

Shortlist #71: Up the Punx



BOO-HOORAY

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Boo-Hooray is pleased to present our 71st shortlist: a smattering of attractive punk ephemera, posters, photographs, and publications. Just a few highlights include an original, first printing subway poster for the most famous UK punk album, *Never Mind the Bollocks...Here's the Sex Pistols* (**item 1**); the fifth issue of Winston Smith's and Jello Biafra's Bay Area punk zine *Fallout*, mailed by Biafra to the New Jersey band Secret Syde, and with his autograph annotation (**item 3**); an original promo poster for the Ramones' *Road to Ruin*, signed by the editor of *Punk* magazine, John Holmstrom (**item 12**); a spectacular triptych of hardcore photos, featuring Black Flag, Minor Threat, and the Dead Kennedys, shot and printed by Bill Daniel (**item 15**); and an early flyer for an Annie Anxiety and the Asexuals show at Max's Kansas City with Alan Vega (**item 18**).

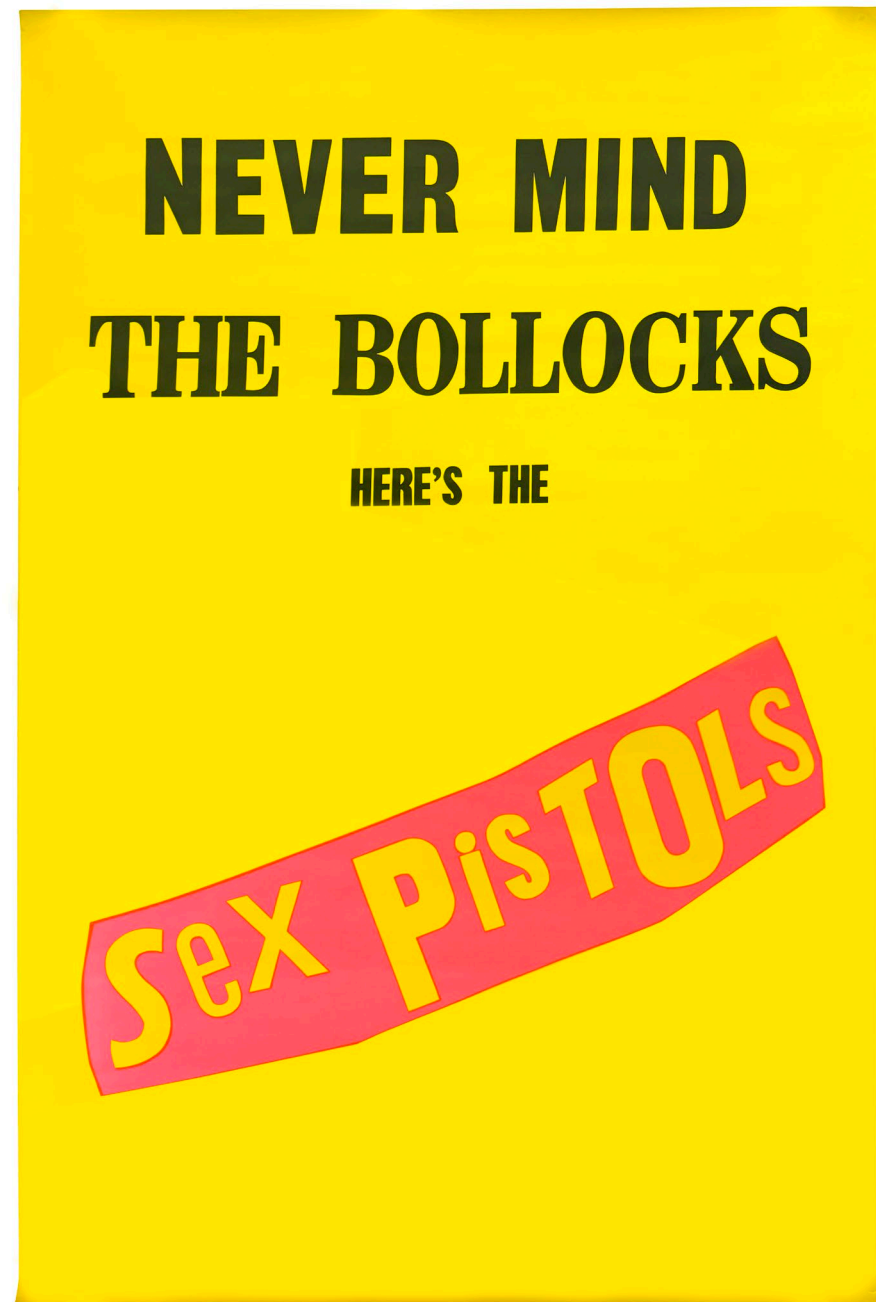
Shortlist prepared by Daniel Baker, Sebas Alarcon, and Sarah Hudes. Photography and layout by Daniel. Please direct all inquiries to info@boo-hooray.com.

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1. Original Never Mind the Bollocks subway poster

Sex Pistols

[London: Virgin, 1977]. First edition. Six-color offset lithograph. 59 ½ x 40 ¼ in. Near fine; barely perceptible closed tear to outer margin, two small pieces of tape to verso.

An exceptional, bright copy of the **first printing** of the massive promo posters for *Never Mind the Bollocks...Here's the Sex Pistols*, with the vibrant double-pink printing. The defining design of British punk. First printings are only very scarcely seen in this condition.

\$4500



2. Mother Vicious Makes Bail [Contemporary photograph of Ann Beverley's release from jail]

London: Syndication International, 1979. Silver gelatin, with printed caption and publisher's stamp on verso. 8 x 5 7/8 in, matted to 11 x 8 1/2 in. Very good.

Contemporary photograph of Ann Beverley upon release from jail on bail on February 26, 1979 (only 24 days after the death of her son, Sid Vicious), after having been accused with two others of conspiring to possess 151 pounds of cannabis.

SOLD



3. Fallout no. 5, with Jello Biafra association [and with] Dead Kennedys flyers

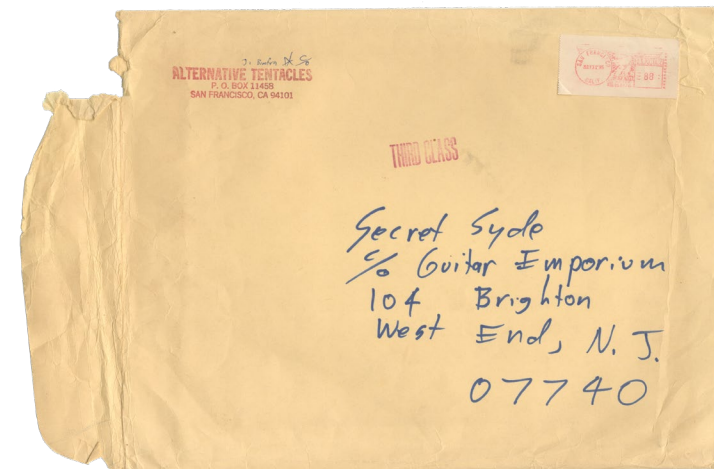
Jello Biafra, Jayed Scotti, and Winston Smith

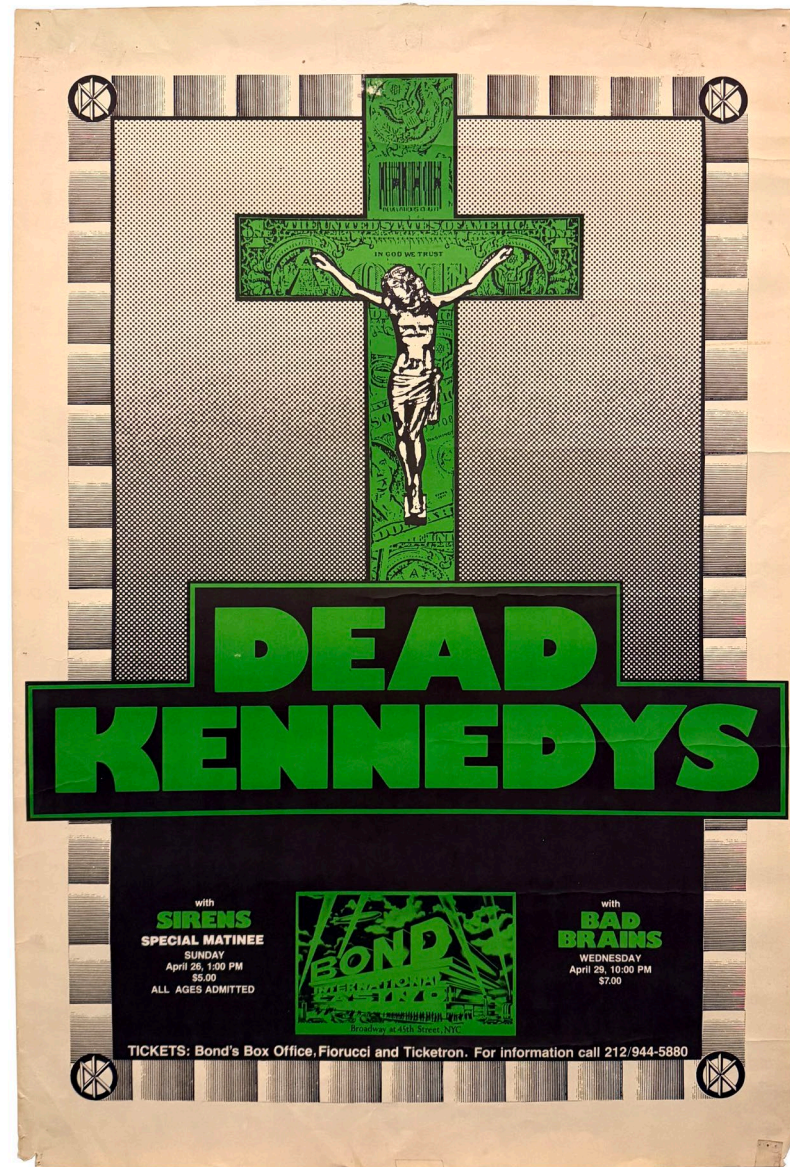
[Fairfax, California and] San Francisco: Fallout Productions and Alternative Tentacles, 1984. [22]-page folio, offset on newsprint, 3 offset flyers with one on orange paper, one xerox flyer. Fallout no. 5 with Jello Biafra's autograph notes on the cover. With the original envelope addressed in Biafra's hand and signed, postmarked May 31, 1985, San Francisco. Near fine; Fallout with original folds and one tiny closed tear along the horizontal fold of first sheet, otherwise with expected toning, flyers with original folds.

The fifth issue of Jello Biafra, Jayed Scotti, and Winston Smith's exceedingly scarce magazine, Fallout – with notes in Biafra's hand, and early Dead Kennedys flyers. A satirical, punk, and anti-nuclear zine, Fallout was primarily directed by Smith and Scotti, who contributed the writing and collages for each issue. A close collaborator, Smith also designed a number of Dead Kennedys album covers, substantially contributing to the development of the band's aesthetic.

These were mailed by Jello Biafra to the The Secret Syde, a psychedelic-art-punk '60s revival band out of New Jersey. The band had disbanded in early 1985 after the limited success of their only album, but reunited to open for the Dead Kennedys in April (and would open for them again in 1986) before calling it quits. These were presumably sent after Biafra had returned to the Bay Area. His autograph notes on the cover of Fallout no. 5 read, "A.T. Propaganda. Better than any firelog sold in stores!" The enveloped features the inkstamp of Biafra's record label, Alternative Tentacles, with "J. Biafra c/o" in his hand in blue ink above it. Originally founded to self-produce the Dead Kennedys' "California Über Alles," Alternative Tentacles would become arguably the most important punk label in the Bay Area.

\$750





4. Dead Kennedys with Sirens [and] with Bad Brains

New York: Bond International Casino, 1981. Offset. 35 x 23 in. Very good; some minor chips and closed tears at corners and outer margins, lightly toned, some tape residue.

A bold and historically significant poster advertising a two-night bill at Bond's New York with Sirens & Bad Brains as openers. Perhaps most intriguing is the Sunday matinee performance, with the Dead Kennedys and Sirens at 1 pm: this was ostensibly the first hardcore matinee in New York City. CBGB's would go onto have many matinees, which facilitated the development of the burgeoning second-wave hardcore scene. Sadly, contemporary reports suggest that this first attempt in punk-at-daytime yielded not even half a full-house.

\$750

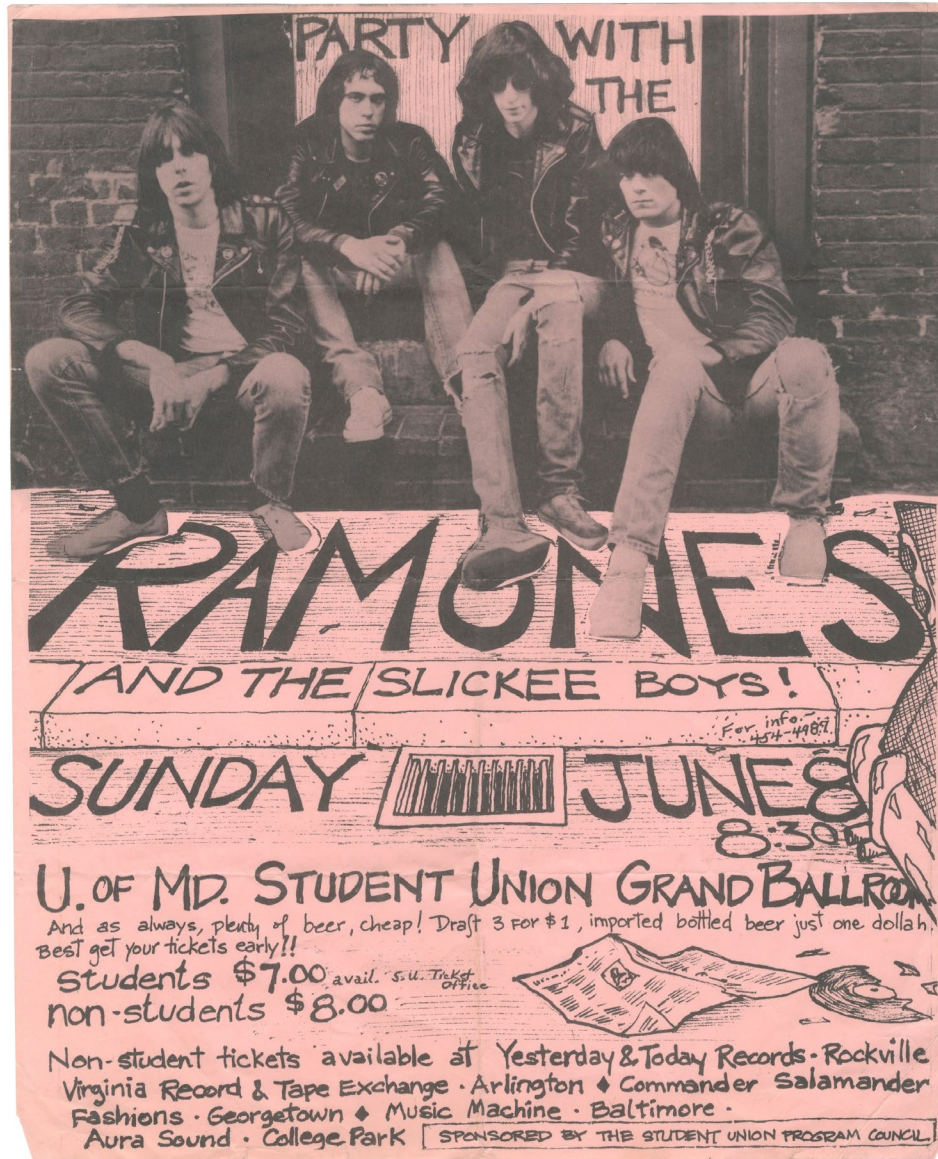


5. Dead Kennedys with Millions of Dead Cops, False Prophets, et al

New York: Alexander Hammer Productions, [1983]. Offset. 29 x 23 in. Good; browning, tape residue, some minor marginal chips and tears.

A killer bill at the Beacon Theatre in 1983. What else can you say?

\$450



6. Ramones and the Slickee Boys!

[College Park, Maryland: UMD Student Union, 1980]. Offset. 11 x 8 in. Very good; one old vertical fold, two old horizontal folds, three short closed tears to margins, minor smudging.

Flyer promoting The Ramones performing at the University of Maryland — held in the Student Union Grand Ballroom, no less. The band was supported by the psychedelic-garage-punk Slickee Boys, a fixture of the local DC scene at the time. A very nice example of the DIY punk youth ethos, even when The Ramones had already achieved legendary status. “Party with The Ramones ... And as always, plenty of beer, cheap! Draft 3 for \$1, imported bottled beer just one dollah.”

\$800



7. Photograph of Joey Ramone on stage at CBGB

[New York: np, 1979]. C print. 9 7/8 x 7 7/8 in. Very good.

Photograph of Joey Ramone performing at CBGB, absent his usual leather jacket.

\$250



8. Goldenvoice & Avalon present The Ramones at Hollywood Palladium

[Los Angeles]: Goldenvoice & Avalon, [1988]. Xerox. 8 1/2 x 5 1/2 in. Very good.

Flyer promoting a concert by The Ramones at the Hollywood Palladium on July 8, 1988, with special guest The Dickies as the opening act.

At the time, The Ramones were on tour in support of their compilation album, "Ramones Mania." Also, during this period, Dee Dee Ramone was spending time on tour working out his solo rap album, due out in March 1989...

\$200



9. Ramones [promo photograph]

George DuBose

[New York]: George DuBose, [1989]. Silver gelatin. 10 x 8 in. Very good, with discoloration from holograph on the picture, and an archive label mounted on verso.

Photograph of the Ramones by George DuBose, shot for the 1989 album *Brain Drain*.

\$125

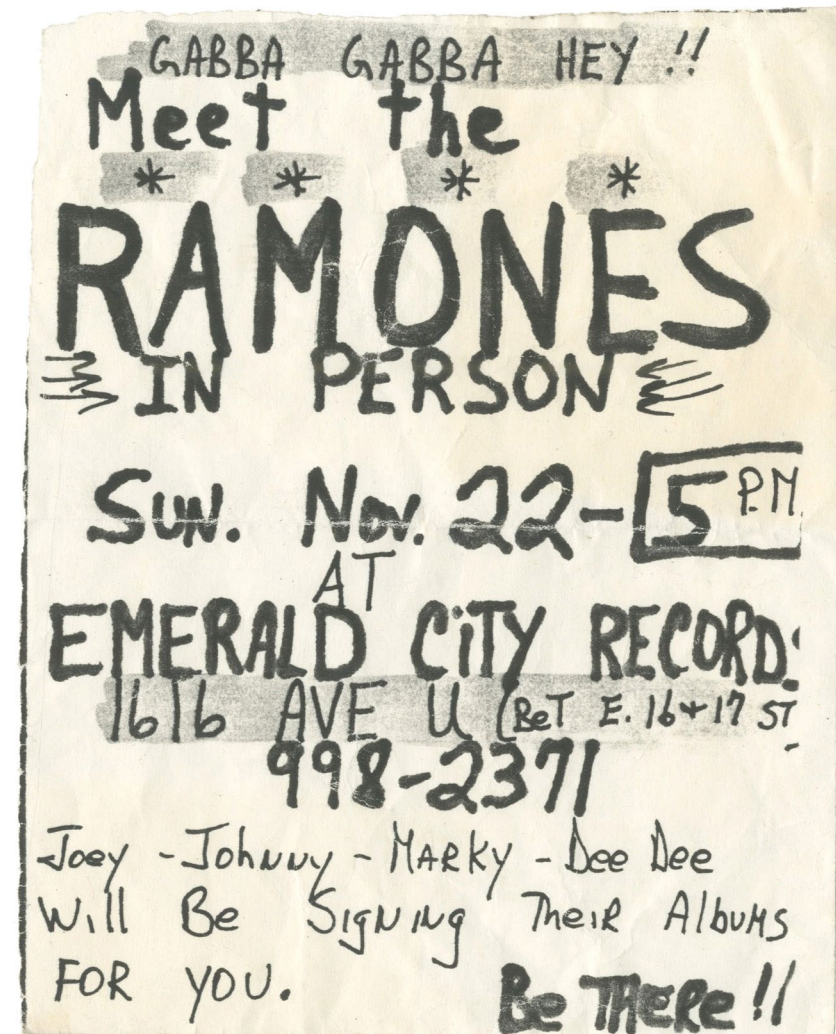


10. Two Shows, The Ramones: with the Adolescents on July 15, and Thelonious Monster July 16

[Los Angeles]: Goldenvoice, [1988]. Xerox. 8 1/2 x 5 1/2 in. Very good.

Flyer promoting two shows by The Ramones in Los Angeles on their 1988 tour, accompanied by The Adolescents on July 15th, and Thelonious Monster on July 16th.

\$200



11. Meet the Ramones ... at Emerald City Records

[New York: np, 1987]. Xerox. 5 1/2 x 4 1/4 in. Very good; old horizontal fold.

Handbill promoting a record signing event at Brooklyn's Emerald City Records, located in Sheepshead Bay. "Joey – Johnny – Marky – Dee Dee will be signing their albums for you. Be there!!"

SOLD



12. Original Road to Ruin poster [signed by John Holmstrom]

John Holmstrom and Gus Macdonald – [Ramones]

New York: np, 1978. Offset. 35 x 23 in. Signed at lower margin. Very good; edges lightly bumped, some creasing and short marginal tears.

Original 1978 promo poster for the Ramones' *Road to Ruin*, signed by John Holmstrom in 2012. Holmstrom, editor of *Punk* magazine and a friend of the Ramones, accomplished this illustration for the band's 1978 album. An essential designer of the unfolding punk aesthetic, Holmstrom was the American counterpart to the UK's Jamie Reid.

While the original mockup by Gus Macdonald included the original drummer Tommy Ramone, Holmstrom altered the album cover, as in this poster, to show Marky Ramone, his replacement.

\$1500



13. Contemporary photograph of Johnny Thunders performing, 1977

Bill Arning

Np: Bill Arning, [19]77. C print. 5 x 3 3/8 in. matted to 11 x 8 1/2 in. Very good, with holograph inscriptions on verso in an unknown hand, reading "Bill Arning" and "Heartbreakers 77."

Contemporary photograph of Johnny Thunders performing in 1977, alongside his out-of-frame band the Heartbreakers, taken by Bill Arning.

Arning was the director of White Columns, the New York gallery, from 1985 to 1996. Before he moved to the art world, he was a punk: he was both in the band Student Teachers and a casual photographer of the scene. Aside from his images that featured on the Teenage Jesus and The Jerks' single "Orphans," his photographs have seen little circulation.

\$350



14. Johnny Thunders, Black Flag, et al at Peppermint Lounge [December 1981 calendar handbill]

New York City: Peppermint Lounge, [1981]. Offset. 5 3/8 x 9 7/8 in. matted to 11 x 17 in. Very good.

Calendar handbill for the Peppermint Lounge's programming for December 1981 to January of 1982, featuring performances by Johnny Thunders, Black Flag, Saccharine Trust, The Rockats, The Raybeats, The Waitresses, The BMT's, The Revelons, and others.

This show was Black Flag's second appearance at the Peppermint Lounge, following their first-ever East Coast show there in March of the same year.

\$350



15. [Hardcore Triptych: Black Flag, Dead Kennedys, Minor Threat]

Bill Daniel

Austin, Texas: Bill Daniel, 1981-82 [ca 2016]. Three silver gelatin prints. To sight: 9 3/4 x 13 1/2 in, matted, framed, and glazed to 17 x 21 in. Each captioned and signed on the verso. Near fine.

Three spectacular photographs, documenting the hardcore eruption in Austin. Taken very early in his career as a photographer, Bill Daniel would go on to be one of the most important chronicles of Austin's punk and hardcore scene. Pictured here are Black Flag at the Ala Club on November 28, 1981, Minor Threat at the Skyline Club on March 27, 1983, and the Dead Kennedys at The Ritz on August 7, 1982. The Minor Threat photograph has been misidentified as "The Skyline Club on March 27, 1983" in the manuscript caption on the verso.

\$4500



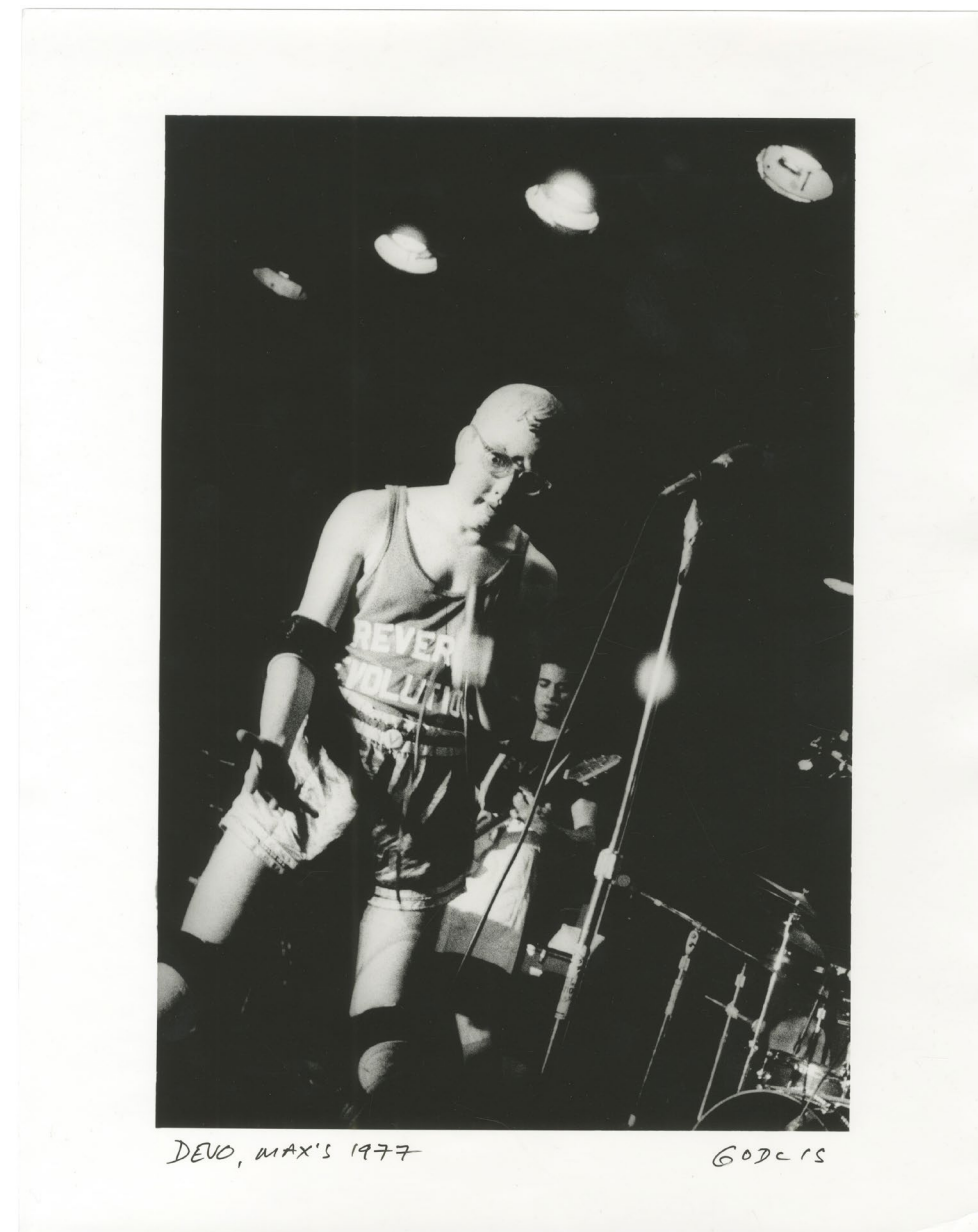
16. Black Flag at the Starwood [art by Raymond Pettibon]

Raymond Pettibon

West Hollywood: [SST Records, 1981]. Offset. 11 x 8 1/2 in. Very good; toning from age, remnants of tape on corners of verso.

Flyer for Black Flag's two-night engagement on January 6 & 7, 1981 at the famed West Hollywood nightclub the Starwood, a venue credited with launching the careers of many Southern California punk and metal bands. Black Flag shared the bill with Middle Class and Social Distortion on the first night and Adolescents and China White on second. "Pettibone" [sic] printed near bottom left.

ON HOLD



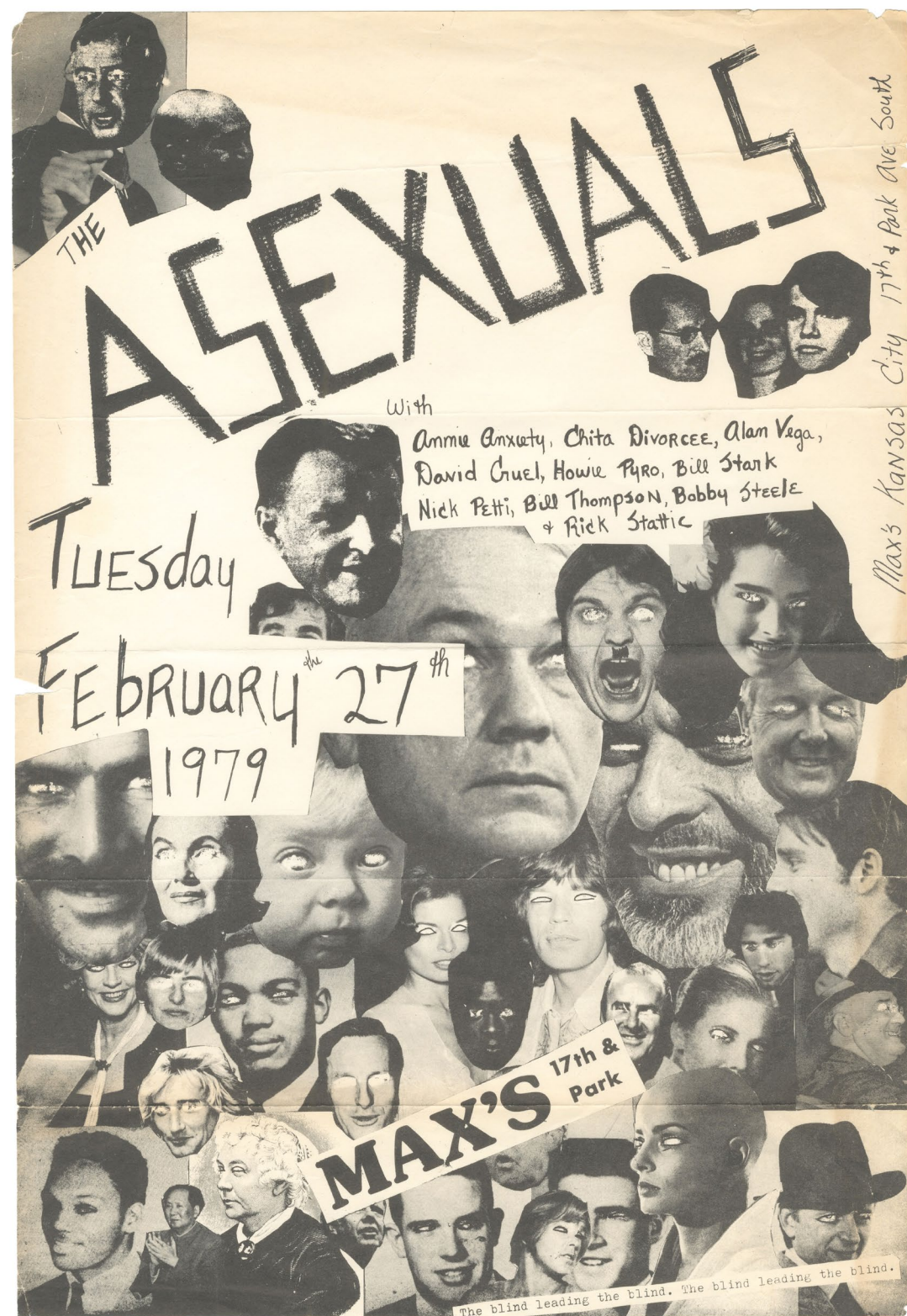
17. Photograph of Devo at Max's Kansas City

David Godlis

[New York]: David Godlis, 1977 [2010]. Silver gelatin print. 14 x 11 in. Captioned and signed at the lower margin in black ink, and again on the verso in pencil, with Godlis' inkstamp. Very good; lower left corner bumped.

A spectacularly weird and unsettling photo of Devo live at the legendary Max's Kansas City, shot in the year of the release of their first single, "Mongoloid." Not only an early-career photo of the band at a legendary venue, but shot by a legendary photographer: Godlis was one of the more important documenters of New York's punk and new wave scenes. This print was struck from the negative by the photographer in 2010.

\$500

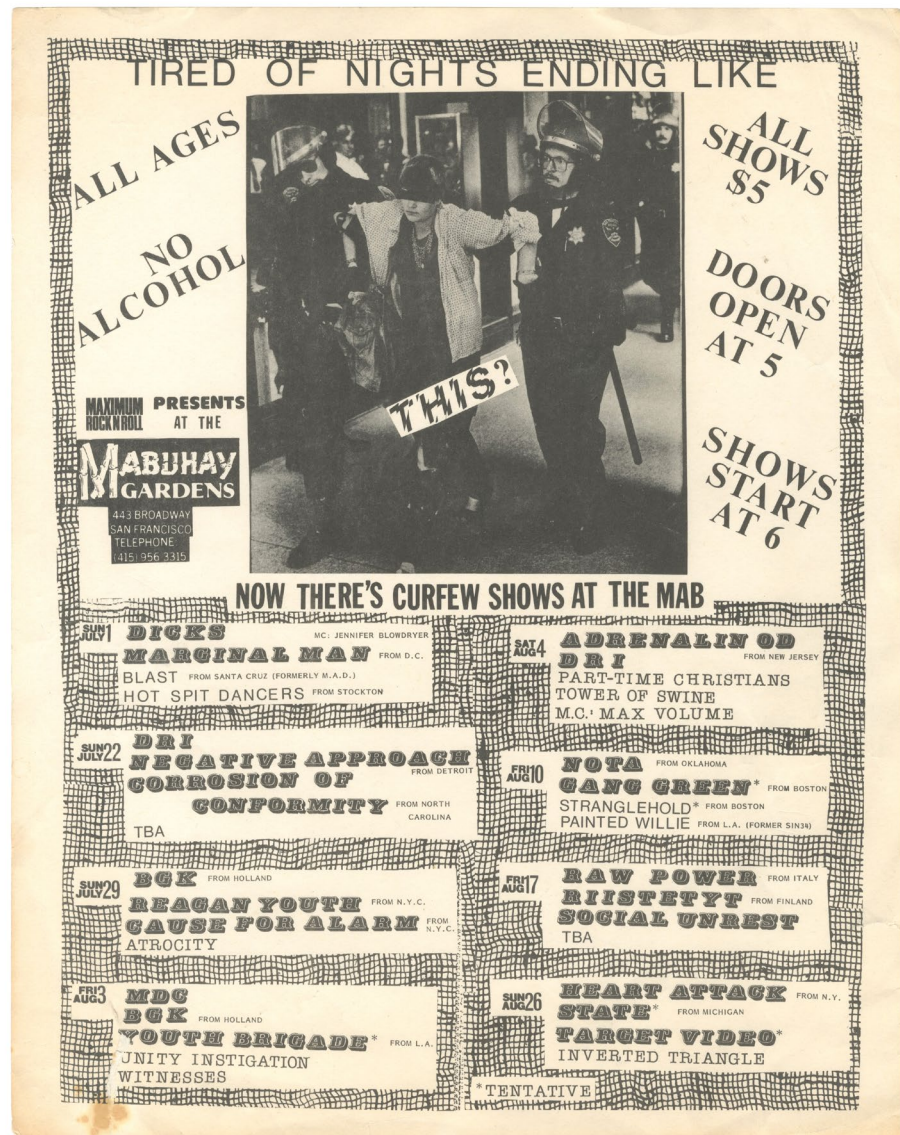


18. [Annie Anxiety and] The Asexuals with ... Alan Vega ... at Max's

New York: np, 1979. Offset. 15 1/2 x 11 in. Good; chips to margins one of which affecting print, old horizontal and vertical folds, occasional closed tears along folds, browned, more so at upper and lower margins and verso.

A very early performance of Annie Anxiety and the Asexuals, with Alan Vega, at Max's Kansas City. Annie Anxiety was only 16 years old when she started performing, having turned to punk after first seeing Suicide play that same year – in fact, Alan Vega was the person who inspired her to become a musician. She would later be invited by Steve Ignorant of Crass to live at Dial House, the band's commune in Essex, where she collaborated with Penny Rimbaud. She returned to New York in the '90s to rejoin her community in the wake of the AIDS crisis.

\$500

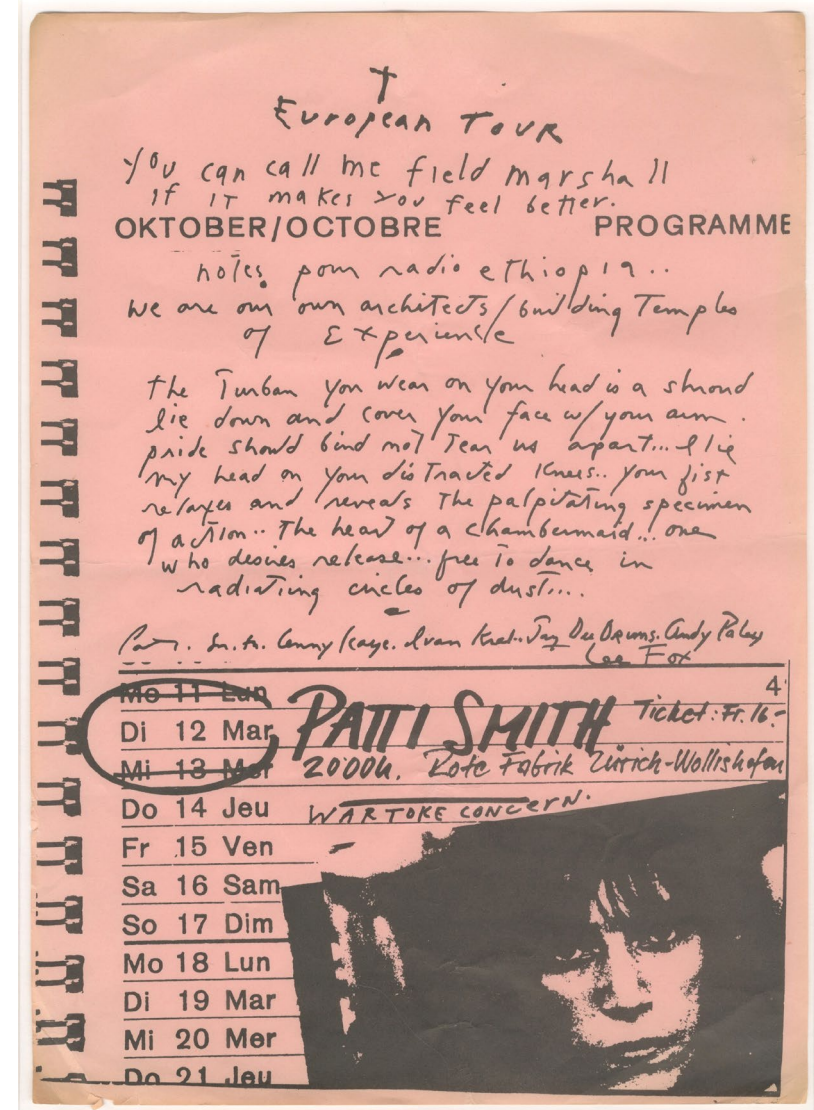


19. Flyer for July-August shows at The Mab, 1984

San Francisco: Maximum Rock N Roll and Mabuhay Gardens, [1984]. Offset on thick paper. 14 x 11 in. Good; 2-in closed tear to lower margin affecting print, short closed tear to right outer margin, browning.

San Francisco's legendary punk club "The Mab," was located just around the corner from City Lights Bookstore — writing the next chapter of counterculture history in the seedy neighborhood. Included here are Adrenalin OD, Youth Brigade, Negative Approach, and more — with July 1 featuring Jennifer Blowdryer as MC.

\$175



20. Patti Smith at Rote Fabrik, Oct 12, 1976 [Smith's first Swiss concert, interrupted by a mysterious tear gas attack]

Zurich: Rote Fabrik, [1976]. Offset. 12 x 8 1/2 in. Very good, with bumping and minor loss to edges.

Poster promoting Patti Smith's legendary first concert in Switzerland in 1976, which was famously interrupted by a mysterious tear gas attack. The concert established Smith's reputation as an artist in Europe, and punk's recognition in Switzerland. The audience included luminaries such as H.R. Giger and Lady Shiva.

The show has accrued such legend in Zurich, that a book on the concert, *Patti Smith Group, Live in Zurich, October 1976*, was published in 2025.

\$450

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American way*

