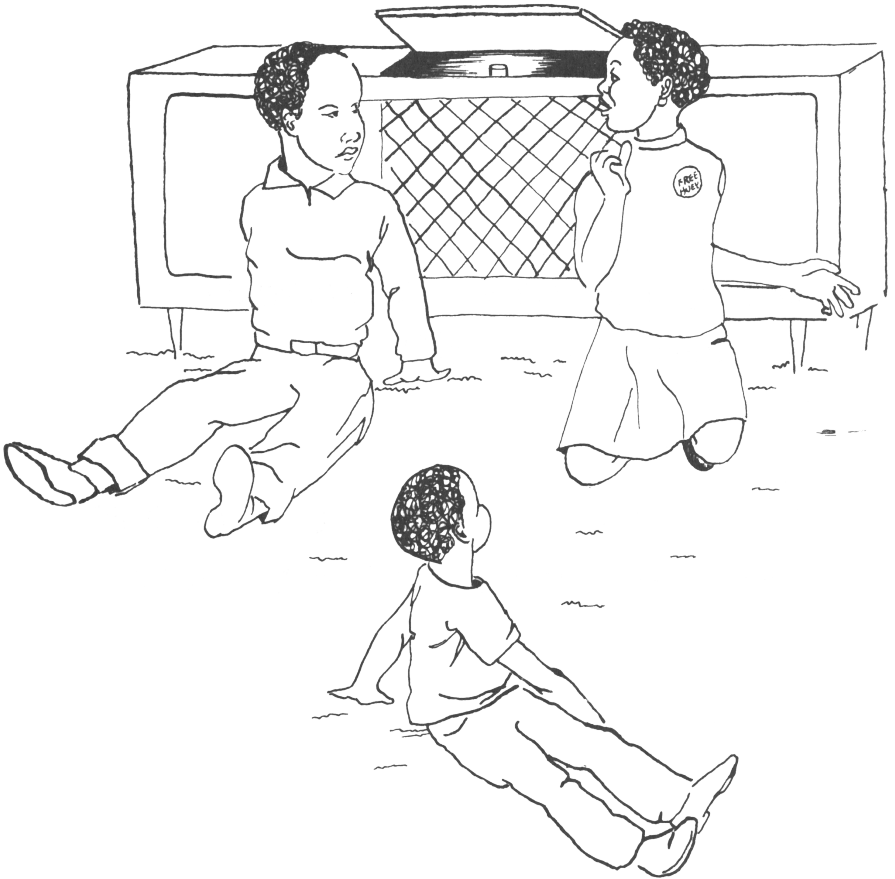


Catalog #8:

Music



BOO-HOORAY

Boo-Hooray Catalog 8: Music

Boo-Hooray is pleased to present our eighth antiquarian catalog, dedicated to music artifacts and ephemera. Included in the catalog is unique artwork by Tomata Du Plenty of The Screammers, several incredible items documenting music fan culture including handmade sleeves for jazz 45s, and rare paste-ups from reggae's entrance into North America. Readers will also find the handmade press kit for the early Björk band, KUKL, several incredible hip-hop posters, and much more.

For over a decade, we have been committed to the organization, stabilization, and preservation of cultural narratives through archival placement. Today, we continue and expand our mission through the sale of individual items and smaller collections. We encourage visitors to browse our extensive inventory of rare books, ephemera, archives and collections and look forward to inviting you back to our gallery in Manhattan's Chinatown.

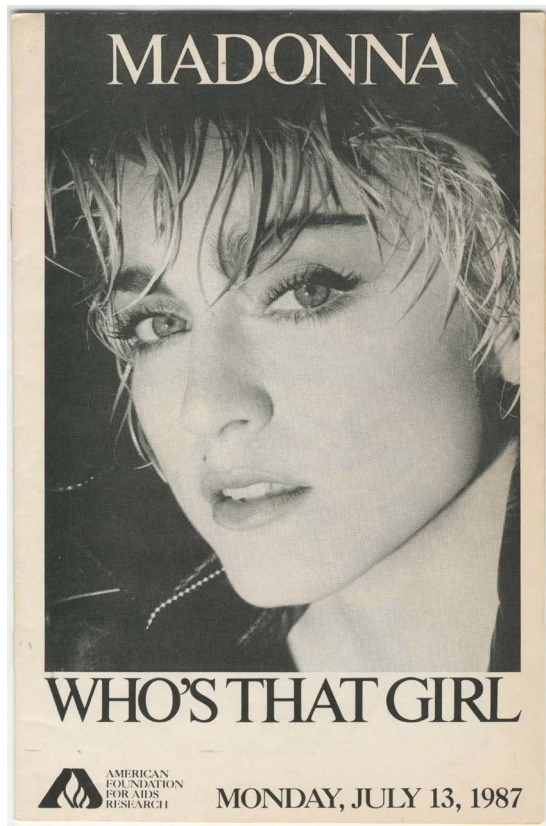
Catalog prepared by Evan Neuhausen, Archivist & Rare Book Cataloger and Daylon Orr, Executive Director & Rare Book Specialist; with Beth Rudig, Director of Archives. Photography by Ben Papaleo, Evan, and Daylon. Layout by Evan. Please direct all inquiries to Daylon (info@boo-hooray.com).

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

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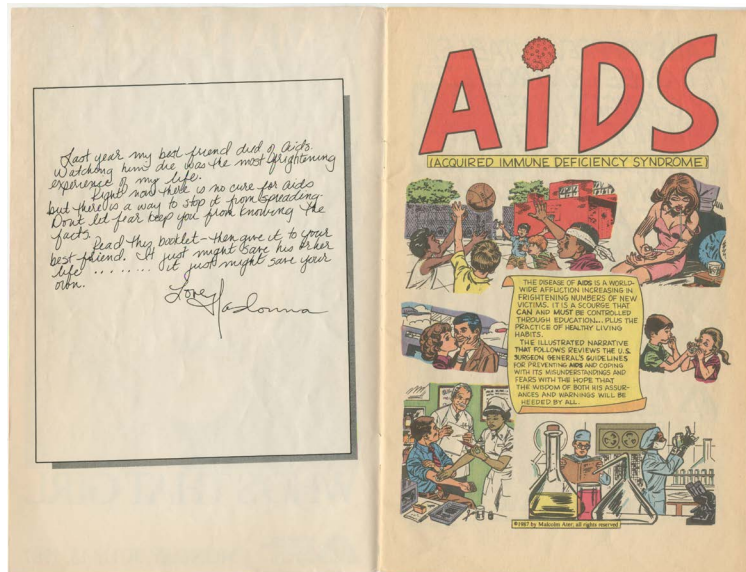


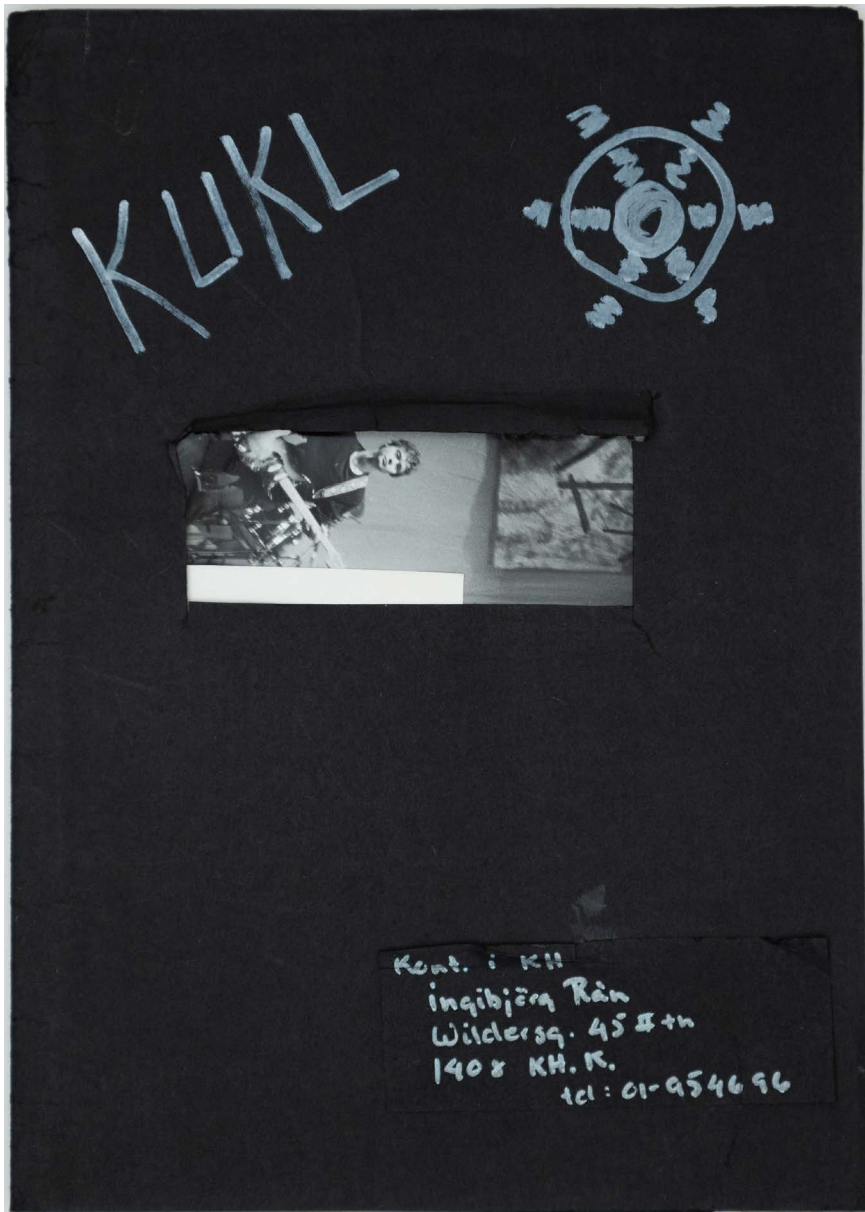
1. Madonna: Who's That Girl? [AIDS education]

Malcolm Ater. New York: American Foundation for AIDS Research, 1987. Offset. 6 3/4 x 10 3/4 in. Saddle-stapled in wraps. [16] pp. Very good.

This comic book providing AIDS prevention information, was distributed one night only at a Madonna concert at Madison Square Garden on Monday July 13, 1987. On the inside front cover is a reproduction of a handwritten note from Madonna, detailing her personal connection to AIDS - the death of her friend, Martin Burgoyne. Produced by the American Foundation for AIDS Research with editorial assistance from the Centers for Disease Control (CDC), this graphic booklet outlined for the readers potential ways of contracting the virus, and corrected rumors that AIDS could be acquired from handshaking, kissing, dentistry or other now ridiculous examples. The comic also makes clear that AIDS is not a disease exclusive to homosexual men, as had first been reported.

A scarce example of important AIDS education distributed by the Queen of Pop during the height of the epidemic and hysteria, from the same year that Princess Diana caused a media uproar by declining to wear gloves when shaking hands with AIDS doctors, nurses, and patients.





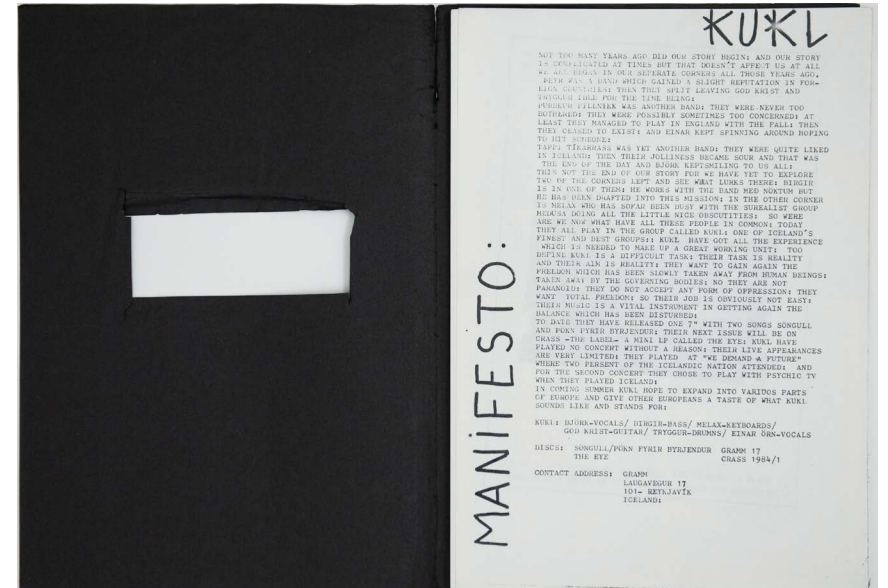
2. KUKL Handmade Press Kit [early Björk band]

Iceland: N.p., 1984. Thirteen (13) photocopied sheets with handwritten drawings and writing and one silver gelatin black and white photograph print, all housed in annotated hand-cut construction paper folder. Folder measures 8 1/2 x 12 in. Most sheets measure 8 1/4 x 11 3/4 in, except small folded handbill "Kukl Island" 4 1/4 x 6 in, and photo 7 x 9 1/2 in. Very good condition, some wear to folder commensurate with age, tear to upper crease, cut-out in center paper edges folded, contents clean.

The extremely scarce handmade press kit for KUKL, one of Björk's first bands and an essential node in the development of European post-punk.

KUKL formed in 1983 when Ásmundur Jónsson of Gramm Records sought to create an Icelandic underground supergroup to perform on a radio show. Members included Björk, Birgir Mogensen, Einar Arnaldur Melax, Guðlaugur Kristinn Óttarsson [God Krist], Sigtryggur Baldursson, and Einar Örn Benediktsson, all of whom had enjoyed success in various punk bands in Iceland during the early 1980's. After writing and rehearsing for a few weeks, the anarcho-post-punk group performed on the Áfangar radio session and decided to make the band permanent. Their first live show was in 1983, opening for Crass in Reykjavik. This connection led KUKL to play shows with Crass and other British groups such as Psychic TV over the next few years. KUKL, meaning witchcraft or sorcery in Icelandic, had post-punk and goth sensibilities but tended towards the undefinable with avant-garde, free jazz, and noise influences. It is here that Björk developed her trademark emotive vocal style. The band disbanded in 1986, but most of the members went on to form the Sugarcubes the same year.

KUKL released their first album "The Eye" on Crass Records in 1984, produced by Penny Rimbaud. This press kit and the majority of the materials contained within are in promotion of that album and related appearances in English, live photograph, photocopied photographs of the band, five sheets photocopied press clippings and mentions from music magazines, and four sheets of press releases and announcements in Icelandic. Much of the materials include original hand-written labels and drawings by the band in marker, and the photograph is annotated on the verso in pencil.



A unique artifact from an under-examined portion of Björk's career, and an important moment in the European post-punk trajectory.

Item level inventory and additional images available upon request.



5. [Original Artworks by Tomata Du Plenty] *Untitled* and *Franz Kafka*

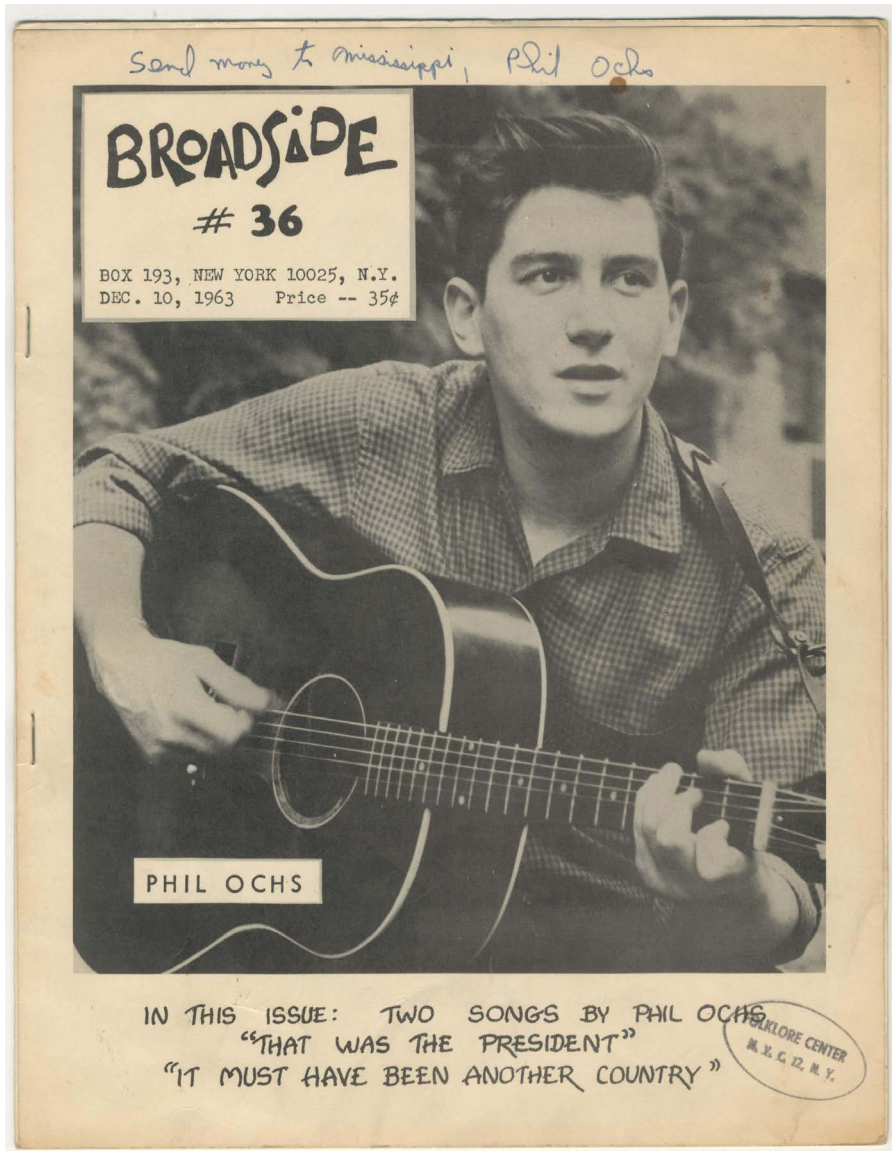
Tomata du Plenty, 1989. Acrylic paint and rhinestones on cut-out plywood board. 15 x 24 in. Near fine condition. Signed and dated "Tomata 1989" on verso.

Tomata du Plenty, 1999. Acrylic paint on plywood board. 18 x 24 in. Near fine condition, holes drilled around edges. Rope for hanging stapled to verso. Signed, titled, and dated "Tomata du Plenty, Franz Kafka, 7-99" on recto and verso.

Rare original artwork by the artist and musician Tomata du Plenty. One, *Untitled*, depicts a green-haired topless woman performing on stage with a cigar-smoking man seated in chair in foreground; the other depicts Franz Kafka with a nighttime cityscape in the background. Du Plenty, born David Xavier Harrigan (1948-2000) fronted the groundbreaking Los Angeles synth-punk band The Screemers in the 1970s and was a member of the counterculture theatre troupes Ze Whiz Kids in Seattle and the Cockettes in San Francisco. A multi-talented performer, actor, and artist, Du Plenty greatly influenced arts and music scenes wherever he lived - in Los Angeles, New York, Seattle, New Orleans, or Miami.



In 1982, Du Plenty found an old set of paints and brushes in an alley off Hollywood Boulevard, and dedicated the rest of his career to painting. His work was classified as folk or outsider art, and he did not mind the distinction, often selling his paintings for only ten to twenty-five dollars each at local bars. He worked with watercolors on found sheets of paper, and later moved almost exclusively to paintings on wood boards, often wood cut outs. The subjects of his works were often pop culture heroes, artists he admired, local characters, and friends. A cult hero throughout his life and since his death, his paintings still resonate as documentation of the vibrant queer punk counterculture he moved within throughout America, and the cultural references that inspired them.



6. Broadside #36 [Freedom Riders, signed and inscribed by Phil Ochs with Folklore NYC stamp]

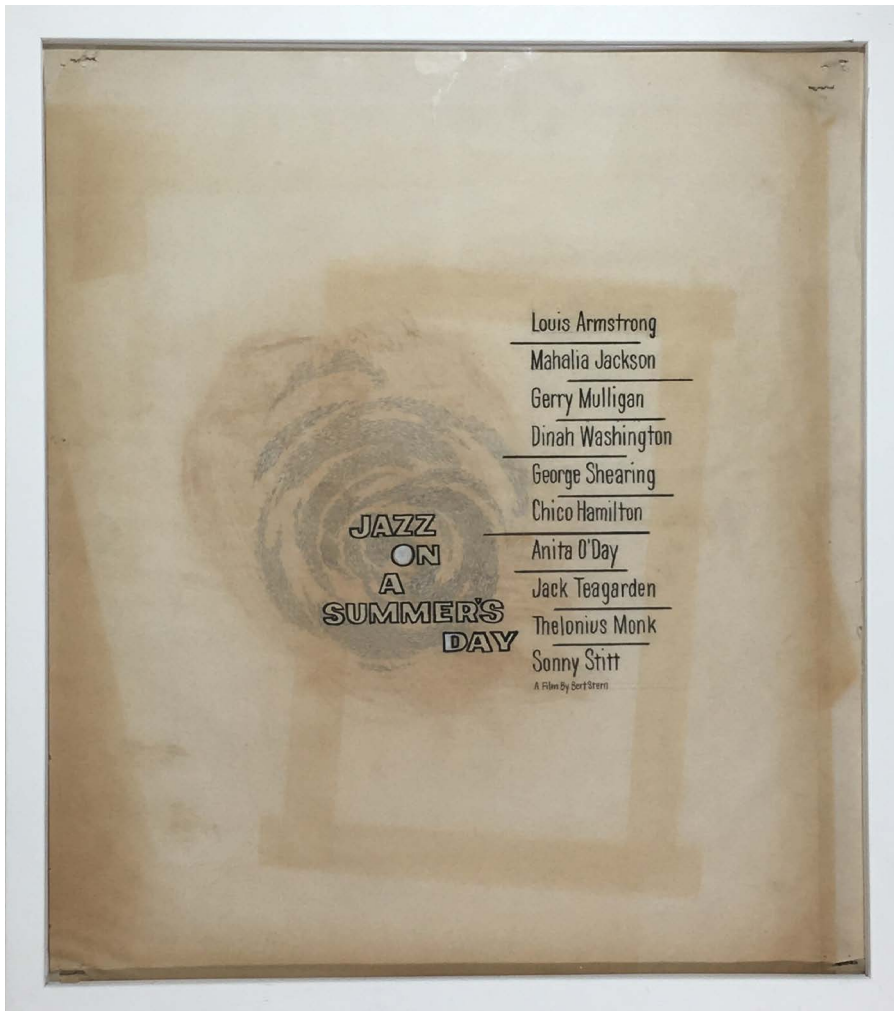
New York: Broadside, 1963. Offset on cardstock wrapper with mimeographed leaves. 8 1/2 x 11 in. Side stapled. Very good with slight foxing and wear at corners. "Send money to Mississippi, Phil Ochs" written in the hand of Phil Ochs at top of cover; stamped "Folklore Center N.Y.C. 12, N.Y." at bottom right corner of cover.

Scarce issue of the folk music magazine, signed by Phil Ochs with an inscription urging the recipient to help fund freedom riders in Mississippi.

Broadside was a small mimeograph publication founded in 1962 by Agnes "Sis" Cunningham and Gordon Friesen. A key publication in the mid-century folk music revival, *Broadside* was conceived as a resource for folk singers working in the popular, or topical, tradition and activists who wished to learn the politically-inspired songs. The magazine published lyrics, sheet music, political cartoons, and commentary. This issue, #36, features topical folk artist Phil Ochs on the cover, who boasted a nearly 500 page FBI file for his activism.

Stamped "Folklore Center N.Y.C." on the cover, this copy belonged to Izzy Young's MacDougal Street book and record store. Folklore Center was at the heart of the Village folk music revival and hosted Bob Dylan's first concert. Ochs' signature and message to "send money to Mississippi" further suggests that this copy was sent by Ochs to Young.

An early artifact of folk music's material contributions to the Civil Rights era.



7. Jazz On A Summer's Day [unused design for promotional material]

N.p.: n.p., 1959. Hand drawn graphite, ink, and paint on paper. Two 16 x 18 1/4 in. sheets stapled to board., framed to 17 3/4 x 20 in. Paper discolored commensurate with age, paste residue on verso and staples at corners with holes from prior staples. Very good.

Draft for a commercially unused design for Bert Stern's 1959 film *Jazz On A Summer's Day*. A classic of music documentary and concert film (perhaps the first concert film made), the movie was shot at the 1958 Newport Jazz Festival. Featuring rousing and intimate performances by Louis Armstrong, Mahalia Jackson, Thelonius Monk and Henry Grimes, Chuck Berry, Chico Hamilton, Anita O'Day, and other stars of the time, the film cuts between performances and footage of jazz fans and revelers enjoying a beautiful summer day. The result is a portrait of not just the performers but the elan and brio that characterized the jazz scene when it was the hippest and coolest music in the world. As one contemporaneous reviewer wrote: "as generous a dish of top jazz music as any cat could take in one gulp."

The lettering bears a striking resemblance to that on the original poster and a 1961 7" release of a selection of songs Louis Armstrong performed at the festival. The artist—likely employed in the art department of Galaxy Productions—is unknown.



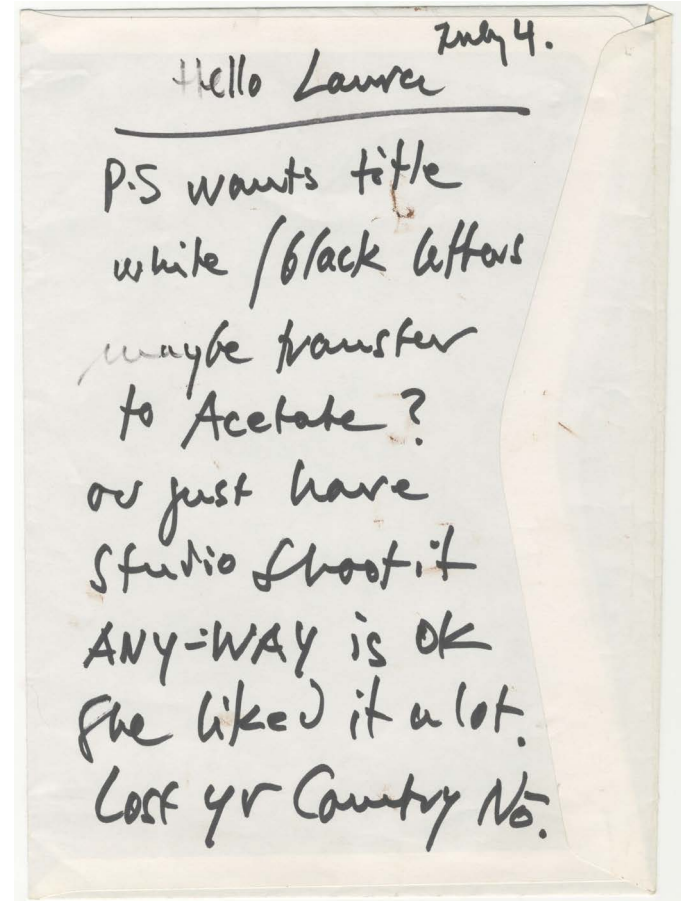
8. [Robert Frank holograph calligraphy] Summer Cannibals ephemera

New York: n.p., 1996. All items near fine or very good. Complete inventory available upon request.

Two sheets and an envelope of calligraphy in the hand of Robert Frank for Patti Smith music video, Summer Cannibals; two cards promoting premiere of video.

Famous counter cultural Swiss-American photographer and filmmakers Robert Frank directed the music video for "Summer Cannibals," the lead single for Smith's 1996 comeback album, *Gone Again*. This collection of materials features a sheet of paper and two envelopes on which Frank wrote the title of song along with his and Smith's names in calligraphy. On the verso of the envelope is a note from Frank relaying a desired edit from Smith. Also included are two invitation cards for the video's premiere at the 34th New York Film Festival, screening alongside Hou Hsiaou-hsien's *Goodbye South, Goodbye*.

An important set of materials testifying to a collaboration between two of the consummate outsider figures of American culture.



notes pour JAVA HEAD god kiss william burroughs
 amphetamine IBM. can you feel the magi?? per-
 meate the air. can you feel the magi genji???
 oh yeah. doctor in white smock corr. white sma
 ck. junk is no good baby. junk is no god baby
 junk is god baby/jet flakes/the glance. dream
 of mick jagger performing poetry. he says with
 his hand on my waist what did you think. i say
 mick it was all there in memo from turner. mick
 says why rock n roll never gave me extended pe
 ace just moments. death is infinite peace ecta
 asy is a glimpse like screw like create like p
 erforming like junk!!! is the beautiful stranger
 is living death is wm. burroughs discipline. ohh
 yoga is diane podlewskis discipline. judy linn
 is printing photograph india. allen is piano is
 red marble fingers grip all night. diane bendin
 g over yoga neck arched back bend position kris
 shna fucks between the eyeballs head springs back
 ck as coil in neck. face is skull bait the bones
 of electri-city howl etc. restless landscape and
 MY DISCIPLINE IS STEALING. performing etc.
 THE ARAB OIL KING WEARS SUN GLASSES dig the news
 with me. the arab so much symmetry. arab king he
 s such a gas so highway 61. i dig the arabs man
 so much muzak cool symmetry so much hash hish so
 desire tree hear eric clapton just sits around
 the castle smoking dope all day so much yellow
 energy. oh those arabs they got they got they
 got that assassinating rythum i dig them last
 messege: WORD SCRIBED ON CRUCIFIX IS KISS is kiss
 is kiss. dont speedo motorecco dont slow main
 line shoot coffee sister be java head be java

Handwritten notes on the right side of the page:
 Face bowler has so much character - the ordinary
 one is stepping - no opportunity

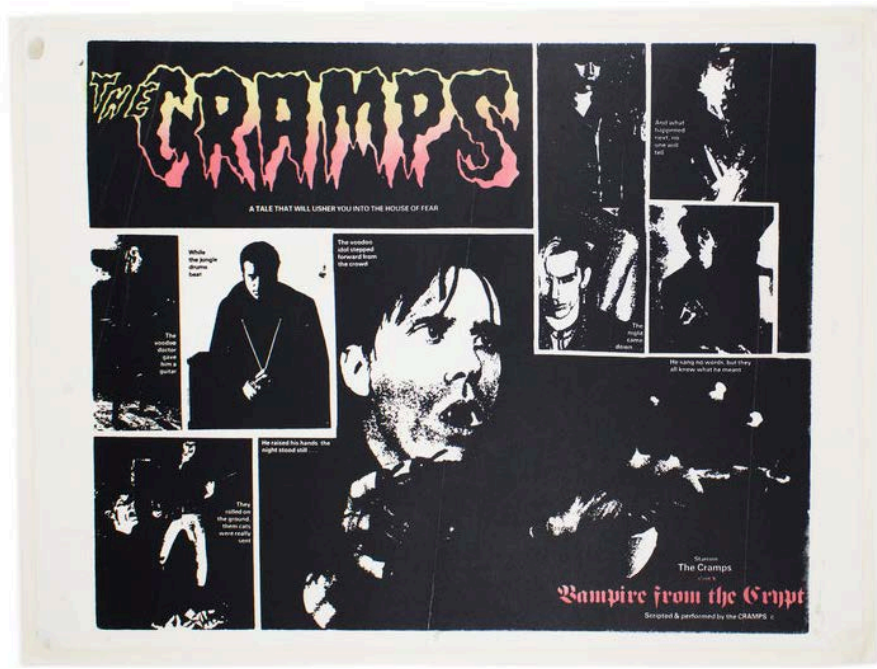
Handwritten notes at the bottom of the page:
 Assume free
 I gards. one cake one heron - if its white well
 snort it / within the bands of physia but
 beyond logic
 Tonight will be a jewel in my crown
 He of the assembly paint bowles
 no. To Tim
 x [Signature]

9. [Patti Smith signed broadside] notes pour JAVA HEAD

New York: [Gotham Book Mart], ca. 1973. Offset photo duplicate on glossy cream paper with facsimile annotations and holograph signature. 5 1/2 x 8 1/2 in. Lines from folding into thirds; else fine.

A rare and early Smith poem produced in an edition of 99 numbered copies and 26 lettered. Written in a stream of consciousness style with references to Burroughs, amphetamines, Mick Jagger, Eric Clapton, dope, photography, and other topics. This copy out of edition and signed to Tim [Spann] by Smith.

Four entries in OCLC; none out of edition or inscribed.



10. [The Cramps] Vampire from the Crypt

n.p.: The Cramps, [1980]. Screenprint. 30 x 22 1/4 in. Mounted on backing measuring 23 3/8 x 31 in. Very good.

Rare promotional poster for the supposed 1980 film, Vampire From the Crypt, written and performed by the Cramps - pioneers of psychobilly, and one of the first American garage punk bands. The film seems to have never been actually produced and the poster was designed using stills from an earlier horror film-inspired photoshoot. The design by Alain de la Mata collages photographs of the band, speculated to have originated from the band's "Garbage Man" promotional video shoot. The poster, and the accompanying text culled from their lyrics, reveals a fascination with trash Americana and vintage monster movies for which the band is well known. Borrowing from the comic book series, "Tales from the Crypt," The Cramps re-appropriate the ghoulish and fantastical style and reinvigorate it with their own punk aesthetic. A scarce poster for the little-known film by the legendary punk band.

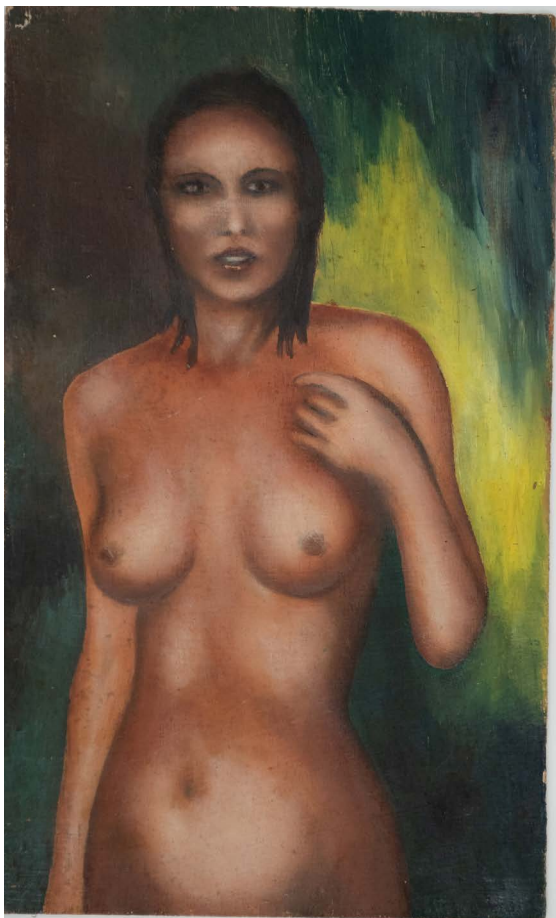


11. [Guided by Voices] Propeller T-shirt

Dayton, Ohio: Rockathon Records, ca. 1992. Screenprint. Tag of shirt missing, likely size L. Very good.

Early Guided by Voices t-shirt produced to coincide with the release of the album *Propeller*. Released in 1992 in a pressing of 500 and a unique, hand-made design for each cover, *Propeller* brought Guided by Voices to a national audience after a decade as an Ohio bar band. Features a design of two people boxing, of which variations appear on a few of the *Propeller* handmade covers. A scarce truly lo-fi shirt, made just before the band's explosion in popularity led Rockathon Records to scale up and mechanize its production processes to handle the increase in orders. Likely screenprinted by Pete Jamison, the band's manager and merchandise-maker.

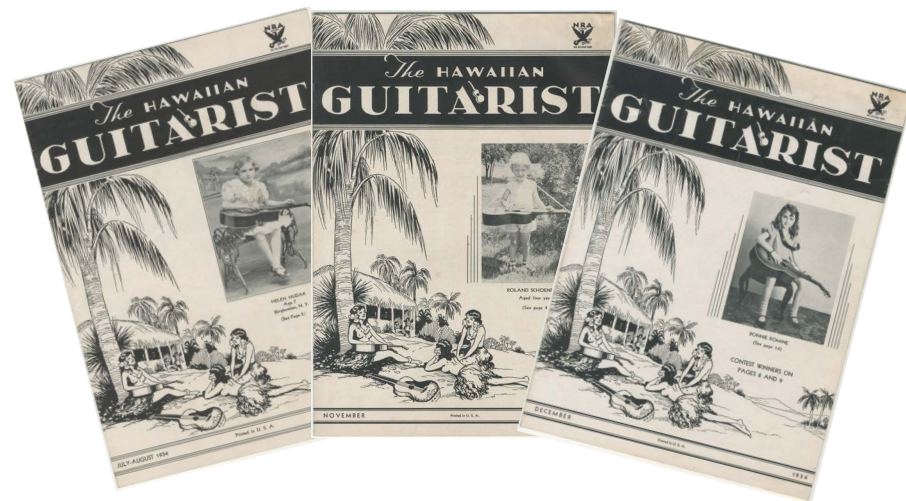




12. Untitled Painting by Regis C.K. Ginn [Father of Greg Ginn & Raymond Pettibon]

Regis C.K. Ginn. Np: [Hermosa Beach], nd. Oil on 1/8 in. faux wood paneling. 8 1/2 x 14 in.

Amateur painting by the late Regis C.K. Ginn (1923-2005), father of the artist Raymond Pettibon and musician Greg Ginn, front man of the seminal hardcore band Black Flag. Regis Ginn was an English teacher in Hermosa Beach, California for many years and the author of a textbook, "Integrated Writing," and two novels, "Tyger! Tyger!" and "The Cold Warrior."

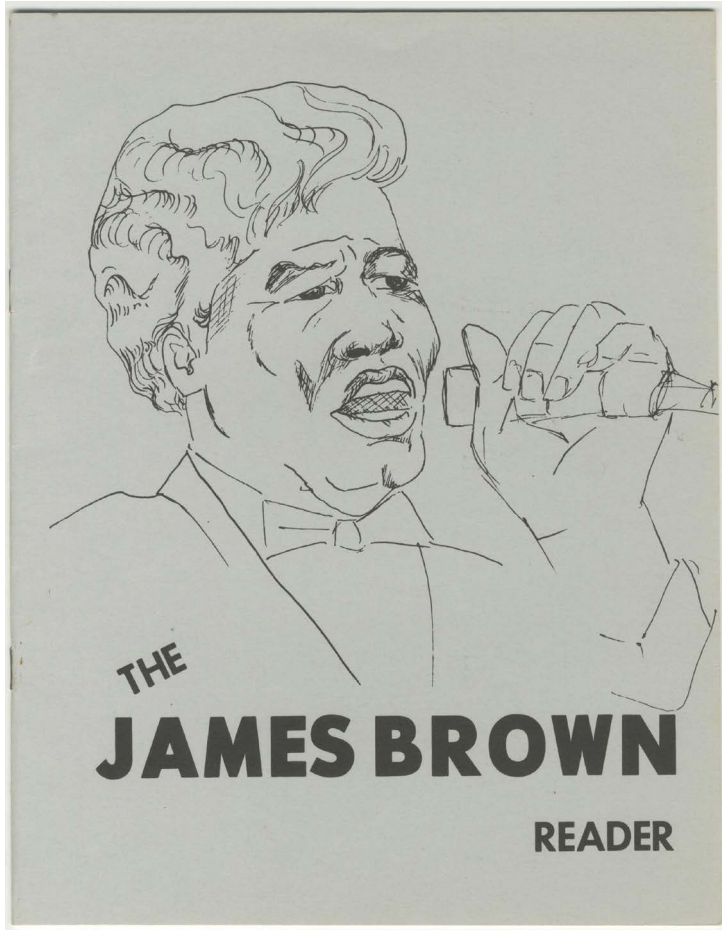


13. The Hawaiian Guitarist [Three Issues from 1934]

Cleveland: Hawaiian Guitar Publishing Co., July-August, November, December 1934. Offset printed. Staple bound. 7 3/4 x 10 3/4 in. All issues very good to near fine: rippling to top edge of November issue, else clean and tight.

The final issues of this early amateur music magazine devoted to the Hawaiian guitar, which ceased publication in January 1935. Includes articles on musicians, instructors, radio shows, new music, and sales, as well as sheet music published in each issue. Each cover features a different child guitar player from around the country.

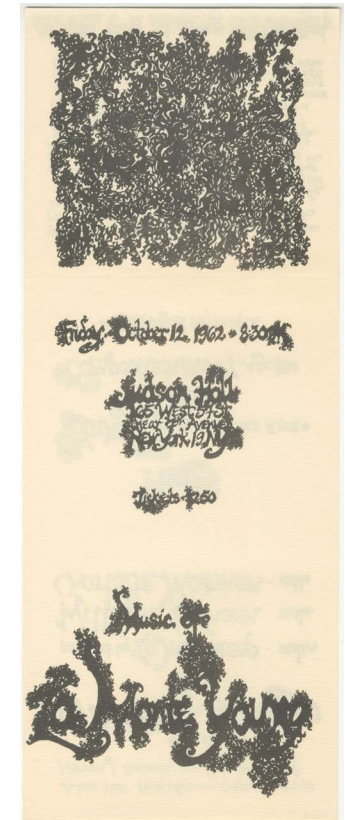
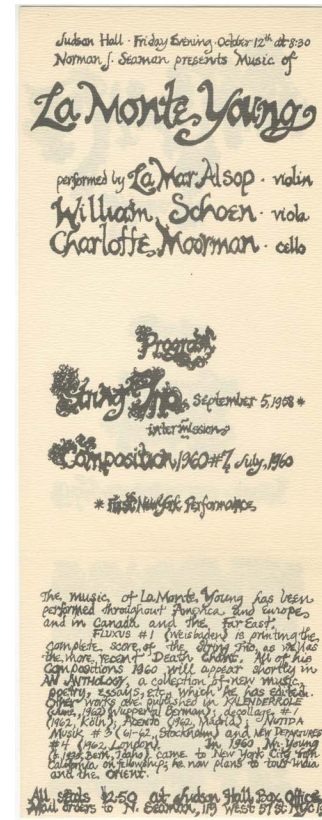
Scarce surviving issues of this magazine exploring the history of Hawaiian guitar playing; only two copies found in OCLC.



14. The James Brown Reader

Matabala, illustrator. Mr. Welvin Stroud's Sixth Grade Class at the Martin Luther King School. San Francisco: The More Distribution Company, 1968. Offset. Saddle-stapled in wraps. 8 1/2 x 10 3/4 in. [20] pp. Small signs of oxidation at staples, else near fine.

A sweet privately-published picture book by sixth graders in San Francisco about James Brown and a beautiful document of young Black joy in the 1960s. Scarce.



15. Music of La Monte Young at Judson Hall

Marian Zazeela, illustrator. New York: n.p., 1962. Offset. 4 1/4 x 11 in. Printed on recto and verso. Fine.

An excellent flyer advertising the first New York performances of La Monte Young's String Trio and Composition 1960 #7 July, 1960. Music performed by La Mar Alsop, William Schoen and Charlotte Moorman. The flyer also includes announcements of the publishing of String Trio and Death Chant in Fluxus #1, and other compositions to be published in An Anthology, Kalenderrolle, decollage #1, Acento, Nutida Musik #3, and New Departures #4. Designed in the inimitable calligraphy of Marian Zazeela, this example is in remarkable condition.

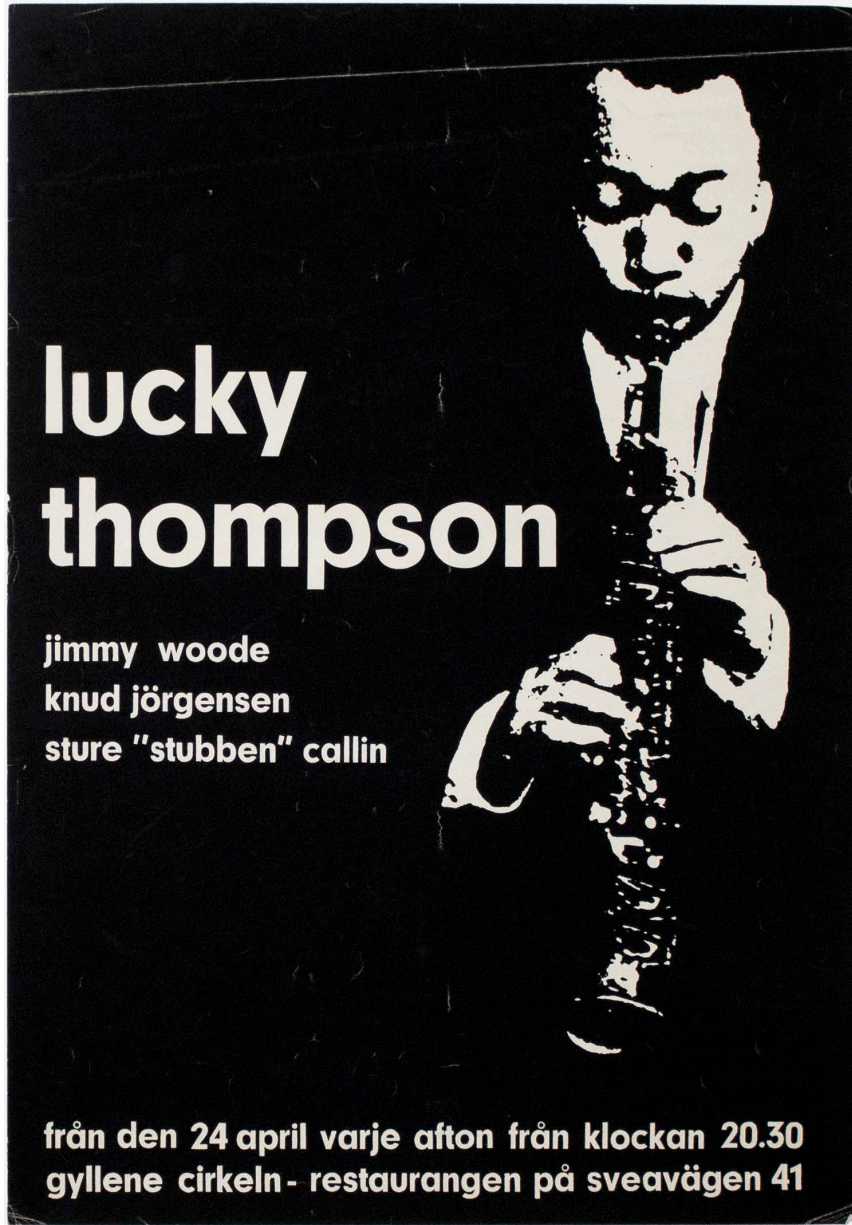


16. Jazz in Stockholm [Gyllene Cirkeln / Golden Circle]

Gösta Kriland. Stockholm: Tryckeri AB Björkmans Eftr, [ca. 1962]. Silkscreen. 22 x 30 in. Very good. Several closed tears repaired on verso with tape; otherwise a nice, clean copy.

Scarce poster advertising the Gyllene Cirkeln [Golden Circle] jazz club that was the hub of Stockholm's jazz scene from 1962 until it closed in 1969.

The club served as a center of the underground music scene in Sweden, frequently hosting American and international musicians during its tenure. Famously, the Rolling Stones once played there after hours in 1970, and Ornette Coleman, Bud Powell, Cecil Taylor, Jack McDuff, and Pink Floyd all released live recordings from the Golden Circle. This poster, designed by Swedish surrealist Gösta Kriland, depicts saxophonist Lars Gullin. A rare document of jazz in early 1960s Europe.

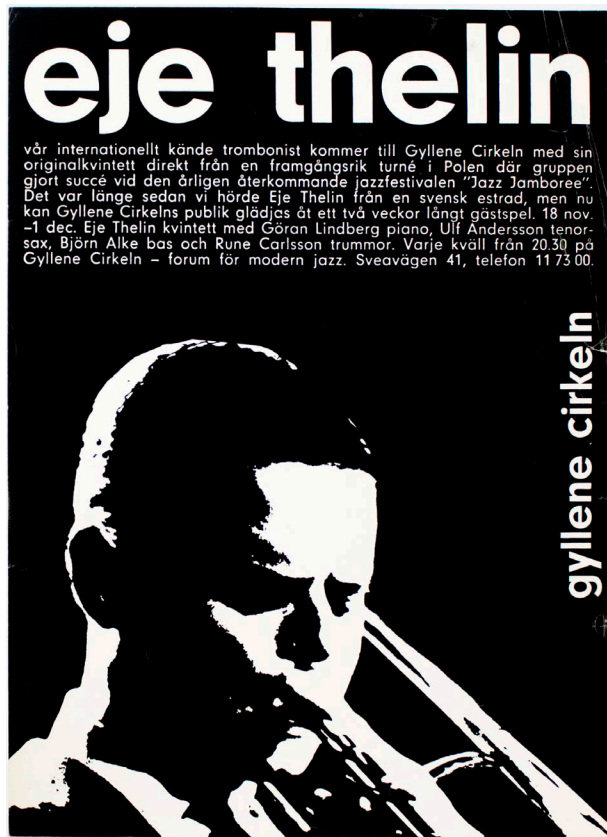


17. Lucky Thompson at Gyllene Cirkeln

Stockholm: Gyllene Cirkeln, ca. early 1960s. Screenprint. 14 x 19 3/4 in. Very good with wear at corners and horizontal fold line at top.

Beautifully illustrated and scarce original poster promoting an evening with American saxophonist Lucky Thompson, backed by bassist Jimmy Woode, Danish pianist Knud Jørgensen and Swedish drummer Stubben.

The Gyllene Cirkeln [Golden Circle] jazz club that was the hub of Stockholm's jazz scene from 1962 until it closed in 1969. The club served as a center of the underground music scene in Sweden, frequently hosting American and international musicians during its tenure. Famously, the Rolling Stones once played there after hours in 1970, and Ornette Coleman, Bud Powell, Cecil Taylor, Jack McDuff, and Pink Floyd all released live recordings from the Golden Circle.



18. Eje Thelin at Gyllene Cirkeln

Stockholm: Gyllene Cirkeln, 1964. Screenprint. 19 3/4 x 27 1/2 in. Very good with 3/4 in. closed tear at right side, creasing at top right corner, and wear along right side.

Beautifully illustrated and scarce original poster promoting Swedish trombonist Eje Thelin at the Gyllene Cirkeln [Golden Circle] jazz club in Stockholm. Active in the 60s and 70s free and avant garde jazz scene across Europe, Thelin is known for playing with Don Cherry on his 1972 record *Eternal Rhythm*. This poster promotes a two week residency at Gyllene Cirkeln, backed by Göran Lindberg on piano, Ulf Andersson on tenor sax, Björn Alke on bass, and Rune Carlsson on drums.



19. Lou Donaldson Quartet at Gyllene Cirkeln

Stockholm: Gyllene Cirkeln, ca. 1963. Screenprint. 19 3/4 x 27 1/2 in. Near-fine.

Beautifully illustrated and scarce original poster promoting a three week Lou Donaldson Quartet residency at the Gyllene Cirkeln [Golden Circle]. Donaldson is an American alto sax player, known both in his own right and for being a member of Art Blakey's quintet, appearing on their most acclaimed albums.



20. Alphonse Mouzon - Funky Snakefoot

New York: Blue Note Records & Tapes, 1974. Offset print on glossy paper. 34 1/2 x 23 1/2 in. Near-fine.

Promotional poster for jazz drummer Alphonse Mouzon's Funky Snakefoot. His second album, the record features moog, synth, and organ solos; along with Mouzon's vocals, the music often crosses into progressive jazz and R&B. A poster showcasing a talented musician working across genres and pushing the envelope at Blue Note.



21. Keystone Korner!! Poster

San Francisco: Keystone Korner, 1974. 11 x 17 in. Near fine condition, top edge creased.

Scarce poster for the legendary San Francisco jazz club The Keystone Korner, with events listed from March to May 1974. Includes Pharaoh Sanders and Leon Thomas, Stan Getz, Horace Silver, and others.

22. [Cancelled Behind the Iron Curtain] Pražské Jazzové Dny '80 [10th Prague Jazz Days Festival 1980]

Joska Skalník; Jiří Kučera, photographer

Prague: N.p., 1980. Offset. 30 1/2 x 25 3/8 in. Edge wear to bottom right, else very good.

Scarce poster advertising the cancelled 10th Jazz Days Festival in Prague, scheduled to take place in 1980. Mögel, Etron Fou Leloublan, This Heat, Art Zoyd, Jiří Stivín, Emil Viklický, Lindsay Cooper's feminist improv trio the Marx Brothers, and several other Czech and international avant-garde and jazz artists were meant to perform. Instead the Jazz Days Festival was cancelled by the Soviet-aligned authorities claiming that too many people were planning to attend and that the festival would be a public disturbance. This was one of the final conflicts between the Czechoslovakian government and the Jazz Section of the Czech Musician's Union. The Jazz Section had formed in 1971 and grown into a prominent sponsor of revolutionary cultural output, publishing books, periodicals, and samizdat dedicated to alternative culture. Three years after this cancelled festival, in 1983, the entire Czech Musician's Union would be disbanded by the government after refusing to ban the Jazz Section.

A document of dissident alternative culture from Czechoslovakia, and a record of an event that never had the chance to happen.





23. Set of nine 7" records with original hand drawn covers by an unknown artist

Nine 7" 45rpm records. N.p.: n.p., ca. 1953-54. All in very good condition.

A mysterious set of jazz records from 1953 and 1954 with remarkable fan-made covers, signed Amadeus-55. The records are Scandinavian releases of American jazz from the labels Karusell and Metronome, many of which are records that American jazz impresario Norman Granz first had a hand in releasing. The hand drawn artwork often straddles cubism and pop with a whimsical and lighthearted quality, sometimes with splashes of muted color. An extraordinary pre-zine example of music fandom inspired folk art.

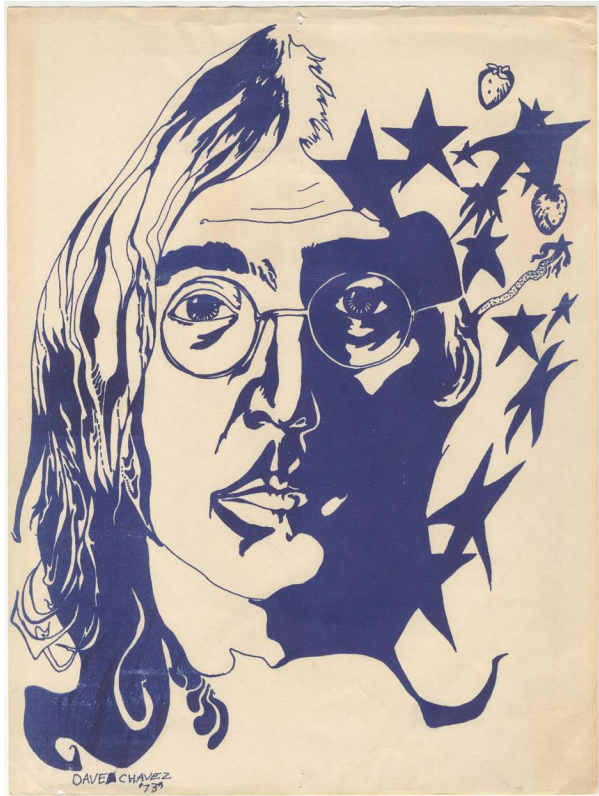


24. Ravi Shankar [Psychedelic Art for Unreleased LP]

[Ron Jones]. N.p: n.p., [ca. 1970s]. Airbrushed painting on cardboard. 13 1/4 x 13 1/2 in. Framed, 26 x 26 1/4 in. Near fine condition. Signed by artist.

An incredible piece of never-produced record cover art dedicated to the composer and musician known for introducing the sitar to George Harrison.

This work was produced by illustrator Ron Jones for an ill-fated record project at ABC Dunhill. Despite the record never reaching production, this unique artwork survived as an artifact of a potential project unfulfilled, a psychedelic record of the hippie era and the effect of the spectacular Indian musician on the American consciousness.

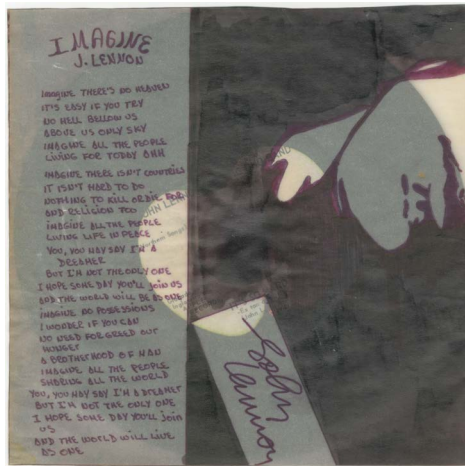


25. [John Lennon Fan Art from Mexico] Hand-Illustrated Record Sleeve and Imagine 7" & Printed Portrait

Dave Chavez

N.p.: n.p., [ca. 1971] & 1973. Screenprint and hand-illustrated in ink on wax paper folded to form record sleeve. 8 1/2 x 11 & 7 x 7 in. 7 x 7 in 45 rpm record. Pinhole at top of screenprint and light edge wear. Otherwise very good.

John Lennon inspired fan art by an otherwise unknown artist, likely from Mexico. The 1971 Mexican release of the *Imagine 7"* is black and unadorned except the word "apple." This fan decided to create their own sleeve with a portrait of Lennon, a fake Lennon signature and lyrics. Though the sleeve is unsigned and undated, it is accompanied by a printed portrait of Lennon with the name Dave Chavez and "73" written at bottom.



Unique fan art.

THE LIVING THEATRE



STEIN
PICASSO
ELIOT

26. The Living Theatre: Stein Picasso Eliot [with John Cage poetry]

New York: The Living Theatre, 1952. Saddle-stapled. Offset. In illustrated wraps. 16pp. 6 1/4 x 9 1/4 in. Light staining to wrap at spine and bottom edge and small chip on bottom right corner of wraps, not obstructing image or text. Else very good; inside clean and undamaged. Scarce, and in remarkable condition considering paper quality and age.

Program booklet for the inaugural Winter 1951- Spring 1952 season of The Living Theatre, held at the Cherry Lane Theatre in Greenwich Village, with cover illustration by Pablo Picasso and the first publication of John Cage's poetry "in response to a request for a manifesto on music, 1952."

The program also includes Gertrude Stein's *Dr. Faustus Lights the Lights*, Kenneth Rexroth's *Beyond the Mountains*, Pablo Picasso's *Desire*, Paul Goodman's *Faustina*, T.S. Eliot's *Sweeney Agonistes*, and more. A listing of Living Theatre actors and staff is included as well as promotion for Julian Beck's paintings on view at the theatre, and writing by William Carlos Williams and Judith Malina. Advertisements for local 1950s New York business sprinkled throughout.

The rare program for the inaugural season of The Living Theatre, with writing and art from John Cage, Pablo Picasso, and more.



27. Study for Artwork from Pink Floyd's *The Wall* [Signed]

Gerald Scarfe

N.p.: n.p., [ca. 1979]. Ink on thick paper. 28 x 22 in. Near fine condition, closed tear to right side, repaired with tape on verso. Signed by artist. Provenance: from Juliette Gale, first wife of Pink Floyd keyboardist and vocalist Rick Wright.

Gerald Scarfe is an English illustrator and cartoonist, most well-known for his magazine caricatures and his collaborations with Pink Floyd, including animating their "Welcome to the Machine" music video, and creating the artwork for their 1979 album *The Wall*, its 1982 film adaptation, and the supporting 1980-81 tour. This large black-and-white abstract ink sketch was made as concept art for his work on *The Wall*.



28. darkness was here yesterday (version x)

Billy Childish. London: Carl Freeman Gallery, 2013. Giclee print made from original oil and charcoal on linen painting. 12 x 18 in., in frame measuring 15 x 21 in. Signed and editioned by artist, 89/200.

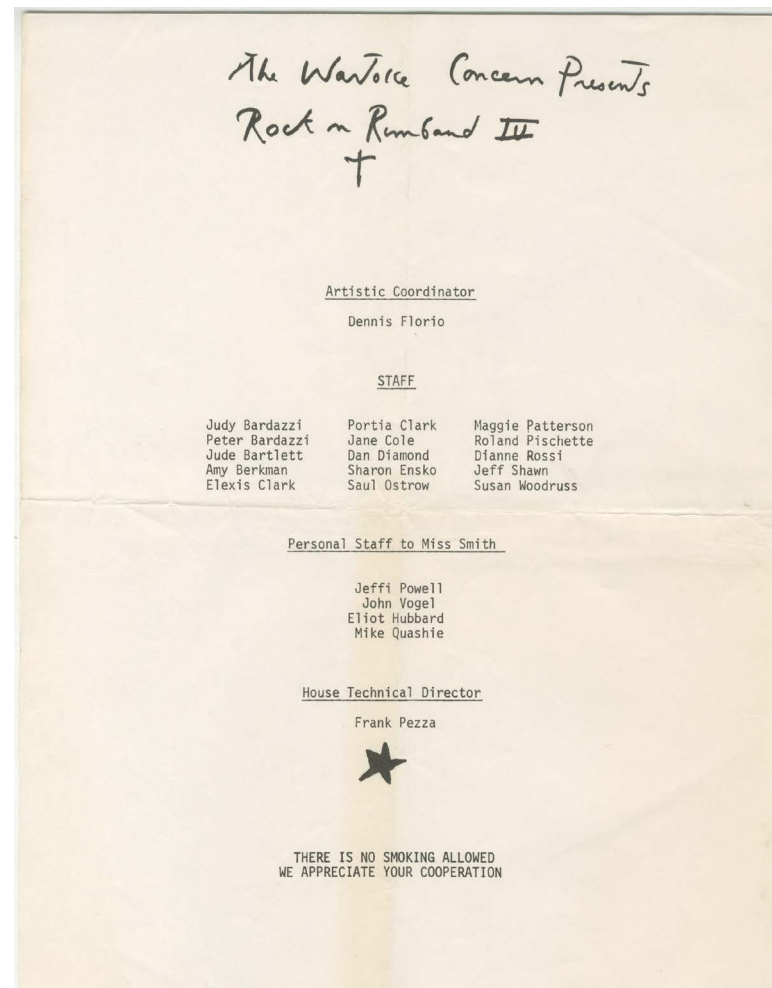
Framed archival print on heavy matte stock of Billy Childish painting, released by Carl Freeman Gallery on the occasion of the Billy Childish solo exhibition "darkness was here yesterday," September 18 - October 26, 2013. Childish has produced varied work in many artistic endeavors -- as a musician, poet, painter, writer, filmmaker, publisher. His music work includes garage rock bands Thee Milkshakes, Thee Mighty Caesars, Thee Headcoats, and others. Most notably associated with the Young British Artists and his breakoff group The Stuckists in 1990's England, Childish's career output has been prolific. His newer work, shown here, is less autobiographical than the rest of his oeuvre and focuses on historical and literary figures or nameless sailors or dock workers.



29. [Patti Smith] Patti: de l'âme pour l'âme nos. 5 and 6

Wisconsin: The Patti Smith Fan Club, 1976 and '77. Ed. Nanalee Berry. Offset. Side stapled. 8 1/2 x 11 in. Issue 5 very good with light foxing a top edge and last page detached; issue 6 very good with foxing across cover, rusting staples, and dog-eared pages at bottom left corner.

Two issues of the scarce Patti Smith fanzine *de l'âme pour l'âme*. Running for eight issues from 1976-80 and produced out of Wisconsin with the assistance of Smith's mother Beverly, the official newsletter of the Patti Smith Fan Club features photos, reviews, poetry, letters, and news by and on Smith and her circle. Issue 5 includes an interview with Todd Smith, a reproduction of a letter Patti Smith wrote to her parents from the road, interviews with Smith's band members, and an excerpt from Smith's extremely rare *Dog Dream*. Issue 6 includes childhood and performance photos of Smith, an essay by Smith on Bob Dylan, interviews, a reproduction of a letter from Smith to her parents, artwork and poetry by Smith, and a "collector's discography" compiled by Paul Perner.



30. [Patti Smith] Rock in Rimbaud IV

New York: The Wartoke Concern, 1975. Offset. 8 1/2 x 11 in. Lines from folding into quarters, else very good.

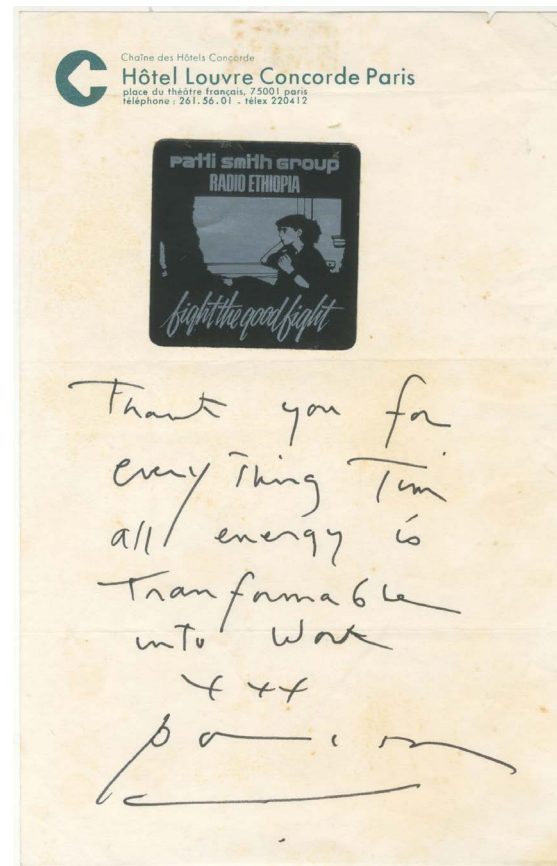
Program for "Rock n Rimbaud IV," in which The Patti Smith Group performed and read poetry by Arthur Rimbaud. A document of the French poet's influence on Smith and the larger 1970s rock, punk, and literary scene.



31. [Patti Smith] Hey Joe (Version) b/w *Piss Factory*

New York: Mer Records, 1974. Record and sleeve both VG+.

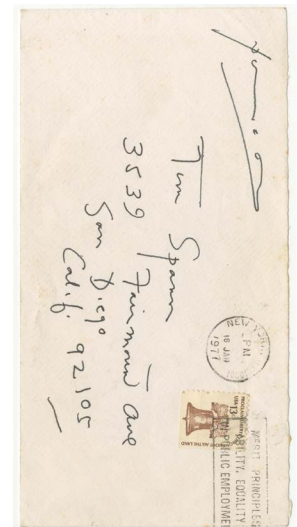
The first pressing of Patti Smith's first release. Released in an edition of 1,500, the vast majority were signed by Smith; unsigned copies like this example are extremely scarce. Smith wrote about the record in *Just Kids*, explaining "Lenny and I designed the record. We called our label MER. We pressed 1500 copies at a small plant on Ridge Avenue in Philadelphia and distributed them to book and record stores where they sold for two dollars" we were surprised to discover the B side '*Piss Factory*' was more popular than 'Hey Joe.'"

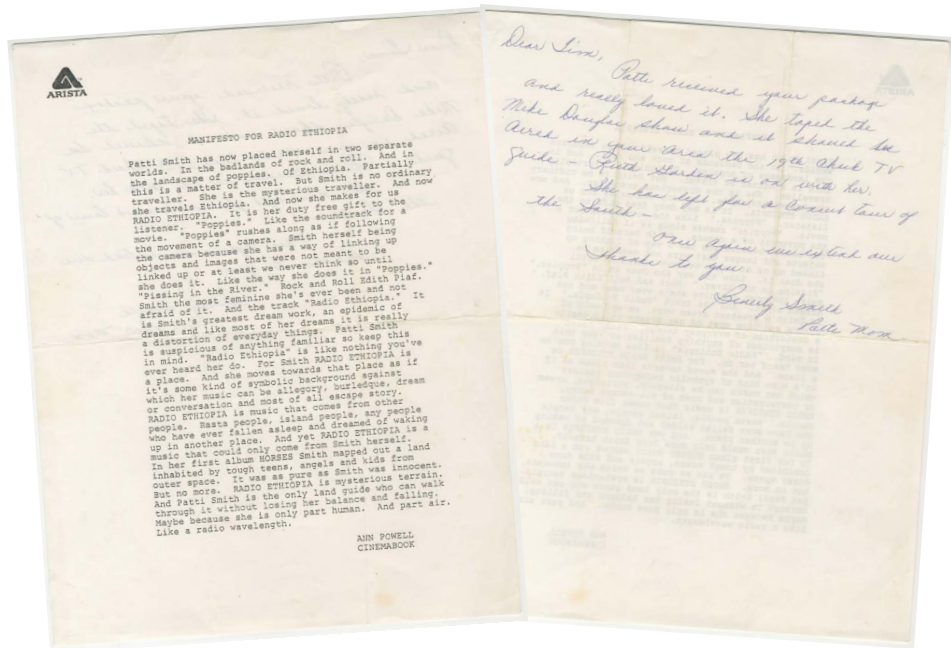


32. Patti Smith holograph note

Paris: n.p., 1977. 5 1/4 x 8 1/4 in.; envelope, 7 1/2 x 4 in. Promotion sticker for Patti Smith Group's Radio Ethiopia affixed to note. Very good with slight foxing at top center.

Note written to Tim Spann by Patti Smith on stationery from the Hôtel Louvre Concorde Paris, reading "Thank you for everything Tim / all energy is transformable into work / xxx Patti." The connection between the Smiths and Spann—a San Diego resident, sign maker, and death penalty abolition activist described as "a longtime friend of the San Diego music community" at a memorial concert in 2018—is unclear.

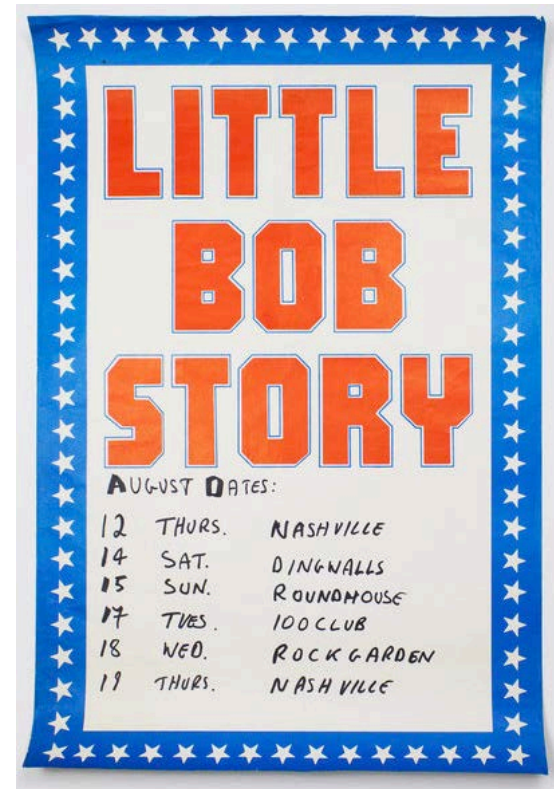




33. [Beverly Smith holograph manuscript] Manifesto for Radio Ethiopia

Ann Powell; Beverly Smith. N.p.: n.p., ca. 1977. Offset with handwritten note and holograph on verso. 8 1/2 x 11 in. Very good with crease marks from folding sixths.

Original copy of the scarce manifesto written by Smith's friend Ann Powell and distributed by Arista records for the promotional campaign for Smith's second album, *Radio Ethiopia*. On verso of the manifesto is a handwritten note by Smith's mother, Beverly thanking Tim Spann for sending a package to Patti Smith.



34. Little Bob Story [with tour info in unknown hand]

N.p.: n.p., [1982]. Offset. Holograph tour dates written in marker in unknown hand. 15 x 22 3/4 in. Very good.

Promotional poster for 1982 American tour of Little Bob Story, the first musical project by acclaimed and eccentric French singer Little Bob, with tour dates written in an unknown hand. The poster uses the same artwork as "Let Me In," the 1975 7" by the group.

With his genesis in the industrial port city of La Havre, Little Bob has been energetically releasing albums in English since 1975, touring with the likes of The Sex Pistols and the Stranglers. Well known in France—and with a significant cult following in the Anglophone world—Little Bob's music draws on classic rock and blues to create an original and dynamic collage of styles.



35. Captain Beefheart Clear Spot Turtleneck

[New York / Burbank]: Reprise Records, 1972. Transfer print on red cotton. Size small. Near-fine.

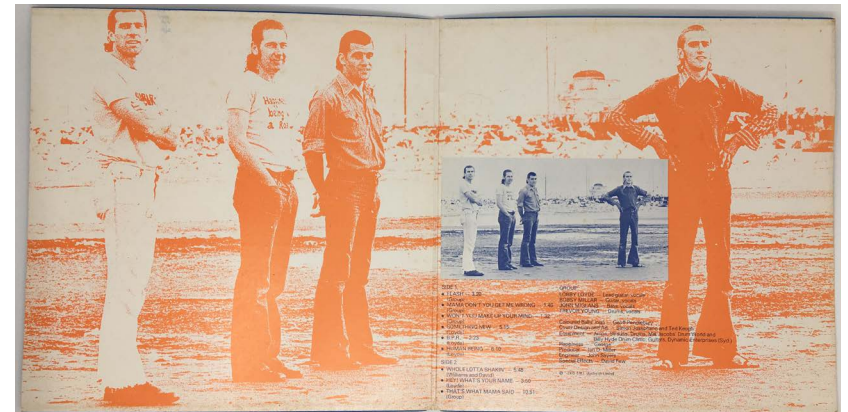
Promotional shirt for Captain Beefheart and the Magic Band's 1972 album Clear Spot. A rare promotional garment from the enigmatic commercial failure and extremely influential Captain Beefheart.



36. Coloured Balls - Ball Power

EMI, 1973. Serial: EMC-2507. Record is in VG+ condition. Cover is VG.

Lobby Lloyd formed the psychedelic/hard rock/blues short-lived band Coloured Balls in 1972 with Andrew Fordham, Trevor Young, and Janis Miglans. The Australian group's Ball Power was their debut album, dropping in March of 1973. It was later listed as number 13 on Australia's Go-Set National Top 20 Albums chart. The group disbanded in 1974.

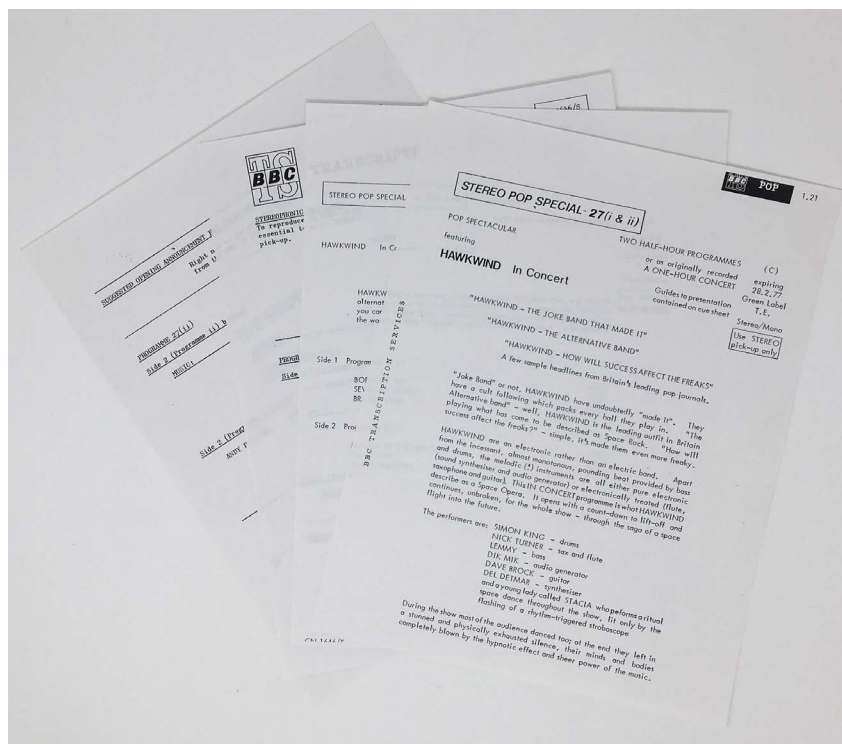




37. Hawkwind- Stereo Pop Special-27 [with original press release and cue sheet]

London: BBC Transcription Services, 1972. Matrix: 131774-S. Record and sleeve VG+

Formed in 1969, Hawkwind was one of the first space rock bands. Initially making a name for themselves on the free festival, hippie, and psychedelic circuit, they found a more mainstream audience with the 1972 hit "Silver Machine." The same year, the BBC released this record of their performance at the Paris Theatre, London, as part of the Stereo Pop Special series. Contains the original press release and cue sheet sent to radio stations, with instructions for DJs on how to introduce the record.





38. Dr. Feelgood Speeding Thru Europe

England: np, [1976]. 39 3/4 x 30 3/4 in. Offset print on thick matte paper. Lines from folding into eighths; else near fine.

A huge, lurid, and rare tour poster from a Dr. Feelgood tour of Europe in 1976. One of the more notable pub-rock bands, Dr. Feelgood was an important catalyst for the English punk scene.



39. Edgar Broughton Band

Shepard Sherbell. [England]: np, [ca. 1970]. 16 3/4 x 24 1/2 in. Offset. Very good with some creasing and loss at bottom edge.

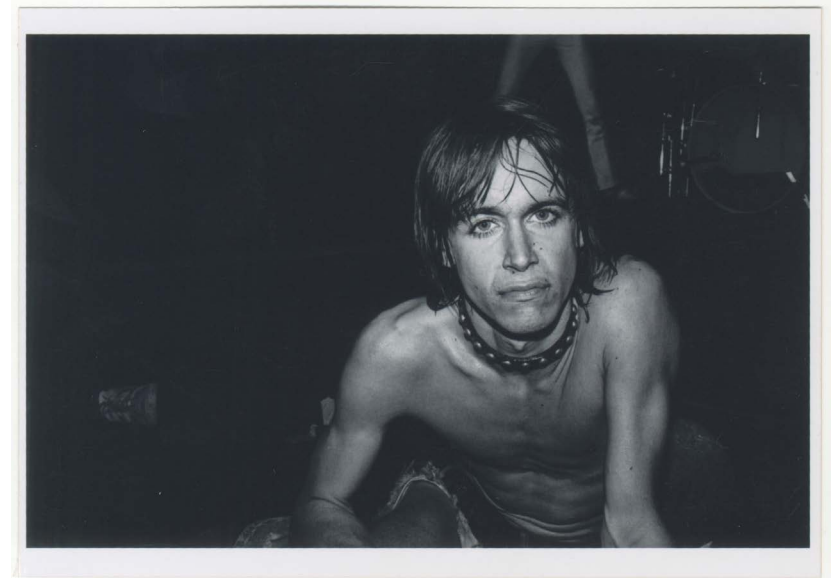
Poster for the influential English psych-rock group the Edgar Broughton Band. Notable for capturing a particular strand of how the sexual politics of the hippie/psych scene were visually represented: a sexually liberated couple is pictured having sex in sepia with the band's name in deep blue in psychedelic font in the shape of and covering couple's genitals.



40. Pat Morgan Presents Freak Out Starring Little Gary Ferguson

[Los Angeles]: np, 1979. Offset printed on yellow stock. 17 1/4 x 22 in. Near fine condition.

This is a rare poster facsimile from 1979 of a handbill for the September 17, 1966 "Freak Out" concert featuring The Mothers of Invention with Frank Zappa, Little Gary Ferguson the "sensational 7 year old," Count V, The Factory, and more playing at the Shrine Exposition Hall in Los Angeles. While Little Garry Ferguson is top billed, more likely than not The Mothers of Invention headlined, as they had just released their debut album, *Freak Out!*, three months prior.



41. [Signed by Lee Black Childers] Photograph of Iggy Pop

Lee Black Childers.

[New York]: Lee Black Childers, nd. Inkjet on photo paper. 7 x 5 in. Near fine.

Black and white photograph of Iggy Pop performing on stage looking into the camera, shirtless. Signed on recto by photographer Lee Black Childers (1945-2014), chronicler of rock and queer counterculture.



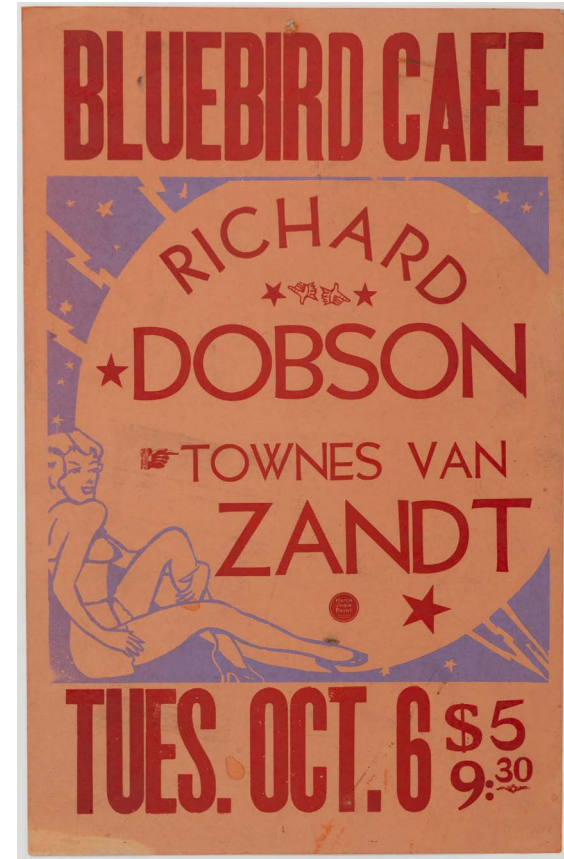
42. Amaranth [signed, with original artwork]

Shirley Collins

London: Harvest EMI, 1976. Serial: Harvest -SHSM 2008, EMI -OC 054 o 06135. Record is in clean VG+ condition. Cover is VG+. Plate 8 1/2 in. diameter and 1/2 in. depth. Two small chips on glaze.

Shirley Elizabeth Collins is an English folk singer who was a significant contributor to the English Folk Revival of the 1960's and 1970's. Amaranth was originally recorded in 1976 to accompany a reissue of Shirley & Dolly Collins' acclaimed Anthems in Eden album. The album's musicians include Shirley's husband Ashley Hutchings and his former Fairport Convention bandmates. Also included with the album is the original ceramic disc artwork with flowers that is seen in the center of the cover of the album.

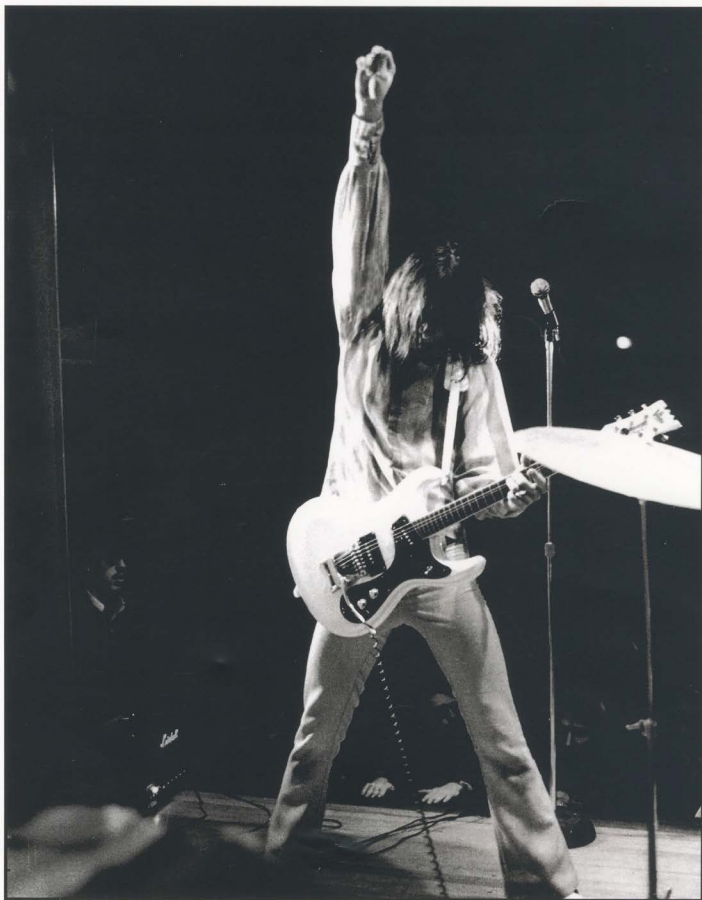
A unique artifact of British folk music history, with the acclaimed album.



43. Richard Dobson & Townes Van Zandt at Bluebird Cafe

Nashville: Hatch Show Print, 1992. 14 x 22 in. Screenprint. Slight edgewear and staining, pinhole to corner, otherwise a very good, clean copy.

Promotional poster for a Richard Dobson and Townes Van Zandt show at the Bluebird Café in Nashville, Tennessee on Tuesday, October 6, 1992. The Bluebird Café is a legendary Nashville venue, opened in 1982, that both Dobson and Van Zandt played at frequently. This carnival style window advertisement is printed on thick pink cardstock. An uncommon document of the late 20th century country scene.



Fred Smith - MC5

Leni Sinclair '69

44. Photograph of Fred Smith of MC5 by Leni Sinclair of the White Panther Party

Leni Sinclair

[Detroit]: np, 1969. Black and white silver gelatin print. 11 x 14 in. Abrasion on verso, not obstructing image. Else near fine.

Vintage print of Fred "Sonic" Smith of the influential proto-punk band MC5 by photographer and activist Leni Sinclair, co-founder of the White Panther Party.

Leni Sinclair is a photographer and activist known for co-founding the White Panther Party with her husband John Sinclair. In 1964, John Sinclair was arrested on charges of possession of marijuana and ended up spending 6 months in jail. MC5 played at the party celebrating his release, sparking decades of friendship and political collaboration. The White Panther Party, founded in 1968 with the idea of non-black activists supporting the mission of the Black Panthers, was hugely influential on the politics of the members of MC5. Fred Smith later married musician Patti Smith.

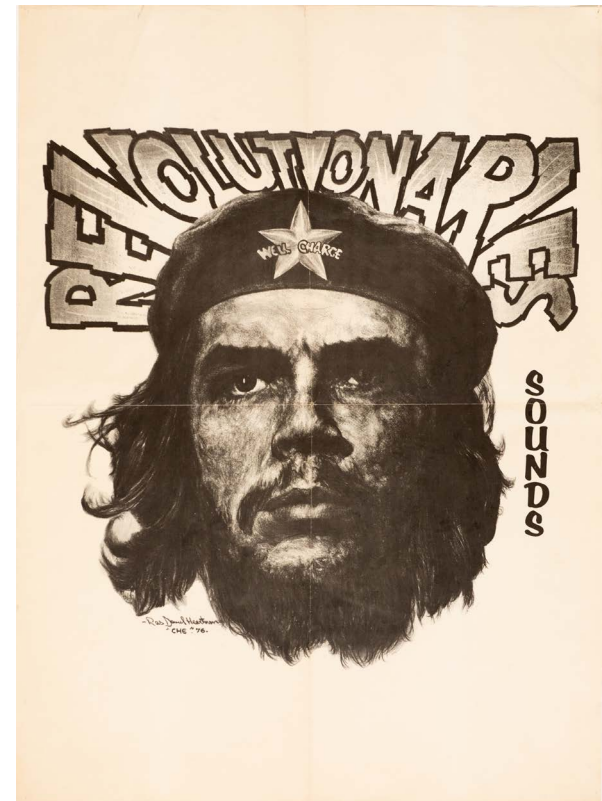


45. [Altamont Aftermath] Record Mirror, January 24, 1970

London: Billboard, 1970. Offset printed tabloid newspaper. 12 x 16 in. Very good.

The January 1970 issue of weekly British music magazine Record Mirror, reporting on the horror of the Altamont music festival that to many represented the end of the 1960s hippie era.

The newspaper's cover story reports on the legal aftermath of the disastrous Rolling Stones concert at Altamont Speedway, California, on December 6, 1969. The article details the Senate committee hearing, where concert-going assault victims and witnesses detailed the incidents that broke out during the concert, resulting in four deaths and mass beatings, and one murder at the hands of the Hells Angels. The issue also includes regular music reviews, advertisements, interviews, and photographs.



46. Revolutionaries Sounds

[Kingston]: Well Charge, [ca. 1976]. Offset. 17 1/2 x 24 in. Very good.

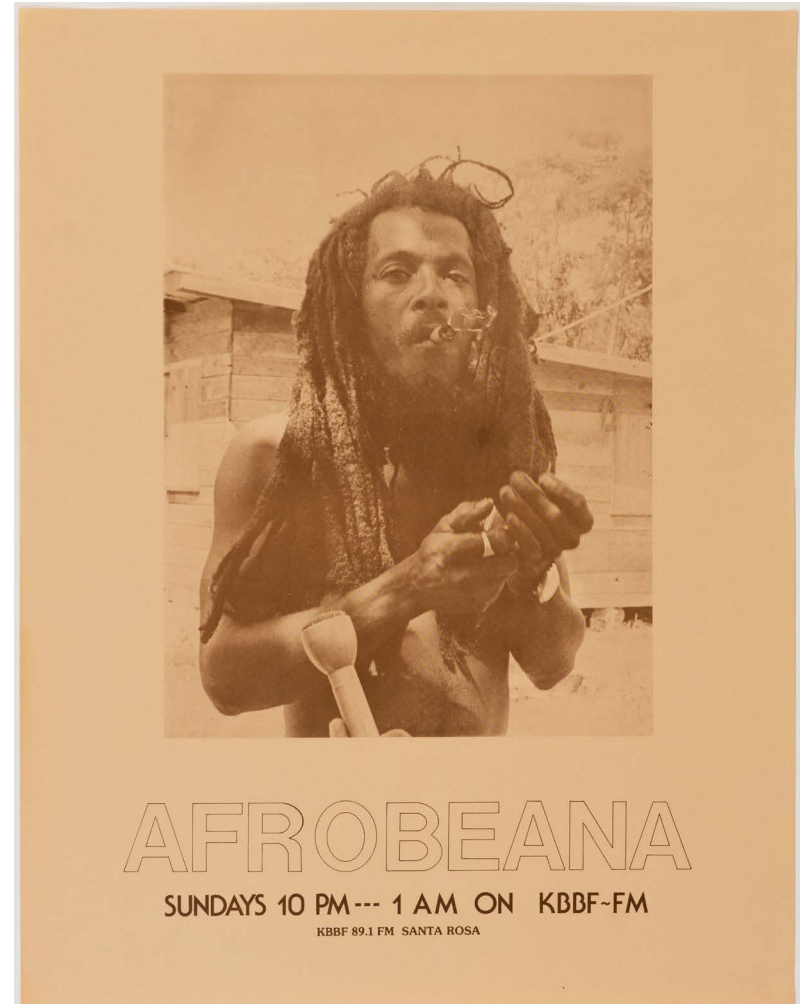
Promotional poster for the record Revolutionary Sounds, by the band The Revolutionaries, who were the session band for Joseph "Jo Jo" Hookim's Channel One label. Illustration by Ras Daniel Heartman. Built around drummer Sly Dunbar and bassist Ranchie McLean - later replaced by Robbie Shakespeare - the band featured Earl 'Wire' Lindo, Radcliffe 'Dougie' Bryan, Ansell Collins, Bobby Kalphat, Lloyd Parks, Uziah 'Sticky' Thompson, Bongo Herman, Stanley Bryan, Bo Peep, Eric 'Bingy Bunny' Lamont, Errol 'Tarzan' Nelson, Skully Simms, Robbie Lyn, Mikey 'Mao' Chung and more.



48. Black Uhuru, Sly Dunbar, Robbie Shakespeare, The Untouchables at Santa Cruz Civic Auditorium

Santa Cruz: Rock'n Chair Productions & AMBY, [1985]. Offset. 17 x 22 in. Light edgewear and pin holes at top and bottom. Else very good.

Poster for Black Uhuru with Sly Dunbar and Robbie Shakespeare and the Untouchables at Santa Cruz Civic Auditorium on Wednesday September 4, 1985.



49. Afrobeana Sundays 10 PM - 1 AM on KBBF-FM

Santa Rosa: KBBF, [ca. 1981]. Offset printed with brown ink on light brown paper. 17 1/2 x 22 1/2 in. Near fine.

Poster for the "Afrobeana" radio show running 1981-1983, hosted by Rasta Lewie on KBBF-FM in Santa Rosa. Fantastic ephemera from an important radio show in the early reggae scene in the United States.



50. [Original Paste-Up] Lone Ranger and Tristen Palmer

Oakland: np, [1982]. Graphite and ink collage with printed text and pattern on board. 11 3/4 x 14 1/2 in. Protective glassine laid over, tape mounted to top edge. Some small chips to glassine overlay. Part of text for paste-up partially ripped off. Else very good.

Original paste-up of flyer for Lone Ranger and Tristen Palmer at "The Roots Hall," a nickname for the Continental Club in Oakland. Though any information about the time of the event is missing, we date the show to December 18-19, 1982.

A unique artifact documenting the production of promotional materials of an early reggae concert in the United States.



51. Hugh Mundell at Berkeley Square

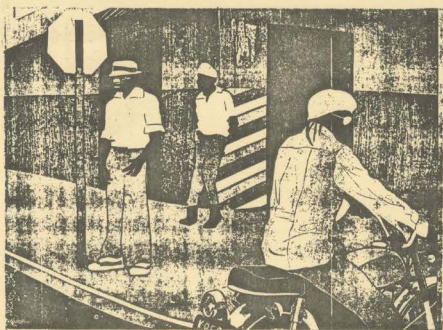
Berkeley: Berkeley Square, [1981]. 8 1/2 x 11 in. Near fine.

Flyer for performance by Hugh Mundell at Berkeley Square on Friday December 18, 1981. Hugh Mundell, who also performed under the name Jah Levi, was a young reggae icon who influenced and collaborated with Junior Reid. Mundell was shot to death in Kingston two years after this show, at the age of 21.

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+
TRISTEN PALMER

DEC. 25 ^{\$5⁰⁰}
ERROL SCORCHER
MAXIE EDWARD.



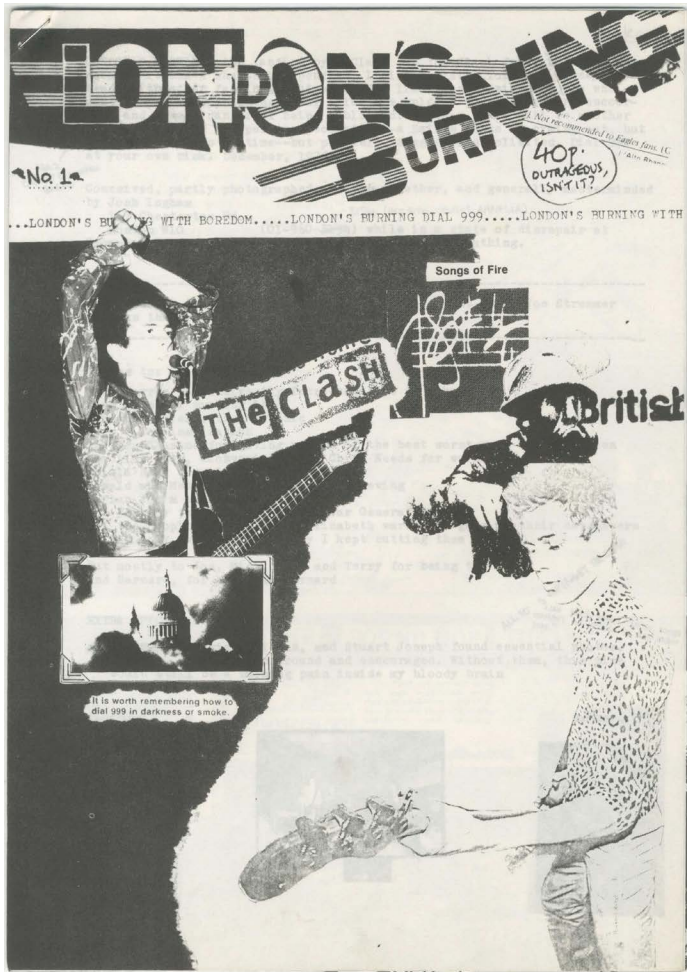
Tickets Available at Box office and all Bass Outlets 

52. Continental Club with Lone Ranger, Big Mama Thornton, Curtis [sic] Blow

Oakland: Olufunmi Presents, [1982]. 11 x 17 in. Offset. Near fine.

Poster for the grand reopening of Continental Club ("The Roots Hall") in Oakland in December 1982, printed by Olufunmi Presents, the group responsible for booking and promoting many early reggae shows on the West Coast.

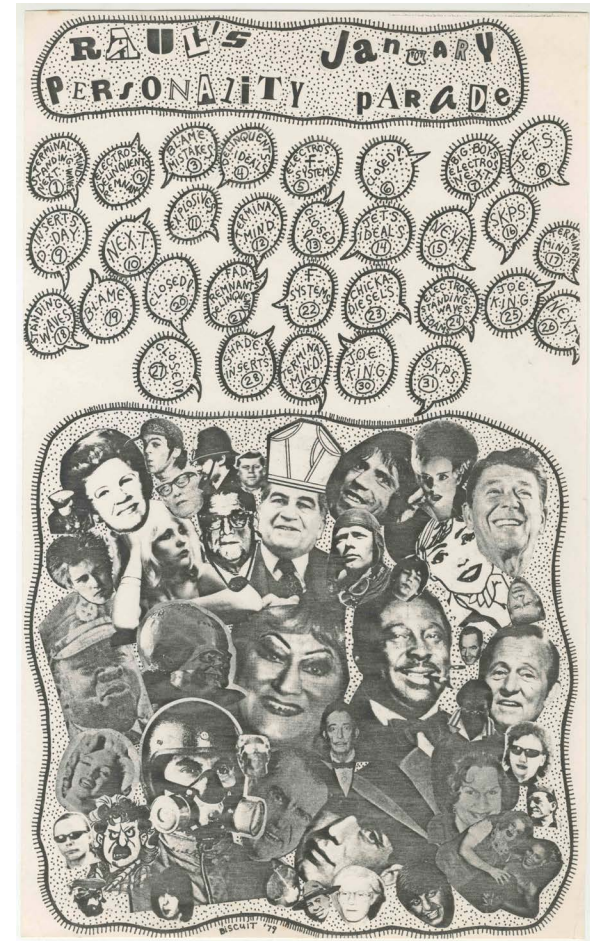
Poster promoting the the Continental Club's December, 1982 calendar: Lone Ranger & Tristen Palmer on December 18 and 19, Errol Scorch and Maxie Edward on December 25, and Big Mama Thornton [misspelled here as Big Mama Thorton], Percy Mayfield, Lowell Folsom, Charles Brown, Sugar Pie DeSanto, and Lee Sensation on New Year's Eve. The poster also promises Kurtis Blow [misspelled here as Curtis] and Twinkle Brothers in January 1983.



53. London's Burning, No. 1

John Ingham. London: John Ingham, 1976. Xerox. Corner stapled. 8 x 11 1/2 in. [12] pp. Printed on rectos only. Near fine.

First and only edition of this influential and scarce punk fanzine dedicated to the Clash and London of the 1970s more generally. Featuring excellent collage work and writing from John Ingham, celebrated for publishing the first print interview of the Sex Pistols and first review of the Clash.



54. Raul's January Personality Parade

Austin: Raul's, 1979. Xerox. 8 1/2 x 14 in. Small crease at bottom right corner; else fine.

Flyer advertising the shows for the month of January, 1979 at famed Austin tejano punk club Raul's. The club was notorious for its rowdy shows when it was the epicenter of the Austin punk and new wave scene in the late-70s and early-80s; Phil Tolstead of the Huns was arrested when a show at Raul's flowered into a brawl with the cops.



55. [Raymond Pettibon] Black Flag with Saccharine Trust and Tom Troccoli's Dog

Raymond Pettibon, illustrator. [SST Records]: [Lawndale], [1984]. Offset. 5 1/2 x 9 3/4 in. Very good. Printed on recto only.

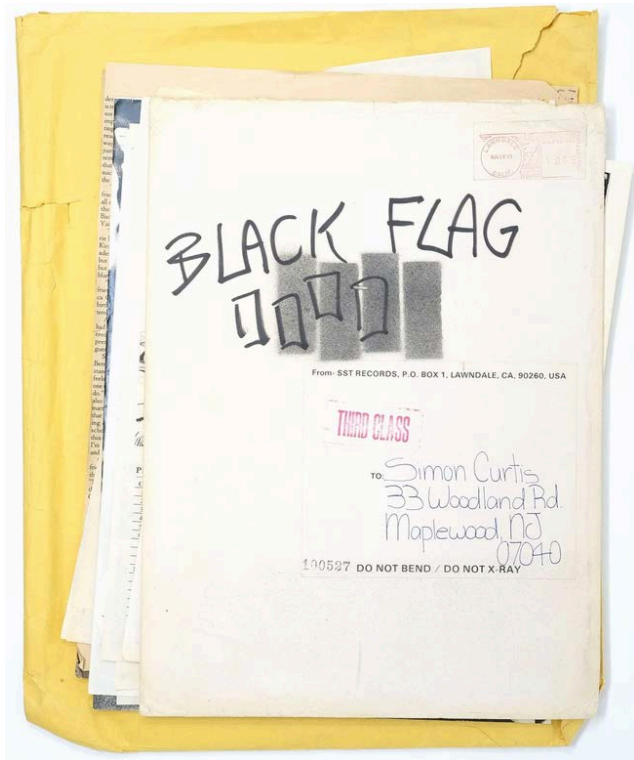
Small handbill designed by Raymond Pettibon for a performance by Black Flag with Saccharine Trust and Tom Troccoli's Dog at Entertainment Factory on Monday November 26, 1984. Also advertises the release of the Black Flag album Slip It In.



56. Black Flag, Minutemen, S.W.A., Tom Troccoli's Dog

[SST Records]: [Lawndale], [1985]. Offset. 8 1/2 x 11 in. Light fold lines from folding into eights, else very good. Printed on recto only.

Flyer for Black Flag, Minutemen, S.W.A., Tom Troccoli's Dog at Palisade Gardens in North Park, San Diego on Sunday September 1, 1985.



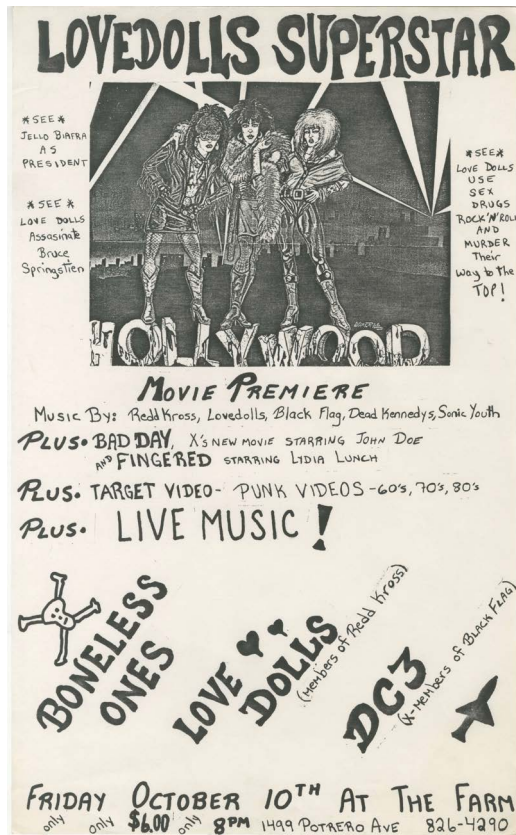
57. [Black Flag / SST] Fan collection with original paste-ups and zine maquettes

Maplewood: np, 1985. Thirty items of ephemera including flyers, photographs, and newspaper clippings, and several collaged pages, housed in manila envelope, measuring 11 1/2 x 15 in. Also includes original postmarked envelope from SST Records with holograph annotation from the label. All items very good to near fine. Item-level inventory available upon request.

A unique fan's collection of flyers, photographs, and clippings, some of which were received directly from SST Records in 1985, likely gathered for an unpublished fanzine, in the original envelope.

This working collection contains 30 pieces of ephemera including Xeroxed photographs, clippings, SST catalogs, and a signed Gone poster sent from SST Records to a fan in Maplewood, New Jersey. Also included among these items are a paste-up for a Black Flag show at the Twilite [sic, Twilight] Room on Friday March 30, 1984, the paste-up for a Black flag poster, six collage pages and the beginnings of two zine maquettes. We were unable to find any information about a zine produced by this fan in Maplewood, New Jersey, suggesting that this may be the preliminary archive for an otherwise unknown and possibly unpublished Black Flag fanzine. This wide collection of ephemera and printed material from 1985 provides a snapshot of SST's output from the time and evidences the label's dedication to supporting its fanbase's DIY projects, as well as the fervor of the fans.

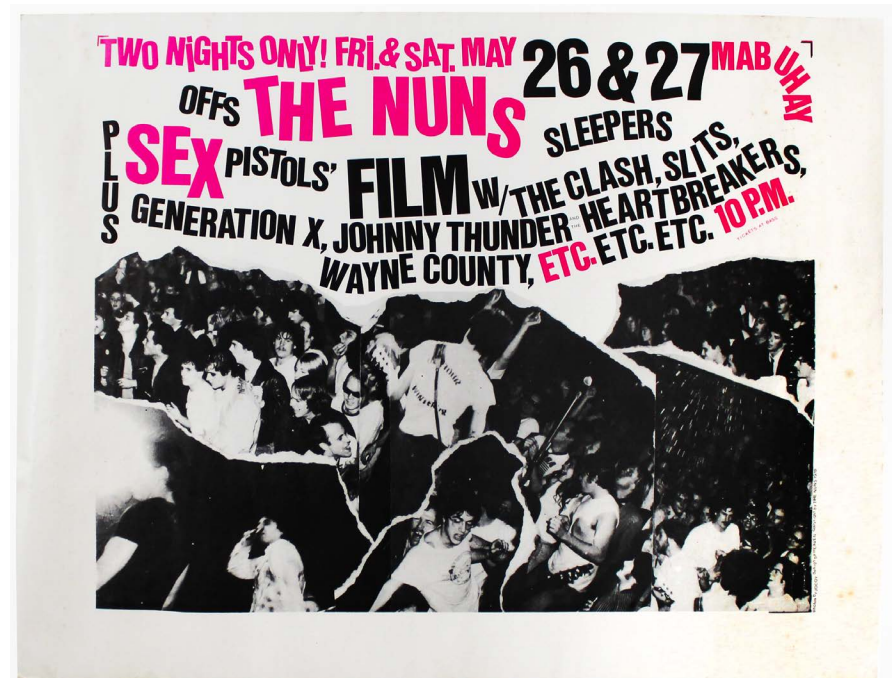




58. Lovedolls Superstar movie premiere flyer

San Francisco: n.p., 1986. Xerox. 8 1/2 x 14 in. Near-fine.

Flyer for the premiere of *Lovedolls Superstar*, Dave Markey's 1986 underground cult film. The film was a product of the California punk scene: the soundtrack, released by SST Records, featured music by Redd Kross, Black Flag, the Dead Kennedys, and other major American punk bands. The film is a campy riff on the music industry; as the flyer exclaims, "***SEE* LOVE DOLLS USE SEX DRUGS ROCK'N'ROLL AND MURDER Their Way to the TOP!**" and "**LOVE DOLLS Assassinate Bruce Springsteen.**" Hosted at San Francisco autonomous space The Farm with live performances by Boneless Ones, Love Dolls, and DC3.



59. The Nuns, Offs, Sleepers + Screening of Sex Pistols Film at Mabuhay Gardens

Photographs by Jocoy, poster design by Heaven, Friday and Saturday, May 26 - 27, 1978. 17 1/2 x 23 in. Offset printed poster. Very good condition, slight staining on right edge.

As the lineup for this show suggests, Mabuhay Gardens was the epicenter for punk in San Francisco during the late 1970's. Along with performances from the Nuns, Sleepers, and Offs, this 2-day event also includes a screening of "*The Sex Pistols Film*," most likely *The Punk Rock Movie*, shot by Don Letts. The film features performances by the Sex Pistols, The Clash, Slits, Generation X, Wayne County, and more.

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ARENES DE MONT DE MARSAN (LANDES) 21-AOÛT-76

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EDDIE & THE HOT RODS

PINK FAIRIES

TYLA GANG

SEAN TYLA ex-DUCKS DE LUXE
NICK GARVEY

ROOGALATOR

From Scotland

GORILLA'S

From Switzerland
RAILROAD

From U. S. A.

MIRRORS

RICHARD HELL ex-TELEVISION,
ex-HEARTBREAKERS
NICK LOWE ex-BRINSLEY SCHWARTZ
TIM ROPIER ex-DUCK DE LUXE

PASSION FORCE

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LITTLE BOB STORY

BIJOU

KALFON ROCK CHAUD

IL BARRITZ

invités surprises



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Disco Shop - PAU : 33/45 en association avec le FIRST AMERICAN
PUNK-ROCK FESTIVAL - BOSTON : 14, 15, 16 AOUT 1976

DE
12 H. à 3H

du matin



60. First European Punk Rock Festival

Montauban: IMP Lormand, 1976. Offset poster. 23 1/4 x 31 1/2 in.
Very good with minor water damage.

This poster is for the self-described First European Punk Rock Festival, held on August 21, 1976. Located in Mont de Marsan in the southwest of France, and organized by Zermati, this show included headliners Eddie and the Hot Rods as well as the French, American, Scottish, and Swiss punk personages of the era. In addition, The Damned, the only band from the new punk movement, performed, aligning themselves with other punk bands with their fast-past, dynamic, and electric energy and style. Although the Sex Pistols had originally been scheduled to play, they were cancelled by the organizers, who claimed the band had gone "too far" in their demands for top billing and certain amenities. The Clash had backed out in solidarity; both bands played at the 100 Club Punk Festival a month later in London.



61. Flamin' Groovies / Ramones

N.p: n.p., ca. 1976. Airbrush. 19 5/8 x 16 1/4 in. Very good with wear at corners and 1 in. rip at top.

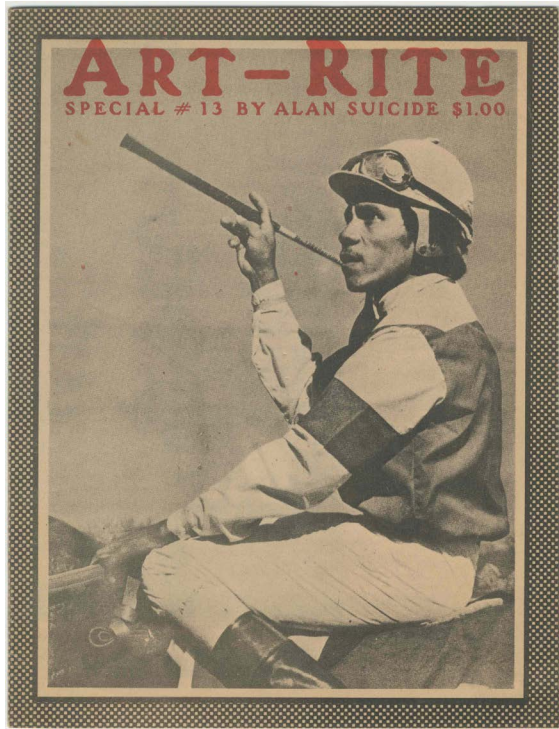
Poster likely made to promote the Flamin' Groovies summer 1976 European tour that the Ramones supported. The tour's July 4 show in London is widely noted as a seminal moment in the history of punk rock and the moment when the aesthetics and lifestyle went from under to aboveground. Artifacts from this moment and this performance are very scarce.



62. The Misfits Earth A.D. Poster

Mad Marc Rude [Marc Hoffman]. New Jersey: Plan 9, 1982-83. Offset. 19 1/2 x 25 1/4 in. Very good condition, crease at top edge and minor bumps along left edge.

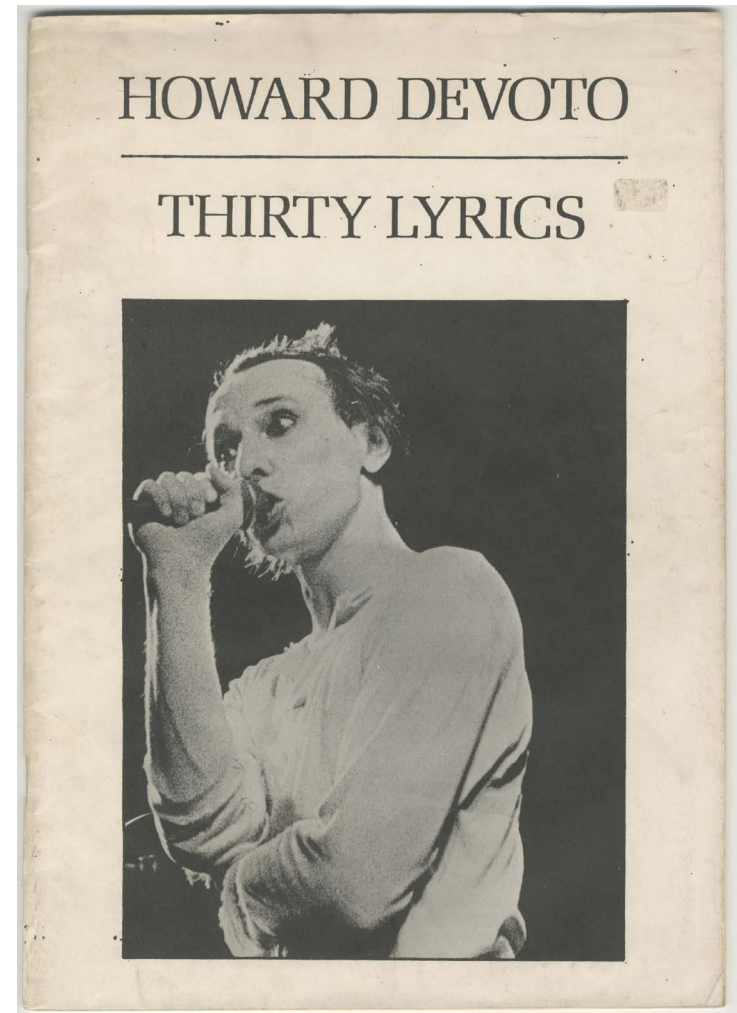
Marc Rude reportedly spent 300 hours drawing this iconic zombie artwork for the Misfit's Earth A.D. cover. Rude was an often-forgotten major player of 1980's American hardcore underground artwork, contributing his signature incredibly detailed, macabre stippled line drawings to flyers, albums, posters, t-shirts, fanzines, and tattoos. Earth A.D. was the second album released by the Misfits and the last to be recorded with Glenn Danzig on vocals, who released the album on his Plan 9 record label.



63. Art-Rite #13 ed. Alan Suicide [Red text variant]

New York: Art Rite Publishing Co, 1977. Offset printed on newsprint. 24pp. 8 x 10 1/2 in. Very good condition, closed tear to back cover.

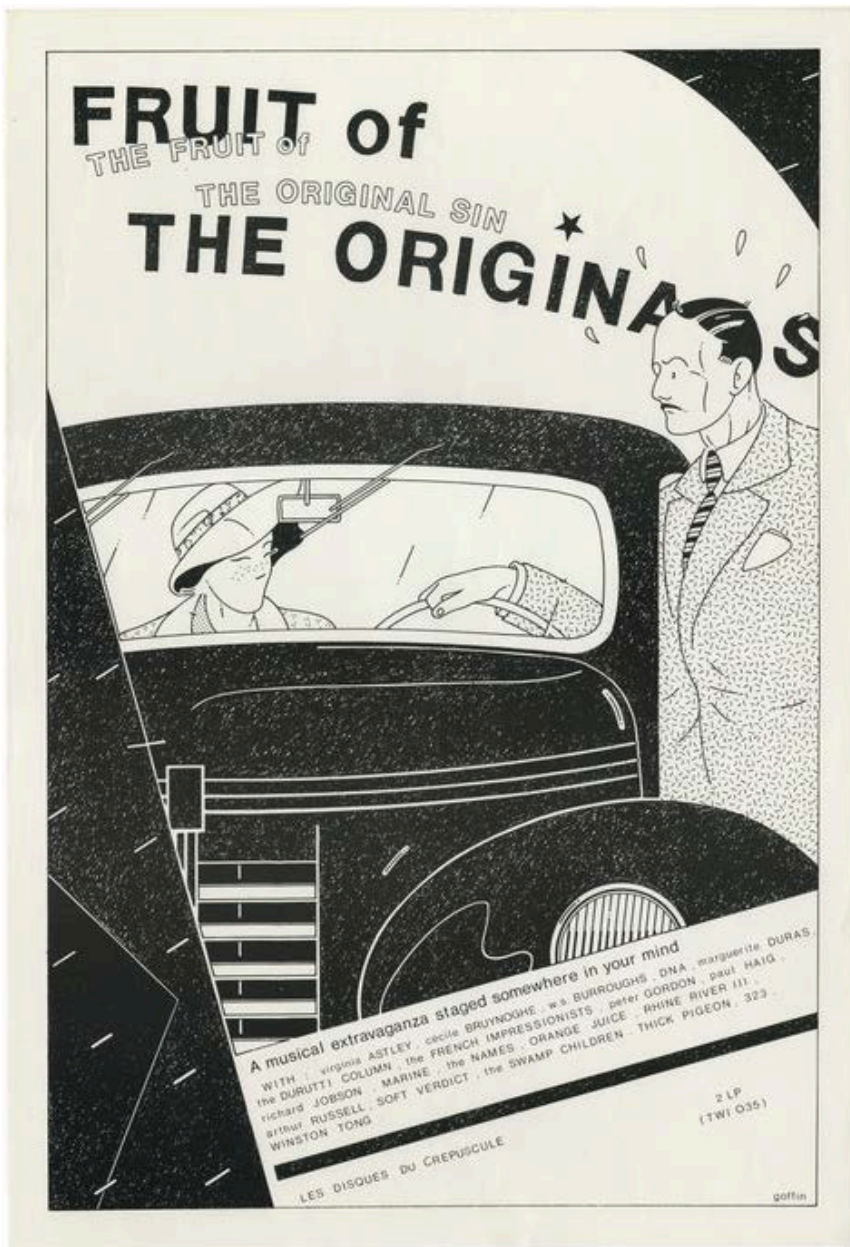
The thirteenth issue of legendary 1970's artist publication Art-Rite, guest edited by Alan Suicide [aka Vega]. Throughout the strikingly laid-out pages are hallmarks of Vega's personal aesthetics, including images of horse racing, Iggy Pop, Elvis, and Ghost Rider, filtered through a lens of sexuality, Americana, and Catholicism. Published in 1977, this issue of Art-Rite captures Vega at a high point in his career as a visual artist and musician, vividly capturing the late-70s New York sensibility. Published simultaneously in two editions, one with black cover text and one with red, containing substantial interior differences. This is the red text variant.



64. Howard Devoto - Thirty Lyrics

London: Concert Publishing Ltd., 1979. Offset. 8 1/4 x 11 1/2 in. Saddle stapled in wrappers. 40pp. Very good with wear at spine and edges of wrappers.

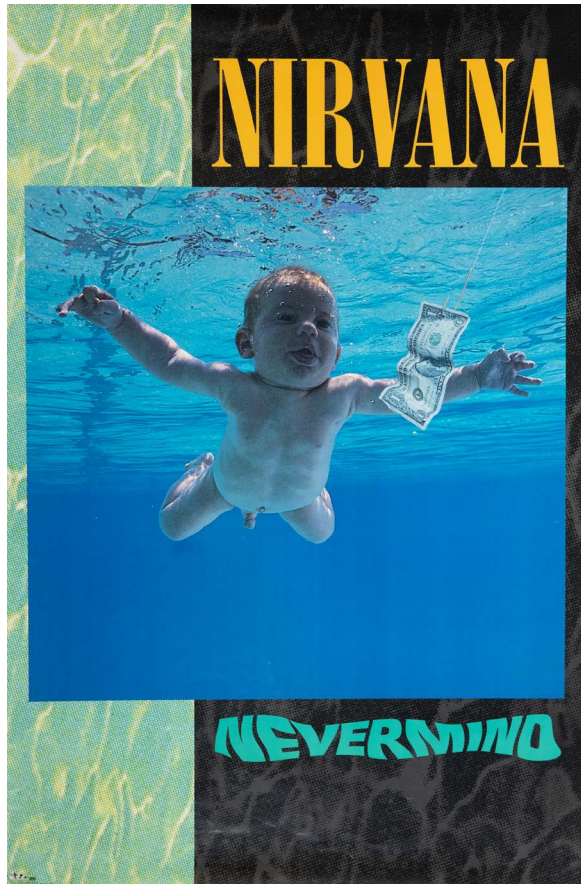
Book with lyrics written between 1976 and 1979 by Howard Devoto, singer of The Buzzcocks, Magazine, and Luxuria. Features six black and white photos of Devoto.



65. The Fruit of the Original Sin

Alain Goffin. Belgium: Les Disques du Crepuscule, 1981. Offset on glossy paper. 23 3/4 x 16 1/4 in. Near fine.

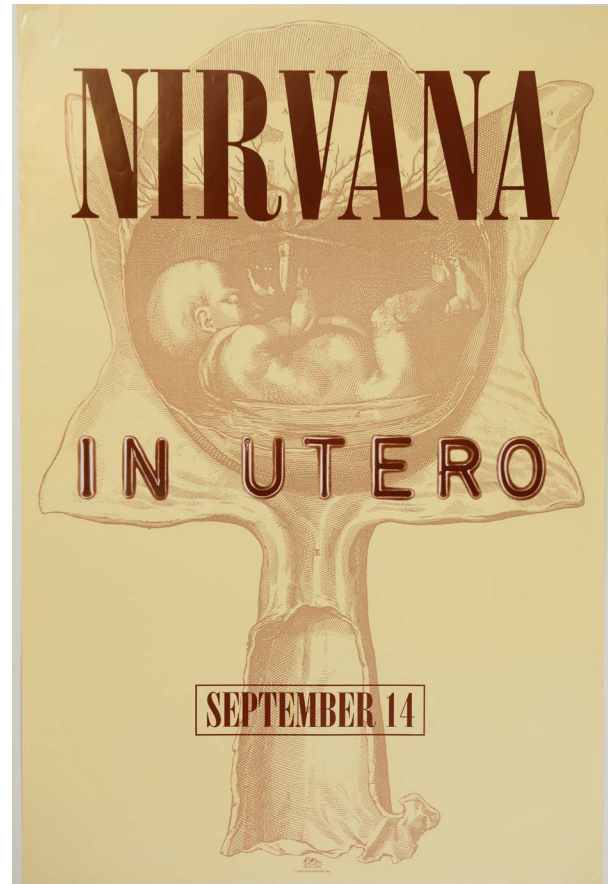
Les Disques du Crepuscule is a Belgian record company that was closely associated with Factory Records and Le Plan K, the Belgian Theatre troupe and venue which hosted multimedia shows with Joy Division and William Burroughs, among others. The compilation double LP this poster advertises, The Fruit of Original Sin, subtitled "A musical extravaganza waged somewhere in your mind," features work by Virginia Astley, W.S. Burroughs, DNA, Marguerite Duras, The Durutti Column, Peter Gordon, Arthur Russell, and more.



66. Nevermind [original promotional poster]

Los Angeles; Seattle: David Geffen Company; Sub Pop, 1991. Offset. 23 x 35 in. Slight wear at bottom corners and edges; else fine.

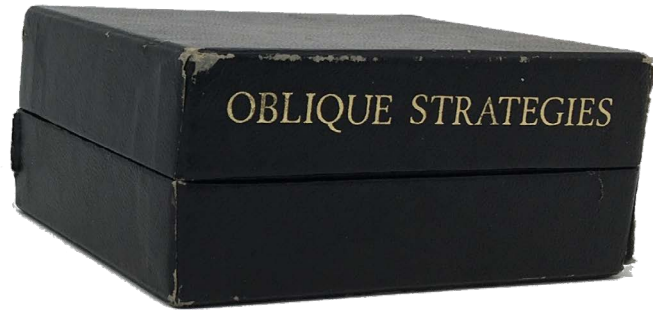
Original promotional poster for Nirvana's decade-defining record. This example was sent to Jim's Records in Pittsburgh upon the release of the album.



67. In Utero [withdrawn promotional poster]

Los Angeles: David Geffen Company, 1993. Offset. 24 x 36 in. Slight wear at corners and edges; else fine.

Promotional poster for In Utero printed before this artwork was withdrawn in favor of the mannequin anatomical angel that was ultimately used. The reasons for the late change in artwork are unclear. David Geffen Company ordered the printers to destroy these posters; the artwork was not seen until a folded version of this poster was released with the In Utero 20th anniversary box set. This example is a rare survivor of the hypothetically destroyed batch and is thus unfolded.

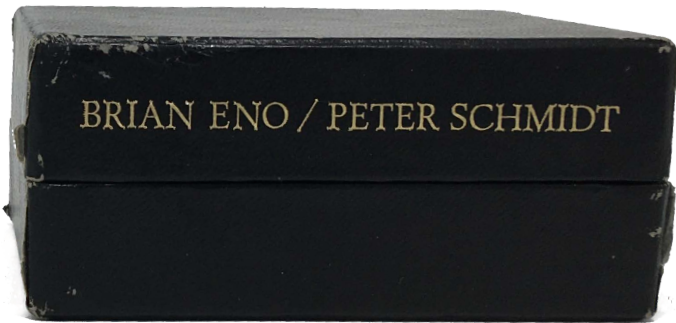


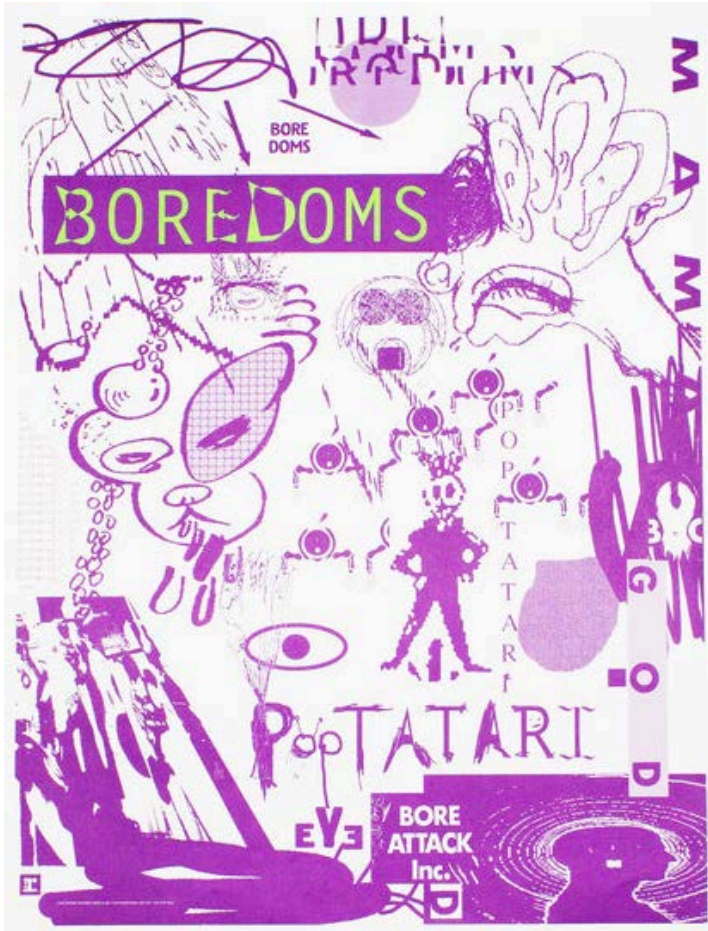
68. [Brian Eno / Peter Schmidt] Oblique Strategies: Over one hundred worthwhile dilemmas

Np: Brian Eno and Peter Schmidt, 1979. Third edition. 126 cards, including title and instruction cards. In black box with gilt lettering, 4 1/4 x 3 1/4 x 1 3/4 in. Offset. Mild edge wear to box; cards very good to near fine.

The expanded third edition of Oblique Strategies, the cards designed by Brian Eno and Peter Schmidt to spark creativity, and the final edition produced before Schmidt's death.

On each card is written a short phrase, meant to drive the reader to action or thought, smashing any creative blocks to bits. A useful and imaginative ludic project for any artist.





69. Boredoms - Pop Tatari

Los Angeles: Reprise Records, 1992. Offset. 18 x 24 in. Very good.

Poster for Pop Tatari, the Boredom's 1992 breakthrough. The band's aesthetics—both visual and musical—heavily influenced the 90s and 00s noise rock and neo-psychedelia of bands like Lightning Bolt and Black Dice. The Boredom's singer, Yamantaka Eye, has also recorded and played with John Zorn, Sonic Youth, Ween, and others.



70. Lydia Lunch Photograph

New York: Bill Arning, 1978. B/w silver gelatin print. 8 x 10 in. Near fine. Annotated in pen on verso "Lydia Bill Arning." Provenance: From the estate of J.D. Martignon, owner of Midnight Records.

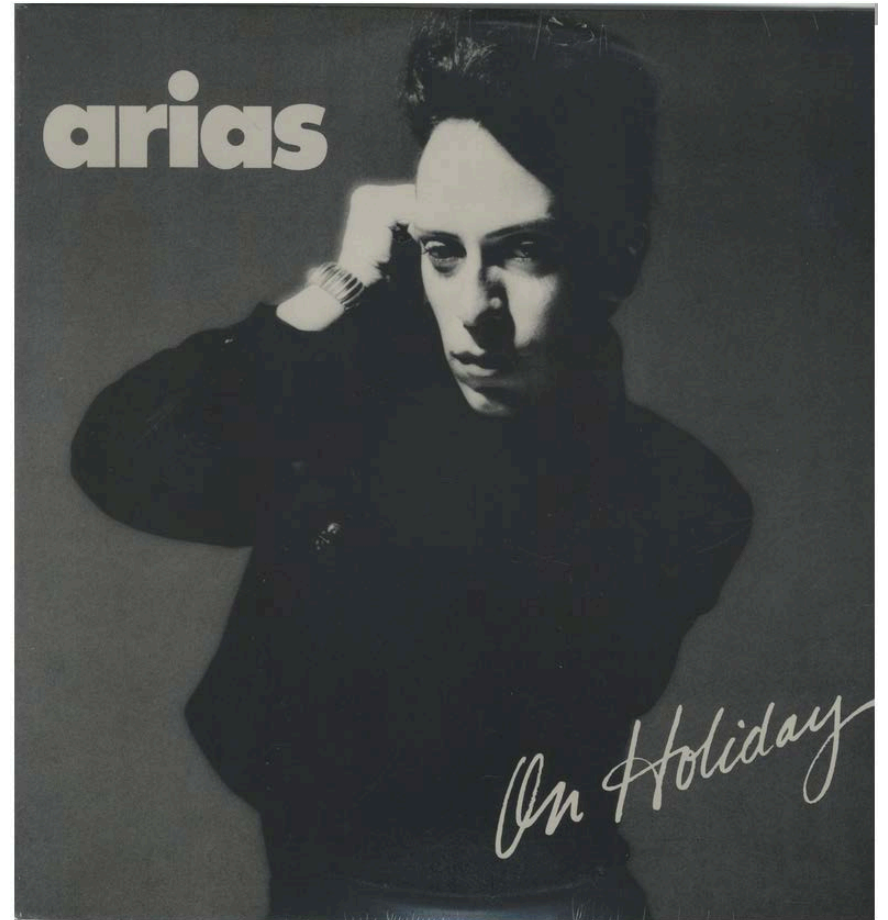
This photograph of Lydia Lunch is an outtake from the front cover of the 1978 Teenage Jesus and The Jerks 7" single "Orphans." Taken by Bill Arning, CBGB's regular, member of the band The Student Teachers, and friend of Lunch's. While Arning did not pursue a career in photography, he pivoted from the New York punk scene to the fine art world as he grew up. He worked as the director of White Columns from 1985-1996 and has since held many curatorial positions at various museums and galleries.



71. Brian Eno T-shirt

N.p.: n.p., ca. 1975. Size small. Very good.

Brian Eno t-shirt, likely a bootleg from the mid-70s. Features a print of a photograph of Eno used on other promotional materials from the time and that appears on the cover of *Here Come the Warm Jets*.



72. Joey Arias - Arias on Holiday EP

Flaming Pie Records, 1987. Album on vinyl, shrinkwrapped. First pressing. Recorded in New York and London. Mint condition.

Joey Arias' legendary first foray into recorded music, *Arias on Holiday* features Arias' Billie Holiday singing style, with covers of a Madonna, Beatles song, and three other tracks. Rare and long out of print, this is a treasure for Joey Arias fans.

From the archive of Joey Arias.

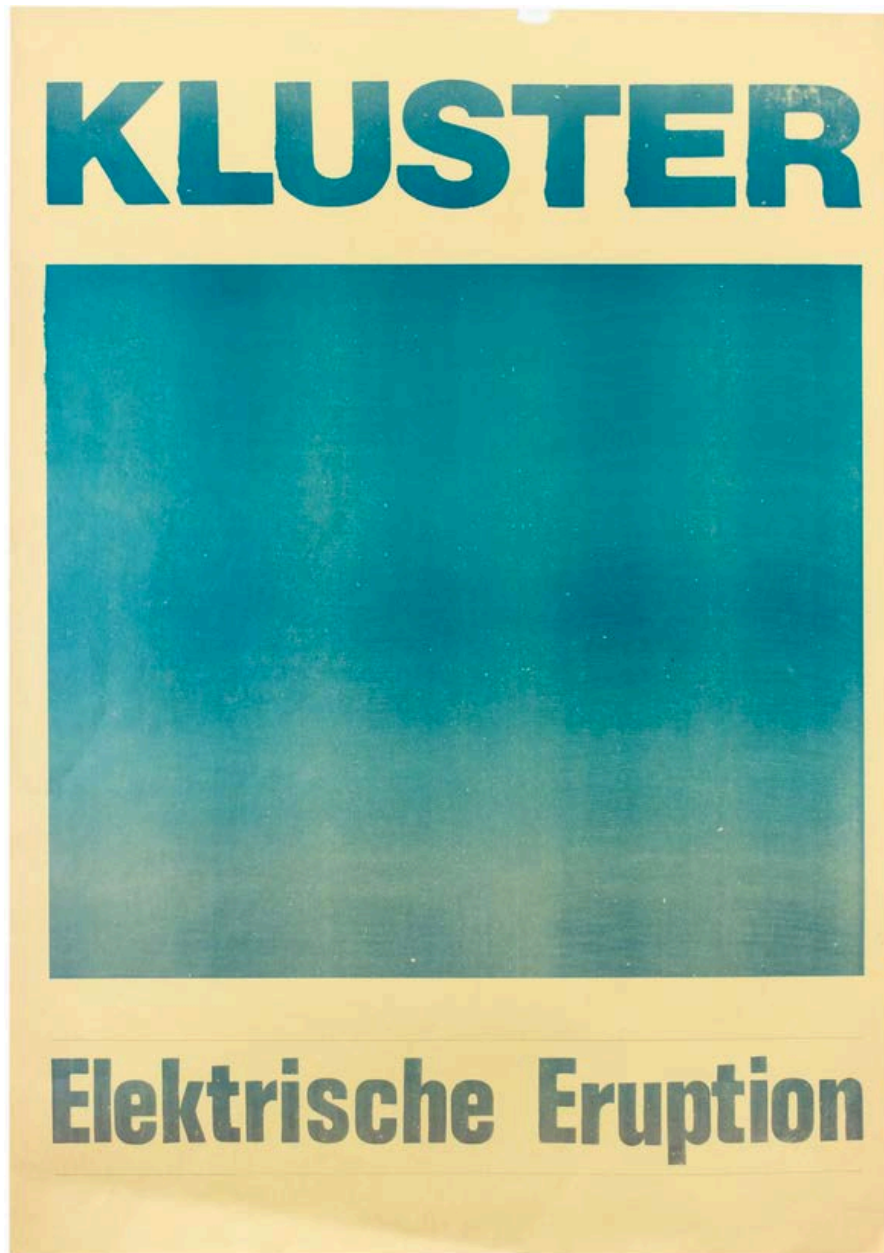


73. Can You Feel It? [Acid House T-shirt]

[London]: [Spectrum], ca. 1988. Size XL. Very good.

T-shirt from the emergence of ecstasy-fueled clubbing and raves. This shirt was likely sold at Paul Oakenfold's Spectrum parties, which are regarded as some of the first large acid house raves in London. *The Sun* newspaper, in an exclusive eye-witness report on Spectrum, noted that "junkies flaunt their craving by wearing T-shirts sold at the club with the messages like 'Can you feel it?' and 'drop acid not bombs.'" This shirt is thus also part of the history of a drug panic that ultimately led to the formal criminalization of raves in 1994.





74. Kluster: Elektrische Eruption

Np: np., ca. 1971. Silkscreen poster on cream paper. 17 x 24 in. Near-fine.

An extremely scarce poster by the German electronic / Krautrock project started by Dieter Moebius, Conrad Schnitzler, and Hans-Joachim Roedelius. The latter two had been students of Joseph Beuys at the Dusseldorf Fine Arts Academy, and had both been involved with the important alternative arts space the Zodiac Free Arts Club, where the project's earliest performances were hosted. Their first two LPs were issued on Schwann, a small religious label, and 300 or less of each title were sold, but the recordings have gone on to have an outsized influence on Krautrock and other avant-garde music, especially industrial music.

The simple yet striking design, featuring a silkscreened field of green, echoes the rigor and abstraction of the group's recordings. It is unclear if the poster was issued to promote a specific performance or recording. The last recording by the group was called Eruption, which was also the name used for Schnitzler's subsequent short-lived group. Four copies: two turquoise on yellow, one tawny on light brown; one deep blue on pink.

ERUPTION

ELEKTRONISCHE MEDITATION & ROCKMUSIK

CONNY SCHNITZLER	TANGERINEDREAM KLUSTER + -
KLAUS SCHULZE	TANGERINEDREAM ASH RA TEMPLE
HARTMUT ENKE	ASH RA TEMPLE
MANUEL GÖTTSCHING	ASH RA TEMPLE
KLAUS FREUDIGMANN	KLUSTER
DIETER SERVAS	AMON DÜÜL
LUTZ ULBRICH	AGITATION FREE
MICHAEL GÜNTER	AGITATION FREE

QUARTIER LATIN

MITTWOCH 16. 12. 70 & 24. 2. 5. 26. 70
EINTRITT DM 1.50

75. Eruption: Elektronische Meditation & Rockmusik

Conrad Schnitzler

West Berlin: Quartier Latin, 1970. Offset print. 16 3/4 x 24 1/8 in.
Very good.

This poster for a West Berlin proto-krautrock happening at the legendary scene headquarters Quartier Latin captures the moment when krautrock was beginning to cohere as sound, approach, and aesthetic. Advertising a performance by Eruption, a short-lived krautrock super group founded by Conrad Schnitzler with different lineups at each of its ~8 performances, the poster features a who's who of the West Berlin scene: Klaus Schulze, Hartmut Enke, Dieter Servas, Lutz Ulbrich, Manuel Göttsching, Michael Günter, Ash Ra Temple, Kluster, Amon Düül, and Agitation Free.



76. Musik Aktion Theatre: Art Information 71

Kiel, Germany: n.p., 1971. 17 1/4 x 24 in. Offset. Very good with slight dampstaining.

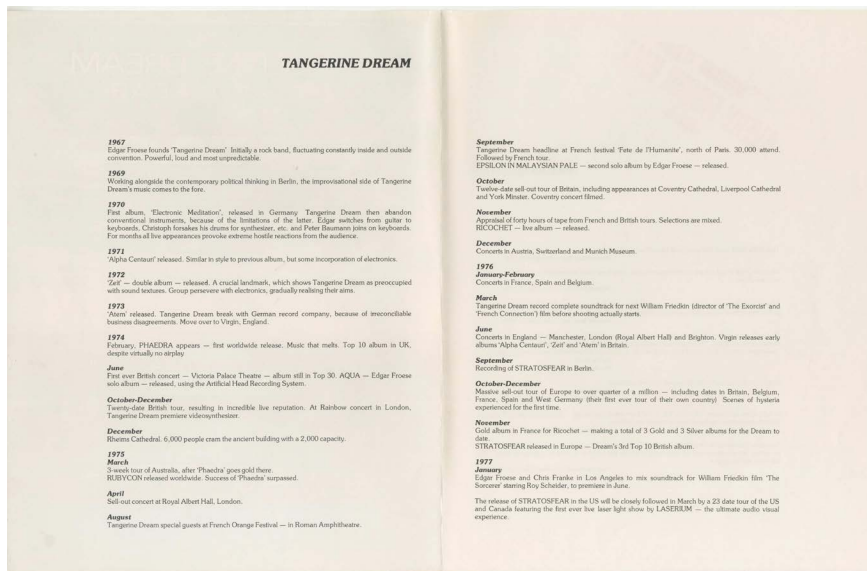
A little-known but highly influential multimedia festival in Kiel, notable for bringing together new techniques and ideas in conceptual art and happenings with the exploding Krautrock scene. The poster advertises performances by Tangerine Dream, Eruption, the Brötzmann Group, Guru, Oper, Aktion, Oreme Schweizer group, and others. A document of the cultural amalgam that produced Krautrock.



77. Tangerine Dream Stratosfear Press Pamphlet

London: Virgin Records, 1977. Offset printed, folded sheet. 8 1/2 x 11 in. Stamped in red ink on verso "Appearing at Avery Fisher Hall April 5." Near fine condition.

Press pamphlet promoting Tangerine Dream's seventh album Stratosfear. Front cover replicates the album cover, inside is printed a short biographical timeline of Tangerine Dream's discography, tours, and achievements, culminating in their first North American tour featuring a laser light show in 1977. The verso of the pamphlet lists press quotes from Lester Bangs, Andrew Harris, and others praising Stratosfear, with a stamp announcing their appearance at Avery Fisher Hall in Lincoln Center, New York, NY, on April 5, 1977. An early Virgin Records item speaking to the company's origins a few years earlier as a record store specializing in krautrock imports. This pamphlet was presumably distributed as advertisement for the 1977 North American tour.



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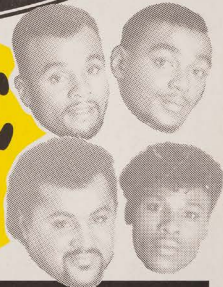


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78. Public Enemy at Central State University

Baltimore: Globe Poster Printing Corp., 1990. Yellow day-glo silkscreen and offset print on heavy cardstock. 22 x 33 in. Near-fine with slight wear at corners.

Poster for a 1990 show with Public Enemy and Force MD's, presented by the HBCU Central State University's student government.



79. Big Daddy Kane, EPMD, Stetsasonic, Boogie Down Productions at University of Maryland

Globe Poster Printing Corp.: Baltimore, Maryland, [1988]. Orange and green day-glo two-color screenprint and offset print on heavy cardstock. 22 x 33 in. Near-fine.

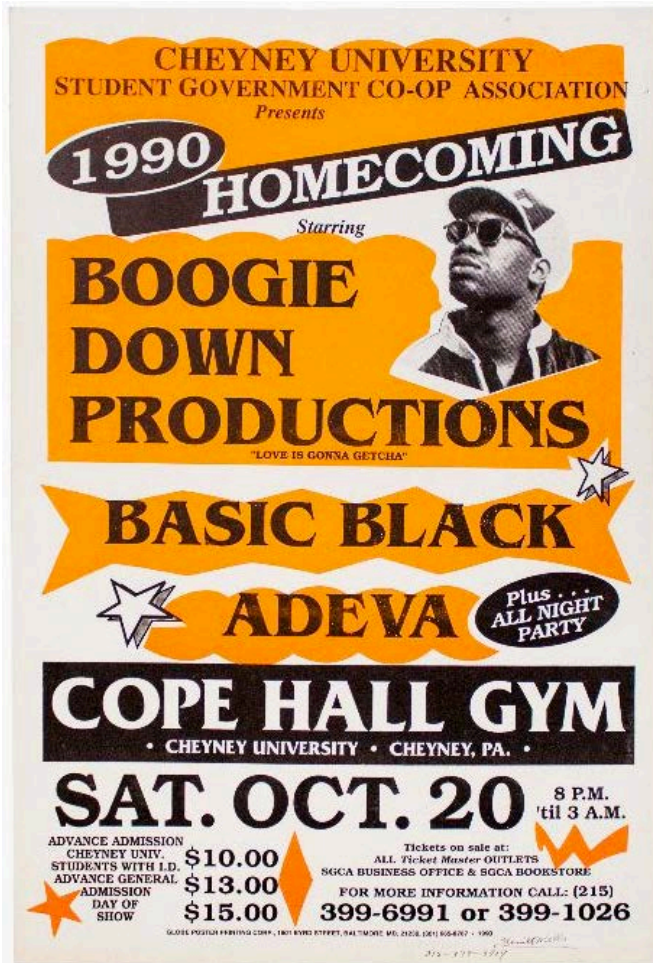
Poster for Big Daddy Kane, EPMD, Stetsasonic, Boogie Down Productions, and Ayre Rayde performing at University of Maryland's Homecoming concert and party.



80. Big Daddy Kane at Lincoln University Homecoming

Globe Poster Printing Corp.: Baltimore, Maryland, 1990. Orange day-glo silkscreen and offset print on heavy cardstock. 22 x 33 in. Near-fine.

Big Daddy Kane and Chill Rob G (misidentified here as Chill Rock G) performing at the 1990 Homecoming Concert at HBCU Lincoln University, the first degree-granting HBCU in the United States.



81. Boogie Down Productions at 1990 Cheyney University Homecoming

Globe Poster Printing Corp.: Baltimore, Maryland, 1990. Orange day-glo silkscreen and offset print on heavy cardstock. 22 x 33 in. Near-fine.

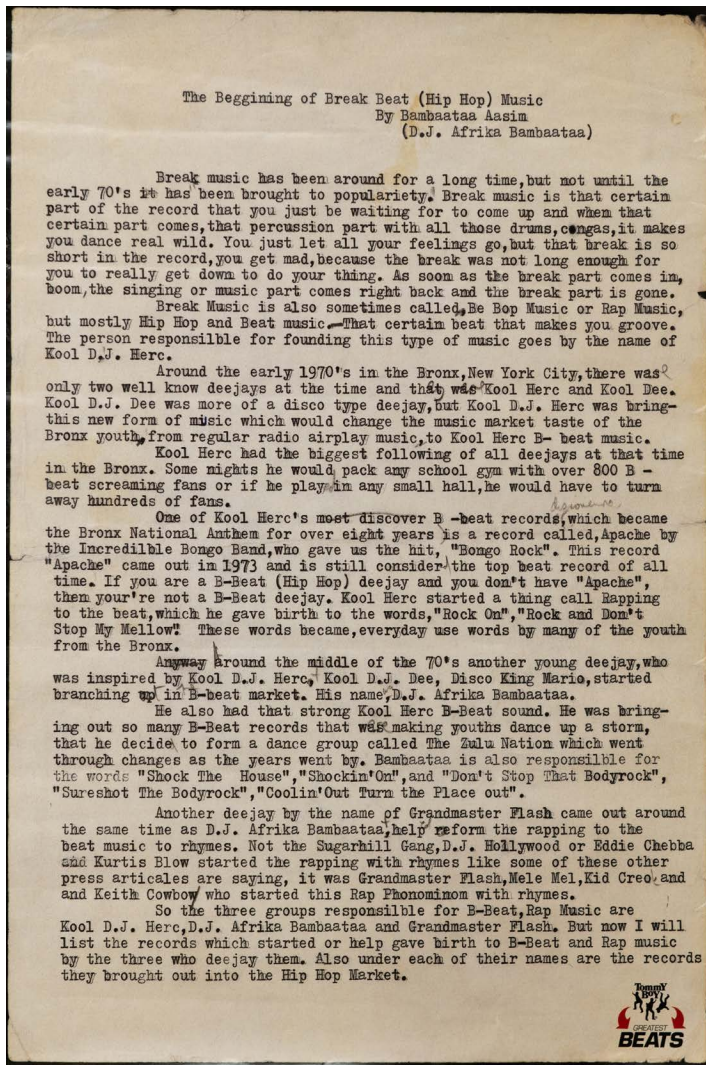
Boogie Down Productions, Basic Black, and Adeva performing at the 1990 Homecoming Concert at Cheyney University, the first HBCU in the United States.



82. Doug E. Fresh, Rare Essence, Kool Moe Dee, and Boogie Down Productions at Capital Centre

Baltimore: Globe Poster Printing Corp., 1988. Baby blue and red day-glo two-color screenprint and offset print on heavy cardstock. 22 x 35 1/4 in. Near-fine.

Poster for a 1988 show featuring Doug E. Fresh, Rare Essence, Kool Moe Dee, and Boogie Down Productions at the Capital Centre, a venue just outside of D.C.



83. The Beginning of Break Beat (Hip Hop) Music by Bambaataa Aasin (D.J. Afrika Bambaataa)

[New York]: Tommy Boy Records, [nd]. Offset. 14 x 21 in. Very good.

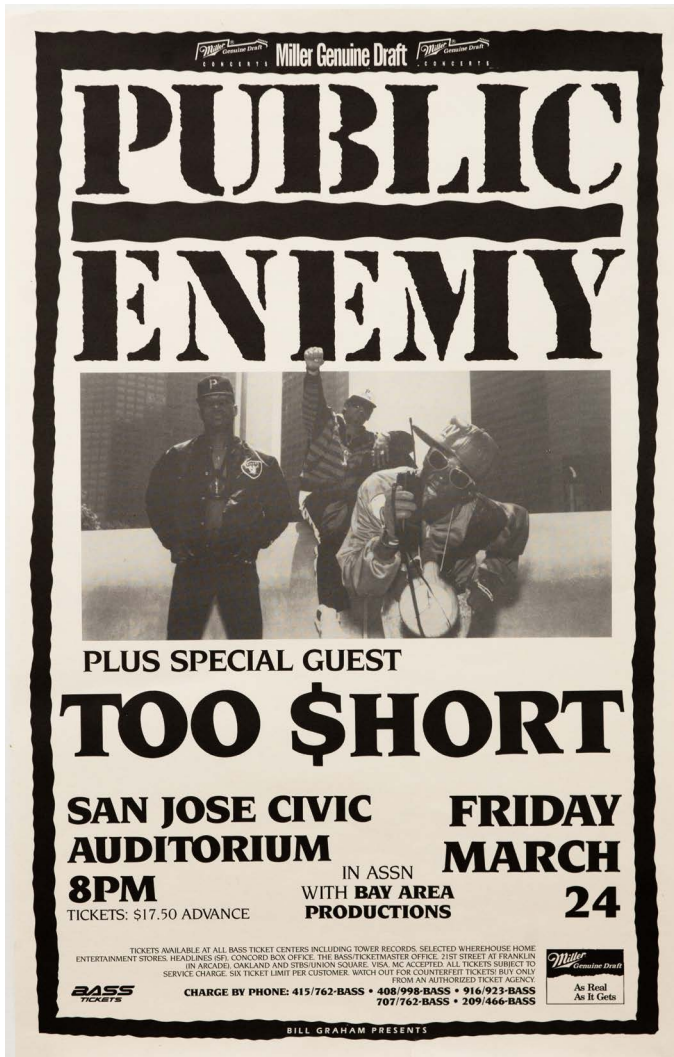
Poster presenting a brief history of the genesis of the break beat, and thus hip hop, from Afrika Bambaataa.



84. Run D.M.C. at Paradiso in Amsterdam

[Amsterdam]: Paradiso, [1987]. Offset. 16 1/2 x 23 1/4 in. Very good.

Poster for Run D.M.C. at the Paradiso club in Amsterdam on Saturday July 18, 1987.



85. Public Enemy, Too \$hort at San Jose Civic Auditorium

[San Jose]: Bill Graham Presents, [1989]. Offset. 14 x 22 in. Near fine.

Poster for Public Enemy and Too \$hort at San Jose Civic Auditorium on Friday March 24, 1989.



86. Run D.M.C., Kurtis Blow, Whodini, The Fat Boys, Newcleus at Oakland Coliseum Arena

Oakland: Bill Graham Presents / Pace Concerts, [1984]. Offset. 11 x 17 in. Near fine.

Poster for Run D.M.C., Kurtis Blow, Whodini, The Fat Boys, Newcleus at Oakland Coliseum Arena on Sunday December 9, 1984 with breakdance crews The Dynamic Breakers, The Uptown Express, The Mag Force Swatch Breakers, The Fantastic Duo for the Swatch Watch NYC Fresh Festival.

87. The 87 Def Jam Tour: L.L. Cool J, Whodini, Eric B. & Rakim, New Choice, Roxanne Shante, Too Short at Oakland Coliseum and Cal Expo Amphitheatre

[Oakland / Sacramento]: Bill Graham Presents, 1987. Offset. 14 x 22 in. Near fine.

Poster for L.L. Cool J, Whodini, Eric B. & Rakim, New Choice, Roxanne Shante, Too Short at Oakland Coliseum on Saturday October 3 and Cal Expo Amphitheatre on Sunday October 4, 1987 as part of the The 87 Def Jam Tour.

88. Too \$hort, Ice Cube, Ghetto Boys, Yo Yo, Kid Rock at Wilson Theatre

[Fresno]: Bill Graham / Bay Area Productions, [1990]. Offset. 11 x 17 in. Near fine.

Poster for Too \$hort, Ice Cube, Ghetto Boys, Yo Yo, and Kid Rock at Wilson Theatre in Fresno, California on Friday December 28, 1990.



89. LL Cool J, Eazy E, NWA, Slick Rick, De La Soul, Too \$hort at Oakland Coliseum

[Oakland]: Bill Graham / Miller Genuine Draft Concerts / G-Street Productions / Bay Area Productions, [1989]. Offset. 11 x 17 in. Near fine.

Poster for LL Cool J, Eazy E, NWA, Slick Rick, De La Soul, Too \$hort at Oakland Coliseum as part of the LL Cool J World Tour 89-90.



90. Beastie Boys Licensed to Ill Tour at Mammoth Event Center

[Denver]: np, [1987]. Silkscreen on thick poster stock. 15 x 22 in. Near fine.

Poster for Beastie Boys at Mammoth Event Center in Denver, Colorado on Friday February 13, 1987 as part of the Licensed to Ill tour. This was the group's first performance in Denver, according to area paper "Westword."



91. Curtis Mayfield Superfly Promotional Flat

Hollywood: Warner Bros., [1972]. Offset on cardboard. 12 3/4 x 12 1/2 in. Very good.

Original promotional flat for the 1972 release of Superfly (The Original Motion Picture Soundtrack) by Curtis Mayfield.



92. Ray Barretto & Joe Cuba at California Hall

San Francisco: Ruben Guzman Graphics, 1978. Offset. 17 x 23 1/2 in. Minor bumps to edges; else near fine.

Concert poster from San Francisco show with New York Latin music legends Ray Berretto, Joe Cuba, and their respective bands. Artwork by Ruben Guzman, an artist known for his murals in the Mission District of San Francisco with other young Latino artists Chuy Campuzano and Spain Rodriguez. Guzman was a prolific poster designer, creating posters advertising benefits and concerts for Cesar Chavez, the United Farmworkers Union, Tito Puente, Los Lobos, Los Lonely Boys, and others. This poster features a striking design with conga drums and hands in red, white, and black.



93. Mississippi Fred McDowell

El Cerrito: Arhoolie Records, ca. 1966. 11 x 17 in. Offset printed on thick stock. Near fine. 4 copies.

Poster promoting hill country blues singer and guitar player Mississippi Fred McDowell, with quote from Arhoolie Records founder. McDowell was a sharecropper who played music for small gatherings in Mississippi throughout the 1940s and 50s. In 1959, American folklorist Alan Lomax recorded and distributed McDowell's music, creating an audience for McDowell's music outside of Mississippi. He was known for his mastery of the slide guitar and continued to gain wider appeal and acclaim throughout the 1960s until his death in 1972.



94. Street and Gangland Rhythms - Beats and Improvisations by Six Boys in Trouble

New York: Folkways, 1959. Serial: FD 5589. Includes booklet. Record is VG+. Cover is VG.

This album features music by young, untrained musicians. Six 11- and 12-year-old African American boys living in New York City public housing around 1955 were recorded using voice and homemade percussive instruments. Entirely voice and drum, the music recalls folk traditions of American music.



95. Big Black's African Octet: A Message to Our Ancestors

San Francisco: n.p., ca. 1967. Screenprint. 13 x 17 in. Near Fine.

Percussionist Danny Ray aka Big Black and his band perform from November 7 to 19 at San Francisco's Both/And. Ray was one of the first African-American artists to promote and perform African roots music, hence the name of his debut album and the subtitle on this poster, "A Message to our Ancestors." Big Black began his career in Miami playing in salsa and calypso bands in the 1950's before moving to New York in the early 1960's. In New York he connected with the bebop scene and became a live percussionist for Dizzy Gillespie, Freddie Hubbard, and others. He was dubbed the 'king of congas' and began spreading a message of black self-love and the fusion and reconnection with African music. He went on to perform with Pharaoh Sanders, Sun Ra, and others.



LATER...