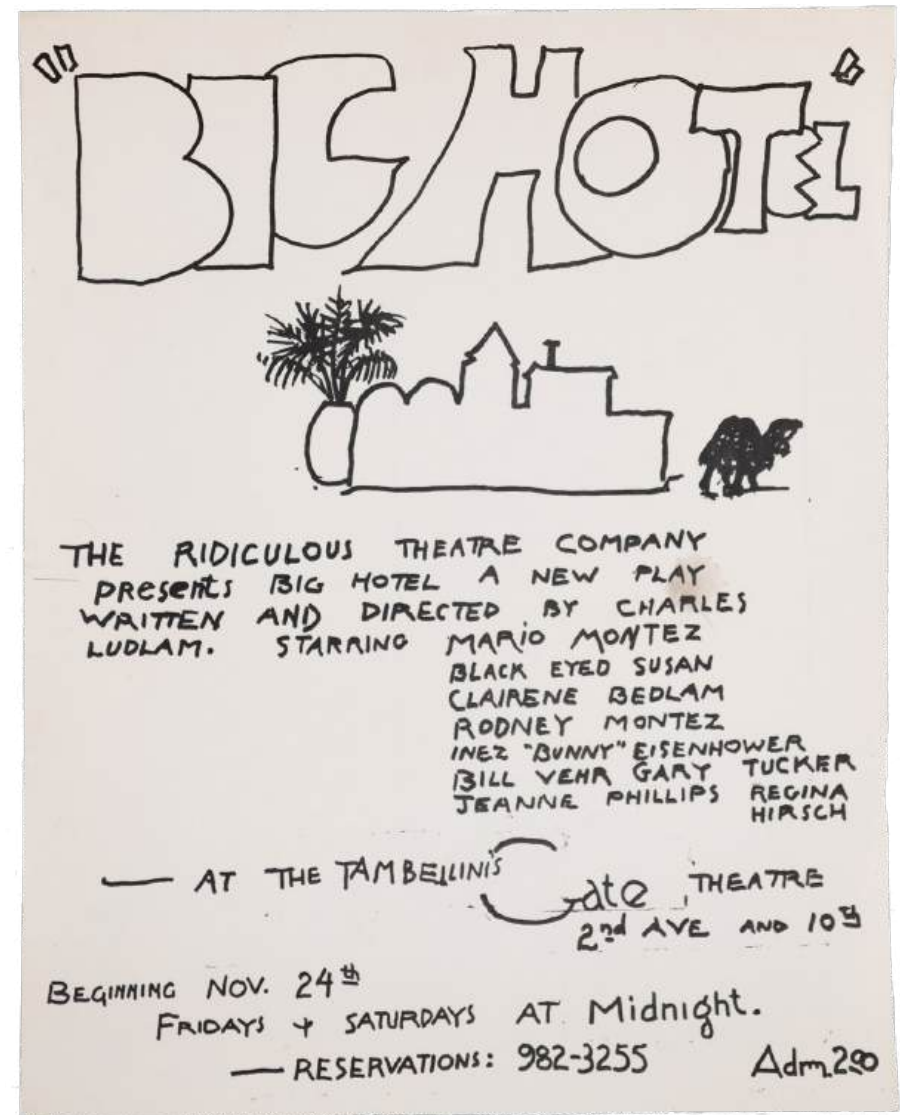
Jack Smith

[New York]: Tivoli Theatre, [1963]. Offset. 9 x 11 ½ in. Toning commensurate with age; all else near fine.

Flaming Creatures was a film by the underground filmmaker Jack Smith that premiered in 1963 and became the center of a highly publicized obscenity trial. This flyer is for a screening at the Tivoli Theatre in December 1963, just months before the arrests and trial that would make the film a cause célèbre of the underground film community. During its third showing at the Tivoli in March of 1964, the film was seized by the police and Jonas Mekas, Ken Jacobs, and Florence Karpf were arrested for organizing the screening.

The flyer also notes that rushes from *Normal Love* would be screened as part of the program. By 1964, Smith's ethic of total resistance to codification and commercialization led him to only screen *Normal Love* as a live performance in which he would recut the filmstrip, feed sections back through the projector, play different records from his collection, and otherwise refuse to ever create a conventionally "finished" film.

\$350



41. Big Hotel at Tambellini's Gate Theatre

Ridiculous Theatrical Company

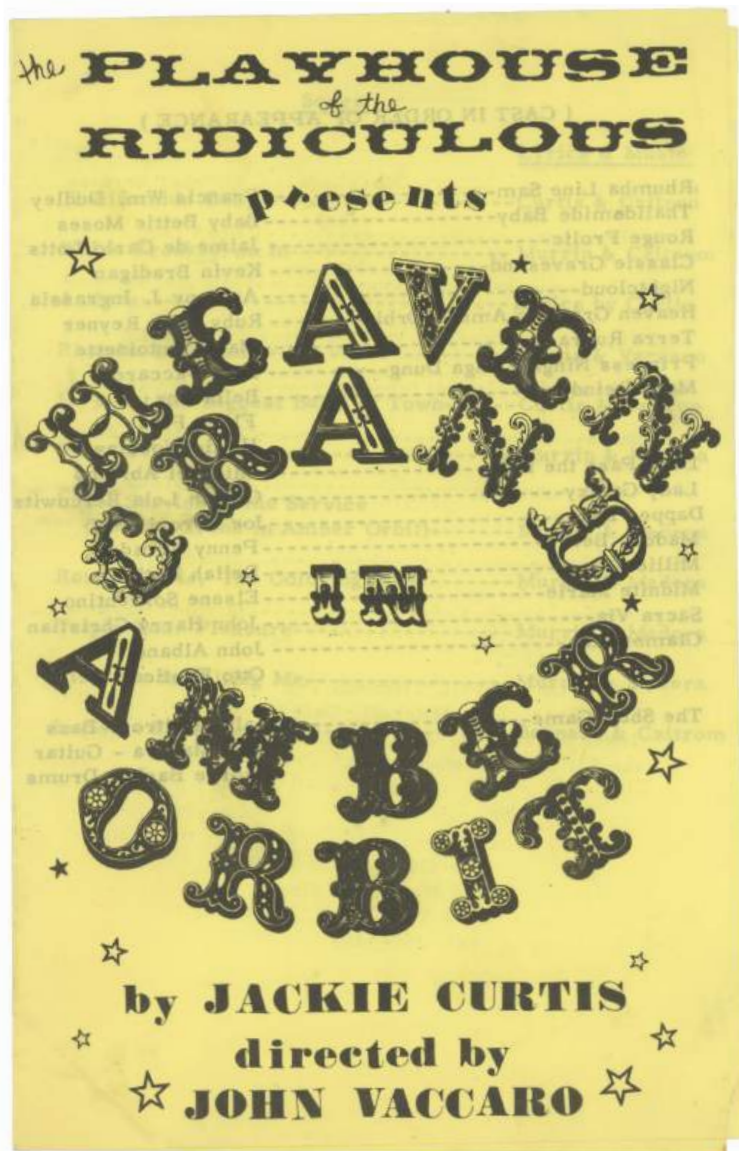
[New York]: Ridiculous [Theatrical] Company, [1968]. Photomechanical reproduction. 8 ½ x 11 in. Near fine.

Flyer for Charles Ludlam's first play, *Big Hotel*, at Tambellini's Gate Theatre in the East Village, designed by Jack Smith.

Big Hotel was originally directed by John Vaccaro, but after falling out with Vaccaro, Ludlam restaged the play under his own direction. This production marked the beginning of Ludlam's theater troupe, the Ridiculous Theatrical Company. Its cast included some of New York experimental theater's best-known players, such as Mario Montez and Black Eyed Susan.

This flyer was created by Jack Smith, who also designed other flyers for *Big Hotel*.

\$350



42. The Playhouse of the Ridiculous presents Heaven Grand in Amber Orbit [Jackie Curtis] [John Vaccaro]

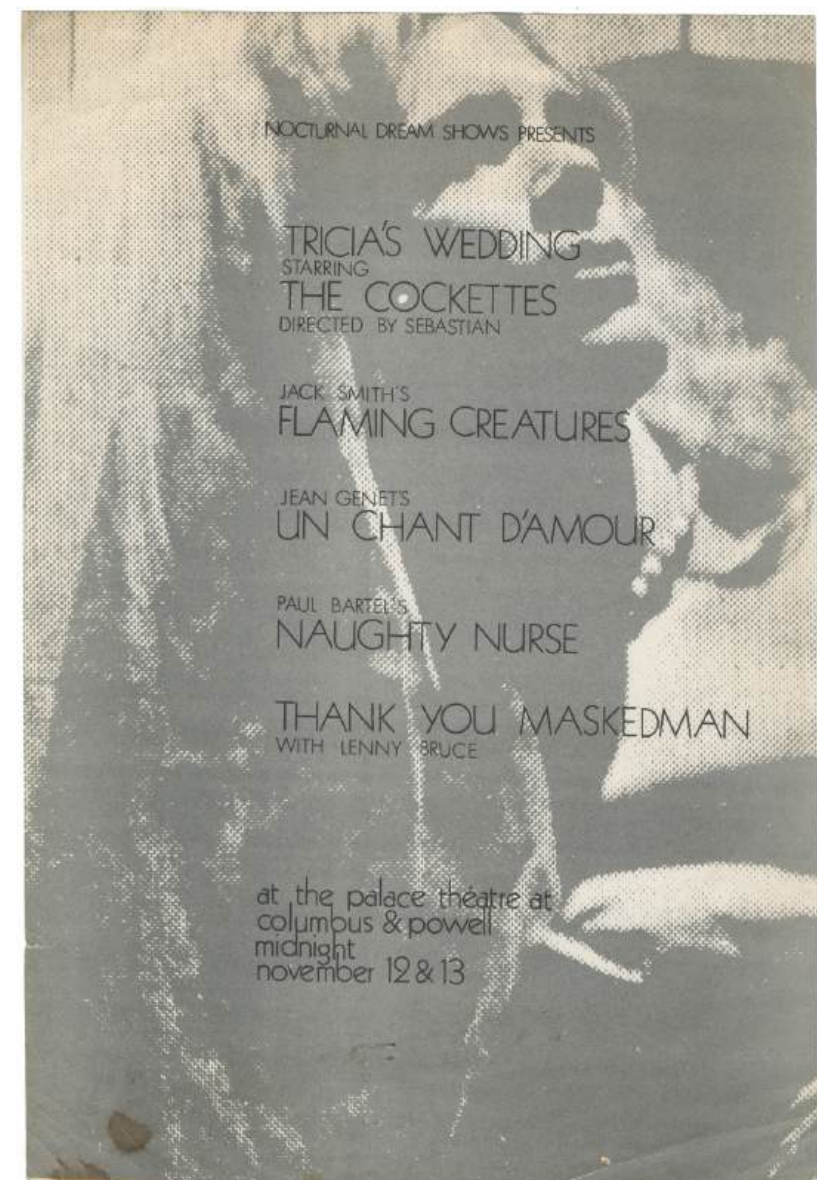
Playhouse of the Ridiculous

New York: The Gotham Art Theatre, [1969]. Offset on yellow paper. 5 ½ x 8 ½ in.; unfolds to 11 x 8 ½ in. Very good.

Program for *Heaven Grand in Amber Orbit*, a play by Jackie Curtis directed by John Vaccaro and featuring performances by Holly Woodlawn, Ruby Lynn Reyner, and Penny Arcade.

John Vaccaro transformed Curtis’s nonsensical script—which had no clear plot and borrowed dialogue from Old Hollywood films—by setting it in a circus sideshow filled with bizarre, glitter-clad characters. Vaccaro also added songs with titles like “He’s Got the Biggest Balls in Town” and “In God’s Shitty Lap.” Adding to the absurd nature of the play was its venue: a converted funeral parlor on West 43rd Street.

\$500



43. Nocturnal Dream Shows Presents Tricia’s Wedding starring The Cockettes, Jack Smith’s Flaming Creatures, Jean Genet’s Un Chant D’Amour, Paul Bartel’s Naughty Nurse, and Thank You Maskedman with Lenny Bruce

[San Francisco]: the Palace Théâtre, [1971]. Offset. 8 ¾ x 13 in. Very good, with substantial discoloration to bottom edge, especially visible on verso and light edgewear.

Flyer promoting a night of movie screenings at the Palace Théâtre in San Francisco, a Chinese movie theater that mostly showed Chinese films and opera, but was better known for hosting midnight “dream shows,” where the Cockettes made their performance debut in 1969.

The night of screenings featured a lineup of iconic queer filmmakers, including the Cockettes, Jack Smith, Paul Bartel, and Jean Genet, alongside a screening of Lenny Bruce’s animated short film *Thank You Mask Man*.

\$200

Harry Zerler presents
a NOCTURNAL DREAM SHOW FROM
San Francisco

THE FABULOUS EVER-CHANGING

COCKETTES

ON STAGE IN THE 40's ORIENTAL SPECTACLE

**PEARLS OVER
SHANGHAI**

PLUS ON SCREEN - AN AMERICAN CLASSIC

Tricia's Wedding

© PRISTINE CONDITION
HARBILLS INC.

Anderson Theater

66 2ND AVE at 4TH

NEW YORK, N.Y.

260-4940

NITELY TUES THRU SUN AT 9:00 pm

ORCHESTRA & MEZZANINE \$6.50

DRESS CIRCLE 5.50

STUDENT & YOUTH
TICKETS 3.00 & 3.50

44. Pearls Over Shanghai at the Anderson Theater [The Cockettes]

Pristine Condition Handbills Inc.

New York: Anderson Theater, [1971]. Offset. 8 ½ x 11 in. Toning commensurate with age, small areas of loss at edges and corners; all else very good.

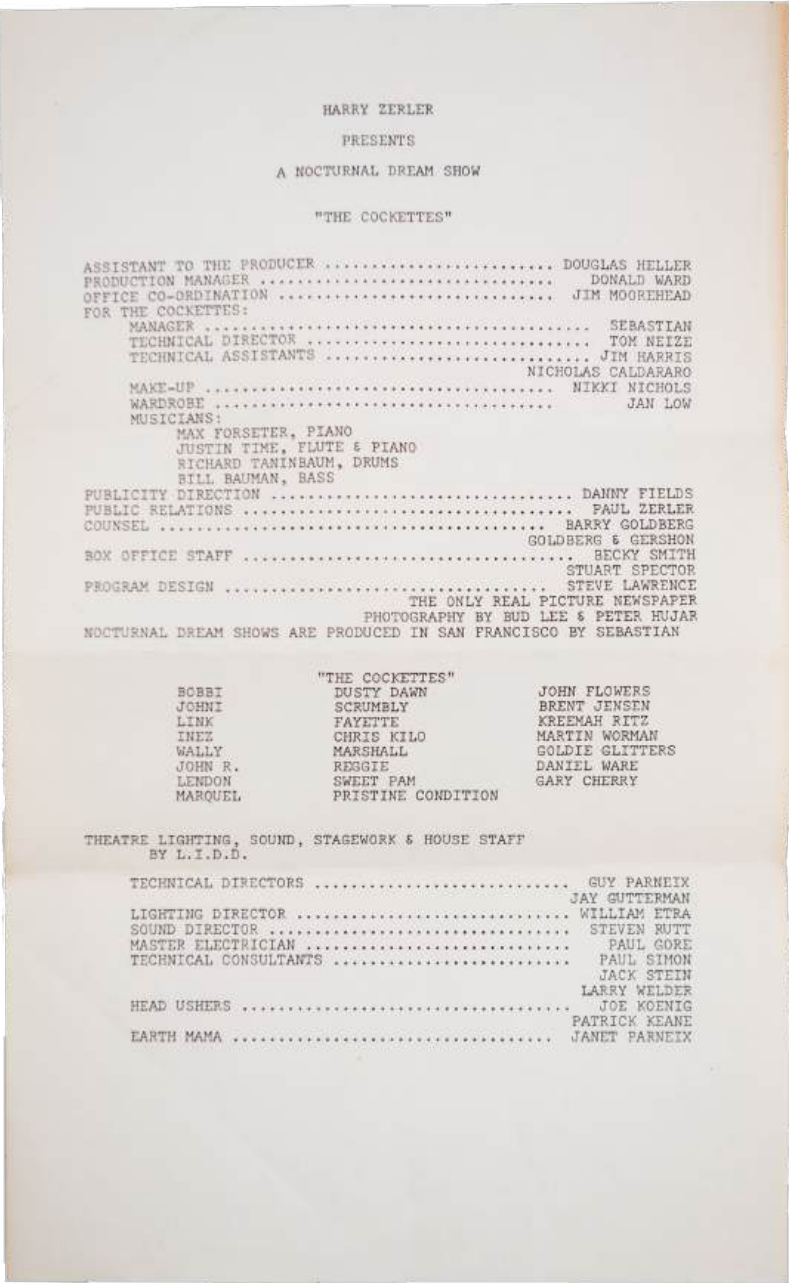
Flyer for the Cockettes' infamous run of *Pearls Over Shanghai* at the Anderson Theater in November 1971, marking their disastrous New York City debut.

Originally produced as a Nocturnal Dream Show at the Palace Theatre in San Francisco, *Pearls Over Shanghai* premiered in New York at the rundown Anderson Theater. The theater lacked a curtain as well as sound and lighting systems. Compared to the Palace, the Anderson's stage was twice as large, requiring all the sets to be hastily rebuilt from scratch for the New York production.

With the Cockettes' reputation preceding them, the opening night attracted an audience that included many of the most recognizable celebrities of the day, such as Andy Warhol, John Lennon, Angela Lansbury, and Liza Minnelli, as well as fellow gender-bending performers Holly Woodlawn and Candy Darling. The New York crowd expected a tightly rehearsed production, and thus were unimpressed by the group's loose, improvisational performance, and many audience members walked out.

This flyer also promotes a screening of the Cockettes' short film *Tricia's Wedding*, which parodied the nuptials of President Richard Nixon's daughter, Tricia.

SOLD



45. Harry Zerler Presents A Nocturnal Dream Show, “The Cockettes”

Harry Zerler

[New York]: Harry Zerler, [1971]. Offset. 8 ½ x 14 in. Very good; horizontal lines from folding into fourths, mild toning at right edge.

Production credits for the Cockettes’ infamous NYC debut at the Anderson Theatre in November 1971.

Peter Hujar is here credited as one of the photographers. A key figure in the downtown scene of the 1970s, Hujar not only photographed performances by the Cockettes but also shot intimate backstage and studio portraits of members of the company.

\$60



46. The Cockettes & Sylvester New York Debut at the Anderson Theatre Handbill

San Francisco: Tea Lautrec Litho, 1971. Design by Todd Trexler. Offset. 5 x 6 in. Very good.

Handbill advertising the disastrous New York debut of Cockettes performing with Sylvester and his Hot Band at the Anderson Theatre for three weeks in November of 1971.

A scarce handbill documenting the beginning of the troupe’s decline and the start of Sylvester’s successful solo career.

\$150



47. The Cockettes: Halloween Horror Spectacular

Todd Trexler, designer

San Francisco: Palace Theater, 1970. Offset. 18 7/8 x 23 7/8 in. Very good; pinholes and wear at corners and discoloration on right edge not obstructing text or image.

The illustrated poster for The Cockettes' 1970 Halloween performance, part of the Palace's Halloween Horror Spectacular.

Designed by Todd Trexler, the poster promotes an evening filled not only with performances by the Cockettes, but with *Masque of the Red Death*, *Bluebeard*, and *The Cat & The Canary*, and a screening of *Night of the Living Dead*.

SOLD



48. Angels of Light

[San Francisco]: Free Theatre / [Free Print Shop], [1970]. Xerox. 8 1/2 x 11 in. Very good.

Flyer from the Angels of Light, the Free Theatre troupe from the Sutter Street Commune that hosted the Free Print Shop and distributed *Kaliflower*, the inter-communal weekly newsletter.

Various members of the Cockettes had split from the group after the Cockettes began to charge admissions for their wildly popular shows. These members in exile coalesced around Hibiscus, one of the original members of the Cockettes, who devoted his energies to founding the Angels of Light, an anarcho-drag theater troupe part of the Free movement started by the Diggers, a hugely influential radical activist and theater collective.

Hibiscus (George Edgerly Harris II) moved to California with the Beat generation writer Irving Rosenthal in 1969 to live in the Sutter Street commune. He is perhaps most well known as the subject of iconic photograph at the Pentagon protest, placing a flower in the muzzle of a soldier's rifle. Influenced by the likes of The Living Theatre and Jack Smith, Hibiscus pioneered a new breed of hippie drag performance utilizing elaborate costumes, glitter, and a mix of decadent Orientalist fantasy and show tunes.

\$350

1920
May

B L U E B E A R D

Written & Directed by Charles Ludlam

Cast of Characters in Order of Appearance:

Sheemish.....John D. Brockmeyer
Mrs. Maggot.....Eleven
Lamia.....Mario Montez
Khanazar von Bluebeard.....Charles Ludlam
Good Angel.....James Morfogen
Bad Angel.....Sebastian Swann
Miss Cabbage.....Lola Pashalinski
Rodney Parker.....Bill Vehr
Sybil.....Black-Eyed Susan
Hecate.....Lohr Wilson
Hecate's Train.....James Morfogen
 Sebastian Swann

TECHNICAL CREW

Lighting & Sound.....David Scott
Technical Assistant.....John K. Mallory
Costumes.....Mary Brecht
Lamia's Costume.....Montez Creations
Hecate's Costume.....Lohr Wilson
Dresser.....Paul Ambrose

49. Cast and Crew List for Bluebeard by Charles Ludlam

[Ridiculous Theatrical Company]

Np: np, 1970. Offset with holograph in blue pen. 8 ½ x 11 in. Very good; toning commensurate with age and lines from folding into quarters.

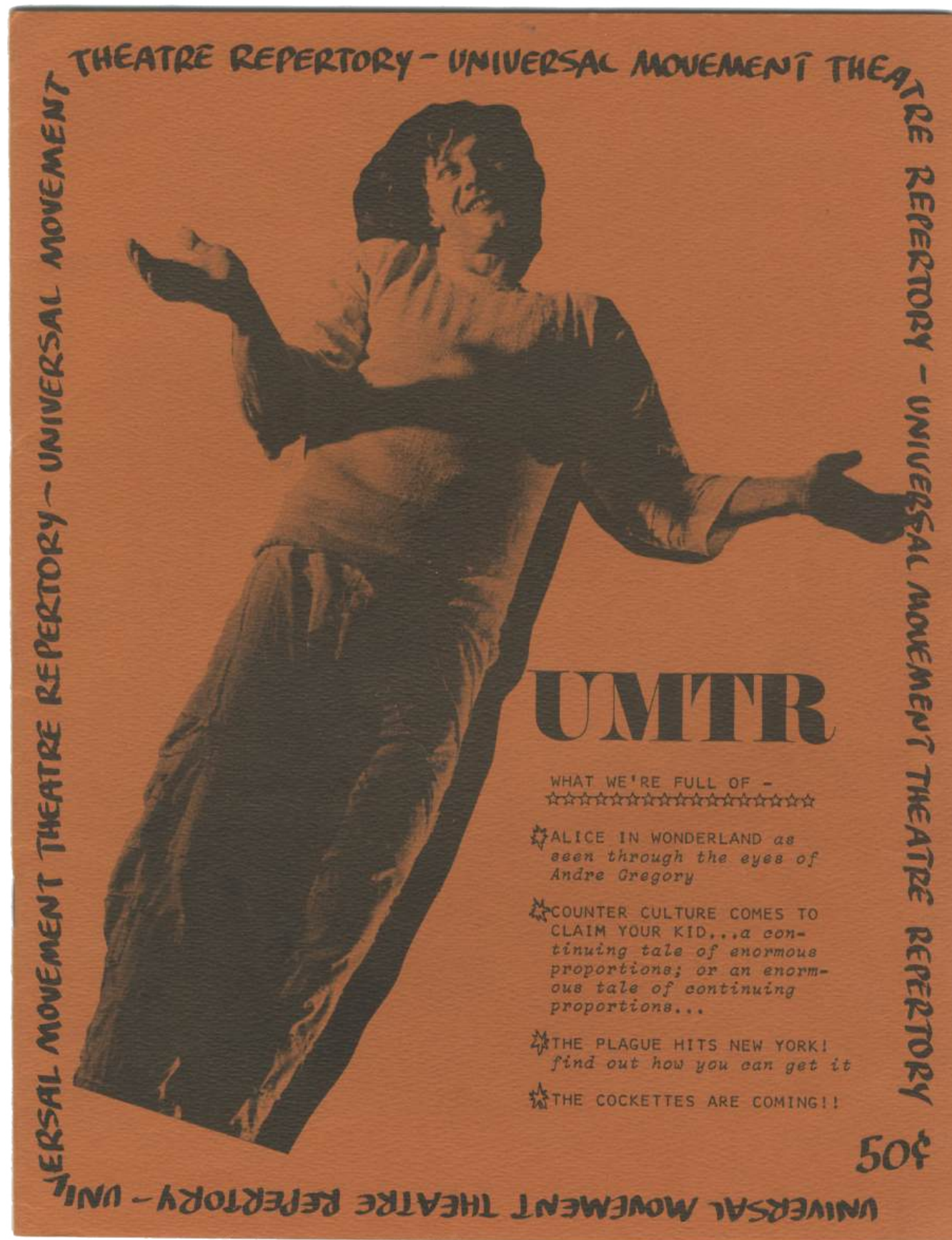
Cast and crew list for *Bluebeard*, the first major success by Ridiculous Theatrical Company founder Charles Ludlam.

A zany pastiche of HG Wells's novel *Island of Dr. Moreau* and the Symbolist opera *Bluebeard's Castle*, *Bluebeard* follows a tyrannical landlord who sets out to create a third gender. The play served as a major source of inspiration for *The Rocky Horror Picture Show*.

Playwright, director, and actor Charles Ludlam founded the Ridiculous Theatrical Company in 1967 after splitting off from John Vaccaro's Playhouse of the Ridiculous. For the next twenty years, Ludlam wrote, directed, and performed in more than two dozen plays, often alongside his partner Everett Quinton.

Production material from one of the downtown scene's most innovative dramatists whose prolific career was cut short by his premature death from an AIDS-related illness at the age of 44.

SOLD



50. Universal Movement Theatre Repertory — UMTR [The Cockettes, Andre Gregory, The Living Theatre, Bread & Puppet]

New York: Universal Movement Theatre Repertory, [1971]. Offset Saddle-stapled. 8 1/2 x 11 in. 23 pp. Very good.

A Universal Movement Theatre Repertory catalog showcasing the various companies, productions, and performances supported by the UMTR cooperative. The catalog features productions and companies as renowned and diverse as the Living Theatre, Andre Gregory's Alice in Wonderland, Bread & Puppet, and The Cockettes.

Founded in 1968, The Universal Movement Theatre Repertory, first known as the Radical Theatre Repertory, was a cooperative of several American experimental theater groups. Their purpose was to connect theater companies and performers with venues to present their work, and thus encourage new and experimental forms that did not find a place in commercial theater. Most often, they helped theater companies tour the United States. After supporting the Living Theatre's 1968-1969 tour of the United States, the Repertory restructured into a non-profit organization and expanded operations. They provided a central clearing bureau for booking and information on, about, from, to, and between all the member groups and individuals. In addition, it organized performances, festivals, tours, lectures, demonstrations, and workshops.

\$120



51. Palm Casino Revue, April 21-22, 8 PM & Midnight

New York: np, [1974]. Offset. 25 7/8 x 22 1/8 in. Very good, upper corners with tape and pinholes, one of which torn, minor creasing, lightly curling.

An attractive poster designed by Steve Lawrence with photographic portraits by Sheyla Baykal promoting two nights with the legendary vaudeville and drag performances of the Palm Casino Revue, produced and directed by Baykal.

The Revue gave only 40 performances in the spring of 1974 but was immortalized in the intimate photographs of Peter Hujar. These April 21 and 22 performances were held at 85 East 4th Street, now the home of the New York Comedy Club.

Baykal, a model turned photographer and a vital figure in the Lower East Side's scene, was known for her intimate portraits of her friends, including Peter Hujar, Candy Darling, and others, often dressed in drag.

\$1500



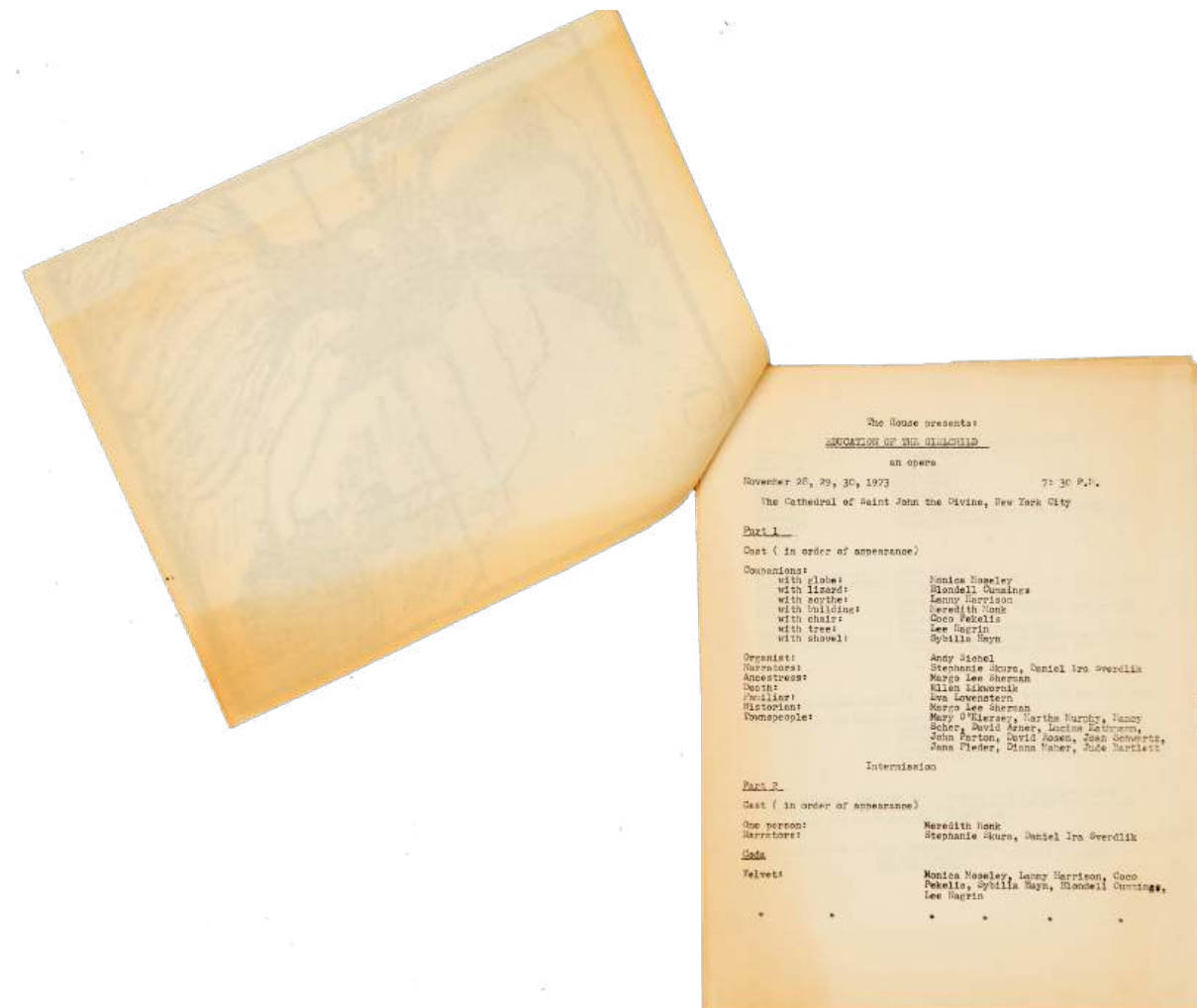
52. Palm Casino Revue at the Bouwerie Lane Theatre

New York: Bouwerie Lane Theatre, 1974. Offset. 27 5/8 x 17 7/8 in. Very good.

An attractive poster for four nights with the legendary vaudeville and drag performances of the Palm Casino Revue, produced and directed by Sheyla Baykal, and art directed by Steve Lawrence.

The Revue gave only 40 performances in the spring of 1974, but was immortalized in the intimate photographs of Peter Hujar. The Bouwerie Lane Theatre at 330 Bowery was the home of the Jean Cocteau Repertory from 1974 until 2003.

\$1500



53. Program for Education of the Girlchild by Meredith Monk

Meredith Monk

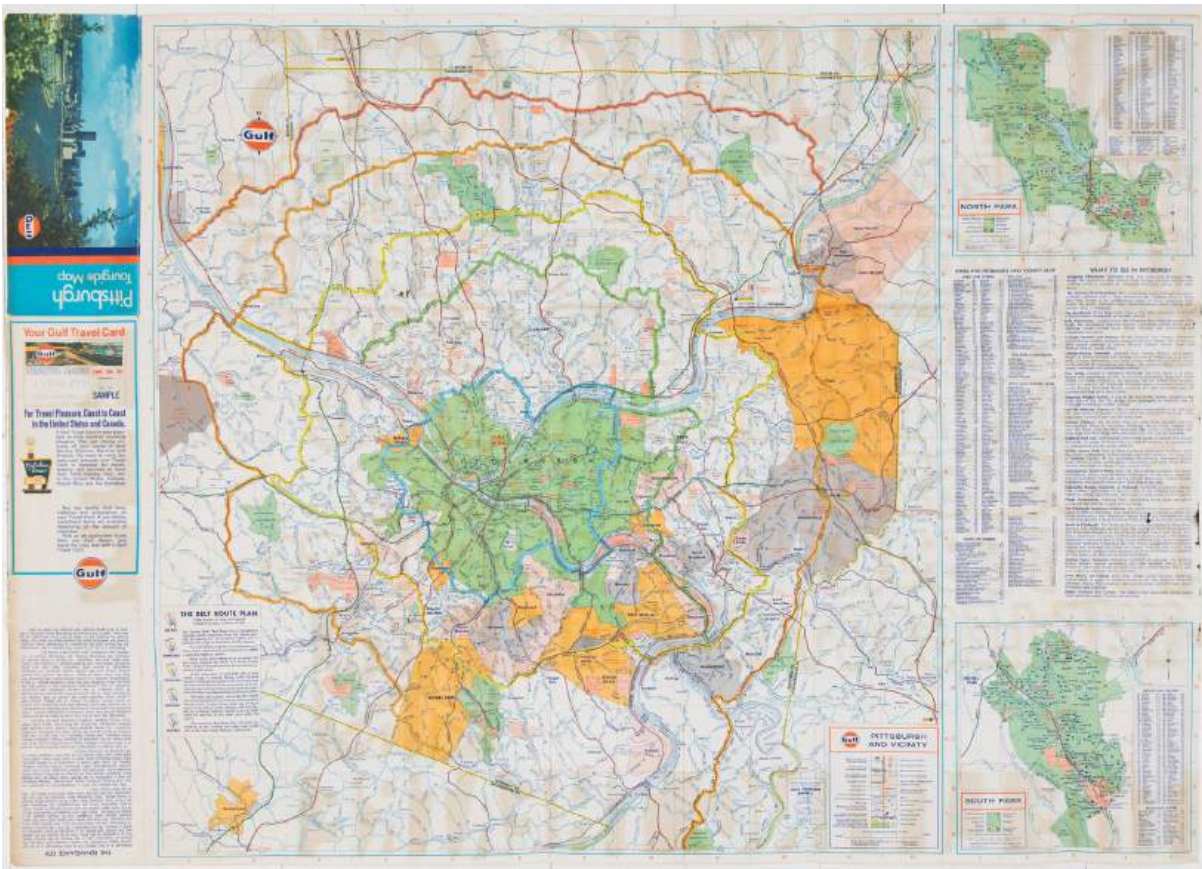
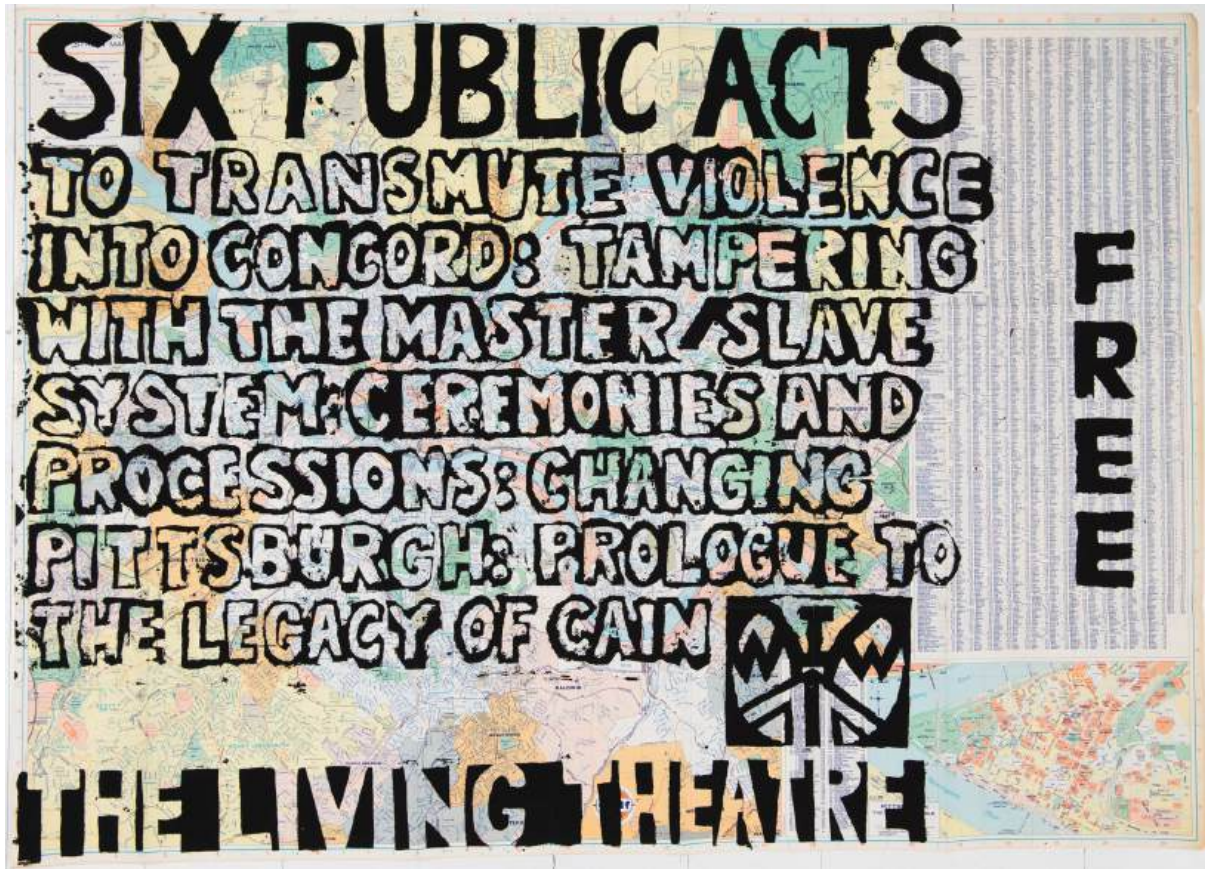
New York: The House, 1973. Photomechanical reproduction with holograph in blue pen on verso. Corner stapled. 2 pp. 8 ½ x 11 in. Very good; toning commensurate with age and subtle horizontal lines from folding into thirds.

Program for *Education of the Girlchild*, a two-part multidisciplinary opera emblematic of the early work of choreographer, director, and performer Meredith Monk, presented at the Cathedral of Saint John the Divine in November 1973.

In *Education of the Girlchild* traces Monk acts out the various stages of life from old age to childhood, seemingly aging in reverse. As would become Monk's signature, she uses the simplicity of movement and voice to poetic effect. First presented as a solo piece in 1972, *Education of the Girlchild* was expanded to include a group-acted portion, which preceded the solo performance in the 1973 staging.

A note written in an unknown hand on the back of the program summarizes the performance: "clarity & simplicity."

\$250



54. Poster and Original Artwork for Six Public Acts to Transmute Violence into Concord [Living Theatre] [Legacy of Cain]

[Julian Beck]

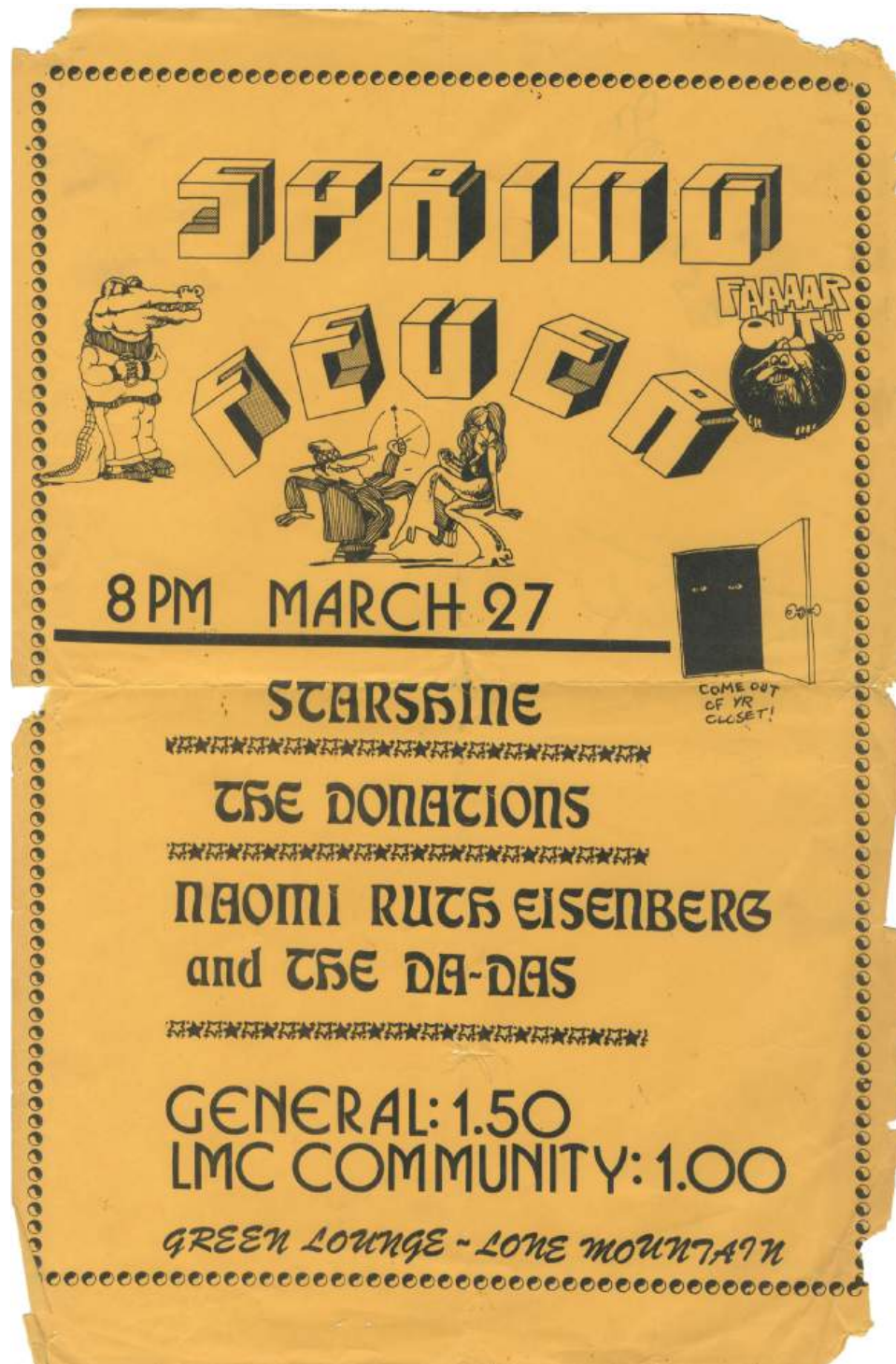
Pittsburgh: The Living Theatre, [1975]. Pencil on offset printed map of Pittsburgh with four small pieces of tape near right edge; stencil print in black ink on offset printed map of Pittsburgh. Both 36 x 25 1/2 in. Very good; heavily creased from folding, some minor tears at fold lines, and toning and bumping at edges.

Original hand-drawn poster mock-up and stenciled poster by Living Theatre co-founder Julian Beck for Six Public Acts to Transmute Violence into Concord, part of the Living Theatre's Legacy of Cain cycle of plays.

This mock-up and poster were both produced on roadmaps of Pittsburgh, a reference to the fact that the performances were staged not in a traditional theatrical venue, but in public spaces across the Steel City. Throughout the 1970s, the Living Theatre performed The Legacy of Cain in several nontraditional venues around the world, from a Pittsburgh steel mill to a Brazilian prison and the streets of Palermo, Italy. These plays were designed not only for a variety of venues, but a variety of audiences, especially those who would otherwise have limited access to theater.

The printed version of the poster differs slightly from the pencil mock-up. Most notably, Beck has printed his own version of the Industrial Workers of the World (IWW) logo, which, while a feature of the map used for the mock-up, is missing from the map used for the print.

\$7500

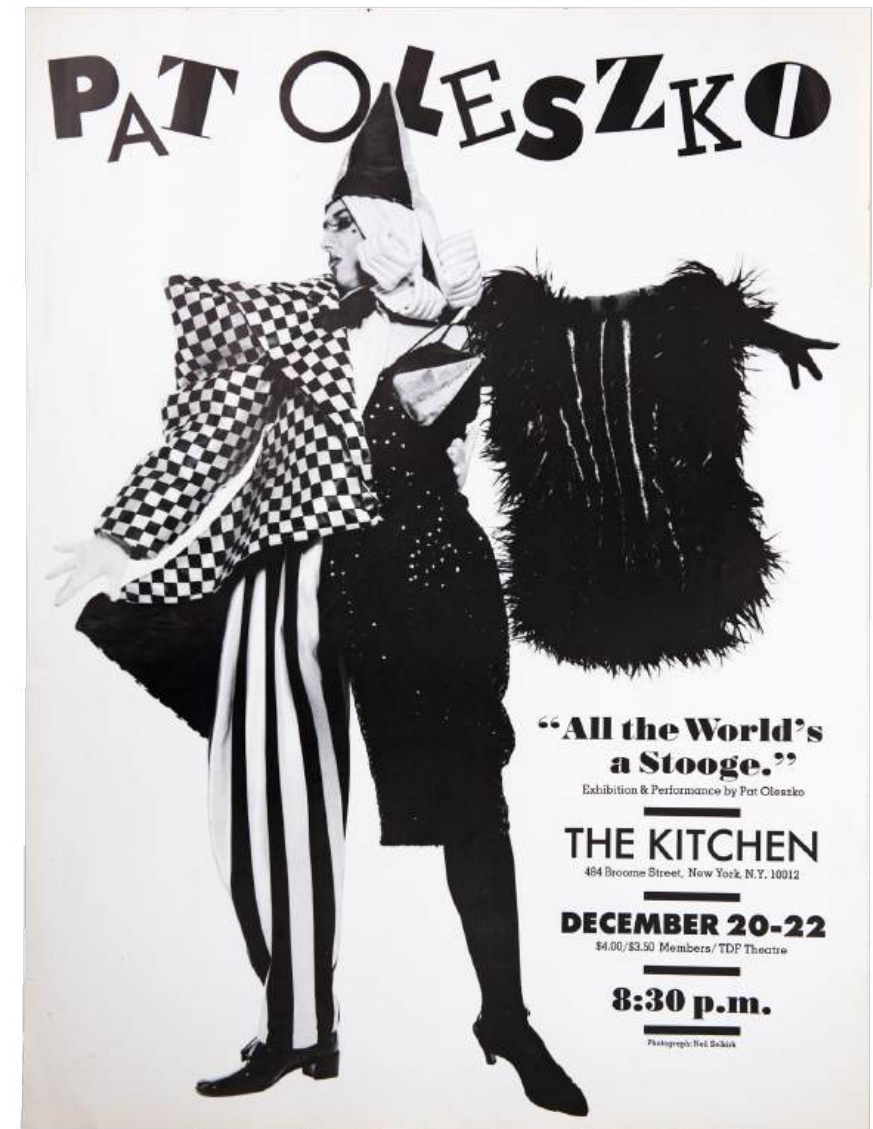


55. Spring Fever

[San Francisco]: Lone Mountain [College], ca. 1978. Offset. 11 x 17 in. Good.

Flyer promoting a night of rock and roll and queer performances at the Green Lounge of Lone Mountain College, the first women's college in San Francisco.

\$150



56. Pat Oleszko: All the World's a Stooge

Pat Oleszko

New York: The Kitchen, 1979. Offset. 24 x 18 in. Very good, minor creasing, short closed tear to left edge, tiny nick at upper edge, minor toning at edges.

Black-and-white promotional poster for the still-active New York-based performance artist Pat Oleszko's "All the World's a Stooge," with a photograph of Oleszko by Nell Selkirk.

The title of the performance came from a line Oleszko has repeatedly used, derived from what she describes as the inception of her costume practice. She had wanted to make sculptures, but her attempts kept collapsing, and as she was "[t]oo humiliated to withstand the derision of [her] mostly male cohorts," she began instead to sew and hang sculptures on herself. In a 2024 interview with The Kitchen she said, "I was six feet tall and could carry anything I could make and—not fall over. At that moment, my art walked out the door and I began using all the world as a stooge. Everything became a platform."

\$85



57. Chang in a Void Moon

John Jesurun

[New York]: Pyramid Club, [1984]. Offset. 6 ½ x 5 in. Very good; vertical line from folding in half and bumping at corners.

Postcard for four weeks of performances of *Chang in a Void Moon*, an absurdist serialized play by John Jesurun, Mondays at the Pyramid Club.

Chang in a Void Moon centers on Chang, a businessman with diplomatic immunity and connections to several nefarious industries who attempts to defraud a wealthy but dysfunctional family, and the ambition of an expanding cast of more than forty characters to kill him. First presented at the Pyramid Club in 1982, *Chang in a Void Moon* would go on to become a multi-part serial written, rehearsed, and performed in a single week and staged as a live film without a camera. To date, Jesurun has presented more than sixty 30–45-minute “episodes.”

\$75



58. Lydia Lunch and Clint Ruin in Swelter

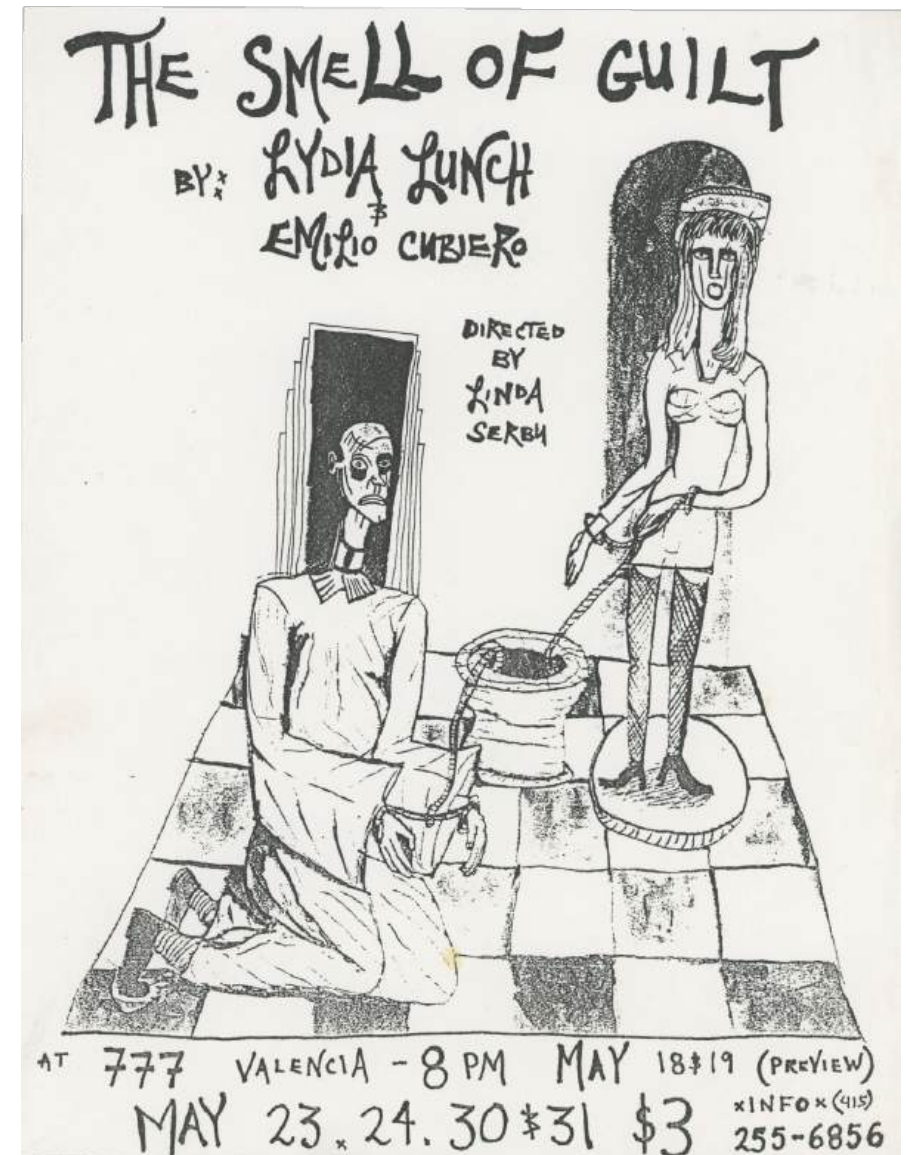
[Los Angeles]: Club Lingerie, [1983]. Offset on peach paper. 8 ½ x 11 in. Very good.

Flyer for “Swelter,” a live performance by former Immaculate Consumptive bandmates Lydia Lunch and Clint Ruin (JG Thirlwell) at Club Lingerie in Los Angeles.

In late 1983, Lydia Lunch and JG Thirlwell—then styling himself as Clint Ruin—presented a series of four live shows in New York, Los Angeles, San Francisco, and Portland, dubbing them “Swelter.” Years later the two would transform this collaboration into the EP *Stinkfist*, first released on Lunch’s Widowspeak label in 1987.

The flyer features a grid of photos of nude butts reminiscent of Yoko Ono’s 1966–67 *Film No. 4.*, in which the viewer is presented with a series of bare bottoms filmed while walking.

\$75



59. The Smell of Guilt by Lydia Lunch & Emilio Cubeiro

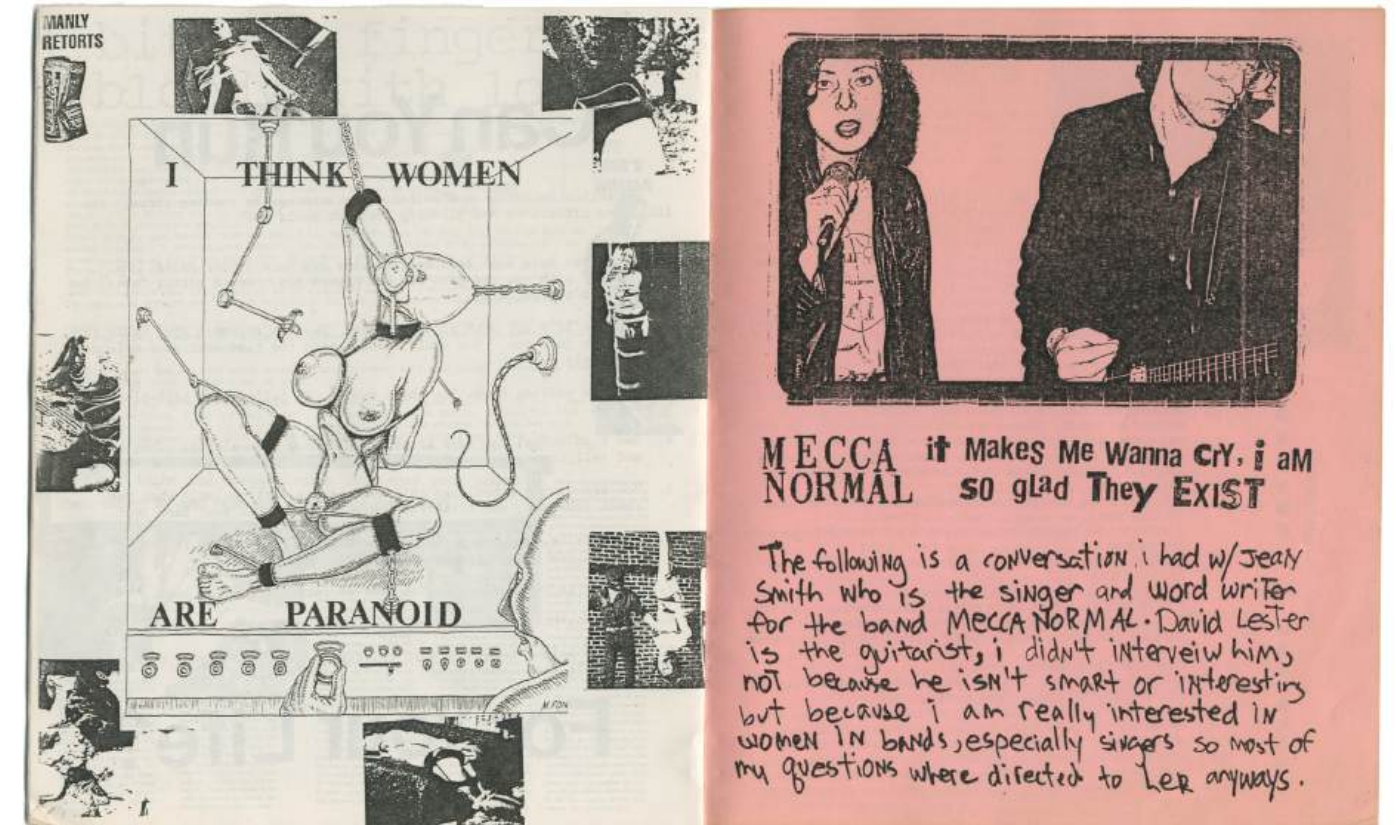
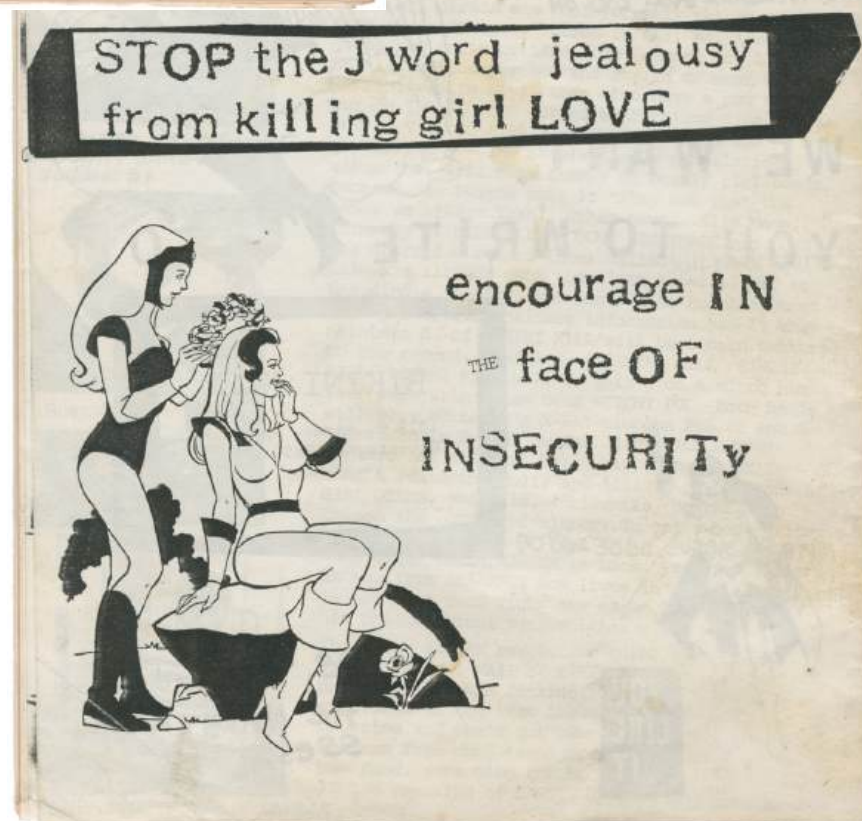
[San Francisco]: np, [1990]. Xerox. 8 ½ x 11 in. Very good; minor wrinkling at corners.

Flyer for a series of performances of *The Smell of Guilt*, a play written and performed by Lydia Lunch and Emilio Cubeiro and directed by Linda Serbu.

In *The Smell of Guilt* Lydia Lunch and Emilio Cubeiro play a former employee of a boy’s school and an excommunicated priest who confess their sins before being executed. Adding to the ecclesiastical theme, these performances were held in a former funeral home chapel in San Francisco’s Mission District.

The Smell of Guilt marked the second collaborative production by Lunch and Cubeiro; the two had previously worked together on the play *South of Your Border* in 1988. An actor, playwright, and poet in his own right, Cubeiro also appeared in Richard Kern’s *Fingered* (alongside Lunch) and Rosa von Praunheim’s documentary *Silence=Death*.

\$75



60. Bikini Kill: A Color and Activity Book

Bikini Kill

Olympia, WA: Bikini Kill, [1990]. Xerox. Side-stapled. 7 x 8 1/2 in. [30 pp]. Very good.

Zine published by the band Bikini Kill, drafted and designed by members Kathleen Hanna, Tobi Vail, and Kathi Wilcox.

The zine documents the band members sketching out the sensibility that would spread their latter-day punk feminism out into a new vision of American high school bubble-gum-popping cool. When not addressing music, the zine concerns violence against women, featuring write-ups on self-defense; explosive critiques of myths of feminine masochism, through disturbing narratives enacting it; and artworks and collages.

A riot girrrl manifesto.

SOLD



61. Jayne County at the Pyramid

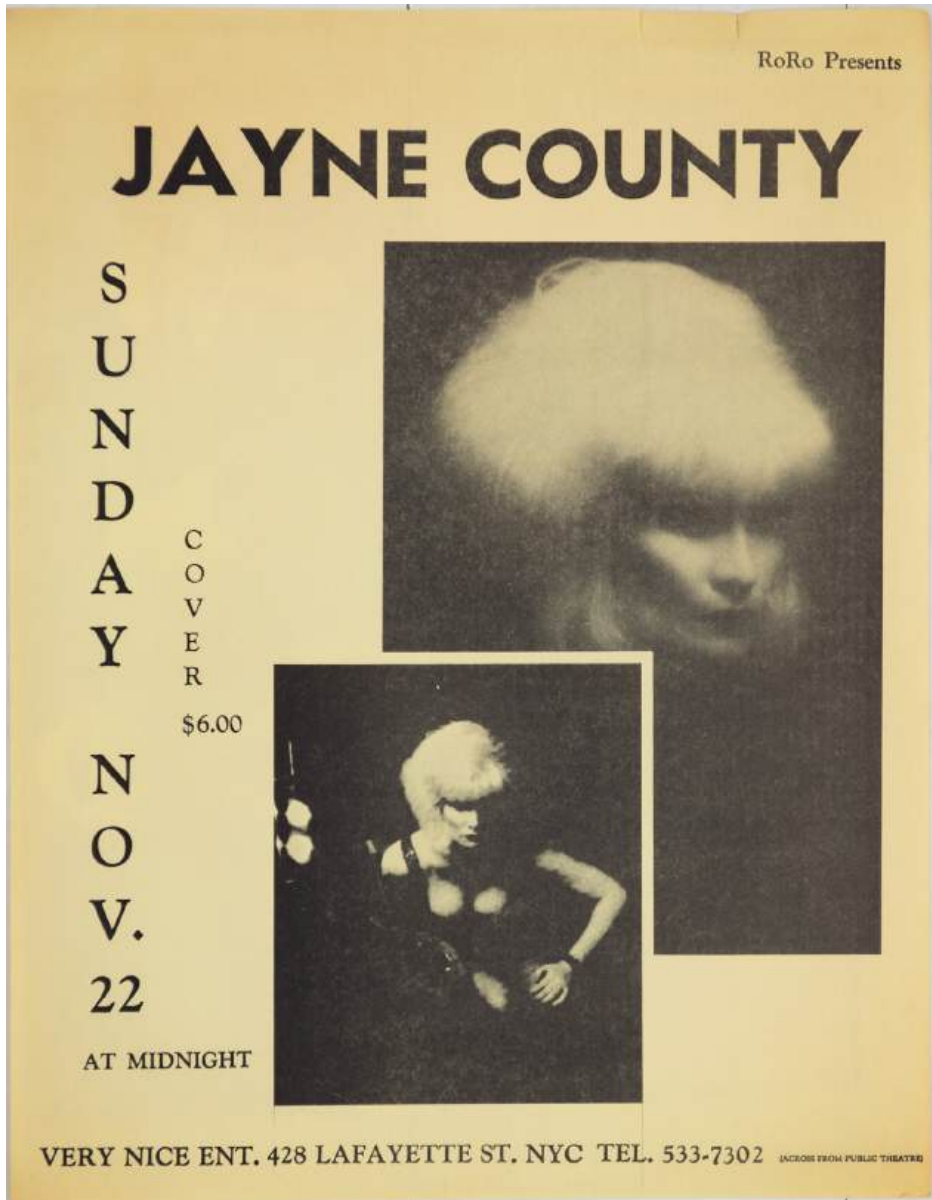
Stephen

[New York]: Pyramid Club, 1987. Xerox. 8 ½ x 11 in. Very good; mild toning at edges and bumping at corners.

Flyer for performance by drag legend Jayne County at New York’s Pyramid Club on October 16, 1987.

This xerox collage flyer features a dynamic performance photo of County as well as a query from Craig from Cleveland asking what County wears when she’s not performing. In her reply, County says, “When I’m not performing (on stage) I usually dress casual. Just very light make up... If I got to a BIG party then I usually go in complete drag.” She goes on to say that “the majority of people simply hate me” for her gender non-conforming presentation because they are “uptight and ignorant. They put down things they can’t understand and expect others to be just like them.”

\$150



62. RoRo Presents Jayne County

RoRo

New York: Very Nice Ent., ca. 1987. Offset on yellow paper. 8 ½ x 11 in. Very good.

Flyer for a midnight performance by Jayne County at the downtown venue Very Nice Ent.

\$150

VICTOR WEAVER & TREY SPEEGLE

PRESENT THE FIRST IN A SERIES OF

Straight To Hell

EVENINGS AT THE NEWLY REFURBISHED AND

FABULOUS CONGO BILL

FRIDAY, SEPT. 7, 10 PM

MR. STH PAGEANT

WHERE YOU ARE GIVEN THE CHANCE TO WIN \$100 AND PERMANENTLY DESTROY WHAT'S LEFT OF YOUR REPUTATION BY BEING ON THE COVER OF THE 54TH ISSUE OF THE MAGAZINE THAT MADE NEW YORK FAMOUS: STH, THE MANHATTAN REVIEW OF UNNATURAL ACTS

TO ENTER, BRING THIS CARD, YOURSELF,

AND A SWIM SUIT.

OPEN BAR 10-11:30

MIDNIGHT SHOW

EMCEES: JOHN SEX & TREY SPEEGLE

BACK ISSUES ON SALE

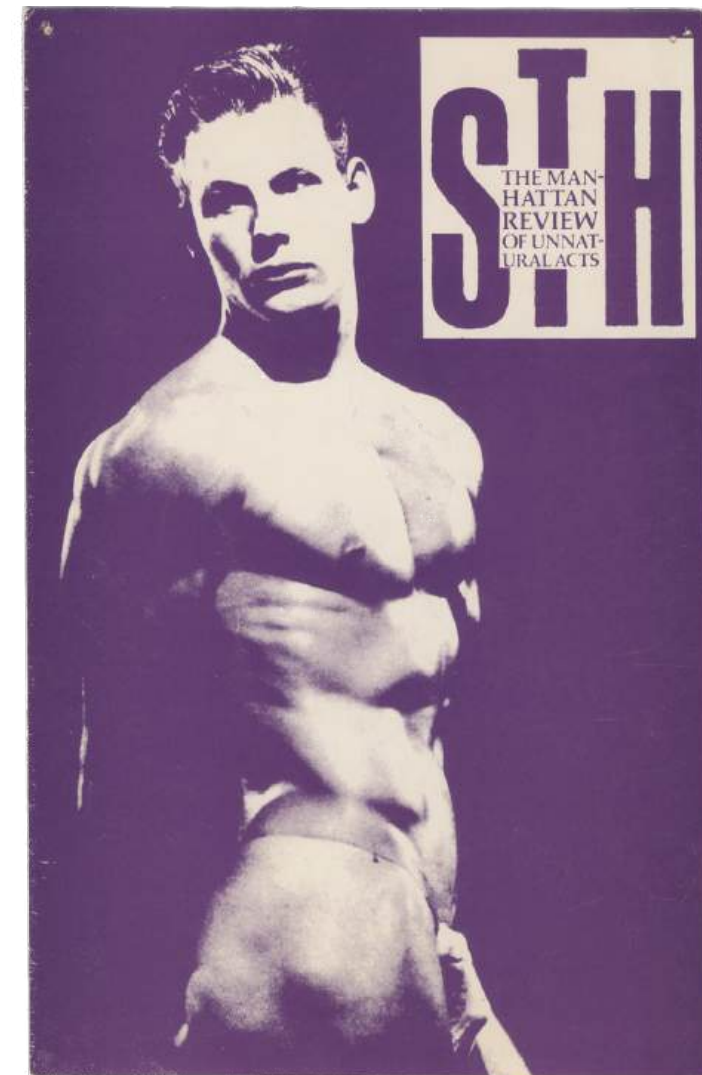


Danceteria

30 W 21st NYC 10010 TEL 212 620-0515

COMPLIMENTARY ADMISSION FOR YOU AND A GUEST

PHOTO BY AMG



63. Victor Weaver & Trey Speegle present the first in a series of Straight To Hell evenings at the newly refurbished and fabulous Congo Bill [Danceteria]

New York: Danceteria, [1984]. Offset. 5 1/4 x 8 1/4 in. Very good, with pinholes at top edge.

Flyer promoting the first in a series of Straight To Hell evenings at Congo Bill, the selective club on the fourth floor of Danceteria.

Straight to Hell (STH), the Manhattan Review of Unnatural Acts, was an American gay porn and erotic non-fiction zine founded by Boyd McDonald. It published real life stories of gay sexual encounters submitted to the zine by its readers. As McDonald put it, the zine was both an artistic and research endeavor, fantastic jerk-off material and consciousness raising stuff, documenting gay sex happening all over the country.

M.C.'d by John Sex & Trey Speegle, this inaugural party at Danceteria was a Mr. Straight To Hell Pageant, where men were "given the chance to win \$100 and permanently destroy what's left of [their] reputation by being on the cover of the 54th issue of the magazine that made New York Famous: STH, the Manhattan Review of Unnatural Acts."

\$200

VICTOR WEAVER & TREY SPEEGLE PRESENT

THE THIRD IN A SERIES OF

Straight To Hell

EVENINGS AT THE CONGO COLISEUM

FRIDAY, NOV. 2 10 PM

MUSCLE COMPETITION

FLEX YOUR WAY STRAIGHT TO HELL, THE MANHATTAN REVIEW OF UNNATURAL ACTS INVITES YOU TO COMPETE FOR A GRAND PRIZE OF \$100 IN CASH AND YOUR PHOTOGRAPH TAKEN BY MARCUS LEATHERDALE. TO ENTER, BRING A LITTLE SOMETHING TO POSE IN AND REPORT TO THE DRESSING ROOM BY 11PM.

M.C.'S CHI-CHI VALENTI & TREY SPEEGLE

JUDGES

MARCUS LEATHERDALE

JEANNE MARIE DERRICK

JESSICA BERENS



HAOUI MONTAUG

OPEN BAR 10-11:30

MIDNIGHT SHOW

DANCING BEFORE AND AFTER

Danceteria

30 W 21ST NYC 10010 TEL 212 620 0515

COMPLIMENTARY ADMISSION FOR YOU AND A

GUEST WITH THIS CARD

PHOTO BY AMG



64. Victor Weaver & Trey Speegle present the third in a series of *Straight To Hell* evenings at the Congo Coliseum [Danceteria]

New York: Danceteria, [1984]. Offset. 5 1/4 x 8 1/4 in. Very good, with pinholes at top edge.

Flyer promoting the first in a series of *Straight To Hell* evenings at Congo Bill, the selective club on the fourth floor of Danceteria.

M.C.'d by Chi-Chi Valenti & Trey Speegle, the third party in the series was a Muscle Competition, where men were invited to "flex your way straight to hell, the Manhattan review of unnatural acts invites you to compete for a grand prize of \$100 in cash and your photograph taken by Marcus Leatherdale. To enter, bring a little something to pose in and report to the dressing room by 11pm."

\$150

THE MINESHAFT IN EXILE
NEW YORK BLOW BUDDIES
PRESENT
**PIG OUT
PRIDE**
A SLEAZE BACCHANAL
SATURDAY, JUNE 29, 10:00 P.M.
MUST ARRIVE BY MIDNIGHT
GROUND FLOOR, 410 WEST 14TH ST.



MEMBERS \$10.00 GUESTS \$15.00

DUE TO SPECIAL ARRANGEMENT WITH GARAGE
LEASEE ALL MEN ATTENDING ARE REQUESTED TO
ARRIVE DURING THE SPECIFIED DOOR OPEN HOURS OF
10:00 P.M. TO MIDNIGHT.

PARTY GOES TO LAST CUM.

**BRING INVITATION
WITH YOU FOR
DOOR ENTRY OF \$8.**

66. The Mineshaft In Exile New York Blow Buddies Present Pig Out Pride

Rex, illustrator

New York: Mineshaft In Exile, [1985]. Xerox. 3 1/2 x 8 1/2 in. Very good.

Flyer promoting Pig Out Pride, a “sleazy bacchanal” sex party hosted by Mineshaft, the famous NYC sex club, at an off-site garage in the Meatpacking district.

The Mineshaft was a sex club inside a grimy building without a sign on the entrance. Its underground elegance made it a home for gay cruising and partying, inspiring the panicked portrayal of a gay sex club in William Friedkin’s *Cruising* starring Al Pacino. Though famous attendants included Jack Fritscher, Robert Mapplethorpe, Freddy Mercury, Vincente Minnelli, Rainer Werner Fassbinder, Rock Hudson, Michel Foucault, and Camille O’Grady, the club was quite selective in who it allowed in. Annie Sprinkle claimed she was one of three women ever allowed in; manager Wally Wallace said that he once refused entry to Mick Jagger; and a bouncer turned away Rudolf Nureyev.

In 1985, it became the first gay venue shut down by the city as part of its then-controversial AIDS prevention measures.

SOLD



67. Elvis Memorial Party at Club 57

Club 57

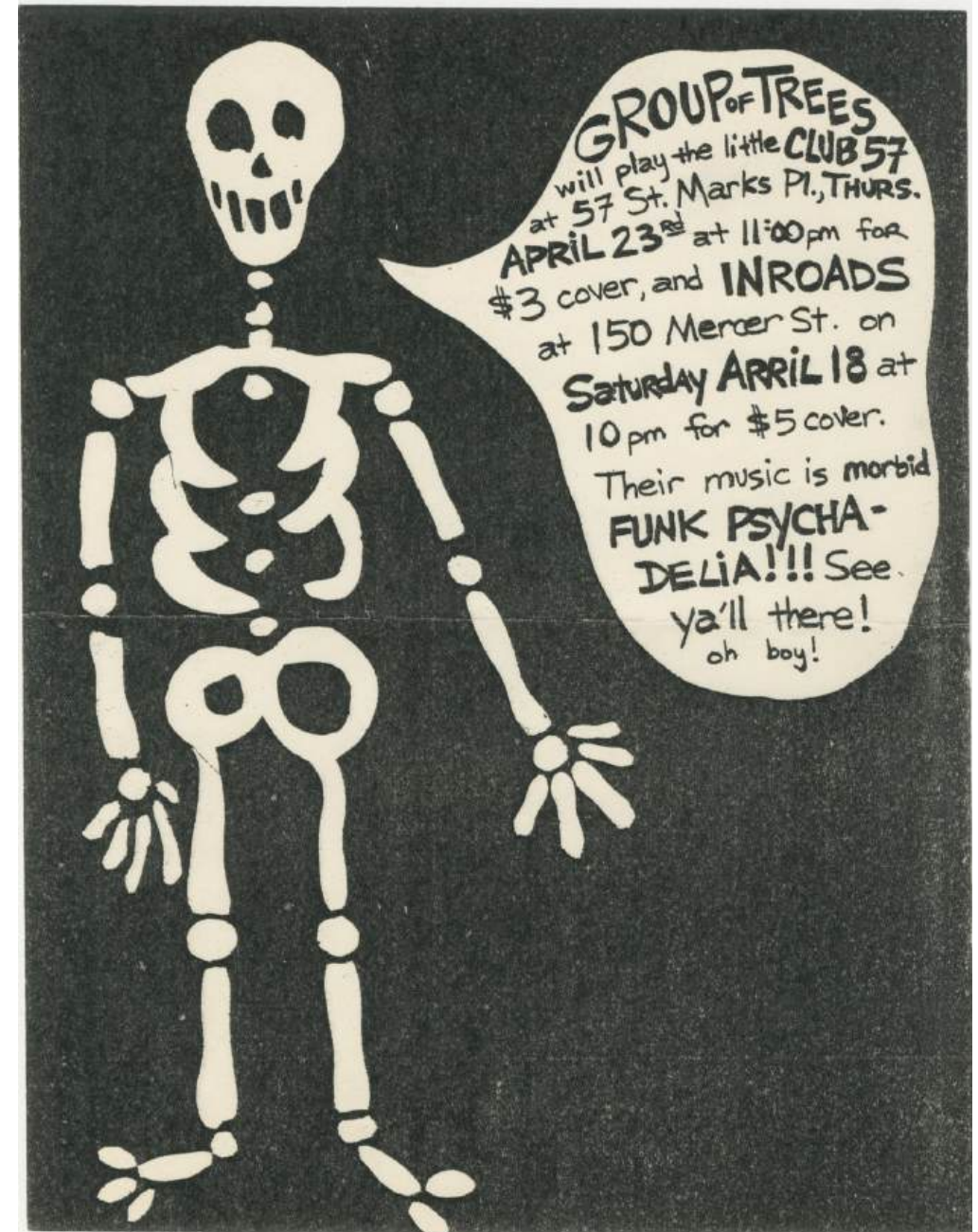
[New York]: Club 57, [1980]. Xerox with holograph in black pen and pencil on recto and verso. 8 ½ x 11 in. Good; lines from folding into quarters, tear (~1/2 in.) at left edge along fold line, spots of discoloration, and creasing throughout.

Flyer for a 1980 Elvis Memorial Party at New York’s Club 57, one of the downtown club’s many theme nights.

The Elvis-themed evening promoted on this flyer featured a screening of the 1958 film King Creole, starring Presley; a live performance by Elvis look-alike—and the King’s former classmate—Jimmy Angel; and a look-alike contest for attendees.

In 2017, Ann Magnuson, the club’s manager, recounted the mayhem that ensued that night: “There was a big brouhaha that happened on Elvis Memorial Night when the juvenile delinquents from next door came in and threw beer on the faulty air conditioner, which then burst into flames. Everyone panicked and ran out—except for Jean-Michel Basquiat, who just sat at the bar and snickered.”

SOLD

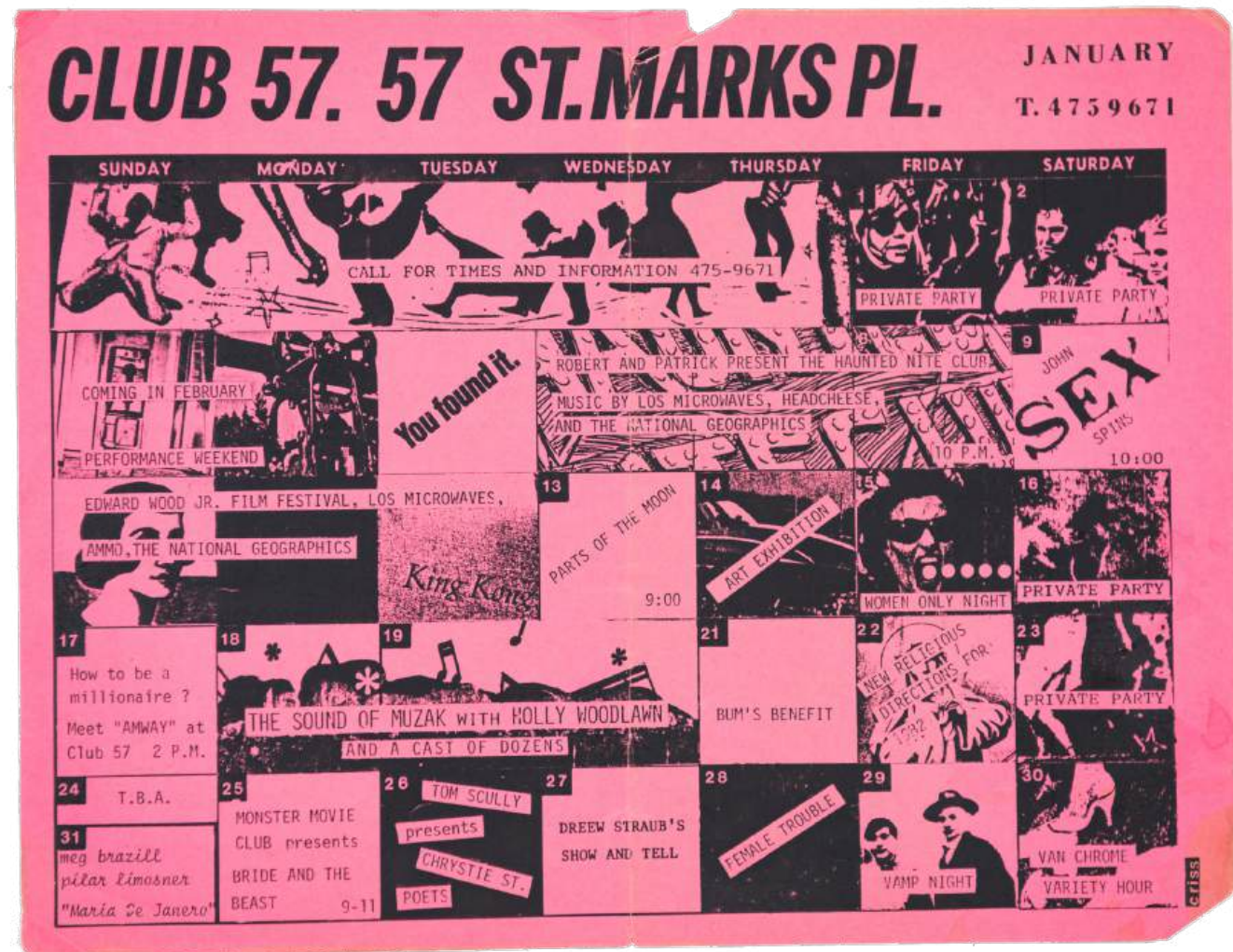


68. Group of Trees will play the little Club 57 and Inroads

New York: Group of Trees, [1981]. Xerox. 8 1/2 x 11 in. Very good.

Flyer promoting two shows by the band Group of Trees in New York City, at Club 57 and Inroads.

\$50



69. Club 57 calendar – January 1982

Criss

[New York]: Club 57, 1982. Xerox on pink paper. 11 x 8 ½ in. Vertical line from folding in half, chip at top edge (~1/2 in.), tears at top and bottom edges along fold line, bumping at corners, and areas of discoloration (mostly on verso); all else good.

Calendar of events at Club 57 for January 1982.

In addition to several private parties on Friday and Saturday nights, Club 57 hosted an array of public events to kick off 1982, including an art exhibition, a women only night, a presentation of Holly Woodlawn's musical parody "The Sound of Muzak," and a "How to be a millionaire?" event with multi-level marketing company Amway.

SOLD



70. Club 57 calendar – February 1982

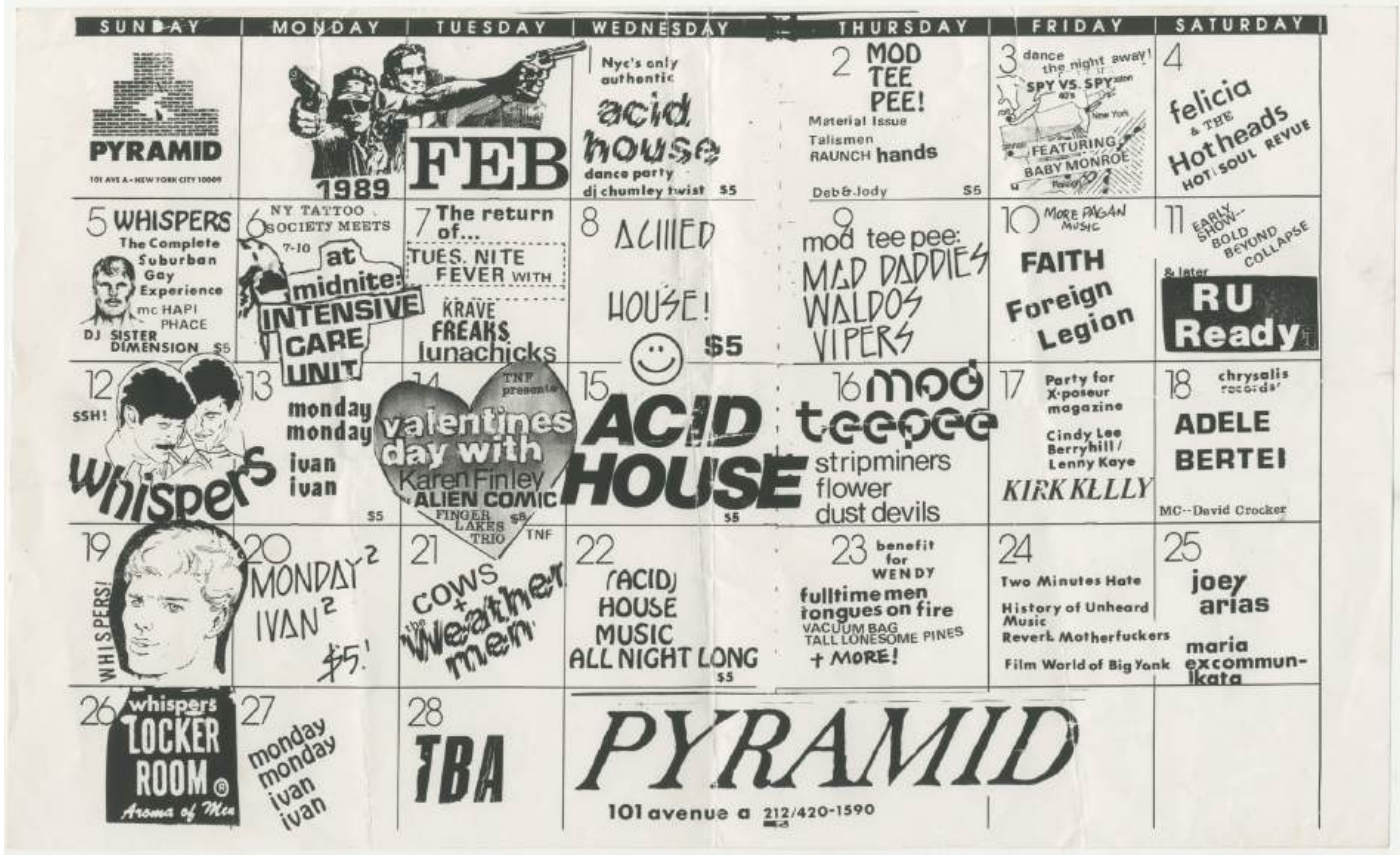
Criss

[New York]: Club 57, [1982]. Xerox. 11 x 8 ½ in. Very good; vertical line from folding in half.

Calendar of events at Club 57 for February 1982.

Events for the month of February 1982 included a Science Fair ("dress: lab coats, square..."), a performance series by New Wave band Los Microwaves, and a film festival dedicated to the work of director Ed Wood featuring a different cult-classic movie every Monday all month long.

SOLD



71. Pyramid Calendar - February 1989

New York: Pyramid Club, 1989. Xerox. 14 x 8 1/2 in. Very good.

Performance and event calendar from the Pyramid Club for the month of February 1989, featuring four Acid House dance parties, a Valentines Day with Karen Finley and Alien Comic, a performance by drag artist Joey Arias, and other events.

Overall, this calendar demonstrates the Pyramid’s role as a link between different downtown styles and subcultures of the 1980s.

SOLD



72. Oh! What A Week at Danceteria [Nam June Paik]

New York: Danceteria. [1982]. Offset. 8 1/2 x 13 1/2 in. Very good.

Flyer promoting a series of shows at Danceteria in late February 1982, featuring a video by Nam June Paik, a performance by the Bush Tetras, dance parties, and more.

Danceteria was an early venue for video work with a dedicated room with cutting edge technology in its three-story complex devoted to showing new work. Pioneering artists such as Nam June Paik often showed their work there.

\$150



73. Flip Your Wigwam at Mod Tee-Pee: World At A Glance at Pyramid

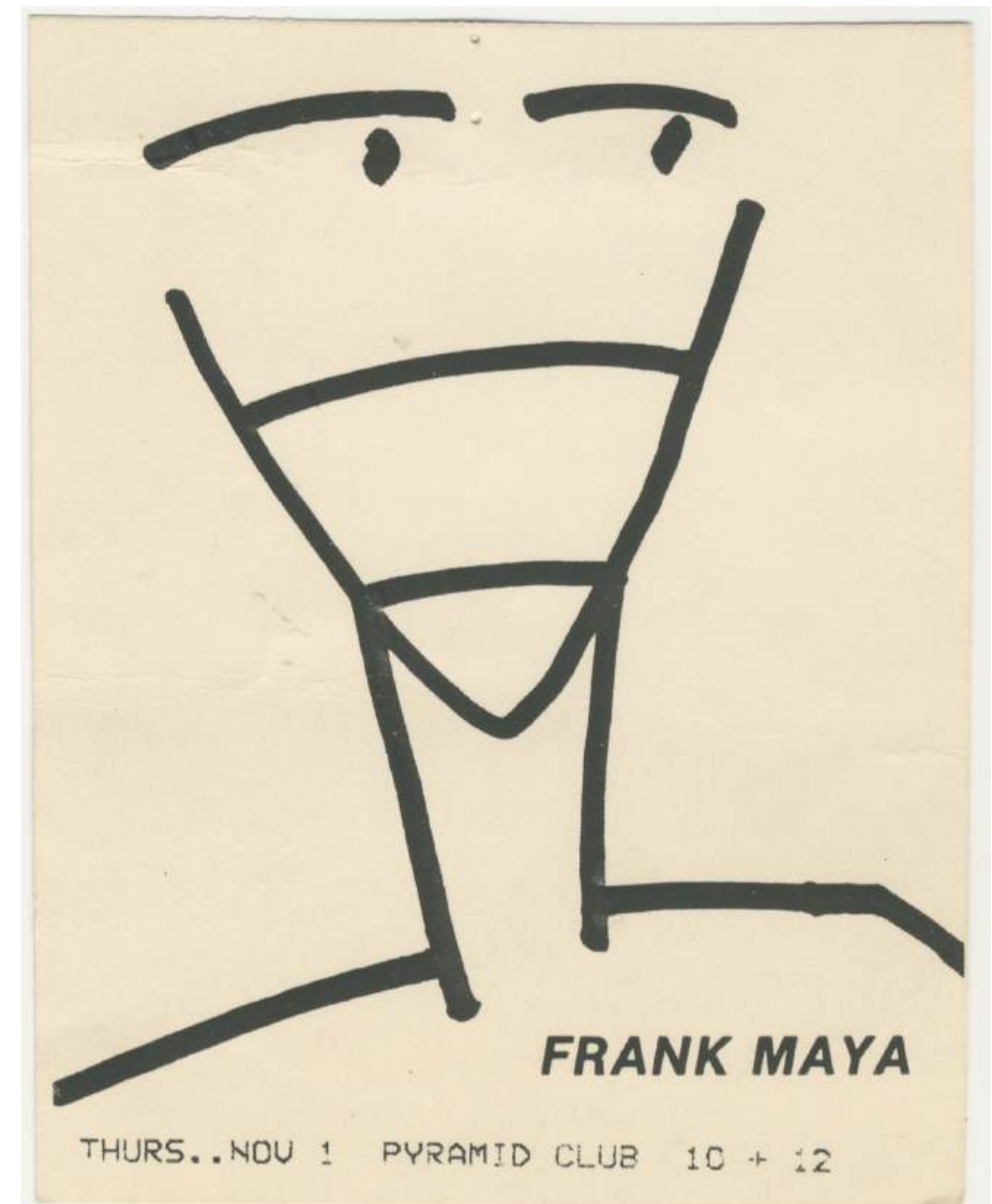
New York: Pyramid, [1986]. Xerox. 7 x 5 5/8 in. Very good, with a line from folding, and traces of a stamping at the top of the left edge indicating use for admissions.

Flyer promoting a concert at Pyramid by the band World At A Glance, hosted by Wendy Wild and Keith Streng, with DJ performances by Jody Kurilla and Keith Streng.

World At A Glance was an alt-rock band made up by David Ilku, Michael Lawrence, Tad Castanis, and Douglas Browne. The first two were better known in New York for their work in performance, comedy, and theater.

The flyer is stamped at the top of the left edge, indicating that it was used for discounted admission on the night of the show.

\$50



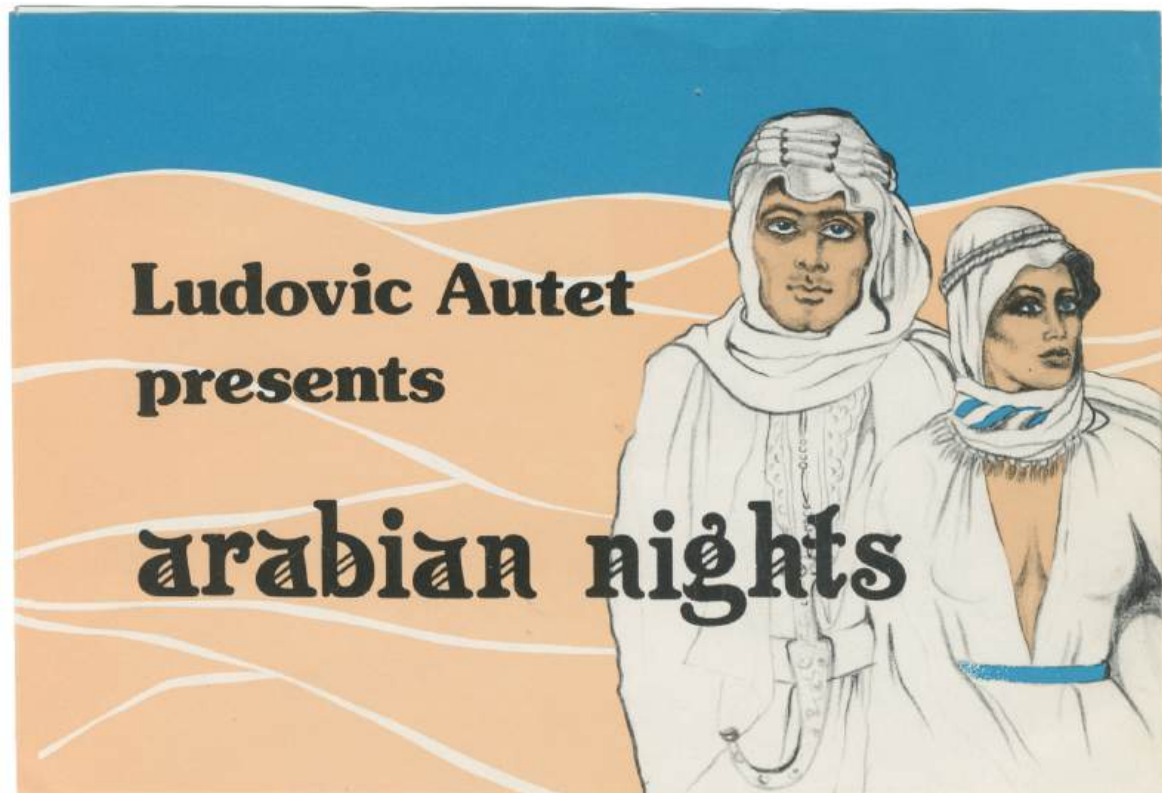
74. Frank Maya at Pyramid Club

New York: Pyramid Club, [1984]. Offset. 4 1/3 x 5 1/2 in. Very good, with pin holes at top edge.

Flyer promoting a show by comedian and performer Frank Maya at the Pyramid Club.

Maya was the first openly gay comedian to appear on MTV and all three major television networks. He was also a musician and performer whose theatrical solo shows earned him comparisons to Spalding Grey, Eric Bogosian, and Karen Finley for examining American culture through a highly personal lens. Maya was part of Jesurun's legendary serial theater piece, *Chang in a Void Moon*, when it premiered at the Pyramid Club in 1982. He died from AIDS-related illness in 1995.

\$75

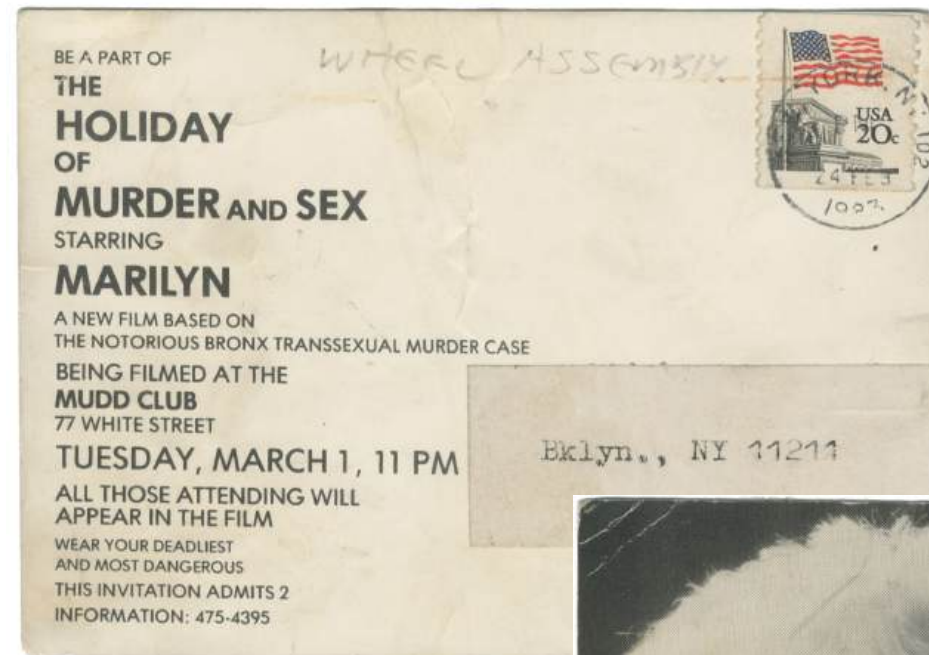


75. Ludovic Autet presents Arabian Nights

[New York]: Underground, 1981. Offset. 24 x 5 1/2 in.; folds into 3-sided 8 x 5 1/2 in. pamphlet. Very good.

Flyer promoting a party at The Underground presented by Ludovic Autet, a haute-bourgeois socialite, party promoter, and notorious playboy. The Underground was a nightclub in New York located at 860 Broadway, a building shared with Andy Warhol's third Factory.

\$50

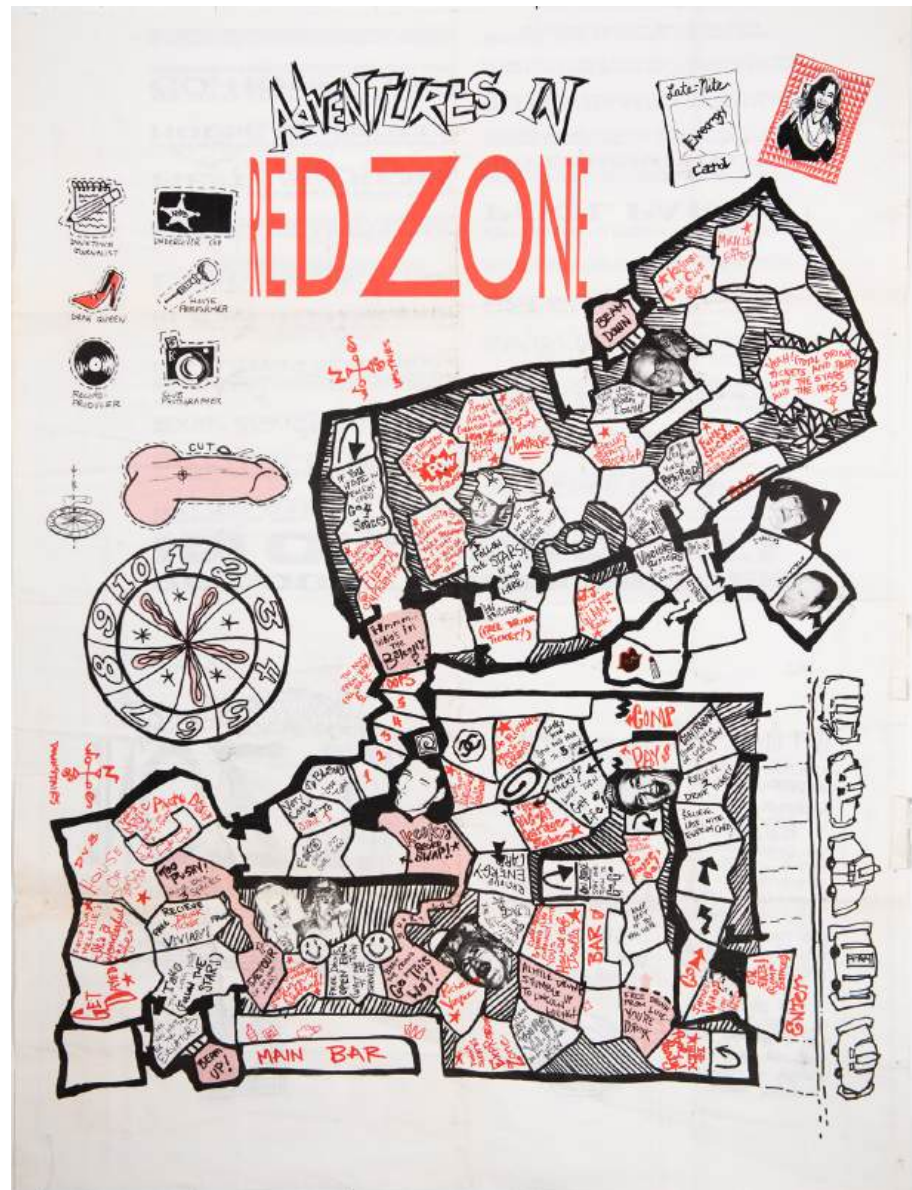


76. Be A Part Of The Holiday of Murder and Sex starring Marilyn

New York: Mudd Club, [1983]. Offset, with holograph inscription reading "Wheel Assembly." on top of recto; postage and stamp on recto; and a small stamp on verso. 5 x 3 1/2 in. Very good.

Postcard inviting people to attend and participate in a party-cum-film-shoot at the Mudd Club for the production of *The Holiday of Murder and Sex*, a film starring Marilyn based on a notorious Bronx transsexual murder case. Marilyn is an androgynous English singer whose 1983 hit "Calling Your Name" topped the British, Australian, and American charts.

\$125



77. Adventures in Red Zone

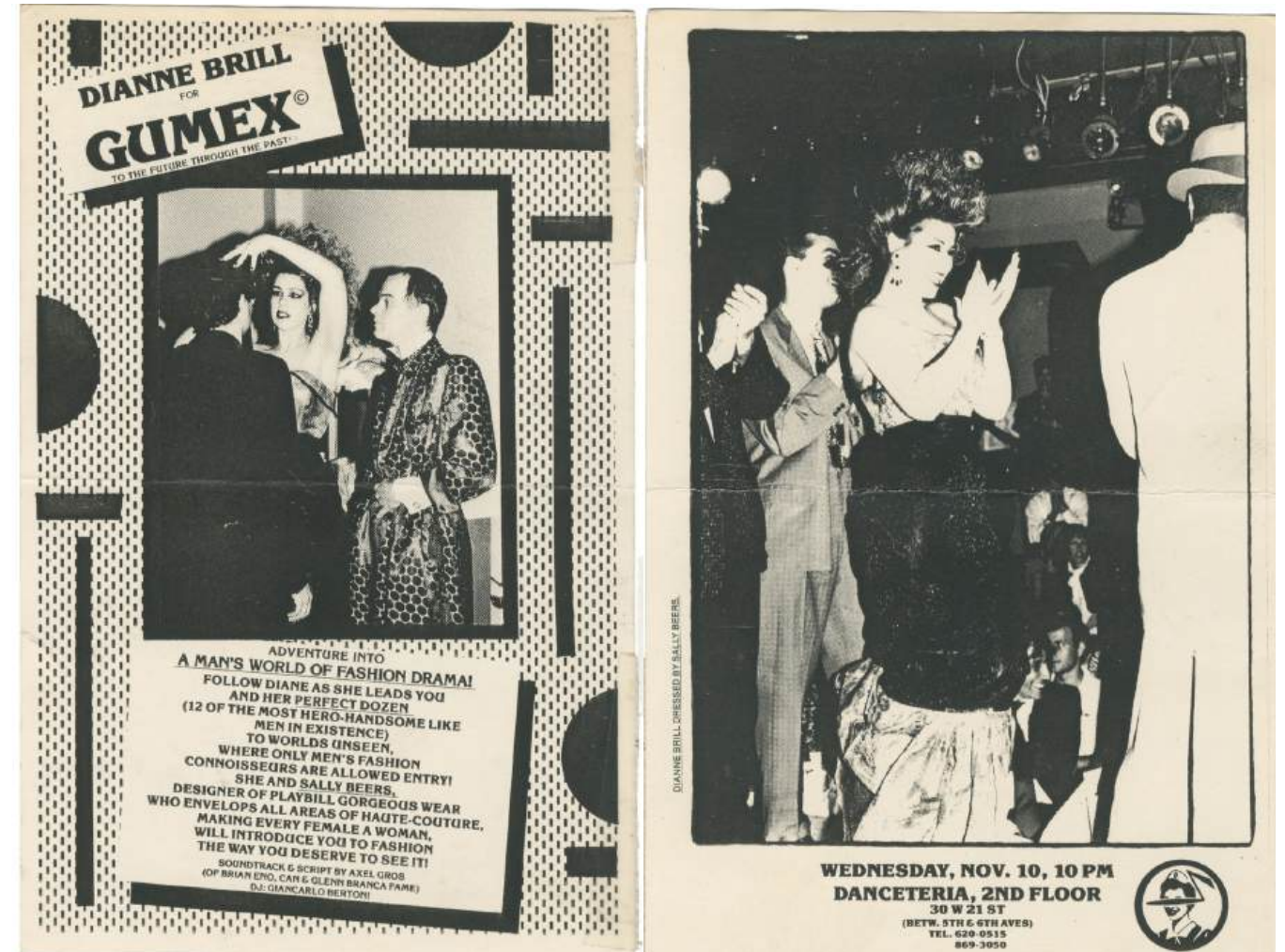
[New York]: Red Zone, [1989]. Offset. 22 1/2 x 28 3/4 in. Very good.

Two-sided poster promoting a board game-themed party in Red Zone, the house and disco nightclub in New York of the late 1980s and early 1990s.

Red Zone was a renowned underground nightclub at 440 W 54th St. in New York, often featuring parties of house and hip-hop music that drew large crowds. The club was also known for attracting classic NYC nighttime violence—shootings, stabbings, drug feuds, rap wars, et al.

This party featured 26 parties inside the venue, with the striking poster functioning as a board game-style map to navigate them, complete with instructions to cut out a section of the poster for use as a comp ticket.

\$450



78. Dianne Brill for Gumex: Adventure Into A Man's World of Fashion Drama!

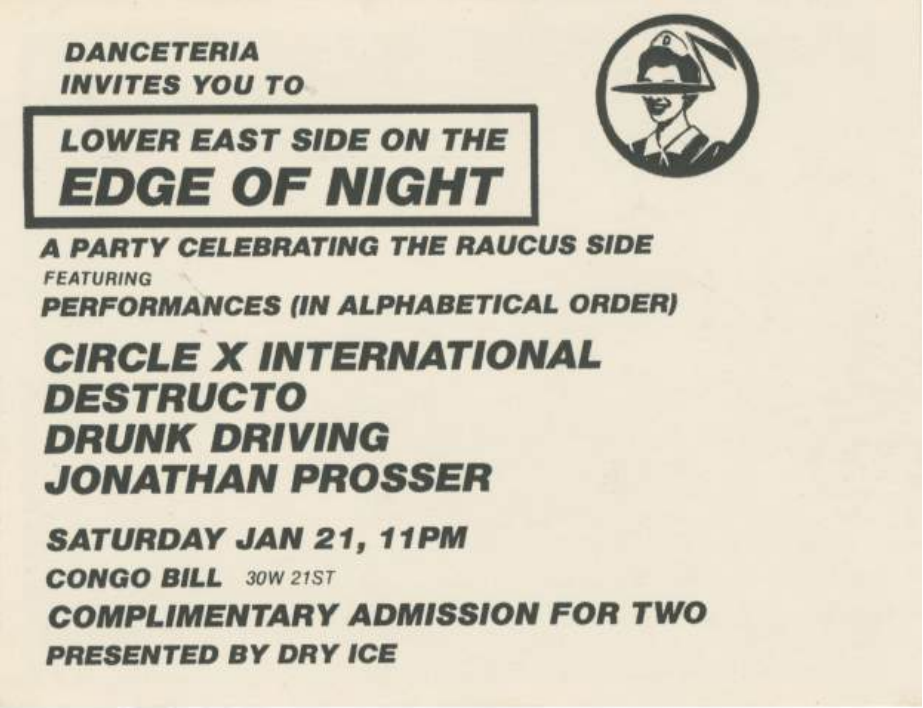
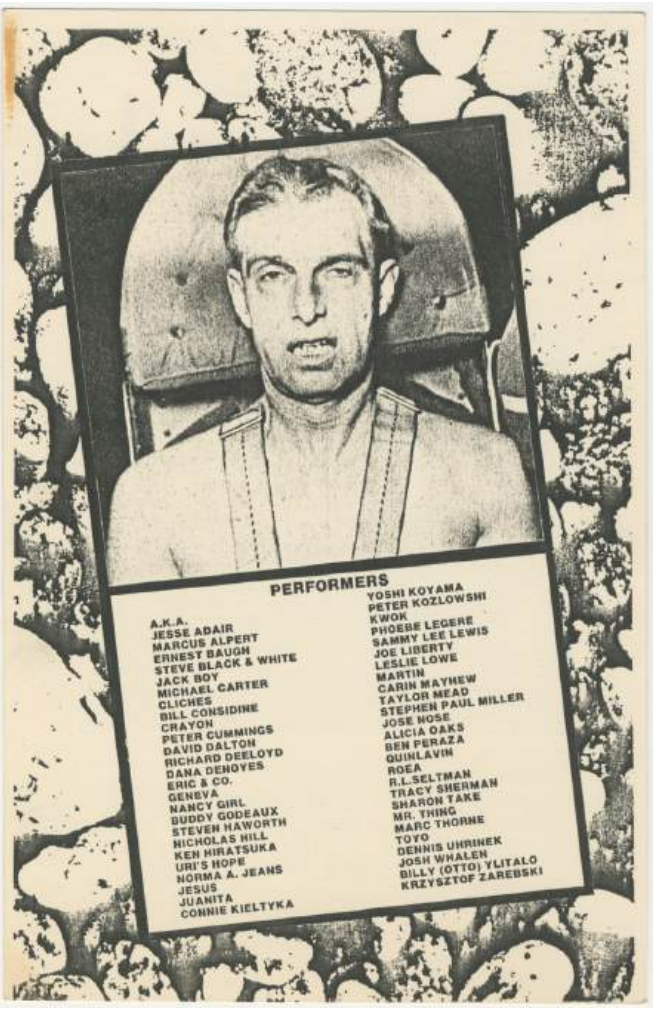
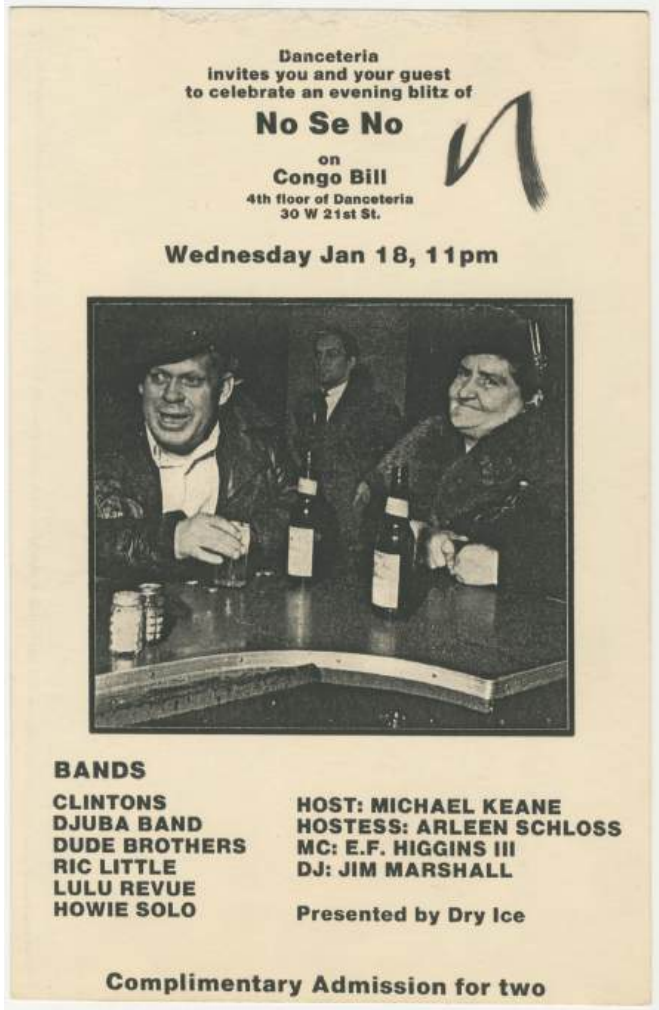
New York: Danceteria, [1982]. Xerox. 5 1/2 x 8 1/2 in. Very good; light discoloration.

Flyer promoting Dianne Brill's Gumex fashion show at Danceteria. The show featured music by Axel Gros, a guitarist who had previously played with Brian Eno, Can, and Glenn Branca.

A fixture of the 1980s NY downtown club scene, Dianne Brill is a fashion designer, model, author, and former club kid. In the 1980s she was married to the founder of Danceteria, Rudolf Piper. Andy Warhol called her "the Queen of the Night." Since starting her first menswear company, Gumex, in the early 1980s, she has continued to design extravagant clothes best worn at underground parties. Most recently, she was a judge for Drag Race Germany.

"To the future through the past."

\$75



79. No Se No on Congo Bill [Danceteria]

New York: Danceteria, [1984]. Offset, with an inscription in black marker. 5 1/2 x 8 1/2 in. Very good, with discoloration to top left edge of verso, and a holograph scribble.

Flyer for No Se No, a show at Congo Bill, the selective club on the fourth floor of Danceteria. Performers include Taylor Mead, A.K.A., Crayon, among others, with additional performances by the bands Clintons, Djuba Band, Dude Brothers, Ric Little, Lulu Revue, and Howie Solo. The show was presented by Dry Ice, hosted by Michael Keane and Arleen Schloss, with a DJ set by Jim Marshall.

Host Arleen Schloss was a no wave performance artist and musician who organized a renowned performance series in her apartment called Wednesdays At A's. Artists and performers such as Jean-Michel Basquiat, Eric Bogosian, Phoebe Legere, Sonic Youth, Liquid Liquid, Carolee Schneemann, Alan Vega, Martin Wong, and Ai Weiwei performed or exhibited, with many getting their start at A's.

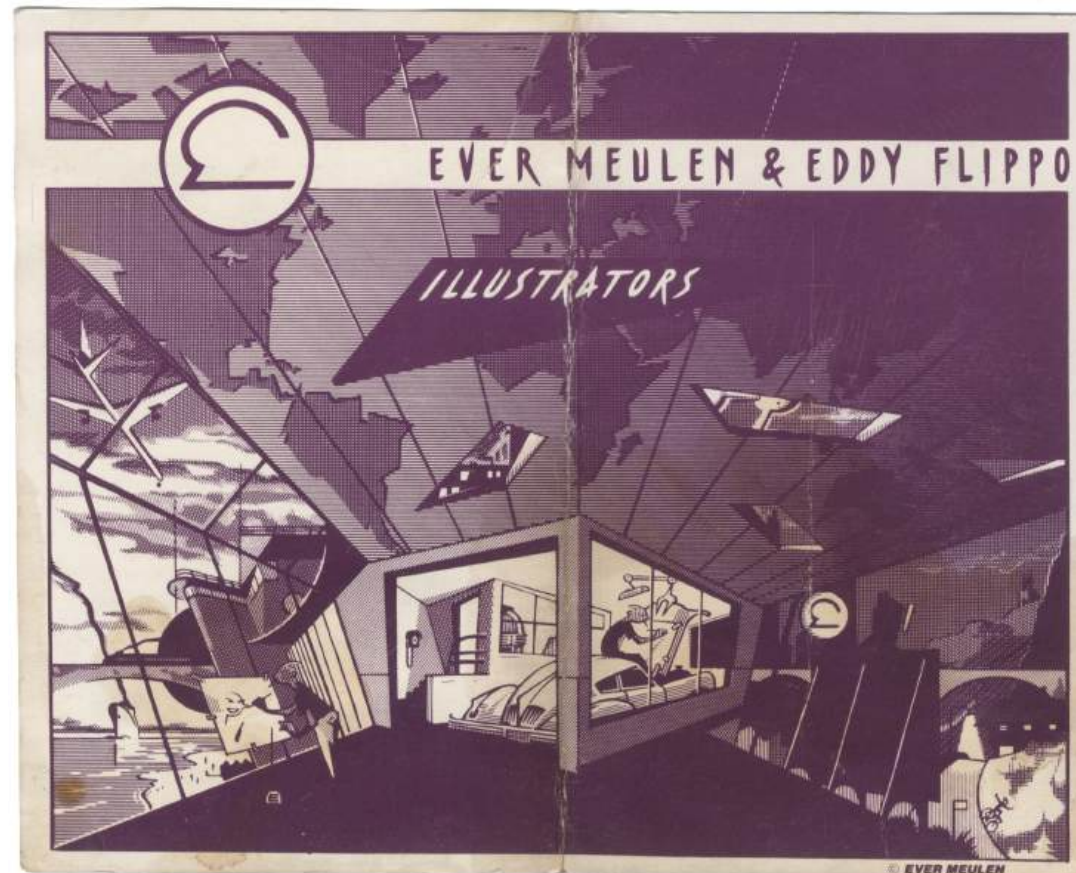
\$95

80. Danceteria Invites You To Lower East Side On The Edge Of Night: A Party Celebrating the Raucus Side

New York: Danceteria, [1984]. Offset. 5 1/2 x 4 1/4 in. Very good.

Flyer promoting a show at Congo Bill, the selective club on the fourth floor of Danceteria, with performances by Circle X International, Destructo, Drunk Driving, and Jonathan Prosser.

\$75



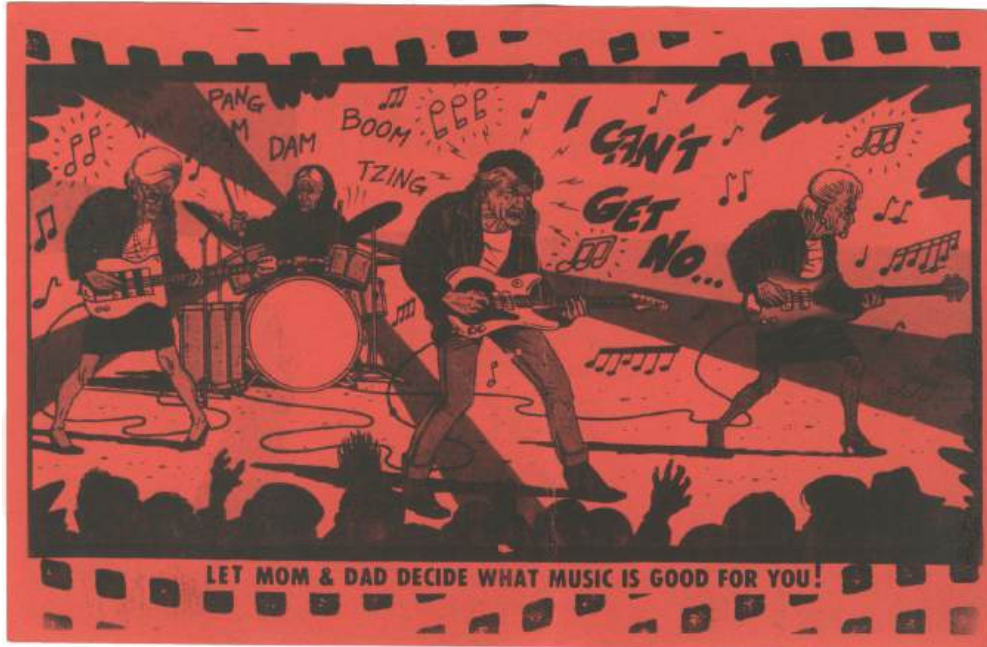
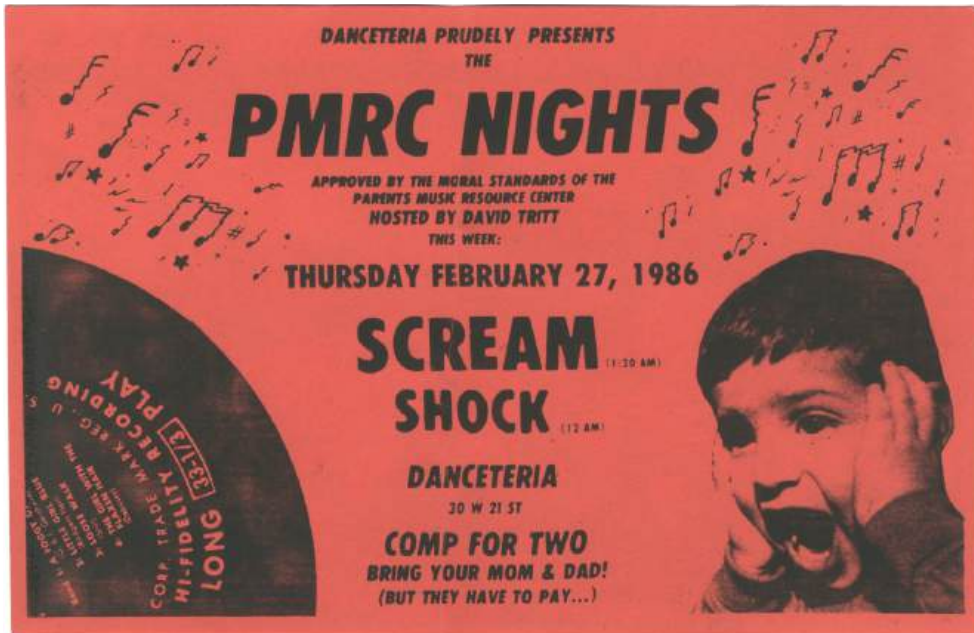
81. Danceteria Announces The First American Exhibition of Brussel's Foremost Designer Ever Meulen

New York: Danceteria, [1984]. Offset. 6 3/4 x 5 1/2 in. Very good.

Comp admission for two for an exhibition of Belgian designer Ever Meulen's work at Congo Bill, the selective club on the fourth floor of Danceteria.

\$50





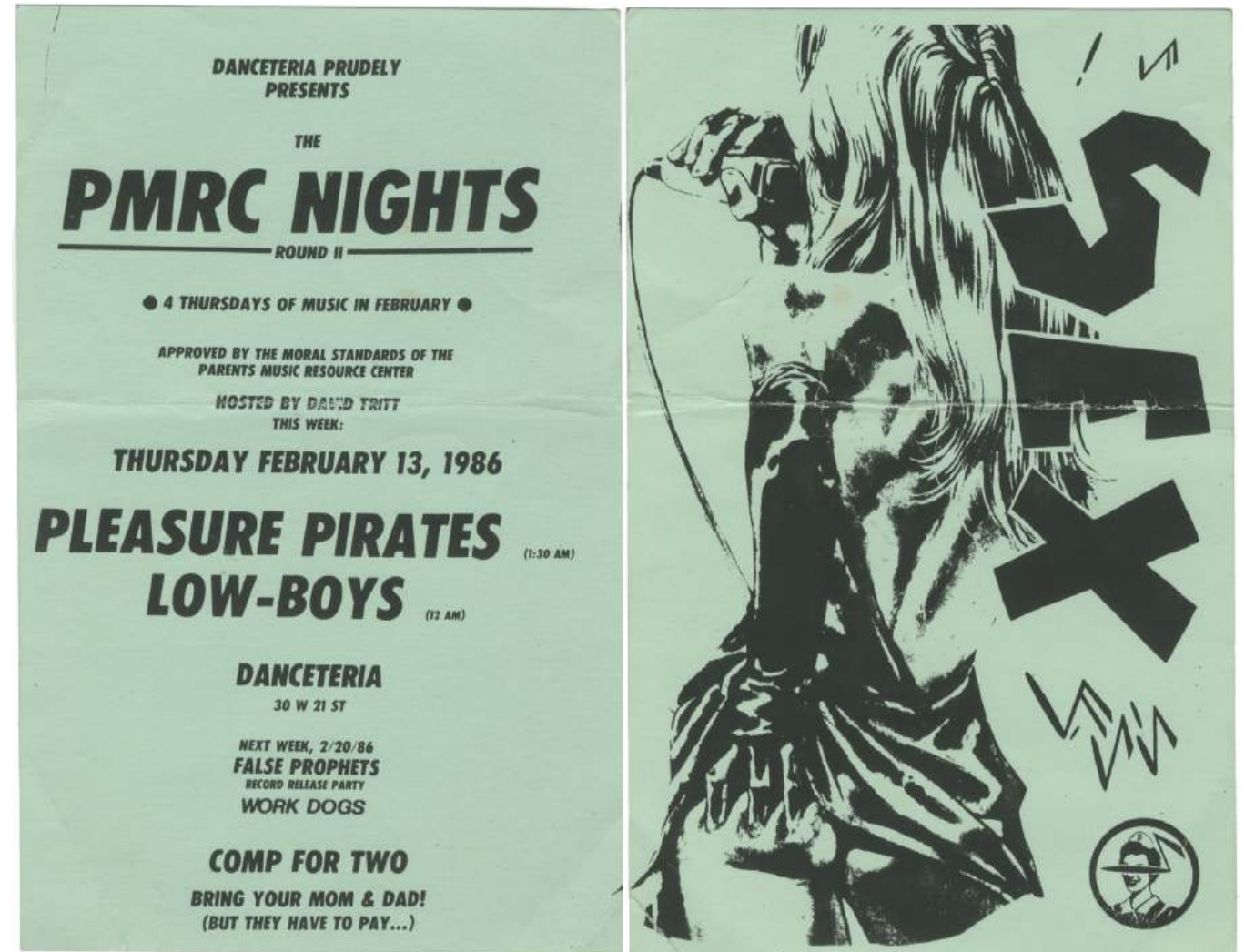
82. Danceteria Prudely Presents the PMRC Nights

New York: Danceteria, 1986. Offset. 8 1/2 x 5 1/2 in. Very good, with vertical line from folding.

Comp admission for two for a party and show hosted at Danceteria, with performances by Scream and Shock. The show was said to be “approved by the moral standards of the Parents Music Resource Center,” an American Committee formed in 1985 with the goal of providing parents more control over their kids’ access to music deemed violent or pornographic. A memorable and ironic artifact protesting the Reaganite censorship and oversight of popular music.

“Let Mom & Dad Decide What Music is Good For You!”

\$150



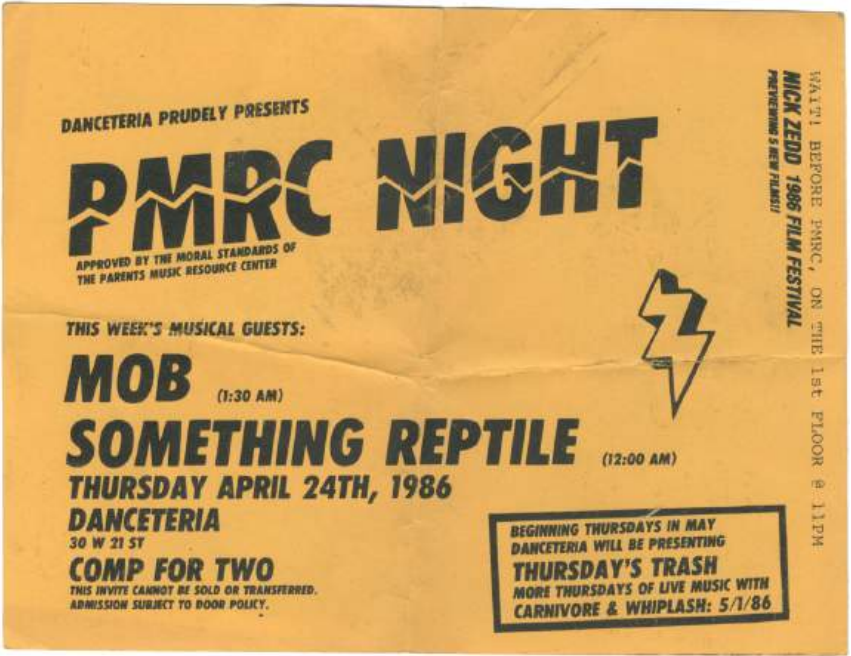
83. Danceteria Prudely Presents the PMRC Nights Round II

New York: Dancteria, 1986. Offset. 5 1/2 x 8 1/2 in. Very good, with a line from folding in half.

Comp admission for two for a show at Danceteria with performances by Pleasure Pirates and Low-Boys, hosted by David Tritt. The show kicked off “Round Two” of PMRC Nights at Danceteria, a series of shows said to be “approved by the moral standards of the Parents Music Resource Center,” an American Committee formed in 1985 with the goal of providing parents more control over their kids’ access to music deemed violent or pornographic.

A memorable and ironic artifact protesting the Reaganite censorship and oversight of popular music.

\$150



84. Danceteria Prudely Presents PMRC Night — Not Approved by the Moral Standards of the Parents Music Resource Center

New York: Danceteria, 1986. Offset. 5 1/2 x 8 1/2 in. Very good, with light discoloration.

Comp admission for two for a PMRC show at Danceteria with performances by Das Damen and Vacuum Bag.

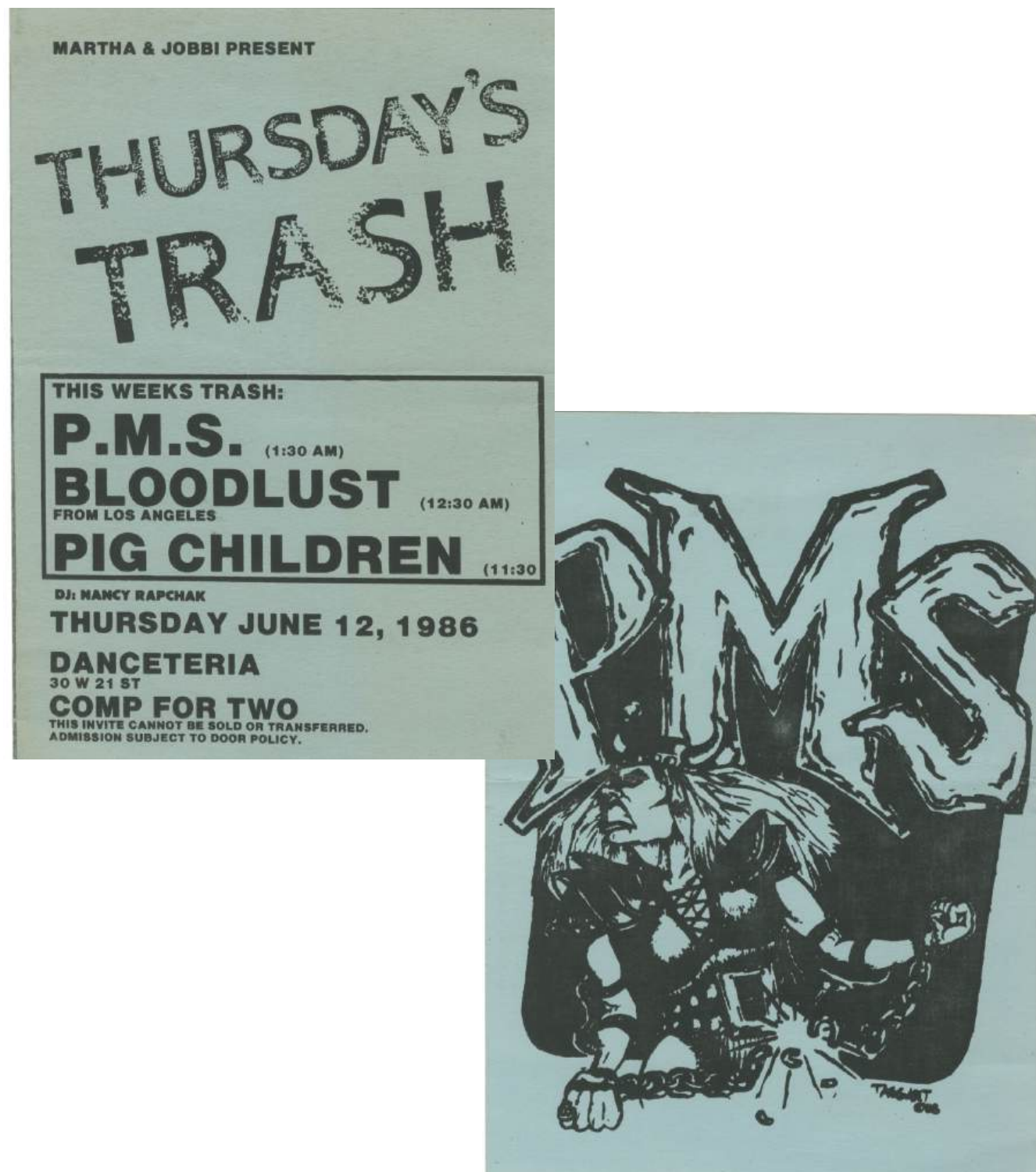
\$120

85. Danceteria Prudely Presents PMRC Night — Approved by the Moral Standards of the Parents Music Resource Center

New York: Danceteria, 1986. Offset. 7 1/3 x 5 2/3 in. Very good; lines from folding into quarters, light discoloration, likely worn at a Danceteria event.

Comp admission for two for a PMRC night at Danceteria, featuring performances by Mob and Something Reptile, preceded by the “Nick Zedd 1986 Film Festival,” in which the filmmaker previewed five new films. The flyer also announces a series of “Thursday Trash” thrash music concerts beginning in May.

\$100



86. Martha & Jobbi Present Thursday's Trash: P.M.S., Bloodlust, and Pig Children at Danceteria

New York: Danceteria, 1986. Offset. 5 1/2 x 7 1/2 in. Very good.

Comp admission for two for a thrash show at Danceteria, featuring performances by P.M.S., Bloodlust, and Pig Children, with a DJ set by Nancy Rapchak.

\$70



87. Harold Maynard, Al Jones, Donald Bradford, and Ed Bright Present Tuesday After Work at "Danceteria"

New York: Danceteria, 1982. Offset. 11 x 3 3/4 in.; 5 1.2 x 3 3/4 in. folded. Very good.

Comp admission for two for Harold Maynard's after work birthday party at Danceteria, celebrating the grand opening of the club's 21st Street location.

\$150





88. The Blue One at Danceteria

New York: Danceteria, [1985]. Xerox. 8 1/2 x 11 in. Very good.

Flyer promoting a midnight show at Danceteria by The Blue One.

\$50

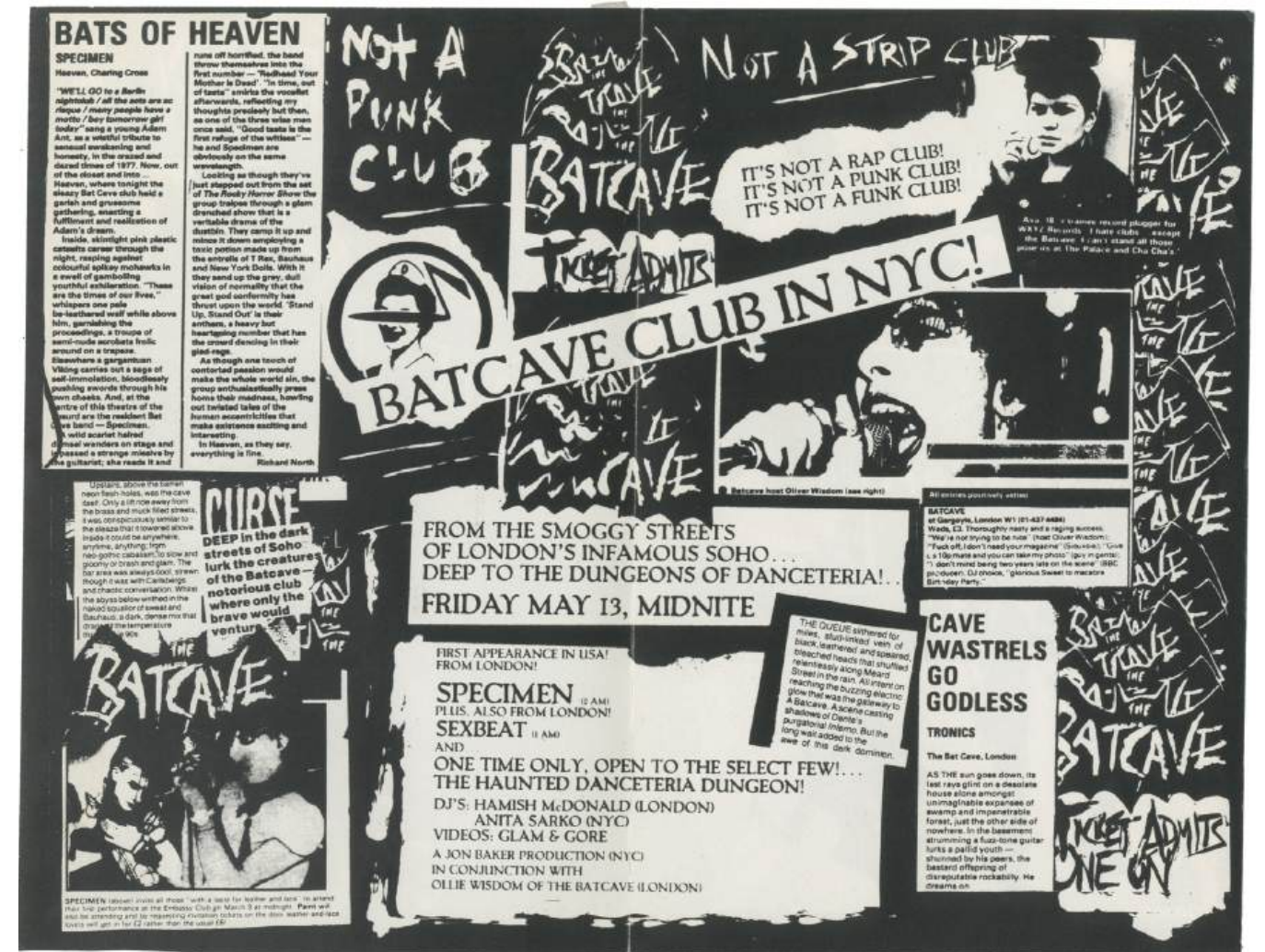
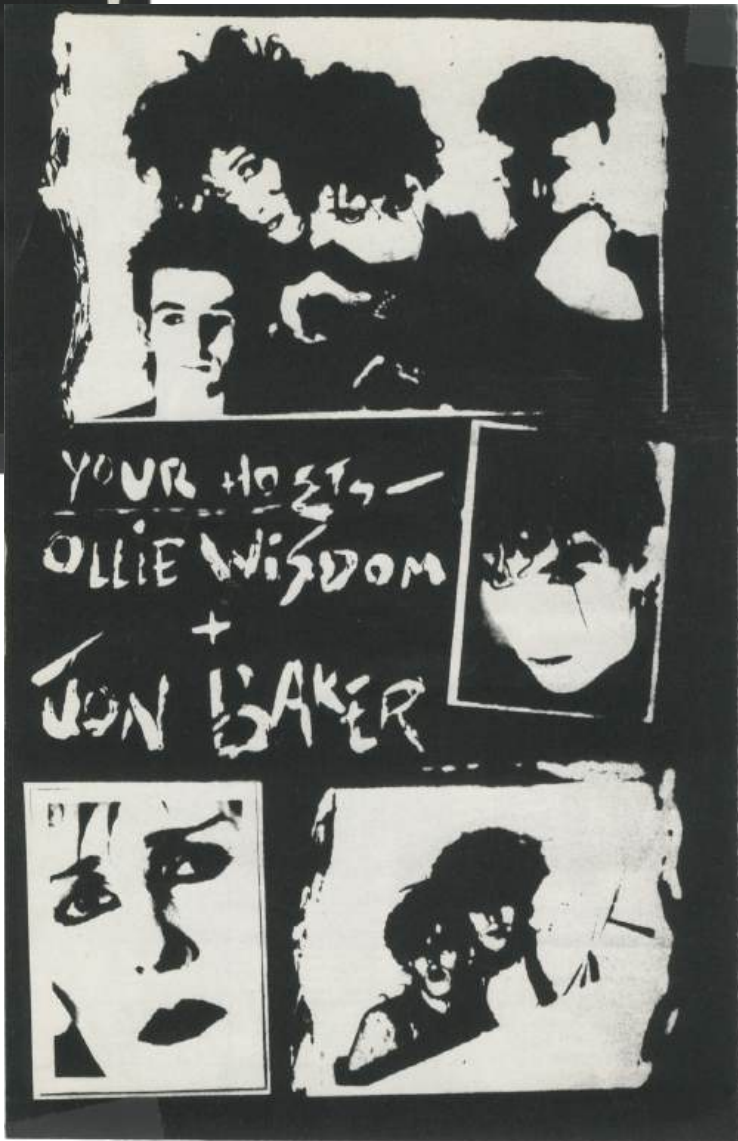


89. Martin X & Fuschia Doll Present Once Again Oral Trauma Defamation at Danceteria

New York: Danceteria, 1992. Offset on newsprint. 16 x 23 in. Very good, with slight lines from folding.

Poster promoting Oral Trauma Defamation, a weekly Friday night party presented by Martin X & Fuschia Doll [sic] at Danceteria. The party featured performances by Octavia, Toby Britton, Mistress Formica, Asif Glamore, and an art show by Daryl Goldsmith, Thomas Barrow, and Alvaro. The party was produced by Jeffrey Jah.

\$300

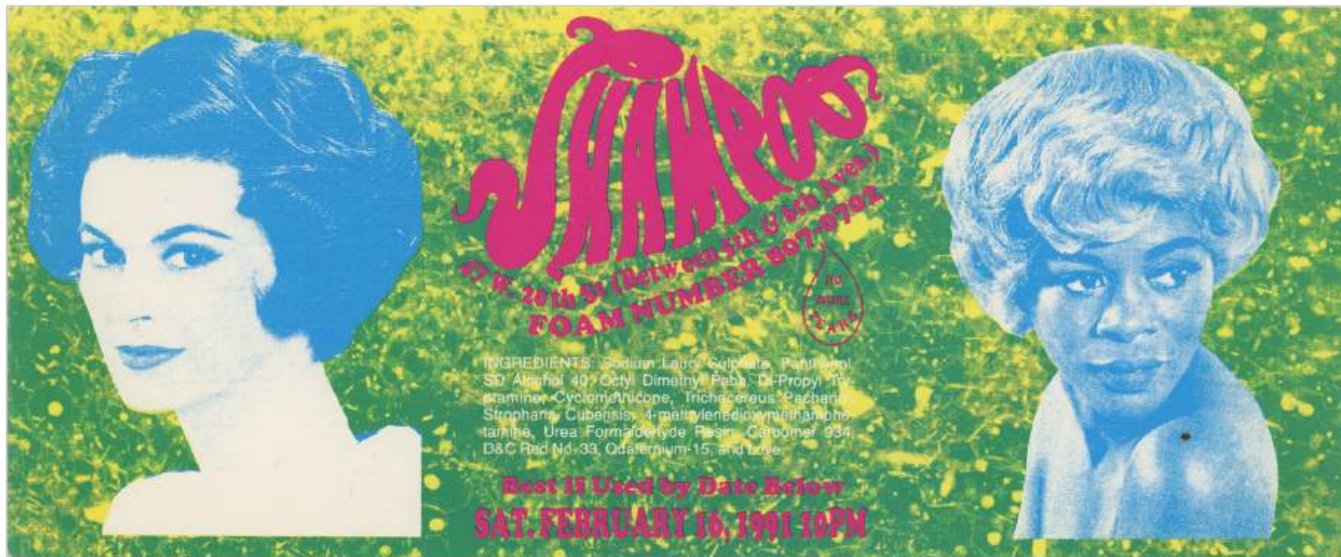


New York: Danceteria, [1983]. Offset. 5 1/2 x 8 1/2 in. pamphlet; folds open to 8 1/2 x 11 in. Very good.

Flyer promoting a show at Danceteria presenting Batcave, London's preeminent Goth venue, on tour in New York.

Batcave's signature bands Specimen and Sexbeat played the evening, with DJ sets by Batcave house DJ Hamish McDonald and Danceteria regular Anita Sarko. The night also featured a one-time only haunted Danceteria dungeon.

\$120



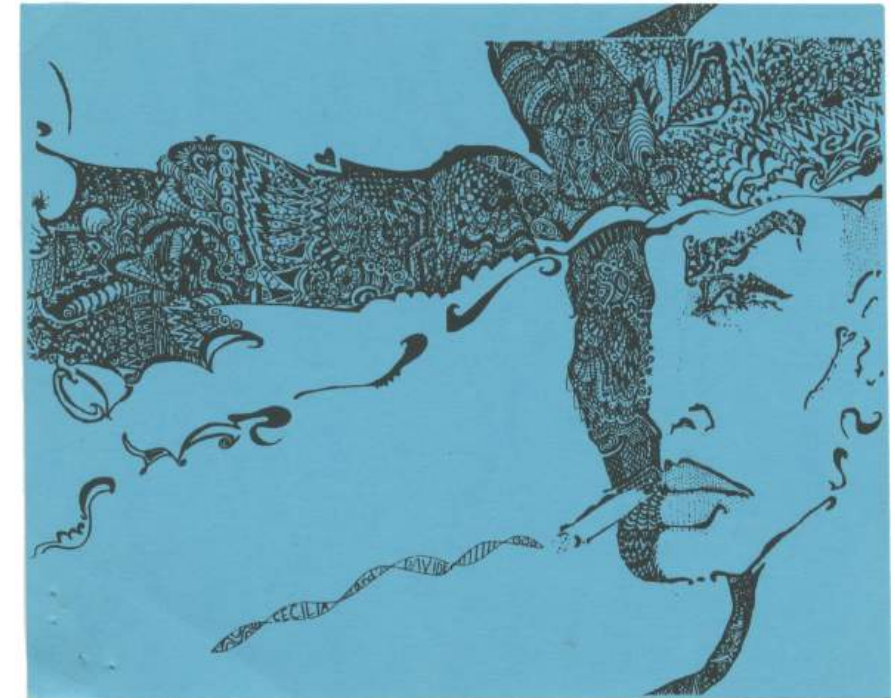
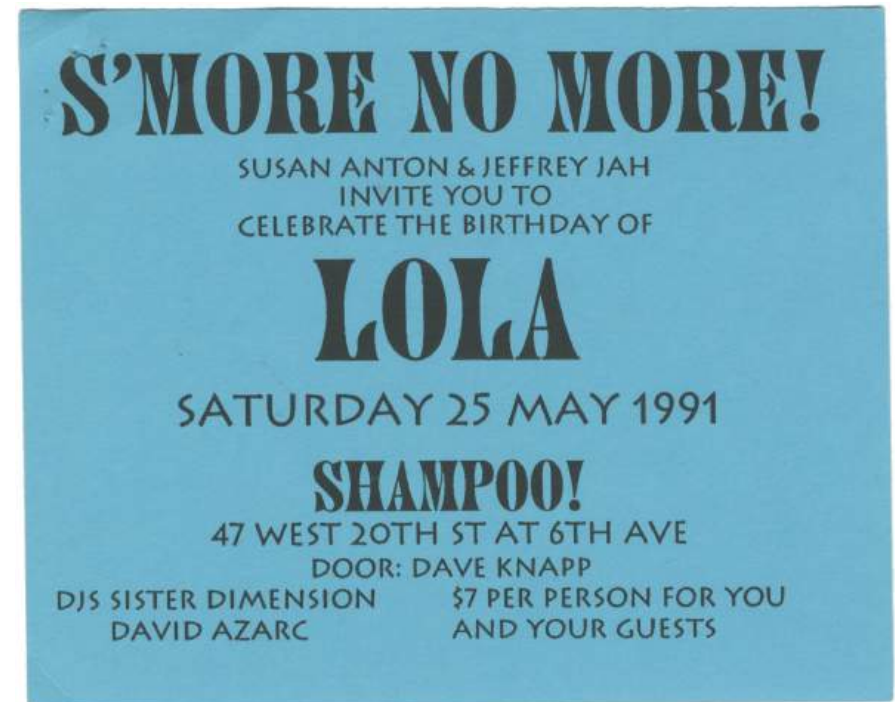
91. Grand Opening of Shampoo – A Squeaky Clean New Club [Limelight]

[New York]: [Limelight], 1991. Offset. Double-sided. 10 5/8 x 4 1/2 in. Very good.

Comp admission ticket for two for the grand opening of the infamous Shampoo Room at the Limelight nightclub in early 1991.

The Shampoo Room at Limelight featured a large pool filled with foam where partygoers would dance and romp through the suds to the sound of thumping music. Adding to the surreal experience was location of the Shampoo Room in the chapel of the deconsecrated church that housed the club.

\$50

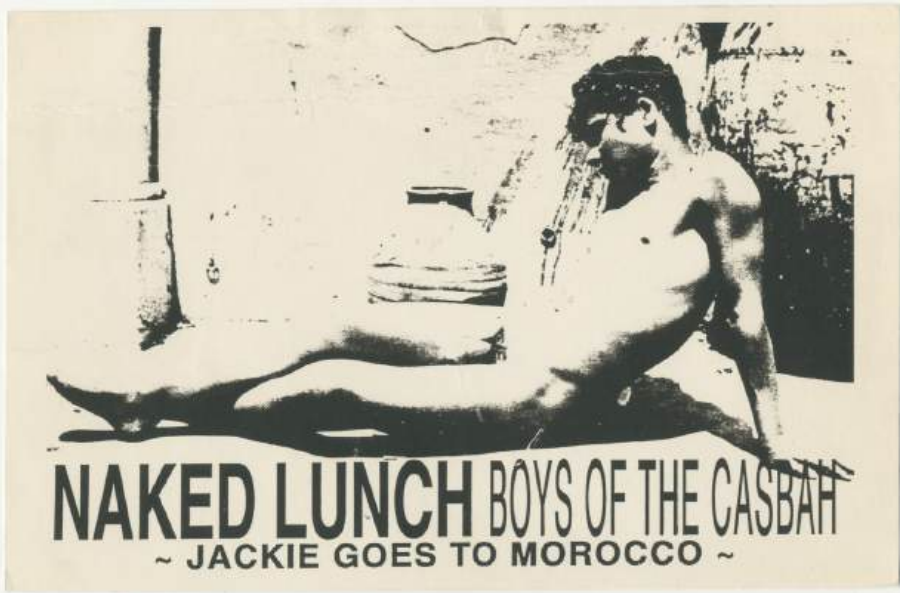
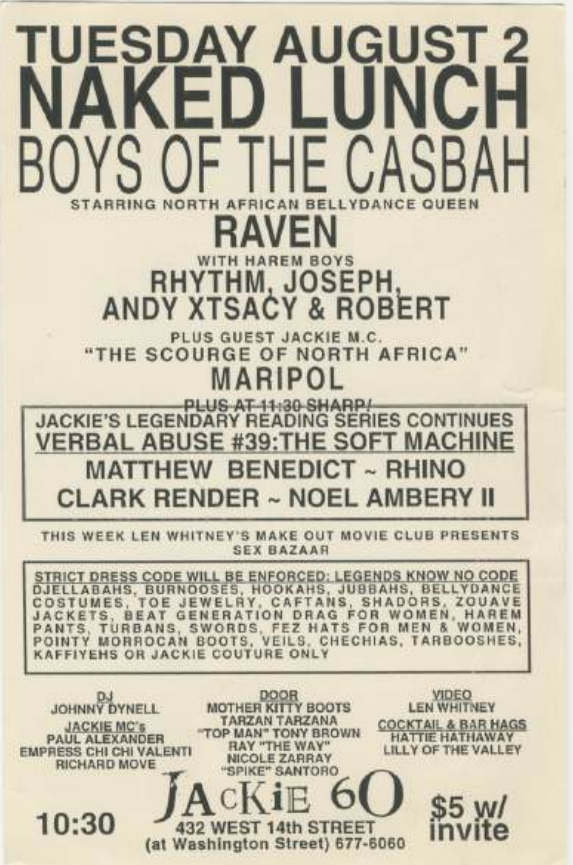


92. S'More No More! Susan Anton & Jeffrey Jah Invite You to Celebrate the Birthday of Lola

New York: Shampoo!, 1991. Offset. 5 1/2 x 4 1/3 in. Very good.

Flyer promoting a birthday party celebrating Lola at Shampoo!, hosted by Susan Anton and Jeffrey Jah.

\$70



93. Naked Lunch, Boys of the Casbah

New York: Jackie 60, [1994]. Offset. 5 1/2 x 8 1/2 in. Very good.

Flyer promoting a party at Jackie 60, featuring Naked Lunch, Boys of the Casbah, a performance starring North African belly dance queen Raven with “harem boys” Rhythm, Joseph, Andy Xtsacy, and Robert. Maripol was a guest M.C.

\$100



94. The Last Jackie

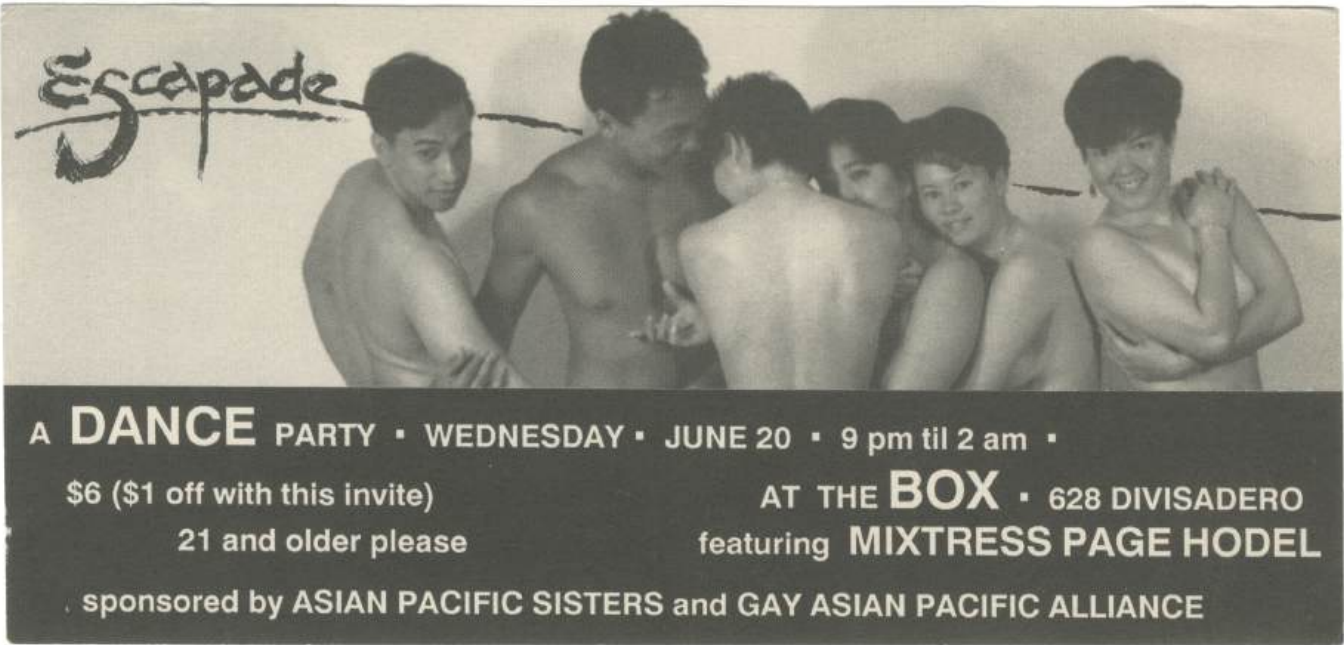
New York: Jackie 60, [1999]. Offset. 4-sided pamphlet. 8 1/2 x 5 1/2 in.; unfolds to 17 x 5 1/2 in. Very good.

Flyer promoting the last party at Jackie 60 before it closed three days before the new millennium. The flyer displays several reproductions of previous party themes and flyers.

Jackie 60 was a nightclub in New York City founded by Johnny Dynell and Chi Chi Valenti in 1990 and closed on December 28, 1999, just three days before Y2K. It was performance-oriented and distinctly underground in tone, often bringing together a dedicated club following peppered with celebrity superstars such as Marc Jacobs and Debbie Harry. Every week, the club’s decor, performers, and soundtrack were transformed according to theme, which varied from Hasidic hip-hop (Fiddler In The Hood) to classic murder mysteries (A New Year’s Most Foul) to supermodel angst (Pooped-Out Party Girls.)

In March 1999, producers announced that Jackie 60 would close as a weekly party at century’s end. On its final night a thousand celebrants came out for the glorious ending to a club experience that had spanned (and helped to define) the 1990s.

SOLD

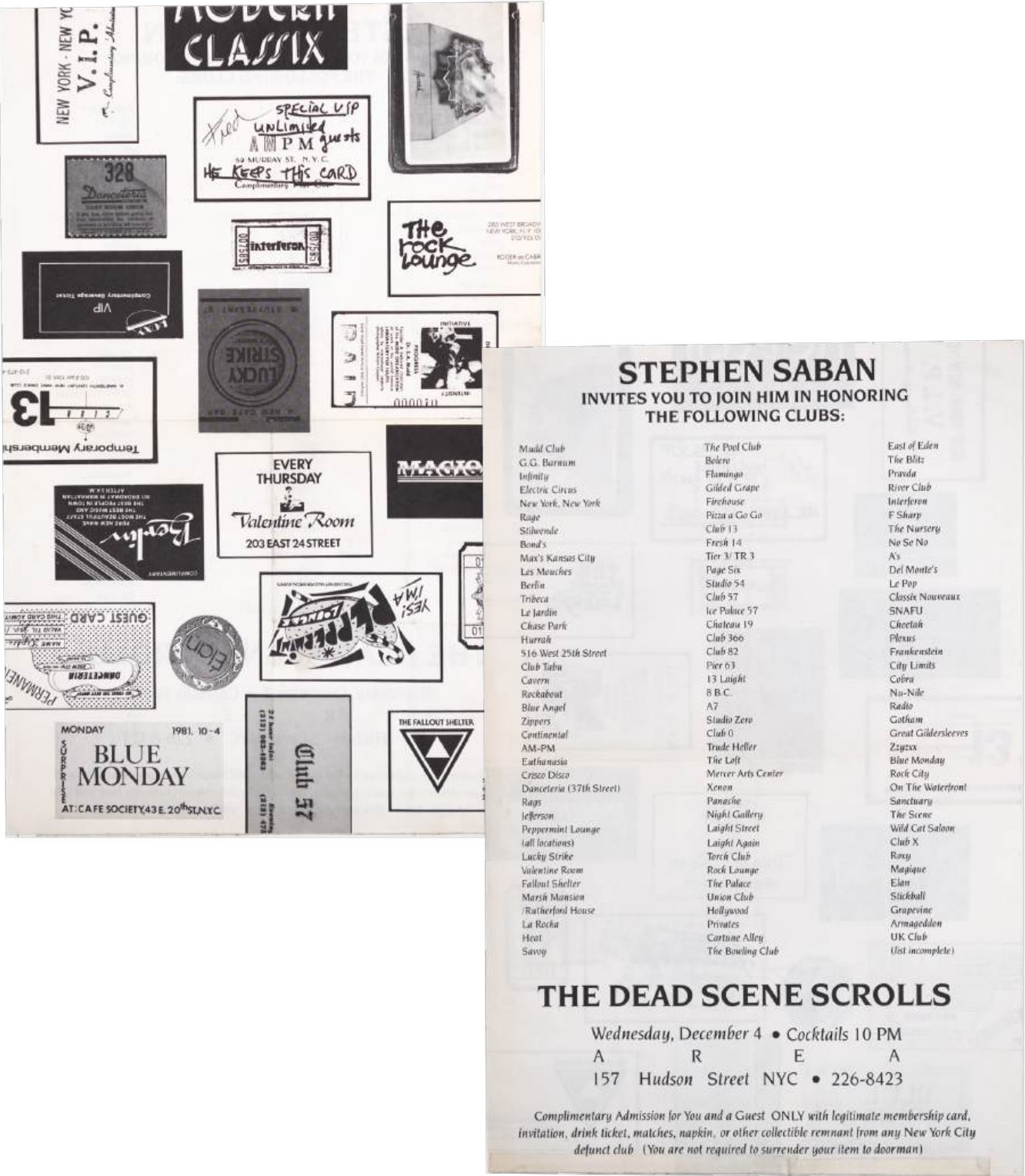


95. Escapade: A Dance Party at the Box

San Francisco: The Box, [1990]. Offset. 8 1/2 x 4 in. Very good.

Flyer promoting Escapade, a dance party at The Box in San Francisco. The party was DJ'd by The Box founder Page Hodel and sponsored by the lesbian Asian organization Asian Pacific Sisters and gay Asian organization Gay Asian Pacific Alliance. The Box became The Independent.

\$80

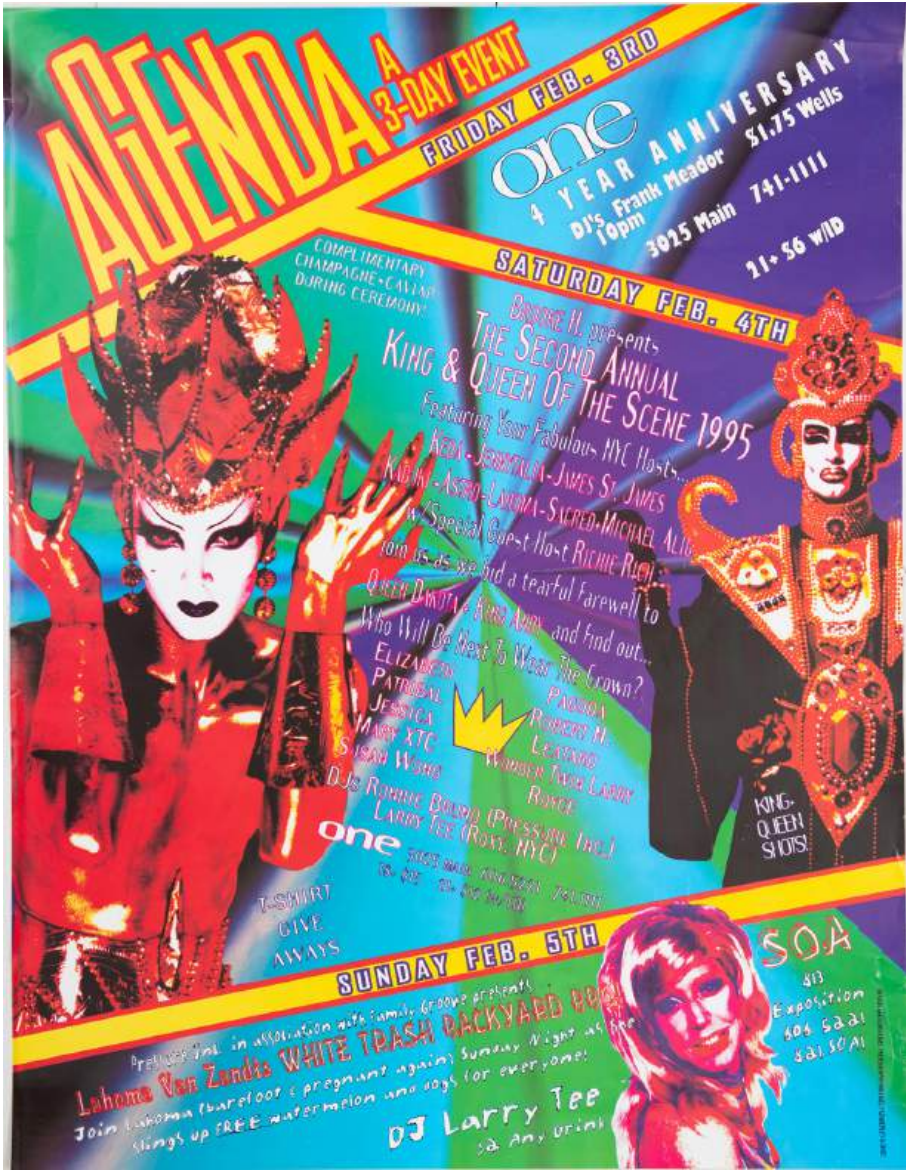


96. The Dead Scene Scrolls

New York: Stephen Saban, [1991]. Offset. 11 x 17 in. Very good.

Poster promoting a party in New York hosted by the renowned nightlife columnist Stephen Saban in honor of defunct New York City nightclubs beloved to partygoers approaching the new millennia.

\$350



97. Agenda A 3-Day Event

[Dallas]: One, [1995]. Offset. 18 1/8 x 23 1/2 in. Very good.

Poster promoting a three-day event at Club One in Dallas, Texas, celebrating the club’s 4-year anniversary, the second annual King & Queen of the Scene 1995, and Lahoma Van Zandt’s White Trash Backyard BBQ.

The King & Queen of the Scene event was hosted by NYC club kids Richie Rich, Keda, Jennytalia, James St. James, Kabuki, Astro, Lahoma, Sacred, and, finally, Michael Alig, who two years later would shockingly kill fellow club kid Angel Melendez and dismember his body. Ronnie Bruno and Larry Tee were DJs for the evening.

The next evening was a BBQ hosted by the famous drag queen Lahoma, billed as “barefoot & pregnant again,” making this a remarkable document of the Texas drag scene in the 1990s.

\$250



98. Rolling Rock and 1-800-CUERVO present Style Summit 1993

New York: Disco 2000, 1993. Offset. 18 x 24 in. Very good.

Poster promoting an annual fashion show hosted by New York City’s infamous club kids, featuring “NY’s best up & coming designers,” including Carlos Pistol, Revamping Retro, Kanae & Onyx, Alpina Bawa, Cherry Halo, Patricia Field, Body Worship, Lisa Shaub, Sean Lee, Ronald Rentas, David Darlymple, John Xavier, Rafael Antonia, and more.

\$350



99. Michael Alig & Disco 2000 present BLANK – A Spring Fashion Show

[New York]: Limelight, 1994. Offset. Double-sided. 5 x 7 in. Near fine.

Postcard for a spring fashion show on April 27, 1994 as part of Michael Alig’s weekly Wednesday night party Disco 2000 at the Limelight.

Hosted by Michael Alig, Richie Rich, Lahoma, and other club kids, this fashion show showcased “Today’s Rising Stars of Fashion.”

\$50



100. It’s Not Terry’s Birthday Party! [Club Kids]

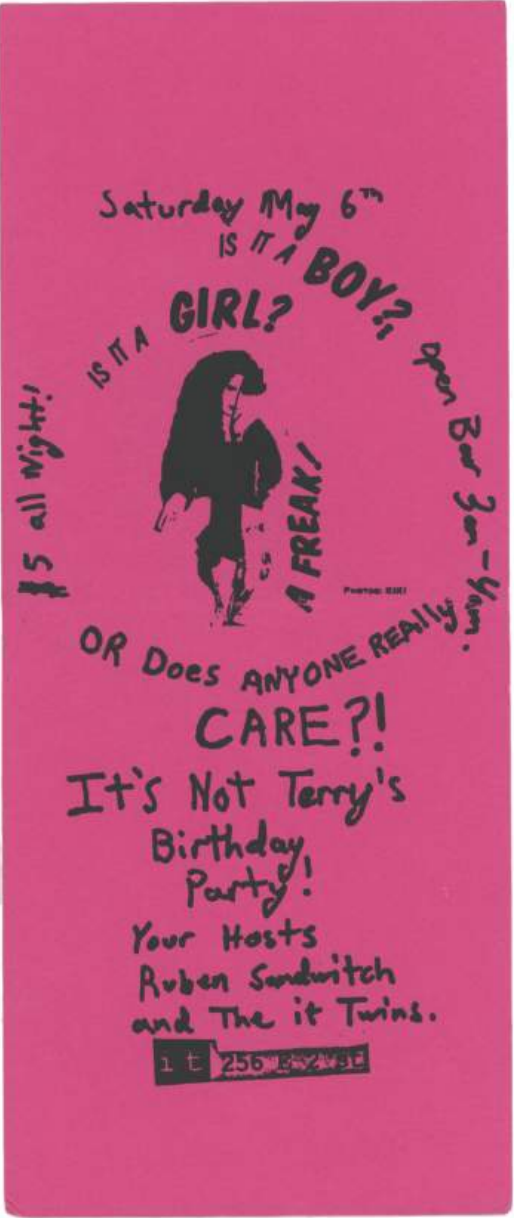
[New York]: It Club, [1989]. Offset on pink paper. 3 ½ x 8 ½ in. Very good; horizontal line from folding in half and bumping at corners.

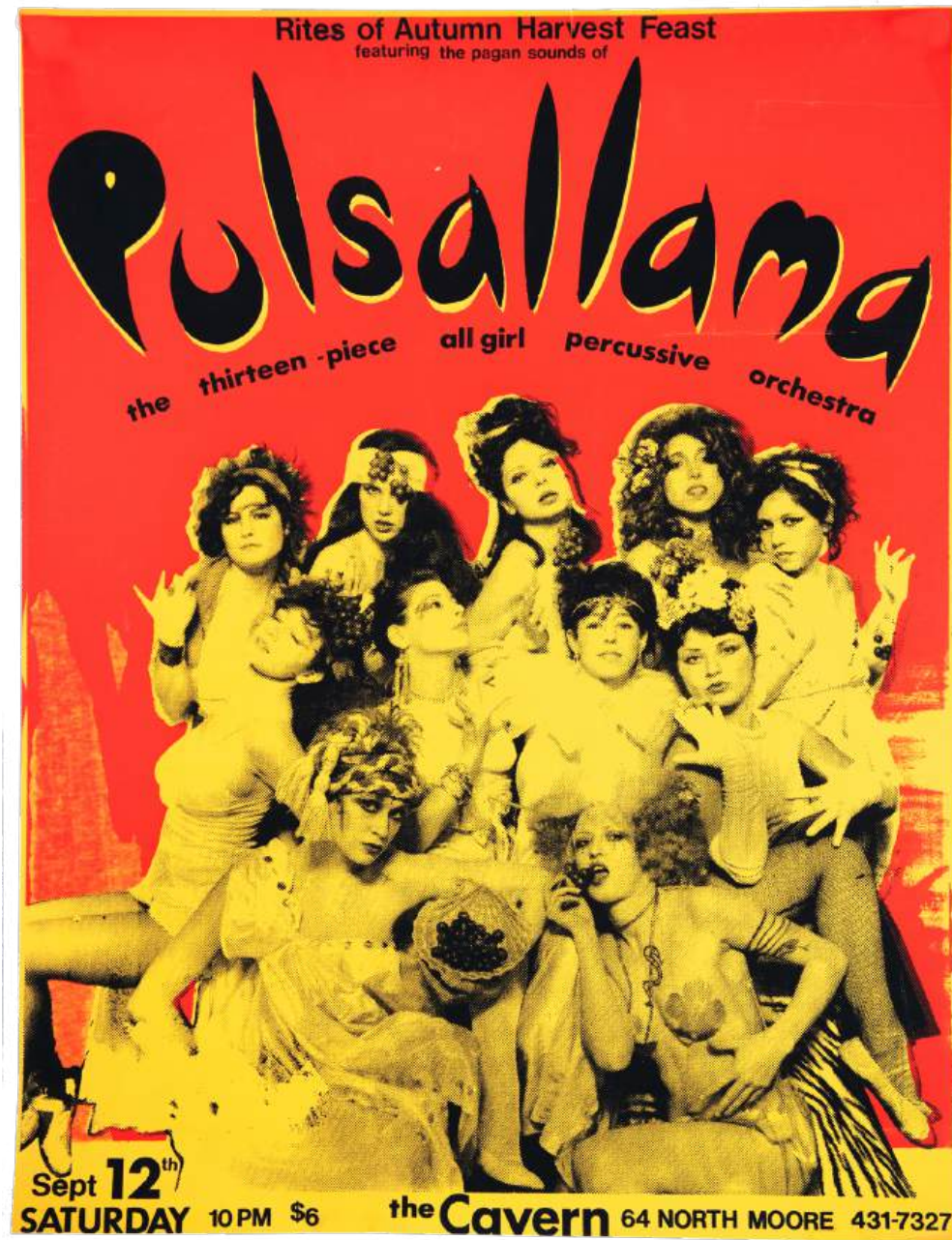
Handbill for It’s Not Terry’s Birthday Party! hosted by Club Kids Ruben Sandwich and The It Twins at the It Club, the exclusive club-within-a-club at The World in the East Village.

The World was known for its heterogeneity, bringing together avant-garde misfits, downtown celebrities, local Black and Puerto Rican kids from the neighborhood, drag queens, uptowners slumming it, and of course a requisite number of Club Kids.

“Is it a BOY?, Is it a GIRL? A FREAK! Or does anyone really care?!”

\$50





101. Rites of Autumn Harvest Feast featuring the pagan sounds of Pulsallama

[John Sex, designer]

[New York]: [The Cavern], [1981]. Screenprint. 17 1/4 x 22 1/2 in. Very good.

Poster promoting a performance by Pulsallama, an an “all-girl percussive orchestra” founded by Club 57 manager, Ann Magnuson, at the Rites of Autumn Harvest Feast at the Cavern in New York.

Pulsallama was a rhythmic post-punk band and fixture of the New York No Wave scene. In the 1980s they played downtown clubs like Danceteria, and even opened for the Clash at some of the US shows on their Combat Rock tour.

\$2500



102. Dekadence

[San Francisco]: Dekadence / [Endup Nightclub], 1993. Xerox, with holograph inscription reading “2” on verso, indicating possible use for party entry. 5 3/8 x 4 1/4 in. Very good.

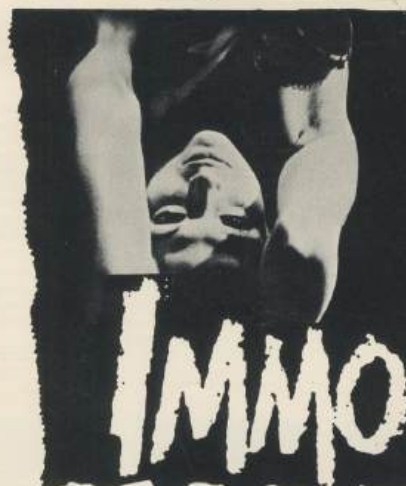
Flyer promoting Klub Dekadence, a Friday night dance party featuring DJ Bugie Matsushita, held at the Endup nightclub, Sixth and Harrison Streets, San Francisco, from 1991 to 1993.

\$100

EXPOSED . . .
THE VICE CAPITAL OF
THE WORLD. "IT OUT-
FRENCHES THE FRENCH"
HE WENT DOWN, DOWN . . .
To the lowest level of sin . . . "SEXY"
 (N.Y. Post)

FOR MATURE ADULTS ONLY

FOUR HIT
MONTHS ON
BROADWAY



A RIALTO INTERNATIONAL RELEASE
 PRODUCED/DIRECTED by R. A. PHELAN

Too
YOUNG
Too
IMMORAL!

THIS IS YOUR ONE SHEET POSTER



Too
YOUNG,
Too
IMMORAL!



REVIEWS

"SEXY. The audience has the right impression of what's indicated people." (N.Y. Post)

"Successful. Raymond Phelan who produced, directed, photographed and edited shows distinct creative. Phelan also gives a natural actor in the leading role." (Herald-Examiner)

"... more of the most talented producers and the richest of his genre." (Herald-Examiner)

"Larger role as Rialto, undoubtedly performed." (N.Y. Daily Mirror)

"First film a hit." (N.Y. Journal-American)



Scene from the movie. Raymond Phelan, who wrote, produced and directed the film, "Too Young, Too Immoral," starred in first role. Raymond Phelan, producing a big picture picture. New York City. (N.Y. Post)

CATCHLINES....

For French, English and subtitle ad copy

- Were they "too innocent?" Too much.
- Filmed in the Vice Capital of the world.
- Girls... too fast, too loose. Caught up in whirl of sin, sin, sin.
- Young love was rejected.
- A Sin Street later and down that spread on last, person, degenerate... and after night.
- And you know to become their victims.
- The entire picture is a study, here during the European film.
- It's not French, the French for family movies about this.
- Starting the City of New York, with a New York film in its stage.
- Actually filmed in Manhattan's Sin Street with world, revealing scenes.



Scene from the movie. Raymond Phelan, who wrote, produced and directed the film, "Too Young, Too Immoral," starred in first role. Raymond Phelan, producing a big picture picture. New York City. (N.Y. Post)

SYNOPSIS

(NOT FOR PUBLICATION)

In the New York City of today, young Gene Brooks, caught up in apologetic addiction and pushing, promises his girl Mary that tonight's heroin-delivery job will be the last. She begs him not to go, warning him of trouble. He is late, and she and her mother are waiting for him to stay by offering him. But the urgent need for the last "shot" drives him to the door. He is late, and she and her mother are waiting for him to stay by offering him. But the urgent need for the last "shot" drives him to the door.

This proves to be a well-planned trap, master-minded by the head of the police. Gene Brooks, a young man, is arrested. His mother, who is a woman, is arrested. Gene Brooks, a young man, is arrested. His mother, who is a woman, is arrested. Gene Brooks, a young man, is arrested. His mother, who is a woman, is arrested.

Only by force can he be able to get one girl to be born on the gang responsible for his brother's death. The girl takes him to Central Park, where he is arrested by one of Mr. Brooks's friends. Tony escapes by running out of the park and into the parking lot. Tony escapes by running out of the park and into the parking lot.

When Tony escapes the neighborhood's blood bank in the city, he is arrested. Mr. Brooks attempts to help him to cover his getaway but is pushed down a long flight of stairs in his wheelbarrow to his death. The rest of the gang of members, authors and vice interests are arrested at the police.

Rialto International Films
 presents
TOO YOUNG TOO IMMORAL!
 Starring the City of New York and a host of New York from its stage
 written, produced, directed, photographed and edited
 by Raymond Phelan
 Music composed and played by Vinas/Harris/Boppo
 Running time: 89 minutes
 Mr. Claude John Francis
 Joseph Larry Hestley
 Tony Brooks Raymond Phelan
 Henry Donald Shumway
 Scribbles Taylor Mead
 Gene Brooks Donald Retho
 Mary Boyd Susan Ashley
 Leeta Brenda DeNaut
 and hundreds of exciting faces of New Yorkers



Scene from the movie. Raymond Phelan, who wrote, produced and directed the film, "Too Young, Too Immoral," starred in first role. Raymond Phelan, producing a big picture picture. New York City. (N.Y. Post)



Scene from the movie. Raymond Phelan, who wrote, produced and directed the film, "Too Young, Too Immoral," starred in first role. Raymond Phelan, producing a big picture picture. New York City. (N.Y. Post)



Copyright 1962, Rialto International Film Release, Inc.

103. Too Young Too Immoral distribution packet

New York: Rialto International, 1962. Offset. 11 1/4 x 17 1/2 in. Very good.

Rialto International distribution packet for *Too Young Too Immoral*, an independent film directed and produced by R.A. Phelan. It was produced in 1957, but only premiered five years later when the Rialto Theater in New York screened it for three to four months and then toured it across the United States. The movie features an early appearance by future Warhol superstar, Taylor Mead.

\$350



104. Kenneth Anger Presents Two Films by Rex Ingram

Carnegie Institute

[Pittsburgh]: Carnegie Institute, 1978. Offset with holograph in black ink. 11 x 17 in. Very good; lines from folding into sixths.

Promotional poster for a screening of two films by director Rex Ingram, *The Four Horsemen of the Apocalypse* (1921) and *The Magician* (1926), presented by avant-garde filmmaker Kenneth Anger at Pittsburgh's Carnegie Institute, now the Carnegie Museum of Art.

Famed film director Rex Ingram is perhaps best-known for his critically acclaimed silent film *The Four Horsemen of the Apocalypse*, which launched the career of a young Rudolph Valentino. Rumored to have been attracted to several of his leading men, including Valentino, Ingram imbued his films with a sexual ambivalence characteristic of auteur cinema.

In his introductory remarks to the screening, Anger described Ingram's influence on his own work: "My grandmother worked on several films of Rex Ingram, including *The Four Horsemen of the Apocalypse*, and she told me when I was a child stories which were my equivalent of fairy tales of the days of the silent films... I became fascinated by this other period when nobody talked on the screen and when there were these magical, mythical images, and this influenced me in my own work because none of my films have as yet uttered a word of dialogue."

The Carnegie Institute was one of the few institutions outside of New York and San Francisco to promote avant-garde filmmaking in the 1970s. The Museum would go on to establish one of the country's first departments dedicated to art films and experimental cinema.

This poster includes a handwritten note by Bill Judson, then director of the Museum's film department: "I had hoped the images would be clearer, and wanted Ingram's name longer & in brown. We're going ahead & putting them up, however. I'll save you some, if you wish. Bill."

SOLD



105. Three Film Stills from A Virus Has No Morals [Ein Virus kennt keine Moral]

Rosa von Praunheim

[West Germany]: Filmwelt, [1986]. Three silver gelatin prints with label affixed to verso. 7 x 5 in. Near fine.

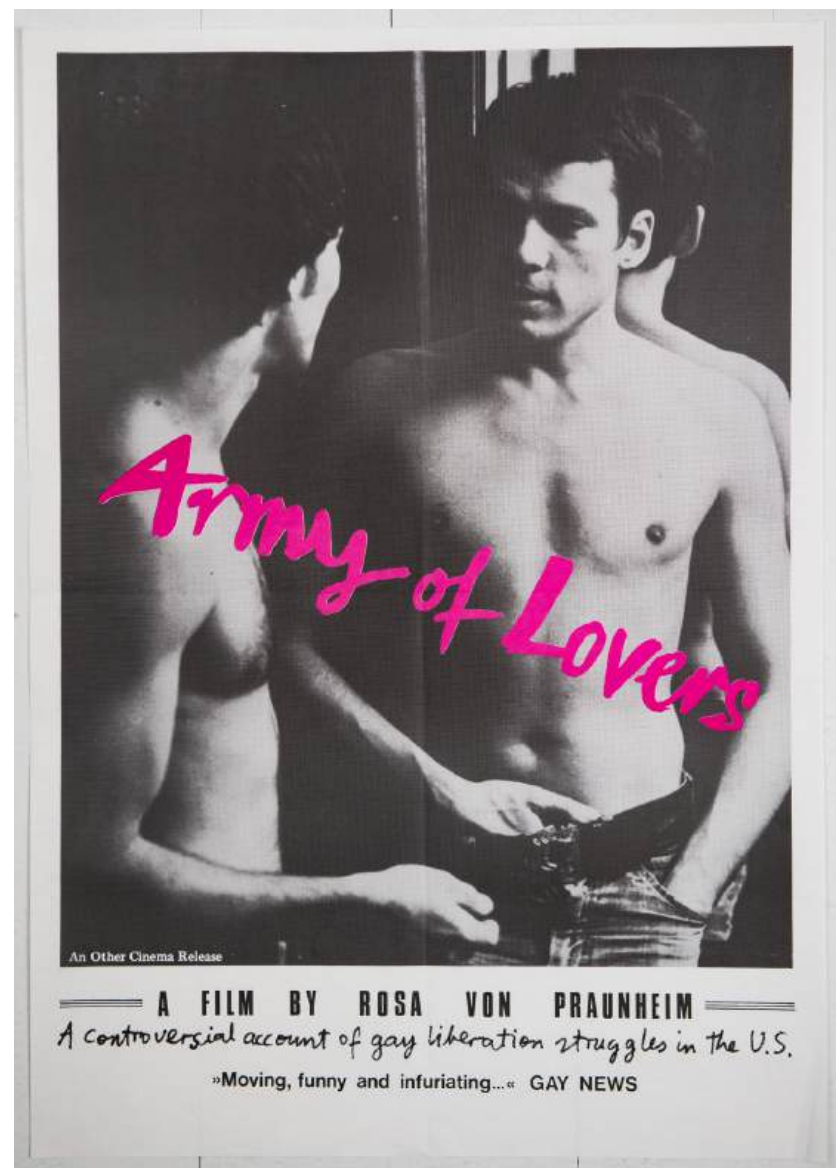
Three film stills from pioneering queer filmmaker and gay rights activist Rosa von Praunheim's *A Virus Has No Morals* [Ein Virus kennt keine Moral], one of the first feature films on the AIDS crisis.

Born Holger Mischwitzky, the director took the name Rosa von Praunheim to recall the pink triangles that queer people were forced to wear in Nazi concentration camps. The same pink triangle would later be adopted by ACT-UP as the central symbol accompanying their iconic slogan "SILENCE = DEATH." His filmmaking career began in the Berlin underground of filmmakers whose formal and thematic innovations would later be referred to as the New German Cinema. His most influential movies include *City of Lost Souls* (1983) and *It Is Not The Homosexual Who Is Perverse, But The Society In Which He Lives* (1971), which made him an icon of gay and lesbian movements in Germany.

A dark satire about AIDS set largely in a gay bathhouse, *A Virus Has No Morals* skewered Germany's response to the AIDS epidemic. The film also signals von Praunheim's entrance into AIDS activism. He would go on to produce a trilogy of highly acclaimed documentaries on AIDS's impact on queer communities in New York and Berlin—*Positive* (1990), *Silence = Death* (1990), and *Fire Under Your Ass* (1990)—and was a founding member of ACT UP in Germany.

\$250





106. Army of Lovers: A Controversial Account of Gay Liberation Struggles in the U.S.

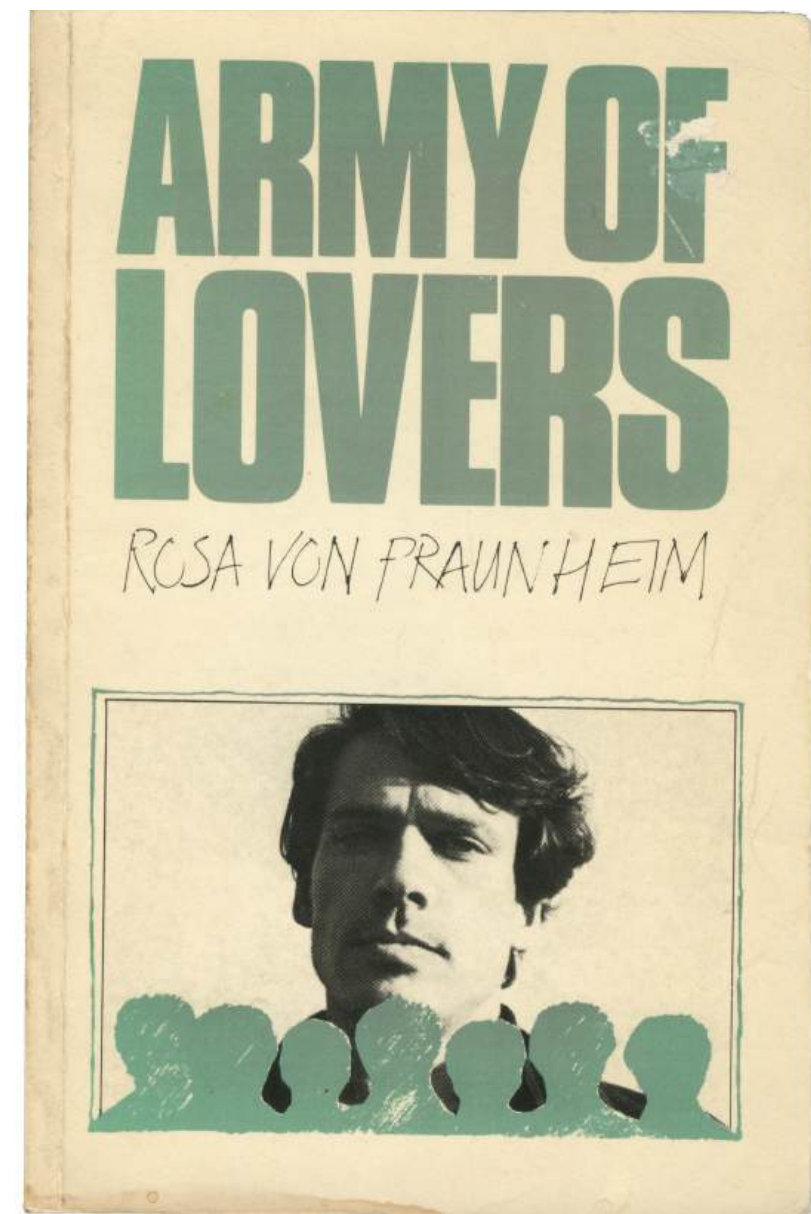
[San Francisco]: Other Cinema, 1979. Offset. 16 7/8 x 24 in. Very good.

Poster promoting an *Army of Lovers*, a 1979 film by Rosa von Praunheim. Mostly shot in San Francisco, the film documents the wave of gay activism in the United States after the Stonewall riots in 1969 and before the onset of the AIDS epidemic.

The film famously concerns the internal politics and fractures of the gay liberation movement, at first strengthened in a united front against the widespread homophobic Anita-Bryant-style hysteria, and then fractured into factions, self-interest groups, gay rights groups, anti-promiscuity activists, and so on.

The film was distributed in the US by Other Cinema, an experimental film institution in San Francisco.

\$400



107. Army of Lovers

Rosa von Praunheim

London: Gay Men's Press, 1980. Offset in wraps. Perfect bound. 207 pp. 5 1/8 x 7 3/4 in. Very good; bumping at corners and minor wear to cover and spine.

A collection of interviews with members of the gay community in the United States from the film *Armee der Liebenden oder Aufstand der Perversen* [Army of Lovers or Revolt of the Perverts] by gay German filmmaker Rosa von Praunheim.

SOLD

Ein Film von ROSA VON PRAUNHEIM



\$200



109. Anita: Tänze des Lasters

Rosa von Praunheim

[Berlin]: Road Movies, ZDF, and Filmwelt, [1987]. Offset. 23 1/4 x 33 in. Very good.

Poster for *Anita: Tänze des Lasters* [Dance of the Vices], a film by New German Cinema director Rosa von Praunheim.

The movie follows an older woman in Berlin who experiences a psychotic episode and is dragged off to a psychiatric hospital. There she demands cocaine instead of Thorazine, tries to seduce everyone in sight, and insists that she is the legendary dancer Anita Berber, darling of the decadent '20s in Weimar Germany. In true *Wizard of Oz* style, the film suddenly launches from monochrome reality into the technicolor world of the woman's fantasies, a wildly exaggerated evocation of Weimar Berlin filmed in full-blown expressionist style.

\$250



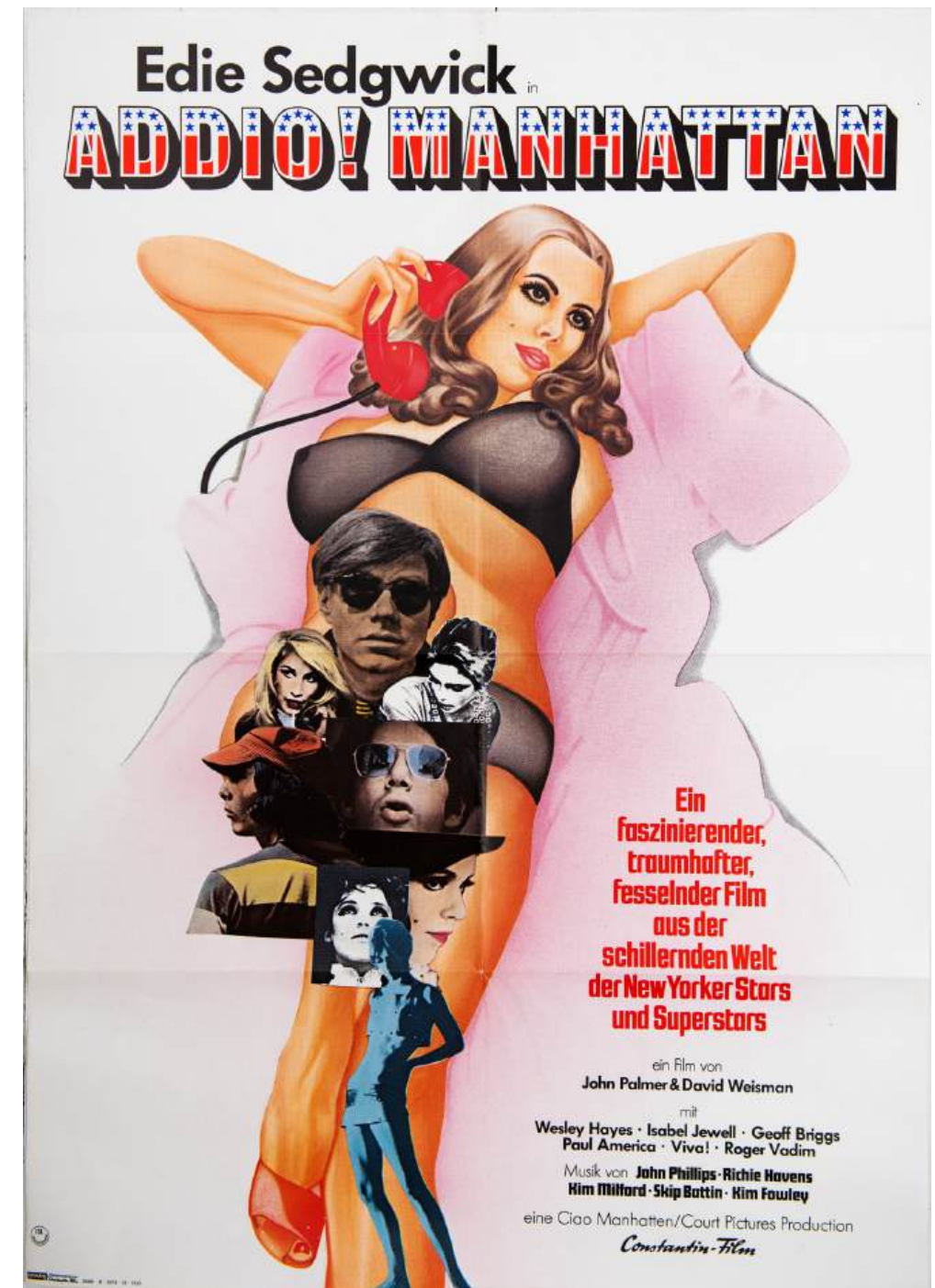
110. Überleben in New York

Rosa von Praunheim

[Berlin]: Rosa Von Praunheim / WDR / Filmwelt, [1989]. Offset. 23 1/4 x 33 in. Very good.

Poster for *Überleben in New York* [Survival in New York], a documentary about three German emigres living in New York by Rosa von Praunheim.

\$150

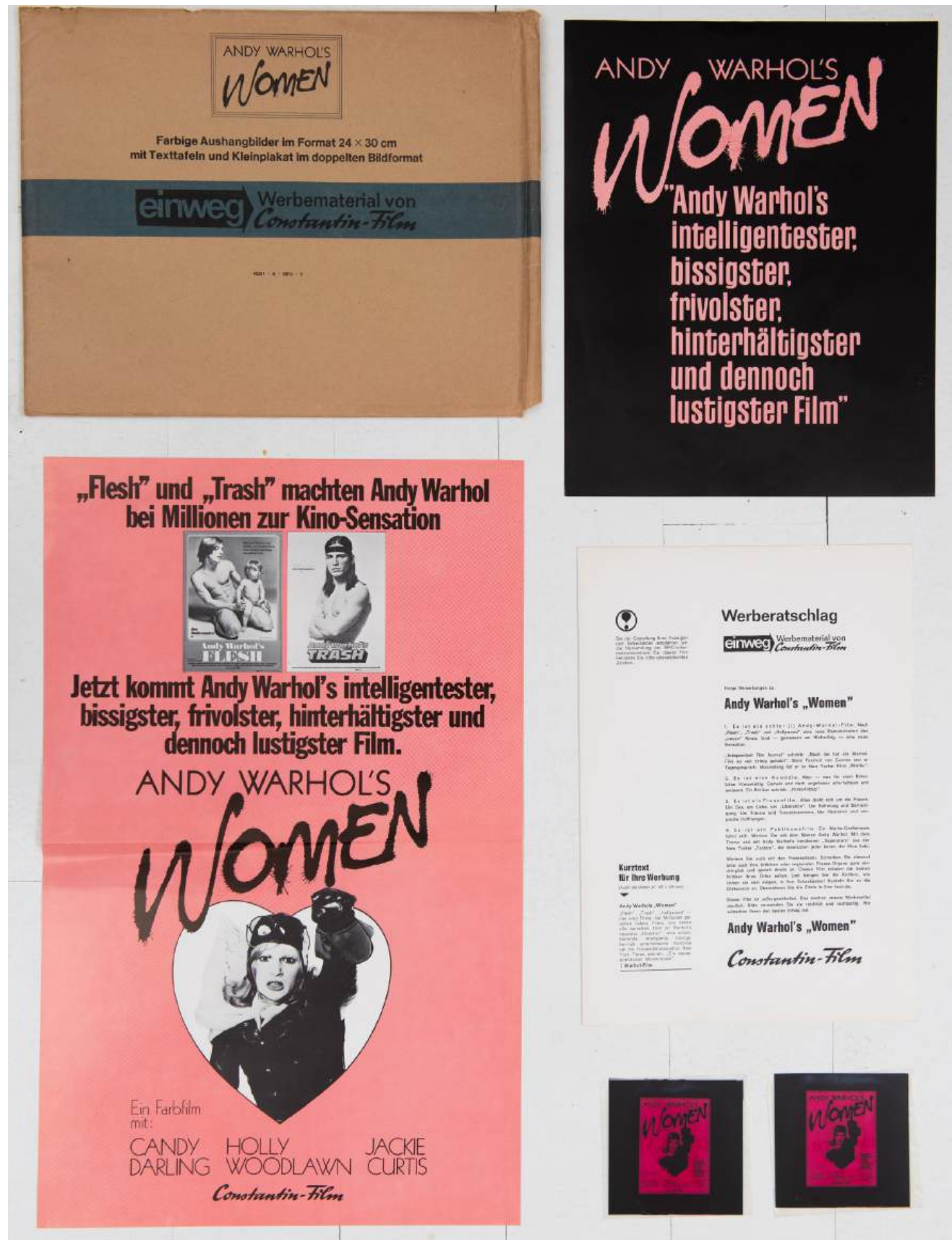


111. Edie Sedgwick in Addio! Manhattan [German Poster]

Frankfurt: Constantin Film, [1974]. Offset. 23 x 32 1/4 in. Very good.

Poster for the 1974 German release of *Ciao! Manhattan*, the 1972 American avant-garde film starring Edie Sedgwick. The film finished production shortly before Sedgwick's death from a drug overdose and became a cult classic after its premiere in 1972.

\$150



112. Andy Warhol's Women distribution packet

Munich: Constantin-Film, [1973]. 12 photographic prints on glossy paper, 9 offset posters most of which on glossy paper, 5 offset leaves on newsprint, 2 black and pink translucent slides printed in glassine wraps. Various sizes (most 11 ¾ x 9 ½ in, others 23 ¼ x 32 ½, 11 ⅜ x 16 ¼, 18 ½ x 11 ¾, slides 3 ¼ x 3 ¼). With the original Constantin-Film envelope included. Very good, larger posters with original folds, newsprint browned commensurate with age, envelope browned and with some minor open tears.

Constantin-Film's promotional material for the German release of Andy Warhol's *Women*, his "[most intelligent, biting, frivolous, devious and yet funniest film]." Along with textual material, the group includes several attractive large posters, most of which are printed on pink paper and reproduce reviews of Warhol's films, as well as portraits of the actors. Also present are 12 stills from the film, each with an inset illustration reproducing the original theatrical poster art. All of the material features the film's original title, *Women*, before it was re-titled *Women In Revolt* for its New York premiere in February, 1972.

A deliberately exploitative film, Warhol and Paul Morrissey cast three trans superstars from The Factory—Candy Darling, Jackie Curtis, and Holly Woodlawn—in order to satirize "women's libbers." Warhol had been shot by Valerie Solanas only two years prior, and though the film is often understood as an attempt at revenge, it has remained a feminist cult classic due to its stars' arguable subversion of its mockery.

\$650





113. Andy Warhol's Women In Revolt!

Andy Warhol

[New York]: Andy Warhol, [1972]. Offset lithograph poster backed to linen. 27 1/2 x 40 1/2 in. backed to 41 1/2 in. Very good.

Poster promoting Paul Morrissey and Andy Warhol's 1971 satirical film about the Women's Liberation movement, starring Warhol superstars Jackie Curtis, Candy Darling, and Holly Woodlawn, with music by John Cale.

Originally titled Andy Warhol's Women, the name was changed to *Women In Revolt!* when it premiered in New York City in February 1972.

\$750



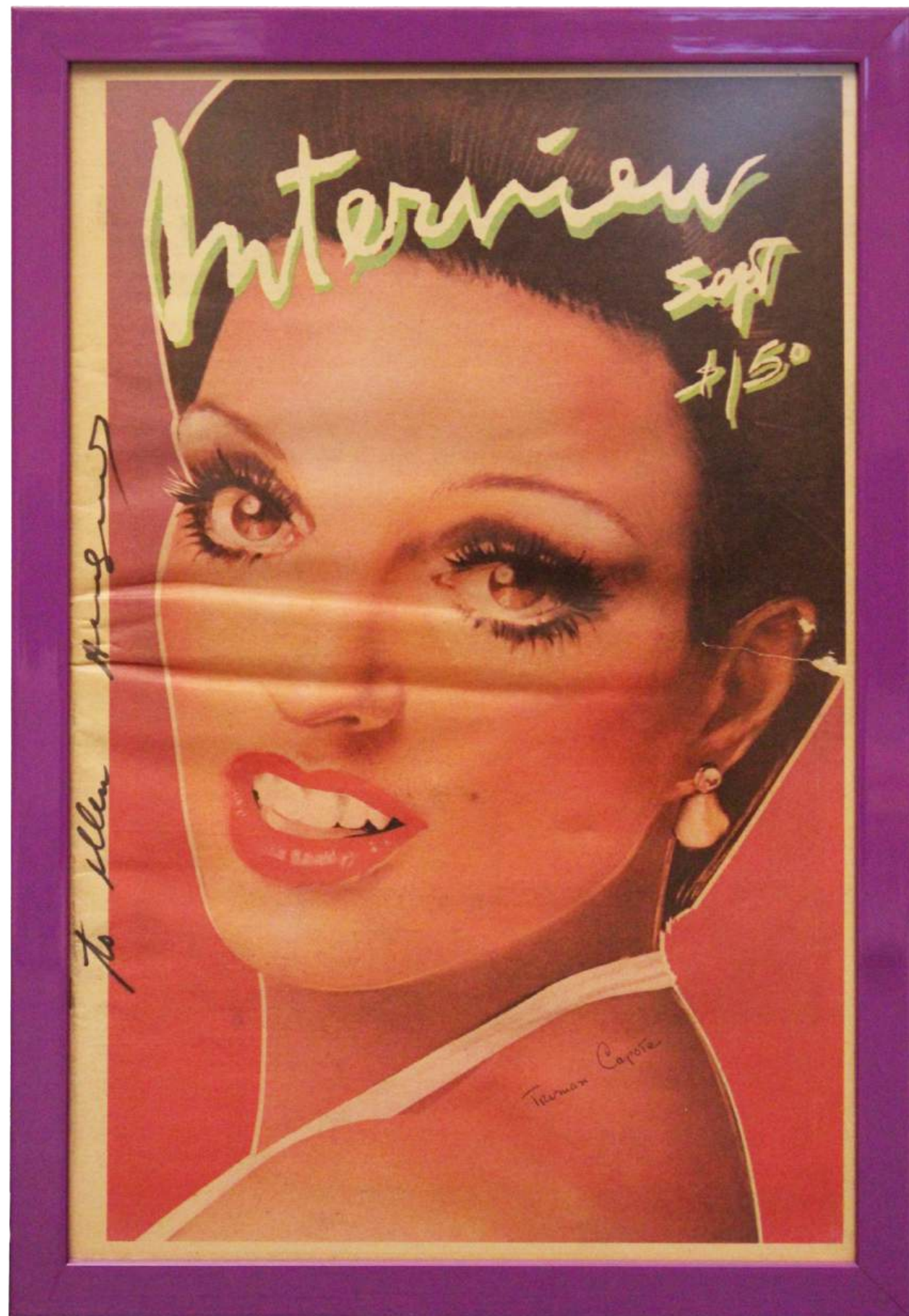
114. Vote Holly Woodlawn: Best Supporting Actress pin

[Los Angeles]: [Georges Cukor], [1970]. 2-in. diameter pin. Very good.

Pin campaigning for Holly Woodlawn's nomination for Best Supporting Actress at the 1970 Academy Awards. Woodlawn had acted in Paul Morrissey's *Trash* alongside Joe D'Alessandro. At first, she only had a bit part, but she so impressed the director that he changed the script to give her a much larger role.

Once the movie was released in 1970, her performance stirred Hollywood luminaries like director Georges Cukor, who began a campaign for the Academy to nominate her for best supporting actress. He filed a petition with signatures from actors such as Ben Gazzara and Joanne Woodward.

\$250



115. Interview Magazine, September 1979 (signed by Andy Warhol and Truman Capote) [Liza Minnelli cover]

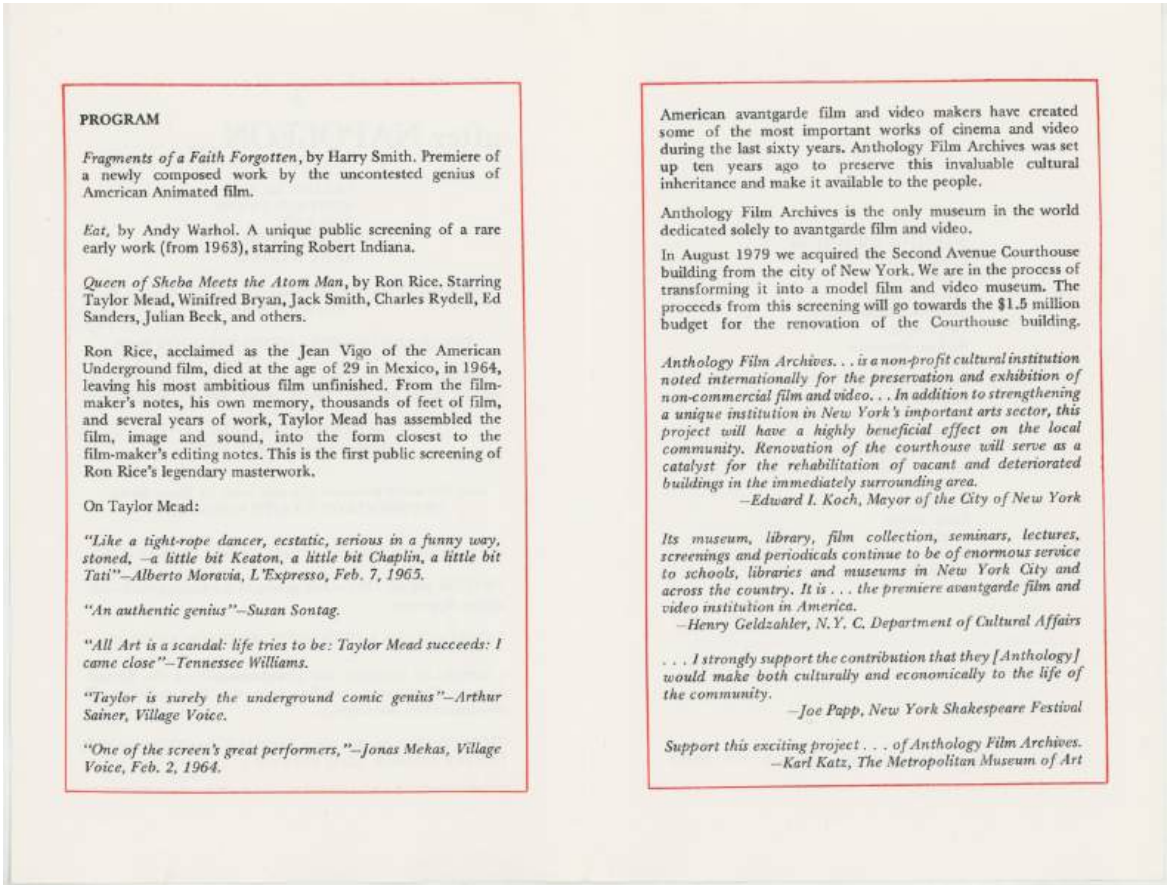
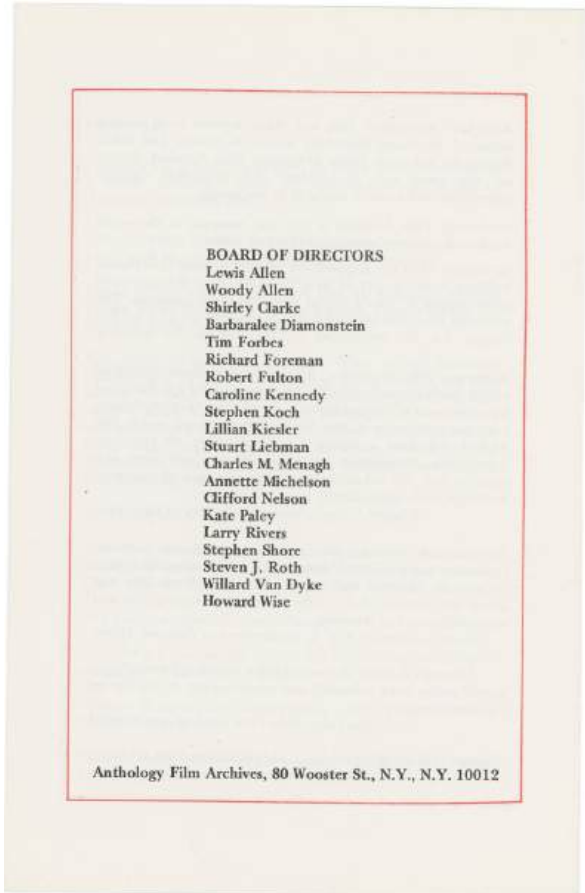
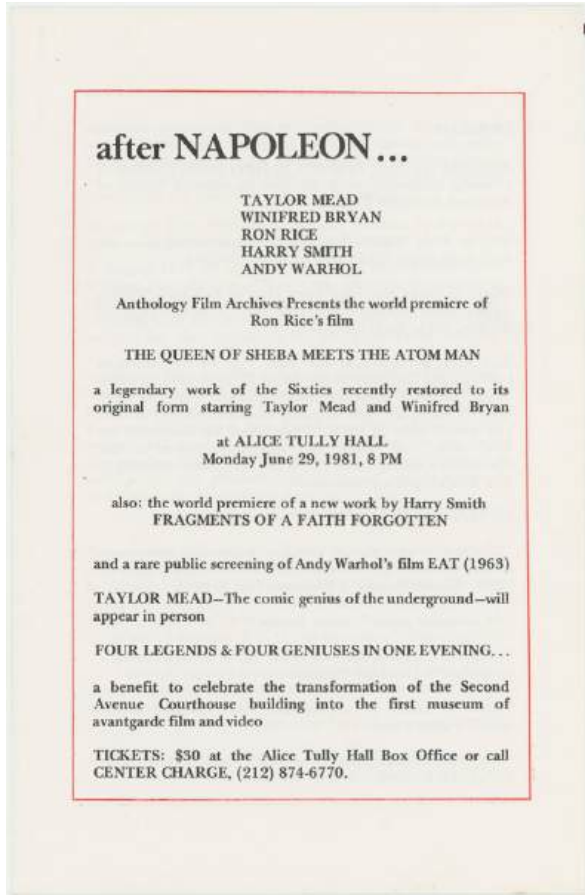
New York: Interview Magazine, [1979]. Offset with holograph dedication and signature in black marker in the hand of Andy Warhol and annotation in blue pen in unknown hand. Saddle-stapled. 11 x 17 in; framed to 12 ½ x 18 in. Very good.

September 1979 issue of *Interview Magazine* featuring cover star Liza Minnelli and signed "To Ellen" by Andy Warhol and Truman Capote.

This issue of Andy Warhol's *Interview Magazine* features Liza Minnelli on the cover for the first time; she would again grace the cover of *Interview's* March 1991 issue. The actress had recently appeared in Martha Graham's 1978 production of *The Owl and the Pussycat* and was set to begin an eleven-day run of performances at Carnegie Hall coinciding with the magazine's publication. For her cover feature, Andy Warhol placed her in conversation with a series of friends including Graham; Studio 54 co-owner, Steve Rubell; Bianca Jagger; and the fashion designer Halston, with whom Minnelli had a longstanding close relationship. In addition to dressing Minnelli for parties, red carpets, and films, Halston also designed the costumes for *The Owl and the Pussycat*.

The magazine's cover includes both a Warhol and Capote signature—a striking feature, since the two famously disliked one another. Accompanying the magazine is the original envelope in which it was mailed to Ellen Frank—of "To Ellen"—on September 14, 1979.

\$1750



116. Program for After Napoleon... Films by Ron Rice, Harry Smith, and Andy Warhol, and an Appearance by Taylor Mead at Anthology Film Archives

Anthology Film Archives

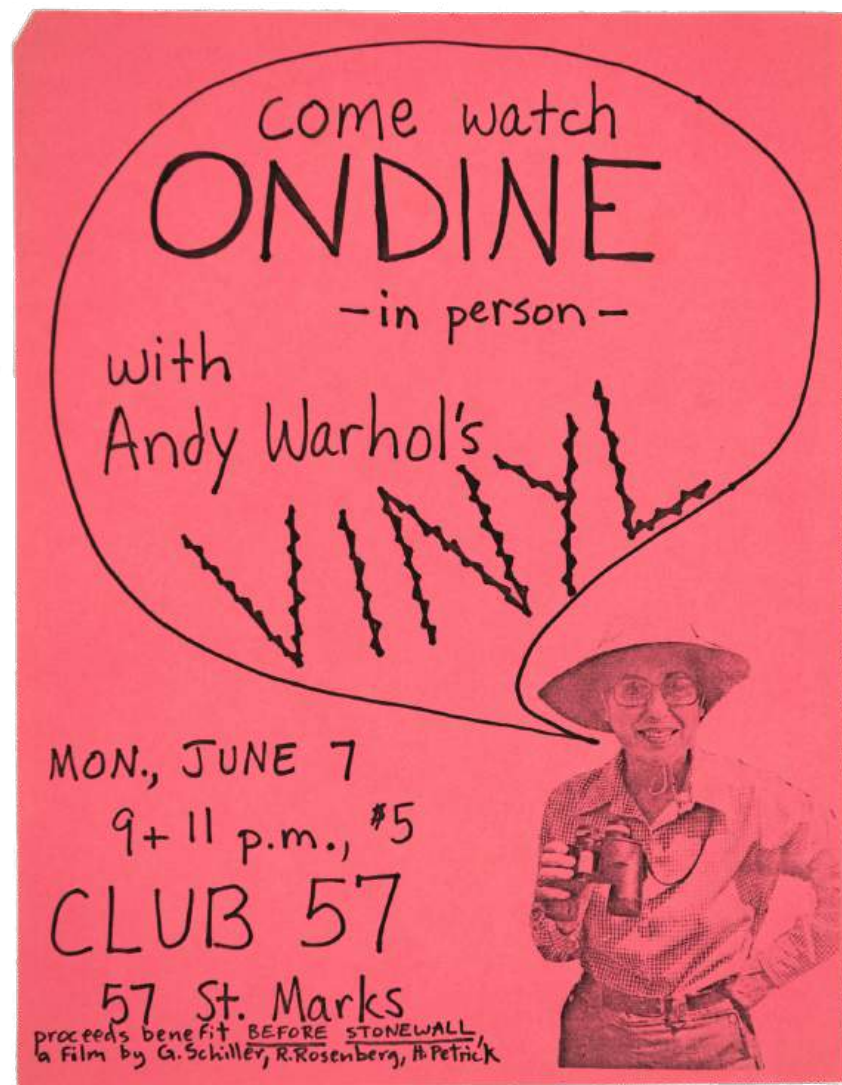
New York: Anthology Film Archives, 1981. Offset. Folded. 5 ½ x 8 ½. [4 pp]. Near fine.

Program for a benefit for Anthology Film Archives featuring films by Ron Rice, Harry Smith, and Andy Warhol, and a special appearance by poet, underground film actor, and downtown legend Taylor Mead.

With proceeds from the event going towards the renovation of the Second Avenue Courthouse to transform it into “a model film and video museum,” Anthology Film Archives presented a star-studded lineup of avant-garde films from three of the genre’s most paradigmatic filmmakers. Screened that evening at Alice Tully Hall at Lincoln Center were Ron Rice’s *The Queen of Sheba Meets the Atom Man* (1963), newly restored by Anthology; the world premiere of Harry Smith’s *Fragments of a Faith Forgotten* (1981); and a rare public screening of Andy Warhol’s *Eat* (1963), which features the painter Robert Indiana eating a mushroom for the entirety of the 45-minute film. Taylor Mead—who starred alongside Winifred Bryan, Jack Smith, Julian Beck, Ed Sanders, and others in *The Queen of Sheba Meets the Atom Man*—made an on-stage appearance.

“Four legends & four geniuses in one evening.”

\$150



117. Come watch Ondine –in person– with Andy Warhol’s Vinyl

Club 57

[New York]: Club 57, [1982]. Xerox on pink paper. 8 ½ x 11 in. Very good.

Flyer promoting a screening of Andy Warhol’s film *Vinyl* at Club 57, featuring an appearance by Warhol superstar Ondine, one of the film’s stars. Proceeds from the event benefited *Before Stonewall*, a documentary film directed by Greta Schiller and Robert Rosenberg about the LGBT community prior to the 1969 Stonewall Riots that premiered at the 1984 Toronto International Film Festival.

Ondine starred alongside Gerard Malanga and Edie Sedgwick in *Vinyl*, Warhol’s 1965 adaptation of Anthony Burgess’s 1962 dystopian novel *A Clockwork Orange*. *Vinyl* was the first film adaptation of the book, released six years before Stanley Kubrick’s own famed adaptation.

This flyer and the event it promotes links several nodes of New York queer cinema and performance: from Warhol’s Factory and Club 57 to Greta Schiller’s film production company, Jezebel Productions, which continues to produce films on feminist and LGBTQ+ subjects to this day.

\$250



118. John Waters Retrospective Mailer Program

Baltimore: The Baltimore Museum of Art, 1985. Offset. 5 ¾ x 11 in. Very good.

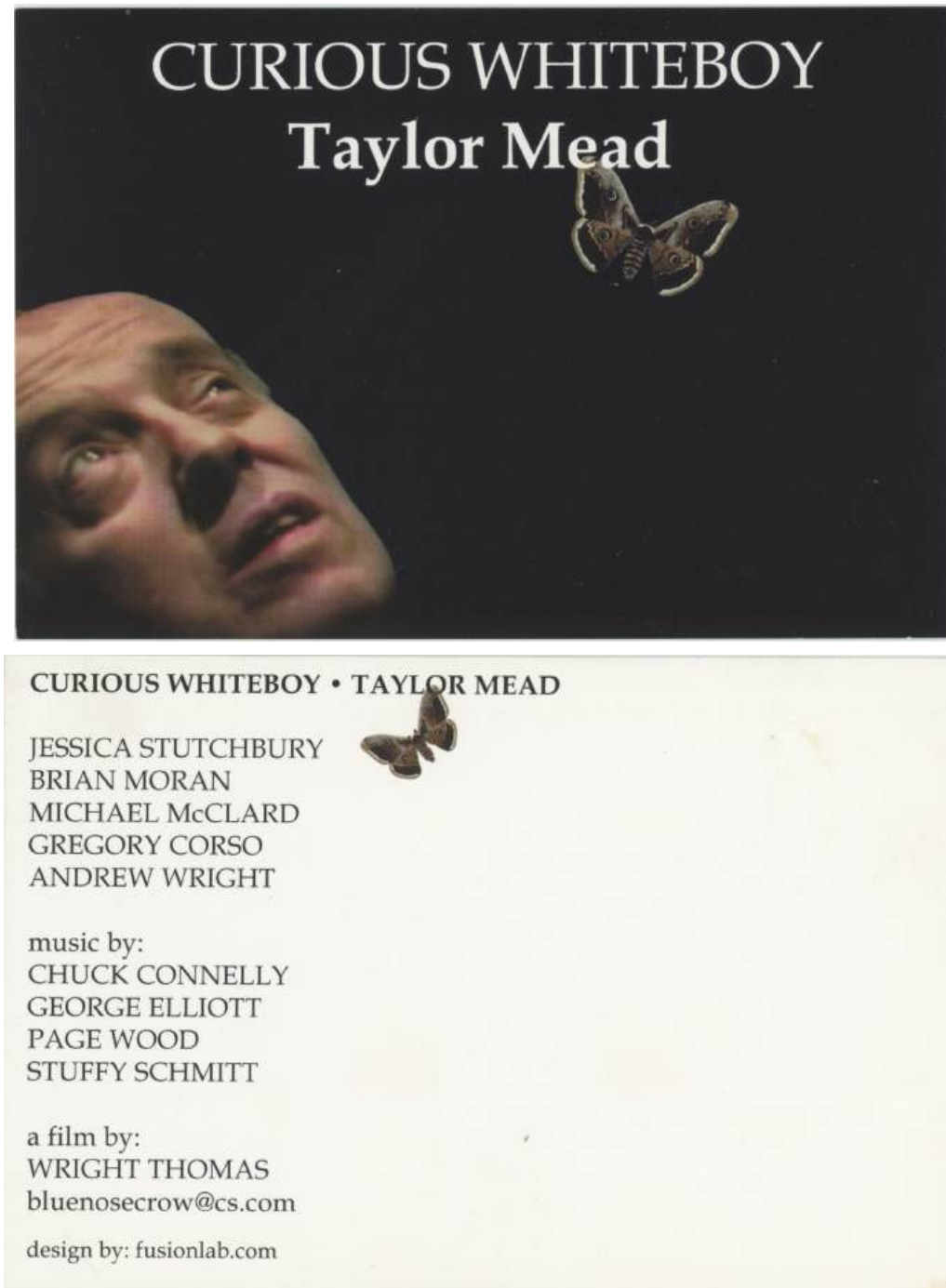
Fold-out program schedule for film screenings, events, and lectures as a part of the John Waters Retrospective at the Baltimore Museum of Art, sponsored by the Baltimore Film Forum, held February 7–9, 1985.

Still fairly early in Waters’s career, the retrospective garnered controversy from conservative elements of the Baltimore citizenry who objected to taxpayer money funding Waters’s infamously filthy films. With this in mind, the Museum added a “Special Notice” printed under the schedule reading: “For filmgoers unfamiliar with the films of John Waters, it should be reported that some critics have described his work as sick, vile, stupid, and repulsive. Waters himself has assigned his earlier films a ‘self-imposed X rating.’ The Museum and the Film Forum wish to advise their audience to take the ‘self-imposed X rating’ seriously before deciding to attend.”

This scarce program sent through the mail to advertise the retrospective features *Divine in Pink Flamingos* on the front and folded out features more images from the films on view.

\$150





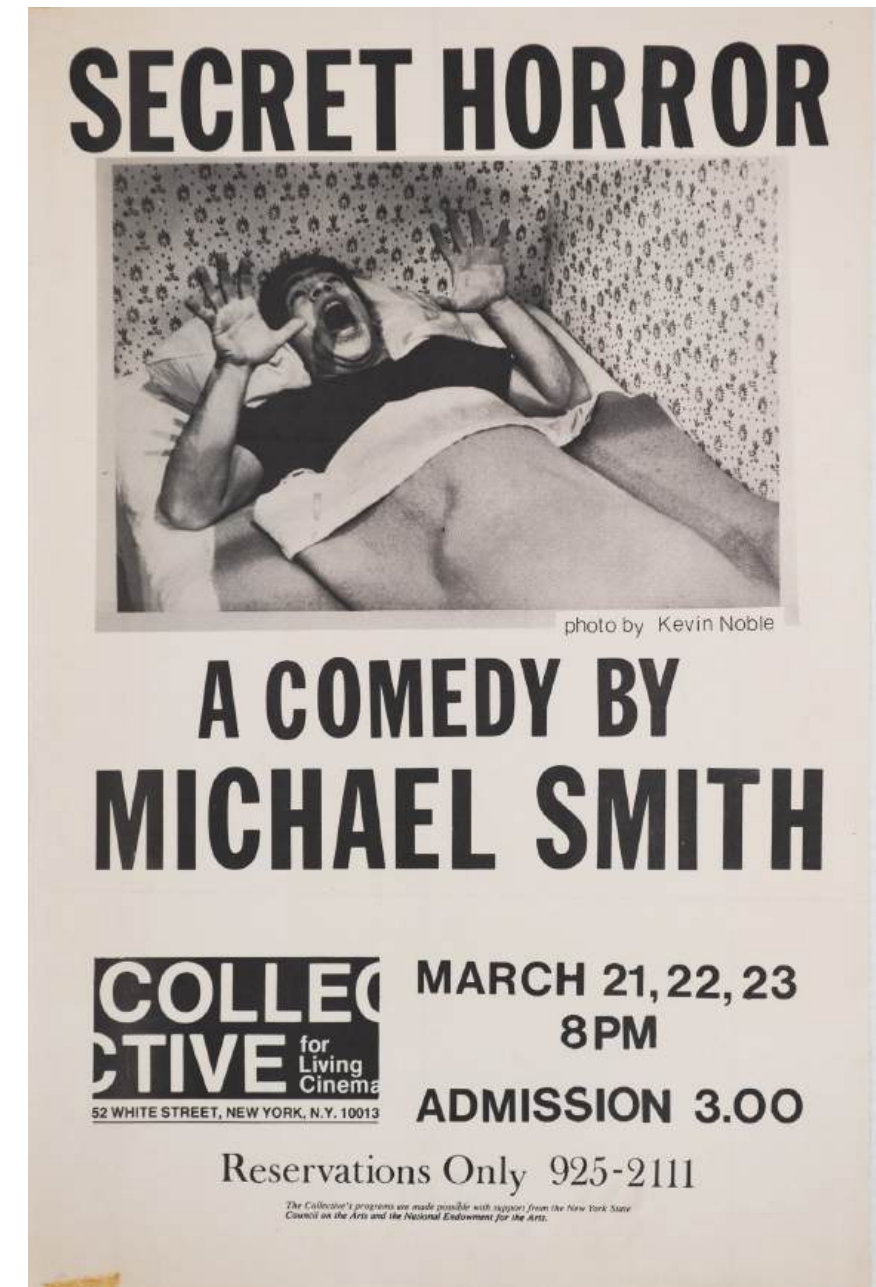
119. Curious Whiteboy – Taylor Mead

Np: Wright Thomas, [2005]. Offset. 6 x 4 in. Very good.

Postcard for *Curious White Boy*, a film by Wright Thomas starring poet, underground film actor, and downtown legend Taylor Mead.

Mead estimates that he was in at least 130 films. He was one of Andy Warhol's superstars and later appeared in Jim Jarmusch's *Coffee and Cigarettes*.

\$75



120. Secret Horror: A Comedy by Michael Smith

Michael Smith

New York: Collective for Living Cinema, [1980]. Offset. 17 x 11 in. Very good, two old horizontal folds, tape remnants at corners, toning commensurate with age.

A promotional poster for Smith's camp parody *Secret Horror* at the Collective for Living Cinema. Smith adopts two personas in his work, one being Mike—a bumbling and ill-fated white American man—and the other being Baby Ikki. The latter was conceived as a genderless, pre-linguistic baby, and as he said in a 2014 interview, was informed by “a lot of feminist activity and discussion about gender at the time,” creating them as his image of a gender-neutral character.

\$85



121. Oh Lucie, Comme Tu As Changé [Jean-Marie Kerleroux postcard]

Paris: Jardin De La Paresse, 1983. Offset. 6 x 4 1/4 in. Very good.

Funny and erotic postcard from Le Jardin de la Paresse [The Garden of Laziness], a Parisian restaurant, featuring an illustration by Jean-Marie Kerleroux. The text in French reads, "Oh Lucie, how you've changed... Your new look is super."

\$60



122. Greg Gorman Used a Hasselblad to Shoot Grace Jones

Greg Gorman

[Gothenburg, Sweden]: Hasselblad, [1987]. Photo print on glossy paper. 16 1/2 x 23 1/2 in. Very good.

Poster promoting Hasselblad cameras, featuring a striking portrait of Grace Jones by the renowned photographer Greg Gorman.

\$125



123. Untitled (Self Portrait, Succotash Punk)

Jaimie Warren

New York: Jaimie Warren, 2005. Digital C-print. 10 x 8 in.; matted and framed to 15 x 12 in. Signed in pen by the artist on verso. Very good.

Self-portrait from Jaimie Warren's early "Don't You Feel Better" series.

Photographer and performance artist Jaimie Warren uses humor and play to explore the mutability of identity. In her self-portraits, Warren often enacts and re-enacts characters culled from pop culture, art history, and the Internet. Although at first glance silly and theatrical, Warren's self-portraits poignantly express the ways in which external forces come to shape our own self-definition.

\$350



124. Untitled (Self Portrait, Decoration Girls)

Jaimie Warren

New York: Jaimie Warren, 2007. Digital C-print. 10 x 8 in.; matted and framed to 15 x 12 in. Signed in pen by the artist on verso. Very good.

Self-portrait from Jaimie Warren's early "Don't You Feel Better" series.

Photographer and performance artist Jaimie Warren uses humor and play to explore the mutability of identity. In her self-portraits, Warren often enacts and re-enacts characters culled from pop culture, art history, and the Internet. Although at first glance silly and theatrical, Warren's self-portraits poignantly express the ways in which external forces come to shape our own self-definition.

\$350



125. The Last Times

Charles Plymell, Claude Pelieu, Doug Blazek, Dennis Mazer

San Francisco: Vortex Printing, [1967]. Offset on newsprint. Missing a sheet from original. 11 x 17 1/2 in. [10 pp due to missing sheet]. Very good, with wear commensurate to age.

First Issue of *The Last Times*, an underground newspaper published in San Francisco in 1967 by poet and printer Charles Plymell. He intended it to be an alternative to the other San Francisco underground newspapers, by keeping a focus on literature, visual art, and poetry.

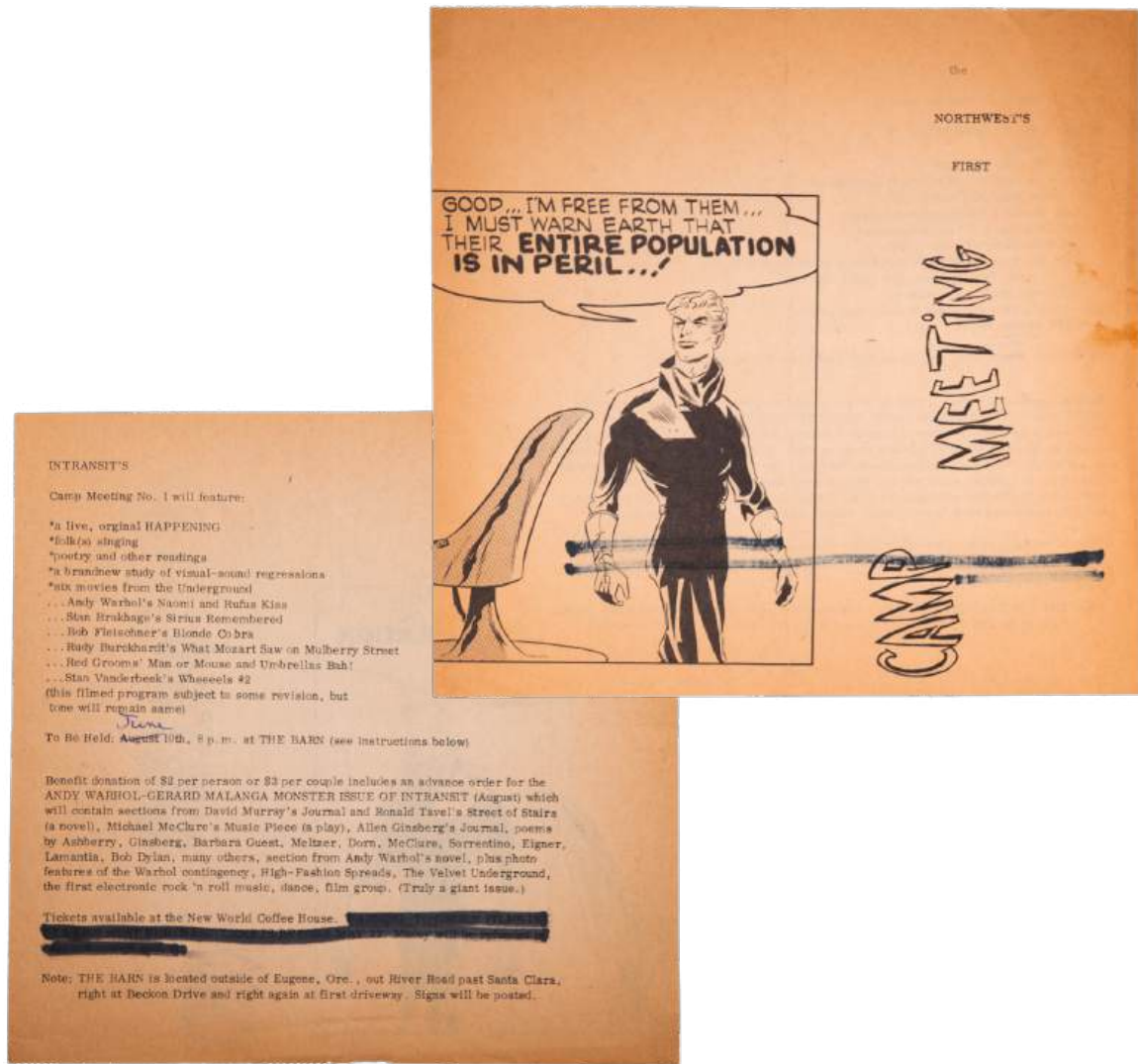
This first issue features contributions from William Burroughs, Herbert Huncke, Jean-Jacques Lebel, Allen Ginsberg, d.a. levy, Dave Harris, and Doug Blazek, alongside an extract from Carl Weissner, an interview with Buckminster Fuller, and an original and remarkably early comic strip from R. Crumb.

This example is missing a four-sided sheet from the original, so is missing work from Dennis Williams, Jeff Nuttall, Roxie Powell, Charles Bukowski, Carl Solomon, and Bob Kaufman, all included in the original.

The only Frenchman in the publication, Jean-Jacques Lebel stands out also for making the connection between the underground literary and arts scene in the United States and the French post-structuralist world of Felix Guattari and Gilles Deleuze. On the other hand, Plymell's printing work in the United States would move on to be among the first to publish Zap Comix artists R. Crumb and S. Clay Wilson.

An incredibly rare document of various strands of avant-garde literature.

SOLD



126. The Northwest's First Camp Meeting [Intransit's Camp Meeting No. 1]

Eugene, OR: [Toad Press], [1968]. Offset on newsprint with holograph in blue pen and black marker. Double-sided. 8 1/2 x 8 1/4 in. Very good; toning commensurate with age, subtle lines from folding in quarters, and creasing and bumping at edges and corners.

Announcement for *Intransit* magazine's Camp Meeting no. 1, a benefit event held at in June 1968 at the publisher's barn in Eugene, Oregon featuring screenings of experimental films by Andy Warhol, Stan Brakhage, Stan VanDerBeek, and more, along with poetry readings, "folk(s) singing," visual-sound regressions, and an original happening.

Ticket purchase included an advance order for the August 1968 issue of *Intransit*'s "The Andy Warhol-Gerard Malanga Monster Issue." This 217-page issue included contributions by major poets, musicians, writers, and filmmakers like Warhol and Malanga, as well as Lou Reed, Frank O'Hara, Joe Brainard, Charles Bukowski, d.a. levy, and Allen Ginsburg, among others.

A rare attestation of the 1960s avant-garde literary scene's connection to the Pacific Northwest.

\$300



127. Strange Faeces #15

Opal & Ellen Nations, eds.

Oakland: Strange Faeces, [1974]. Offset. Side-stapled, with original dust jacket. 8 1/2 x 11 in. [134 pp]. Very good, with substantial wear to dust jacket, light discoloration to the cover pages of the journal.

Strange Faeces was a magazine of experimental poetry, fiction and art, first edited and published in the UK by Opal and Ellen Nations from 1970-1980. In 1974, the duo began to spend time in California, where they built relationships with their various contributors. These include Ray Johnson, Bernadette Mayer, Kathy Acker, May Wilson, Keith Abbott, Vito Acconci, and Ron Padgett, among others.

\$250



128. The Buddhist 3rd Class Junkmail Oracle [first issue]

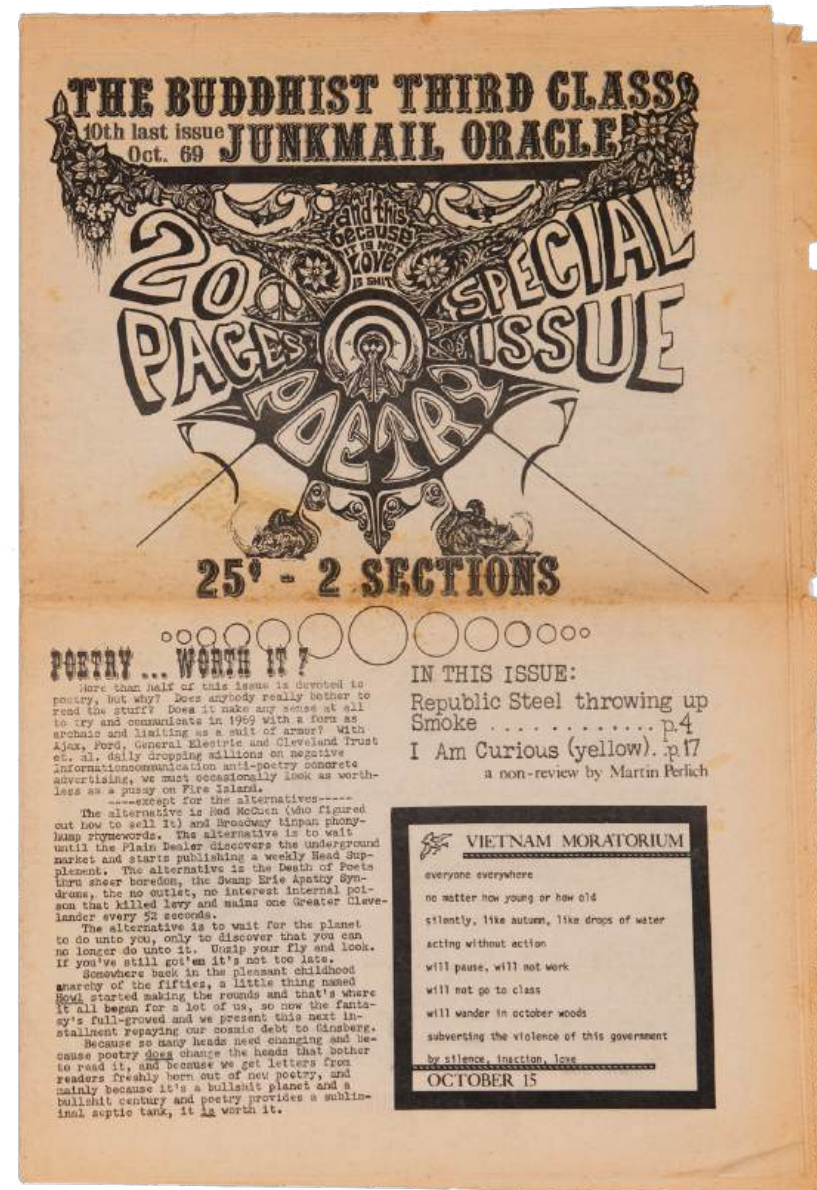
d.a. levy

Cleveland: d.a. levy, 1967. 4-sided pamphlet. Offset on newsprint. 11 1/2 x 15 1/4 in. pamphlet; unfolds into 22 3/4 x 15 1/4 in. Very good, with ~3/4 in. closed tear on the top left edge of front cover.

Issue No. 1 of the *Buddhist 3rd Class Junkmail Oracle*, one of Cleveland's first alternative newspapers, compiled, designed, and edited by d.a. levy. It was dedicated to the folksinger Paul Robinson and rjs (Robert J. Sigmund), a poet and friend of levy's who had been incarcerated on trumped up drug charges and passed away.

The cover of the newspaper was a collage made by levy from prints of the Japanese artist Shiko Munakata. Further, the issue contains various poems and writings on Buddhism and God, alongside d.a. levy's personal advertisements for books, writings, publications, coffeehouses, venues, and legal defense funds across the city.

\$125



129. The Buddhist Third Class Junkmail Oracle 10th Last Issue Oct. 69

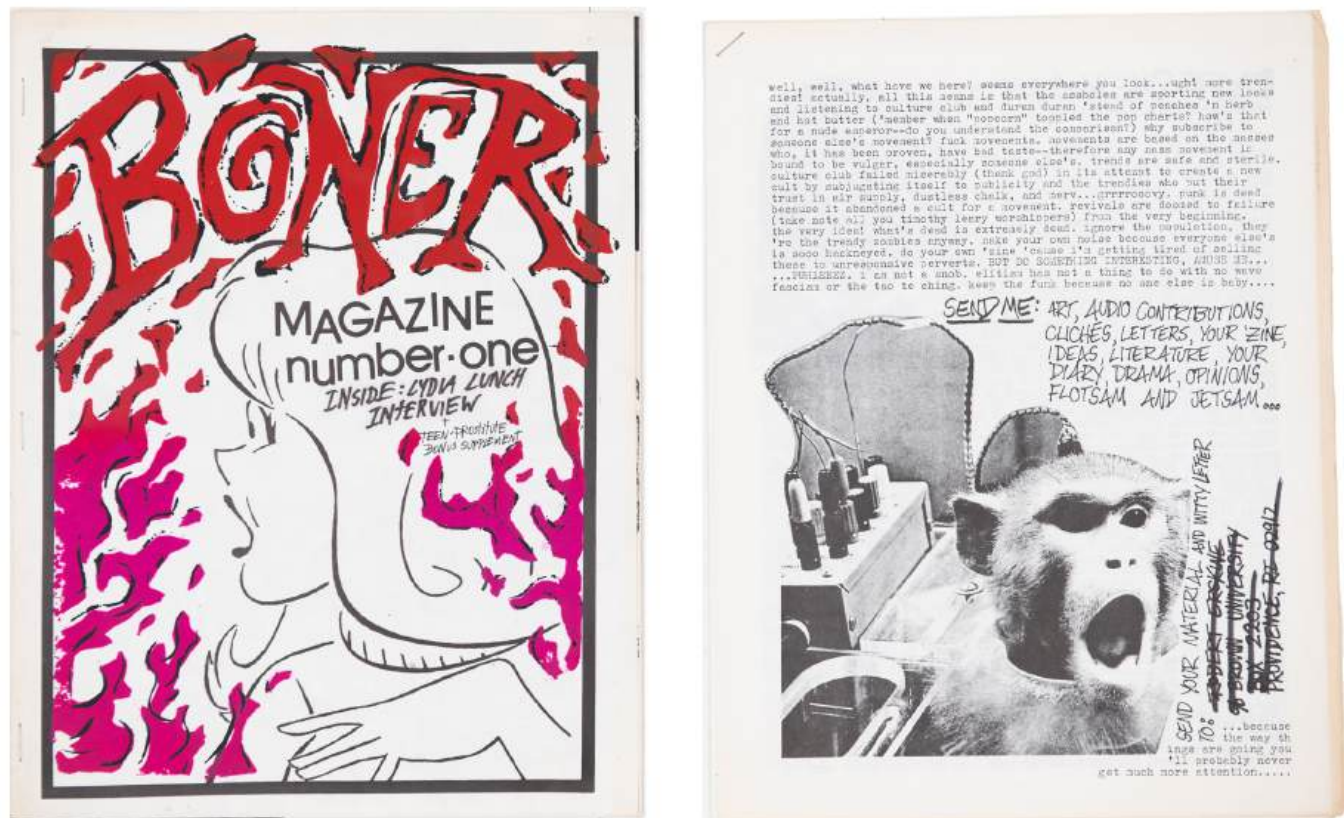
Cleveland: Angry City Press, 1969. Offset on newsprint. 11 3/4 x 17 in. 20 pp. Very good.

The "10th last issue" of the *Buddhist Third Class Junkmail Oracle* from October 1969, published a year after original editor and publisher d.a. levy committed suicide.

This issue includes various poems, writings, photos, and artworks from Douglas Blazek, Allen Ginsberg, George Montgomery, George Flynn, David Fowler, Amon Liner, Hank Dutch, Emilie Glenn, David Wiesenberg, Michael Joseph Phillips, Ellen Tifft, Trudimaria Stewart, and Martin Perlich.

The *Buddhist Third Class Junkmail Oracle* had been d.a. levy's publication project, but after his death in 1968, it was continually published by his friend John Rose and later Cleveland's alternative Angry City Press.

SOLD



130. Boner Magazine Number One Plus Teen Prostitute Bonus Supplement

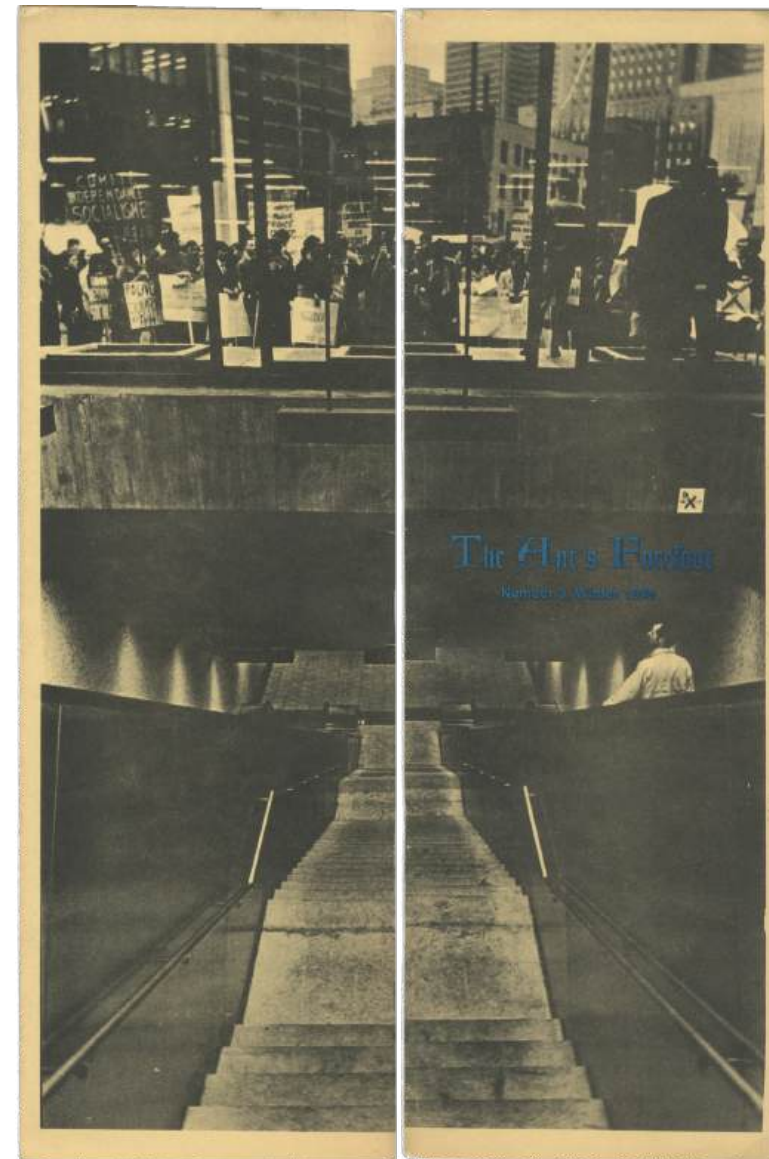
The Council of Pretentious Artists

Providence: The Council of Pretentious Artists, 1986. Xerox with pink marker on cover and red spray paint within. Side-stapled. [20 pp]. Bonus supplement tipped in. 8 ½ x 11 in. Very good; mild toning at edges.

Issue one of *Boner Magazine*, edited by cult underground filmmaker Jon Moritsugu. The magazine includes an interview with Lydia Lunch and a bonus supplement featuring an interview with a teenaged prostitute.

The Xeroxed pages of this zine are chock full of angsty comics, promos for new cassette tapes, and ironically placed ads for reform schools for troubled teens. In addition to the Lydia Lunch interview, the zine also includes an interview with a sewer maintenance worker who discusses finding body parts in the sewers.

\$250



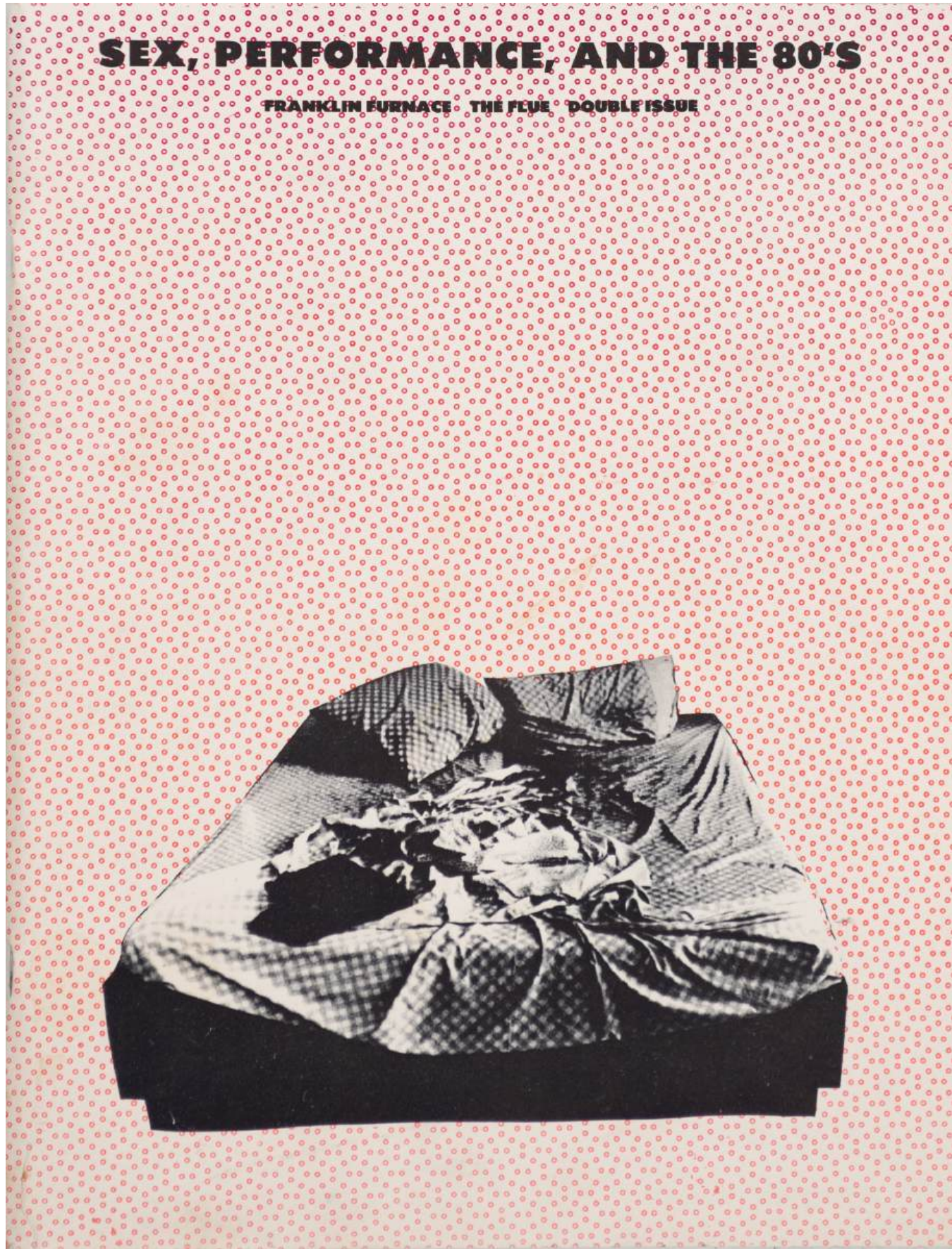
131. The Ant's Forefoot Number 3, Winter 1969

Toronto: The Ant's Forefoot, 1969. Offset. Saddle-stapled. 5 1/2 x 16 3/4 in. 32 pp. Very good.

Issue number 3 of the *Ant's Forefoot* from Winter 1969, featuring work by Piero Heliczer, Gerard Malanga, Robin Eichele, Clayton Ehsleman, Tom Raworth, Lee Harwood, David Gitin, Jonathan Cott, Victor Coleman, and David McFadden.

The *Ant's Forefoot* was a literary magazine published by David Rosenberg in Canada. It was conceived to create a community of writers who collaborated on poetry as part of an experiment to expand the aesthetic implications of their work to their actual lifestyles. The precise nature of the experiment was described as 'collage,' which the poet Jack Spicer called "a binding together of reality." Contributors included Lewis Warsh, Anne Waldman, Ron Padgett, Tony Towle, Ted Greenwald, Bernadette Mayer, Gerard Malanga, and Tom Clark.

SOLD



132. The Flue, Vol. 2 No. 3 [Franklin Furnace]

Martha Wilson, ed.

New York: Franklin Furnace, 1982. Offset in wraps. Saddle-stapled. Double issue. [55 pp]. 8 ¼ x 10 ½ in. Very good.

Special summer 1982 double “flip” issue of Franklin Furnace’s *The Flue*, themed around sex, performance, and the 80’s.

This double issue of Franklin Furnace’s shapeshifting publication, *The Flue*, includes an interview with Carolee Schneemann conducted by Linda Montano; artist projects by Cecilia Vicuña, Richard Zigun, and Sandy De Sando; along with documentation of Franklin Furnace performances, book reviews, and editorials. The flip side takes the form of an exhibition catalog for “LA./London,” a series curated by Suzanne Lacy and Susan Hiller that invited sixteen women artists from Los Angeles and London to New York to present performances at Franklin Furnace.

Franklin Furnace was founded in 1976 by artist Martha Wilson to “present, preserve, interpret, educate, and advocate on behalf of avant-garde art,” especially artists and artforms that have traditionally been sidelined by institutional neglect, cultural bias, or unpopular political content. A total of sixteen issues of *The Flue* were published between 1980 and 1989.

Only 5 copies located in OCLC as of October 2024.

\$100



133. Untitled I [Layered stencils on paper]

Charles Henri Ford

New York: Charles Henri Ford, 1974. Painting with layered stencils on paper, signed and inscribed by the artist. 5 ¼ x 7 ¾ in.; matted and framed to 13 ¼ x 17 ¼ in. Very good, creases at lower right corner.

An attractive abstract work by Charles Henri Ford, signed with his initial and dated at the foot, and with a later presentation inscription in pencil on the verso: “To Lovely Caroline from Charles Henri | New York | 8 January 1981.”

Artist, poet, novelist, photographer, and editor, polymath Charles Henri Ford was a friend and collaborator of many of the major writers of the twentieth-century avant-garde, including Gertrude Stein, Jean Cocteau, Djuna Barnes, Andre Breton, Marcel Duchamp, and Andy Warhol. Ford was primarily known as the editor of *View*, which was responsible for the introduction of surrealism to North America. A surrealist himself, he said in an interview with *BOMB* that surrealism was the thread which ran through all of his work, and that its mission was “tapping the unconscious, the irrational, the incongruous and the nonsensical.”

\$750



134. Untitled II [Layered stencils on paper]

Charles Henri Ford

[New York]: Charles Henri Ford, ca. 1972. Painting with layered stencils on paper, inscribed the artist. 5 ¼ x 7 ¾ in.; matted and framed to 13 ¼ x 17 ¼ in. Near fine.

An abstract work by Charles Henri Ford, with a presentation inscription on the verso: “Ira: | Magic | for | magic | Charles.” Attached on the back of the frame is a manilla envelope, originally mailed to Ford by Maureen Owen, but with Ford’s annotations in red ink reading “For Ira,” and “From” above where his name had previously been written.

\$750



135. Untitled III [Layered stencils on paper]

Charles Henri Ford

[New York]: Charles Henri Ford, ca. 1972-1974. Painting with layered stencils on paper, signed and inscribed the artist. 5 ¼ x 7 ¾ in.; matted and framed to 13 ¼ x 17 ¼ in. Near fine.

An abstract work by Charles Henri Ford, signed with his initial at the foot and with a later presentation inscription on the verso: "To Ira | rapport! | Charles Henri | 11 Apr 89."

\$750



136. Untitled [Collage]

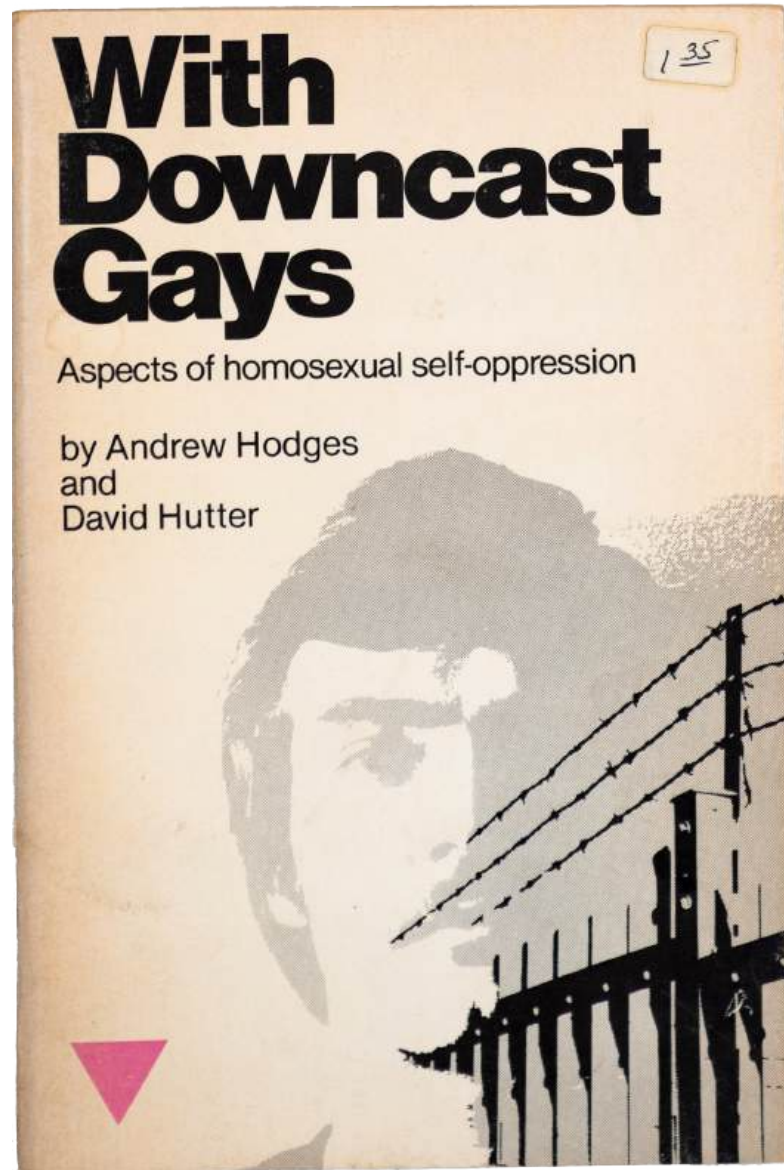
Charles Henri Ford

Np: Charles Henri Ford, ca. 1980s. Collage signed by the artist. 11 x 14 in. Very good.

Signed Charles Henri Ford abstract collage of magazine paper, comprising one cut-out square with a cut-out figure laid down. Both laid down on a leaf of paper.

Artist, poet, novelist, photographer, and editor, polymath Charles Henri Ford was a friend and collaborator of many of the major writers of the twentieth-century avant-garde, including Gertrude Stein, Jean Cocteau, Djuna Barnes, Andre Breton, Marcel Duchamp, and Andy Warhol. Ford was primarily known as the editor of View, which was responsible for the introduction of surrealism to North America. A surrealist himself, he said in an interview with *BOMB* that surrealism was the thread which ran through all of his work, and that its mission was "tapping the unconscious, the irrational, the incongruous and the nonsensical."

\$650



137. With Downcast Gays: Aspects of homosexual self-oppression

Andrew Hodges and David Hutter

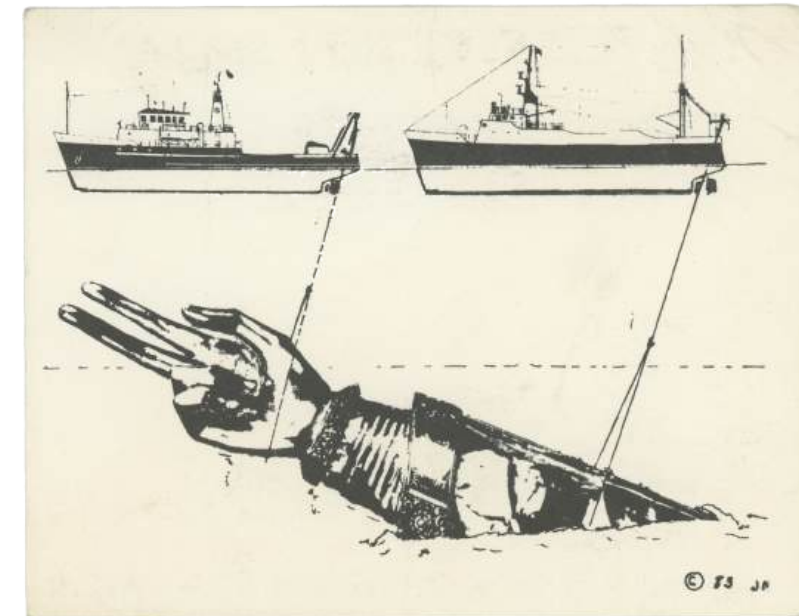
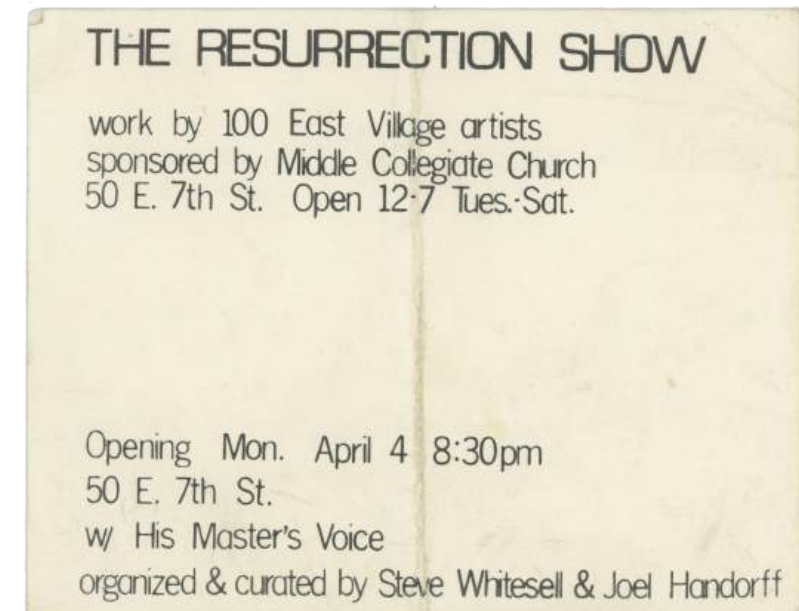
Toronto: Pink Triangle Press, 1977. Offset in wraps. Saddle-stapled. 42 pp. 5 ¼ x 8 in. Very good; interior near fine.

Canadian edition of *With Downcast Gays*, the first publication from queer activist publishing house Pink Triangle Press, one of the world's oldest publishers of queer media.

First published in England by Pomegranate Press in 1974, the pamphlet *With Downcast Gays* discusses how homosexual self-oppression serves to reinforce the prejudice and discrimination homosexuals face in society.

"Written by gays to be read by gays."

\$40

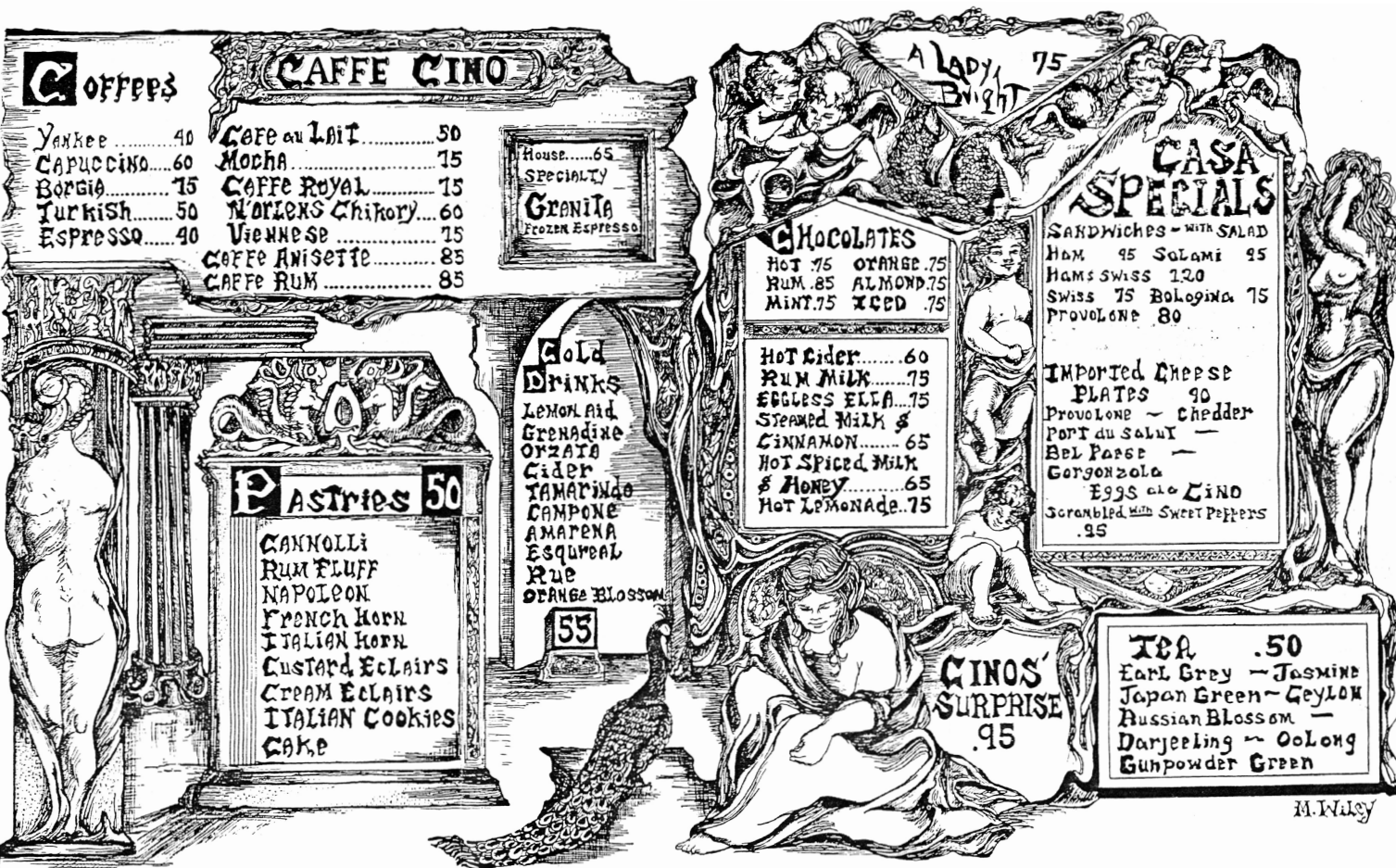


138. The Resurrection Show

New York: Middle Collegiate Church, 1983. Offset. 4 ¼ x 5 ½ in. Very good; vertical line from folding at center and bumping to edges and corners.

Postcard for the opening of "The Resurrection Show," an exhibition of work by 100 East Village artists curated by Steve Whitesell and Joel Handorff. The exhibition was staged at Middle Collegiate Church on E. 7th street, a congregation known for its activism.

\$50



COFFEES

- Yankee.....40
- Capuccino.....60
- Borgia.....75
- Turkish.....50
- Espresso.....40

CAFFE CINO

- Cafe au Lait.....50
- Mocha.....75
- Caffe Royal.....75
- Norlens Chikory.....60
- Viennese.....75
- Coffee Anisette.....85
- Caffe Rum.....85

House.....65
SPECIALTY
Granita
Frozen Espresso

PASTRIES 50

- CANNOLLI
- RUM FLUFF
- NAPOLION
- FRENCH HORN
- ITALIAN HORN
- Custard Eclairs
- CREAM Eclairs
- ITALIAN COOKIES
- CAKE

GOLD DRINKS

- Lemon Aid
- Grenadine
- Orzato
- Cider
- TAMARINDO
- CAMPONE
- AMARENA
- ESQUEAL
- Rue
- ORANGE BLOSSOM

55

CHOCOLATES

- HOT 75 ORANGE 75
- RUM 85 ALMOND 75
- MINT 75 XCED 75

- HOT Cider.....60
- RUM MILK.....75
- EGGLESS ECLA.....75
- STEAMED MILK & CINNAMON.....65
- HOT SPICED MILK & HONEY.....65
- HOT LEMONADE 75

CASA SPECIALS

- SANDWICHES - WITH SALAD
- HAM 95 SALAMI 95
- HAMS SWISS 120
- SWISS 75 Bologina 75
- PROVOLONE 80

- IMPORTED CHEESE PLATES 90
- PROVOLONE - Cheddar
- PORT DU SALUT -
- BEL PAPER -
- GORGONZOLA
- EGGS a/c CINO
- Scrambled with Sweet Peppers .95

CINOS' SURPRISE
.95

TEA .50

- Earl Grey - Jasmine
- Japan Green - Ceylon
- Russian Blossom -
- Darjeeling - Oolong
- Gunpowder Green

BOO-HOORAY