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MDC in Germany

511

Fardcore Rude Boy

Street Fashion maximumrocknroll SEARCH & DESTROY

Mods, Skinheads, Ska & Morell

I'm so Bored with

Yankee detectives are always on the TV, 'Cos killers in America Work seven days a week.

I'm so bored with the U.S.A., I'm so bored with the U.S.A., Yeah what can I do?

Yankee stars and stripes, Let's print the Watergate Tapes, I'll salute the New Wave, I hope nobody escapes.

I'm so bored with the U.S.A., I'm so bored with the U.S.A., Yeah what can I do?

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It's one of the joys of bookselling that we are, at times, able to handle materials that are near and dear to our hearts. For me, this is one of those times and the following pages have flooded my days with memories of a world that now seems so distant, yet I can still hear the pounding of the drums. While this collection focuses heavily on the early and mid-eighties heyday of hardcore, we also have items from the first-generation punks, early new wave, and mods and skins as well. Enjoy...

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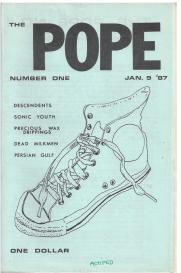
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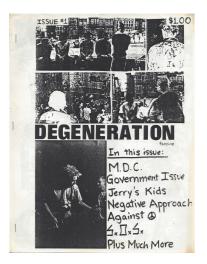
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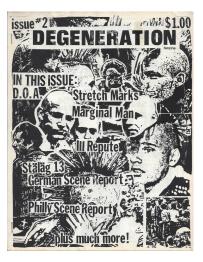
Punk, Hardcore

1. Adams, Tim. The Pope, Issue 1. Notre Dame, IN: Tim Adams, No. 1, January 9, 1987. Self-wraps, folded but not bound, 14 by 21.5 cm, [52] pp., handful of illustrations. Very good with light wear to the wraps, "Actifed" in green pen on the bottom of the front cover, and a couple of small marks in the same green pen inside. "The best goddamn fanzine in Indiana," featuring interviews with the Descendents, Thurston Moore of Sonic Youth, Persian Gulf, the Dead Milkmen, and Precious Wax Drippings, as well as records, show and zine reviews. Heavy on the text, *The Pope* is a college zine trying very hard to come across as intelligent, and at times they do. \$30.00



2. Ahern, Sean; Hilary Hume; Mark Nielsen; Tony Pearson. *Degeneration*, **Issues #1 and #2**. Pacific Palisades, CA: Degeneration, issues 1 and 2, 1984. Staple-bound self-wraps, 21.6 by 28 cm, 24 and 28 pp., illus. Very good with light corner wear and yellowing. A great hardcore zine, packed with text and images. Interviews with S.O.S., Against, D.O.A., Marginal Man, Ill Repute, Stalag 13, Stretch Marks, Negative Approach (one of my teenage faves). All the normal punk departments – like show and record reviews – but with a bit more meat (no one-sentence reviews here), as well as German and Philly scene reports, op-eds, a report on the "Pig Busts in Westwood," where the police





instituted a 10 pm curfew to flush out the punks, etc. Well done, Ahern and crew. \$80.00



Backwords, Ace; Bruce N. Duncan, eds. Twisted Image, Issue 1. Berkeley, CA: Twisted Image, issue 1, [1982]. Newsprint, tabloid format, 28 by 44 cm then folded, 16 pp. incld. covers, illus. Good with yellowing and lots of edge chips and tears. Features a great set of interviews with audience members at a Fear and M.D.C. show where they cover things like religion, zines, violence, how much they hate Fear, etc., followed by a short interview with Fear's Lee Ving. Also

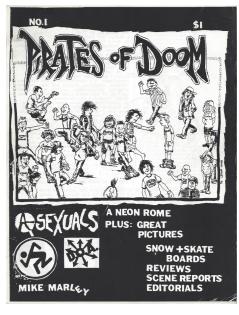
includes "A Vietnam Vet Speaks

Out," "Berkeley Street People as Individuals," where photos of eight local street people are accompanied by short bios, "David Bowie: The Image Behind the Image," plus the standard record reviews, cartoons,

"Idiots in the News," and op-eds. Great ads (Dischord, Thrasher, Ripper, BOB, etc.). \$40.00

4. Barbisan, John, ed. Pirates of Doom, Issues 1 and 2. Mississauga, Ontario: John Barbisan, not dated (c. early 1986). Staplebound self-wraps, 21.5 by 28 cm, [26]; [22] pp. incld. covers, illus. Very good with minor cover wear; the first issue has a very light diagonal crease to the entire zine. Two iam-packed Toronto-area hardcore zines featuring interviews with Mike Marley and the Sailors, Dirty Rotten Imbeciles, D.O.A., Asexuals, A Neon Rome, Bunchofuckingoofs, Sons of Ish-



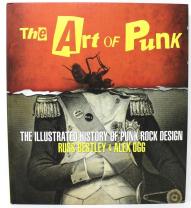


mael, October Crisis, Hype, Charlie Brown's Wang, Social Suicide, Samhain, and 7 Seconds, as well as letters, record and show reviews, Los Angeles and Toronto scene reports, anti-apartheid info, poetry, snowboarding and skating, Circle Jerks, "graffiti around town," etc. \$65.00

5. Bestly, Russ; Alex Ogg. *The Art* of *Punk: The Illustrated History of Punk Rock Design*. Minneapolis, MN: Voyageur Press, 2012, first U.S. printing. Hardcover with illustrated boards, 25.2 by 28.4 cm, 224 pp., illus. Very good with light bumping to the extremities, a couple tiny digs on the fore-edge of the front

cover, a faint scratch on the front cover, and a security tag ghost on the title page. From the publisher: "Punk rock gave birth to an art movement that was little appreciated at the time but soon became influential around the globe. This is the first book to chronicle the art of punk style, from concert posters and flyers to fanzines and record sleeves, T-shirts, buttons, comic books, and much more. The story begins with the godfathers of punk—the Velvet Undergound, MC5, the Ramones, New York Dolls, and Patti Smith—and the distinctive aesthetic these bands launched thanks to impresarios like Andy Warhol. Punk broke big in 1976 and 1977 with American and British groups such as the Sex Pistols, the Damned, the Clash, the Germs, and more, and continues to-day with bands like Green Day and Rancid. The bands created a reactionary,

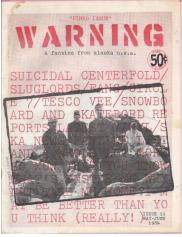
do-it-yourself art designed to shock, amaze, and stand out from the blandness of the 1970s. This groundbreaking style continues to impact design, music, and fashion today. This collection of more than 900 images is a rare look at punk design since so much of it was made as throwaway art and few originals have survived. The authors have collected an incredible gallery of images, plus interviews with the artists, poster designers, and musicians who were there on the frontlines of punk rock." \$35.00



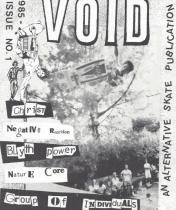
6. Bored, Bill, ed. Warning: A Fanzine from Alaska U.S.A. Anchorage, AK: Warning, Issue 10, May-June 1984. Staple-bound wraps, offset printed, 21.5 by 28 cm, 30 pp., illus. Good with staple holes on the fore-edge, light staining on the front cover near the head of the spine, and a hand-written mailing address on the back cover. I rarely see zines from Alaska, and this one is a one-stop mag for most subcultures you can think of. Includes Suicidal Tendencies, The Tubes, interviews with Sluglords, Fang, and Tesco Vee of The Meatmen, as well as letters, local news, a ska report, skate reports, op-eds, cartoons, lots of zine listings, band updates, record and cassette reviews, even a snowboard report. PACKED with text and illustrations. The "Pinko Issue," printed on pink paper. \$30.00

Canale, Rosaria. Void: An Alternative 7. Skate Publication, Issue 1. Winnetka, CA: Rosaria Canale, issue no. 1, 1985. Staplebound self-wraps, 18 by 22 cm, 22 pp., illus. Fine. An offset-printed zine, "the only active alternative publication from the San Fernando Valley." Skating and hardcore, a classic mix. Void includes interviews with Group of Individuals, Negative Reaction, and Nature plus record and show Core. reviews (including Conflict at Fender's in Long Beach), and lots of skateboard stuff; a piece on skate demos and action shots of local skaters. All that and teenage angst to boot! \$25.00

8. [The Clash] Coleman, Ray, ed. *Melody Maker*, April 23, 1977 – Clash Cover. London: IPC Specialist and Professional Press Ltd., 23 April 1977. Newsprint tabloid, approx. 33 by 44.5 cm, 64 pp. incld. covers, illus. Fair with heavy edge wear, spine tears, yellowing, some light dampstains along the







top edge, and an unfortunate 6 cm yellow stain near the right center of the cover through p. 15. "Clash tilt for the top," a classic Clash cover, with articles on Iggy Pop, The Jam, Bob Marley, "Clash personality: Joe Strummer talks to Caroline Coon," "Punk rock: there's money in anarchy" by Robert Partridge, etc. \$40.00

9. [The Clash] Rude Boy. Beverly Hills and Boston: Atlantic Releasing Corp., 1980. Staple-bound wraps, 19.6 by 28 cm, 29 pp., illus. Very good with light yellowing and a staple hole in the upper corner of the front cover. Promotional "Official Booklet" for the Clash movie "Rude Boy," which was released in 1980. While the plotline – young dumbass leaves his crap job to roadie for The Clash – met mixed reviews ("labored," as Jon Savage put it¹), it undoubtedly has some of the best live concert footage ever recorded, including The Clash at a 1978 Rock Against Racism show at Victoria Park in Hackney. This promo booklet includes short bios of the band members and the film's stars, a one-page history of punk, a list of musical numbers in the film and lyrics to thirteen of the songs, and a synopsis of the film: "England 1978. The mood is of disillusion, economic decline, political failure. Fascists demonstrate in the street. The left-wing clash with the police and 'The Clash' take their struggle into the concert hall, spokesman for a generation of despised, unemployed and aimless youth. Ray Gange, unemployed and nineteen earns beer-money nights working in a Soho sex shop..." Illustrated with great film stills and a wonderfully scarce bit of Clash memorabilia. \$150.00

10. [The Clash] Yewdall, Julian. A Permanent Record: Joe Strummer with The 101'ers, Clash, Latino Rockabilly War + The Slits + The Modettes -Signed. London: West Nine, 2012, first printing. Wraps, 15.5 by 23.3 cm, 348 pp., heavily illus. An unread, but shelf-worn copy with bumping to the lower corner, a few small dings on the front cover, and some scuffing of the laminate on the spine. Signed by Yewdall on the half-title page. Julian Yewdall first met Joe Strummer while living in a London squat—at 101 Walerton Road—in 1974. Strummer's first band, The 101'ers—named after the squat's address—began as a house band with several members, including Yewdall on backing vocals and harmonica. The group was guickly narrowed down to four primary members, and when Yewdall didn't make the cut he put down his harmonica and picked up a camera.^{2,3} He set about documenting the early London punk scene, including The 101'ers, the Clash, and The Slits, who supported the Clash during their first tour of Britain and whose lead vocalist Ari Up was a scant fourteen years old at the time. The result is an amazing archive of photographs that focus heavily on Strummer and his rise to punk stardom. While a handful of these photos have become iconic images of the Clash (none more than the cover image of Joe which went on to grace a myriad of T-shirts, buttons, posters, and street art), most of the shots in this book



have never been published before and many are so personal they touch on voyeurism. Includes explanatory text by the photographer. A wonderful collection. \$100.00

11. **[The Clash]** Yewdall, Julian. *Joe Strummer with The 101'ers & The Clash,* **1974-1976**. London: Image Direct, 1992, first edition, no. 421 of 1000 printed. Wraps, 12.5 by 19 cm, [110] pp., illus. Very good with light bumping/creasing to the upper corner. Has a round "Joe Strummer/Image Direct" stamp on the first leaf with "421/1000" handwritten in the middle. Surprisingly scarce, this is Yewdall's first foray into Clash photobooks. It begins with a brief history of The 101'ers and the squats Yewdall shared with Strummer, followed by sixty-six captioned full-page (mostly) photographs, including many early, striking images of Joe in The 101'ers. Also included is a list of 101'ers gigs, recording sessions, and records; music press reviews of The 101'ers LP "Elgin Avenue Breakdown" (released in 1981); and a brief historical outline of the Clash. \$40.00



12. [The Clash] Joe Strummer and the Mescaleros Concert Poster – Signed by Artist. Philadelphia: Electric Factory Concerts, [1999]. Screen-printed, single-sided poster in black and yellow on heavy white paper, 30.5 by 60.9 cm. Fine. Number 3 in a limited printing of 200, signed by artist Dave Maver in the lower right corner. A striking image for a 24 November 1999 concert with Strummer Joe and the Mescaleros and The Pietasters at Philadelphia's Theatre of Living Arts. Formed in 1999, The Mescaleros were Strummer's last band before his death in 2002. \$50.00

13. Clement, Patrick. *North East Punk Flyers: The 80's*. Boston: F.N.S. Productions, 2003. Staple-bound self-wraps, offset-printed with a two-color cover, 21 by 26 cm, 44 pp., illus. Fine. A relatively recent publication that reproduces around 150 punk flyers and ads, from one to nine to a page. No dates for the flyers are given, but the reproductions are clear and many of the designs are spectacular. Included are flyers for the Circle Jerks, Black Flag, Dead Kennedys, Reagan Youth, GWAR!, Youth of Today, Necros, Meatmen, Negative Approach, Minor Threat, Subhumans, Corrosion of Conformity, The Exploited, 7 Seconds, Cro-Mags, Bad Brains, Misfits, Sonic Youth, G.B.H., Suicidal Tendencies, Agnostic Front, D.O.A., and many more. There's work by the overrated Raymond Pettibon, great straight edge flyers, and some of the best cut-and-paste I've ever seen. An impressive collection. Includes essays by designer Winston Smith, the man behind the Dead Kennedy's "In God We Trust" album cover, and Connecticut hardcore flyer artist Jim Martin. \$50.00

14. Colby, Robert Alan. *Frenzy: Boston's New Wave Rock Mag*, Issue 1. Boston: Frenzy, 1977 (no month listed). Newsprint, tabloid format, 28.5 by 44.5 cm and folded, 16 pp. incld. covers, illus. Light edge wear, yellowing throughout. A scarce early new wave mag from Boston which features an extensive, seven page article on former Velvet Underground member Willie "Loco" Alexander and his band Boom-Boom, an interview with Richard Nolan of Third Rail (a Velvet Underground-style band founded in 1974), a piece by Pseudo Carol about her video installation at the Museum School in Boston, and a synopsis on up-and-coming Boston new wave bands. \$50.00

15. [CRASS] Gee Vaucher "Introspective" Exhibition Poster - Signed. San Francisco: Jack Hanley Gallery, 14 Dec. 2007 – 19 Jan. 2008. Glossy two-sided poster, 27.9 by 43.2 cm. Light handling creases with a faint drip mark near the lower left corner. Signed by Vaucher in silver paint marker. Gee Vaucher (1945 –) is best known for her collage and photo- and video-montage work in the anarchist collective and band Crass, including her distinctive collage and painted record sleeves, like the "Stations of the Crass" cover which unfolded into a poster and adorned the walls of many a punk home. However, Gee has spent five decades, along with her collaborative partner Penny Rimbaud, creating politically-charged art. She has worked as a political illustrator for the New York Times and New York magazine, and her image of the Statue of Liberty, titled "Oh America," was used on the cover of the UK Daily Mail after the election of Donald Trump, with the headline "What have they done?" This poster, for Vaucher's first retrospective exhibit, features "Oh America" on the front, with Rimbaud's matching text on the verso. "Oh, America, cries she with silent lips, give me the ghosts of the people who you destroyed and whose Nation you stole, that I might learn their ancient wisdom and be shone a pathway to solace. Give me the spirits of those who across dark seas you





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shipped here in shackles, that the bondage of history might be destroyed and they reunited with their forefathers..." \$175.00

16. Crawford, John. All the Drugs You Can Eat Fanzine #1. Kinnelon, NJ: John Crawford, Vol. 1 No. 1, 1983, 200 printed. Staple-bound self-wraps, 16 pp., illus. Very good with faint yellowing and light cover wear. Produced by John Crawford, the illustrator behind the Baboon Dooley comics. "I'm putting this out because Maximum Rock and Roll mailed me some pretty harsh statements they've written about myself. Real intimidation stuff. They've totally misinterpreted what it is I do. Why? Damn if I can tell, maybe they don't like the cartoons or something. Maybe they're nuts. Can I help it if so much of the stuff I read in MRR cracks me up? Yes, it is true that alot [sic] of my comic strips are inspired by that magazine. But anyway, as far as I'm concerned those self-styled moral authorities can go stuff it where the sun don't shine and nothing grows. I for one speak my mind and I do not plan to knuckle under to their goon squad tactics." The entire zine deals with this Crawford/ MRR feud – especially his distaste for founder and editor Tim Yohannan – that seems to have sparked with some nasty letters from Crawford, and an equally vociferous response from MRR's Jeff Bale. Crawford: "Maximum Rock and Roll is an attempt to take control of the scene away from the musicians and their friends and place it in the hands of marxist politicians." Bale: "I hold you in the lowest contempt." Of course, both comments are out of context and there is so, so much more. Sections include "The Ballad of Tim Why," "The Honeymoon is Over and the Bride is Pissed," "The Great Rock and Roll Swindle Pt. 4," "How the Hippies Lost the War," etc. The cover and title of this zine are a knock-off of the 1970s hippie mag All You Can Eat, which was "put out by the then Maoist hippy radical Tim Yohannan." \$100.00

17. Davis, Julie, ed. *Punk*. London: Millington (Davison Publishing Ltd.), 1977, first edition. Wraps, 20.8 by 27.9 cm, [128] pp., illus. Good with uneven yellowing and light wear to the wraps, with lower corner creases. A scarce, early book on [mostly] British punk, just a year into the movement, as it happened by those making it happen. An assortment of show reviews, interviews and editorials from young women and men who "have been putting together their own magazines about punk rock for the last year." Some of the authors include Jane Suck, Nag, Sex Ade, John Goto, Alan Anger, Charlie Chainsaw, and Erica Echenberg, covering the Damned, Slits, Cortinas, Television, Adverts, Buzzcocks, Vibrators, Siouxsie and the Banshees, The Boys, Johnny Thunder and the Heartbreakers, Alternative TV, The Lurkers, The Jam, Generation X, Sex Pistols, Chelsea, X Ray Spex, Ramones, 999, Slaughter and the Clash. Interviews include Dave Vanian of the Damned, the Slits, Pete Shelly of the Buzzcocks, TV Smith from the Adverts, Ian "Knox" Carnochan of the Vibrators,

Siouxsie Sioux, Paul Weller of The Jam, Poly Styrene from X Ray Spex, Johnny Ramone, etc. A few of the editorials include "Girl Bands" and "Fascism" by Lucy Toothpaste, "Sod the Press" by Alan Anger, and "Sex and Mental Oppression" by Tony D ("I'm not IN ANY WAY saying that to topple the system and achieve physical and mental freedom is by becoming a sexless moron…"). Heavily illustrated with superb images, and the final page lists addresses for the contributor's zines including *48 Thrills, Ripped & Torn, Strangled*, and *Shews*. A wonderful book. \$150.00

18. **Eastern Front Punk Festival Program**. Berkeley: Wes Robinson, 1981. Staple-bound self-wraps, newsprint, [16] pp., illus. Near fine with yellowing. Organized by promoter Wes Robinson, the Eastern Front festival was held on July 25 and 26, 1981 and featured D.O.A., Flipper, The Slits, War Zone, T.S.O.L., 7 Seconds, The Offs, Snakefinger, and more. Held at the Berkeley Aquatic Park, the stage was a flatbed trailer with a sea of dirt that became the mosh pit. "You could tell how much the punks liked each band," remembered Joey Keithley of D.O.A., "by the size of the dust storm kicked up in front of the stage."⁴ The program includes the show line-up and one-page photos and/or short write-ups on D.O.A., The Slits, Snakefinger, The Wounds, The Fix, The Lewd, Flipper and 7 Seconds. Scarce. \$40.00

19. Goodman, Jeffrey, editor-in-chief. *Punk Rock Vol.* **1** No. **1**. New York: Stories, Layouts and Press, Inc., December 1977, Vol. **1** No. **1**. Staple-bound wraps, glossy color cover, 20.5 by 27.5 cm, 66 pp. Good with light creases and scuffing to the covers, a 5 cm split at the tail of the spine, and heavy yellowing to the leaves. An example of mass media attempting to squeeze a few dollars out of the punk movement, *Punk Rock* was published by Myron Fass, "one of the most successful independent publishers in history."⁵ Fass was best known for his horror pubs, but he would publish anything he thought would sell – softcore porn, guns, UFOs... punk. *Punk Rock* lasted for three issues (Vol. **1** No. **1**, and Vol. 2 Nos. **1** and 2), and is quite scarce. The premier issue features articles about New York ("America's new wave capital"), the Sex Pistols, The Dead Boys, Blondie, Deaf School, Boston's DMZ, Devo, Television, and interviews with Patti Smith, Iggy Pop and The Stranglers. "Yes, indeed, each month we'll be bringing you the nastiest pictures, the hottest features, and all the punk trash we can haul out before deadline time rears its ugly head." \$75.00

20. Goodman, Jeffrey, editor-in-chief. *Punk Rock Vol.* **2** No. **2**. New York: Stories, Layouts and Press, Inc., April 1978, Vol. 2 No. 2. Staple-bound wraps, glossy color cover, 20.5 by 27.5 cm, 66 pp. Good with light creases and scuffing to the covers and yellowing to the leaves. Includes a six-page photo spread of the Pistols (and a great cover featuring Johnny Rotten), the Hot Rods, David Bowie, Patti Smith, The Dead Boys, The Erasers, Cheap Trick

(whose PR people were promoting as a punk band), Blondie, Peter Frampton ("Peter ain't no punk, he's a wimp"), and Iggy Pop ("man or worm?"). \$75.00

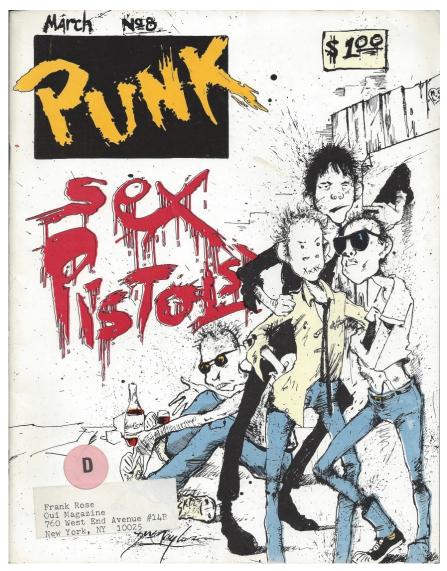
21. Gregorio, Ron; Xenia Xyxpa, eds. *Hard Times* Vol. 1 No. 1. Maywood, NJ: Hard Times Magazine, August 1984, Vol. 1 No. 1. Staple-bound, glossy wraps, 21.5 by 28 cm, 13 pp., illus. Good with light cover and edge wear, spine creases, and a small chip from the lower corner of the front cover. A well-done hardcore (and related) zine that manages to pull off a combination of music and politics. The bulk of *Hard Times* is taken up with three great interviews with Hüsker Dü, Charlie Harper of the U.K. Subs, and Glenn Danzig and Eerie Von of Samhain. Now we're not talking "Fresh Air with Terri Gross," but in the world of HC zines this is quality work. The rest of the mag is devoted to Nicaragua and the Sandinistas after five years of rule, American intervention, and the upcoming elections. Considering that this is original material written by someone who actually spent time in Nicaragua, this is quite a story for a HC zine! \$45.00

22. Hannon, Sharon M. *Punks: A Guide to an American Subculture* (Guides to Subcultures and Countercultures Series). Santa Barbara, CA: Greenwood Press (ABC-CLIO, LLC), 2010, first printing. Hardcover with glossy, illustrated boards, 16 by 24 cm, xix 181 pp., 18 black and white photos. Fine, unread copy. The evolution of punk in America. "In the 1950s it was the beats. In

the 1960s it was the hippies. In the 1970s it was the punks, the next utterly unique, music-fueled subculture to reject the world set out before them—with a vengeance—and in doing so, change that world in unforgettable, unpredictable ways. Unlike other volumes on the punk era that focus on just the musicand primarily on British bands—Punks: punk Α Guide to an American Subculture spans the full expanse of punk as it happened in the United States, from the late-1960s blast of Iggy Pop and the Stooges to the full explosion of punk in

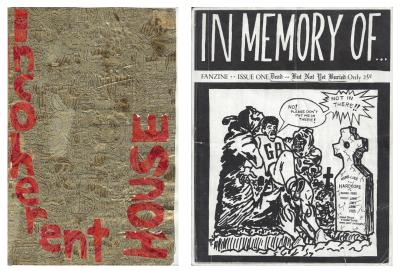


the mid-1970s to its next-generation resurgences and continuing after-shocks." \$20.00



23. Holstrom, John; Eddy "Legs" McNeil, eds.; Ged Dunn, publisher. **Punk Magazine No. 8, March 1977**. New York: Punk Magazine, No. 8, March 1977. Staple-bound wraps, 21.5 by 27.5 cm, 37 (3) pp., illus. Very good with very light cover wear, a "D" sticker and mailing label (to Frank Rose at *Oui Magazine* – Rose was a staff writer at *Oui, Rolling Stone*, etc.) on the front cover. Debuting in December 1975, this is the magazine that named the movement.⁶

Punk's unique mixture of music, cartoons and art not only gave voice to a new generation of teens and trouble-makers, it, along with CBGBs, built an industry for the musicians. When the Ramones started attracting record company attention, Jon Savage tells us, "it was partly due to *Punk*'s successful translation of CBGBs into a package that record executives [...] could readily understand."⁷ What's so fascinating about *Punk* is that it's actually *good*. Music journals are often all style and no substance, or vice versa, and punk mags are no exception. *Punk* related to its readers so well because the magazine's staff *were* punks – even if they didn't know it yet – and the publication was a defining waypoint in the evolution of punk rock. This issue includes the Ramones, Legs' interview with Hitler (fake), Mary Harron's interview with Johnny Rotten (real), The Tubes, The Fast, and Willie "Loco" Alexander, as well as letters, essays, lots of cartoons, and Steve Taylor's wonderful Sex Pistols cover. \$150.00



24. *Incoherent House*, Issue 1. San Francisco: Incoherent House (ed. by Bill, Grux, Mitzi and Becky), nd (c.1984-85 based on records mentioned in the zine). Thread-bound wraps; three Xeroxed sheets, folded and loosely bound with red thread and glued to the cover sheet is what looks like textured gold wrapping paper, glued onto that are individual letters cut from red wrapping paper that spell out the title of the zine – very labor intensive, 14 by 21.5 cm, [8] pp. plus covers, illus. Very good with light wear to the lettering on the front cover. Includes a single-page interview with Eddie of Aunt Curehead, a few cartoons/illustrations, and a four-page interview with members of the Minutemen. \$20.00

25. Koenig, David. *In Memory Of...* Issue One. Linden, NJ: David Koenig, c.1989. Staple-bound self-wraps, 21.5 by 27.9 cm, 10 pp., illus. Good with

creases and edge wear, light stains on the back cover, a few small edge tears, and faint creases from being folded in quarters. Produced in the period where hardcore had simmered down and small gigs were few and far between, *In Memory Of...* was more of a collector's trade list than zine covering current shows and scene news. "Inside this issue is some reviews, my trade list & wants, article about record collecting and an ad gallery of old hardcore records." Koenig writes "there is definately [sic] a lull in the N.Y.C. scene. Sure there are hundreds of people into it, but they only show up when there is a big show. What is needed is new bands, more shows and definately more fanzines. To me, this is one of the most important things in hardcore. Fanzines equal creative freedom." \$30.00

26. Konrad, Gabe. Icky Pop, Nos. 1 – 6 & 8 with Eight Local Show Flyers. Grand Rapids, MI: Gabe Konrad, numbers 1 – 6 and 8 (no. 7 was issued as a cassette tape), nd (looks to be early June 1984 through Summer 1985). Xeroxed self-wraps in various formats, approx. 14 by 21.5 cm, nos. 1-6 are 8 pp. each, no. 8 is 12 pp., illus. Near fine. A nice run of a relatively long-lived Midwest zine that brings back quite a few memories for me (ahem). Contains the typically-blunt show and record reviews, angry tirades, and lifted material. They feature three incredibly short interviews with members of the Necros, Fang, and J.F.A., and longer interviews with Michigan bands ADC, Meat Joy, Coagulated Child, and The Bodeans (a punk group that was later forced to change its name to The Reel Bodeans by lawyers for Slash Records and their client The BoDeans). What's interesting is the mix of hardcore, industrial (that's pre-house, noise industrial), and experimental music that was typical of smaller cities where the scene was large enough to spawn several bands, but not so large that the scene was divided between musical styles. It wasn't unusual for industrial, hardcore, traditional punk, and experimental techno to share the stage on a Saturday evening, and Icky Pop reflects this with a Throbbing Gristle review next to the Misfits, and the Crass in one issue and an original essay on William S. Burroughs in the next. Also included are eight show flyers from Grand Rapids venues from 1984 and '85; Feline Cow Vengeance, ADC, Pope 87, and Grey Tissue at Viking Hall, 21.4 by 28.2 cm, tape remnants and a few tears; two different flyers for Born Without a Face, The Bodeans, and Grey Tissue at The Warehouse, 21.4 by 28.2 cm, both very good with faint wear; MMM (Mike Mengs Music, I believe), Grey Tissue, and Brer Hominids at The Warehouse, 21.4 by 28.2 cm, very good with light wear; "Marching to be Martyrs," a promotional flyer for the industrial band Grey Tissue, 21.4 by 28.2 cm, near fine; and two different flyers for "The Night of Death" with the West German experimental artist Steven Puls (Steven Zeeland), Grey Tissue, Tom Poon for Congress, and Brer Hominids, 21.4 by 28.2 cm and 28 by 43 cm, the smaller is very good with light wear, the larger is fair with staple holes and tears. \$150.00





27. L., Brad; Skot A.; Mia Culpa; Marian K., eds. Damage: An Inventory, Issues 1 and 2. San Francisco: Damaged Goods Company, Vol. 1 No. 1 July 1979, Vol. 1 No. 2 August/September 1979. Newsprint, tabloid format, approx. 29 by 44 cm and folded, 36; 40 pp. incld. covers, illus. Yellowing with light cover and edge wear with a few small edge tears and a couple of light drip marks on the bottom edge of the front cover of issue two – the first issue is a little rougher than the second. A scarce post-punk, new wave paper that covered the San Fran and L.A. scenes, as well as national and international groups. The first issue, with Jello Biafra of the Dead Kennedys on the cover, features a Euro scene report, New Youth Productions, and interviews with street artist DA, Robert Hanrahan (manager of the Dead Kennedys and The Offs), The Urge, No Sisters, Gender Nervous, the Bags, and MX-80 Sound. Also included is a striking two-page communique from Coum Transmissions, "that centrosomic body releasing the energies and actions of a group of English artists whose most familiar public form is Throbbing Gristle." The second issue, with Patricia Morrison of the Bags (and later The Sisters of Mercy and The Damned) on the front cover, features Devo, Pink Section, The Don'ts, Rock Against Racism, and interviews with Adam and the Ants, artist Bruce Conner, Queenie Taylor (Bill Graham's assistant), Brendan Mullen of the Masque punk club in Hollywood, the U.K. Subs, and the Human Hands. Both issues include fiction, editorials, photography, and art. An important early Cali paper not only for its coverage of bands, but club owners, managers, and promoters as well. \$200.00

28. Lombardi, Tony; Steve Kiviat; Sue German; Elliot Klayman, eds. *Thrillseeker*, Issue 1. Bowie, MD: Thrillseeker, no. 1, September 1982. Staplebound card wraps, 21.5 by 28 cm, 55 pp., illus. Good with cover wear and stains. An early DC hardcore/straight edge zine with great cover graphics and very text-heavy. This impressive zine includes interviews with Black Flag's Henry Rollins, D.O.A., Sonic Youth, the Flesheaters, Greg Hetson of the Circle Jerks, Jello Biafra of the Dead Kennedys, Exene Cevenka, John Doe and Billy Zoom of X, Fear's Lee Ving, and Void. Also included are lots of record reviews, show reviews (sometimes displaying the animosity between DC and NY punks, and a great piece about going on tour with Scream and G.I. to California, being interviewed by Tim Yohannan on the Maximum Rock and Roll radio show ("all Tim Y. wanted to talk about was the straight edge"), and the Cali kids ("the crowd in SF is weird, really image conscious Oi-clones"). Great section on local band and show news – gossip from HC's early days. \$100.00

29. Lorbit, Jim; Jon Starks;Brett Tobias, eds. *Freedom is Cancer*, Issue 1. Reading, PA: Jim Lorbit, Issue 1, June 1985. Staple-bound self-wraps, 21.5 by 28 cm, [20] pp. incld. covers, illus. Good with light cover and edge wear and light creases from being folded in fourths. While the zine intro says, "we

wanted to do something a bit different from the way most fanzines are done," this is actually a great zine in the classic HC mold with page after page of news clippings (lots on Reagan, "a far right who's who," mystery rodents, teen rampages, etc.), Proudhon quotes, collage art, a Nicaragua fact sheet, etc. There's even some music: two pages on Bristol, England's Disorder, and an interview with The Crucifucks, one of the great punk bands to come out of Michigan. \$40.00

30. Lyon, Noah. Retard Riot, Issue 1. Clintondale, NY: Noah Lyon, May 2000, first edition of "a few hundred." Staple-bound self-wraps, [40] pp., illus. Very good with light cover and corner wear, and a pinhole in the upper left corner of the zine. The premier issue of *Retard Riot*, a punk (at least at its conception) and art zine that's seen over 40 issues. Lyon (1979 -) is a multidisciplinary artist based in New York City. He works in drawing, painting, artist's books, sound art, and installation, and his work is in the permanent collections of the Tate Britain, the Museum of Modern Art, The Menil Collection, and The Whitney Museum of American Art. For the first issue, Lyon "wrote pretty much everything, this goes for the pictures and drawings as well," and includes poetry, lifted news articles (a punk zine staple), Non Phixion (the NY hardcore hip-hop group), a super short interview with Steve Jones of the Sex Pistols, a review of John Waters' "Pink Flamingos," the Andre the Giant sticker campaign, record reviews, cartoons, and stuff. Lots of stuff. A great zine with a title you don't want to say out loud. Early issues are scarce. \$100.00

31. McNally, Aileen; Jill Cunniff, eds. *The Golfing Experience*, Issue 1. New York: The Golfing Experience, No. 1, Summer/Fall 1986. Staple-bound cardwraps, offset-printed, 23 by 30.5 cm, 38 pp., illus. Good with cover wear, creases and faint stains. One of those zines that you hoped would make it, but you know deep down that they didn't. A nice mix of short stories, travelogues, record reviews, great photos, and good interviews – a couple of which were with gen-u-ine stars. They include Killdozer, Jesus and Mary Chain, Frightwig, Soul Asylum, a lengthy interview with the Butthole Surfers, and a real get – Shane MacGowan of the Pogues. The editors learned that Shane "laughs like Grover on Sesame Street, and that he was a major figure during the punk rock heyday at London's Roxy Club (probably because he had the greenest teeth)." Shane did, by the way, get some new teeth in 2015. \$40.00

32. **[MDC]** Six Photographs of M.D.C. Live in Germany. Six photos of M.D.C. (aka Millions of Dead Cops, Millions of Dead Children, Multi-Death Corporations) performing at Ajz in Bielefeld and the Live Station in Dortmund, Germany in 1987. The photos, which focus mainly on singer Dave Dictor, were taken for a German zine whose name has, unfortunately, been lost to time. All are

very good with light bumping to a few corners. M.D.C., a far-left hardcore band, originated in Austin, before relocating to San Francisco, and finally to Portland. Fast and aggressive, the band remains active, including their 2016 remake of "Born to Die:" "No Trump, no KKK, no fascist USA." While the band's various names and album graphics are terrifying to the average non-initiate, these shock tactics offered an attention-grabbing way to broadcast their anti-authoritarian and leftist message. After all, as Greil Marcus puts it, "to make true political music, you have to say what decent people don't want to hear."8 \$30.00

33. Miner, John E. Exhibit Poster for the Punk Rock Poster Show 1977-2002 – Signed. Screen-printed in white, light blue, gray and red on heavy black paper, 29 by 44.3 cm. Fine. Pencil signed





Pencil signed by Miner in the lower right corner, numbered 12/100 in the lower left. This exhibit featured original screen-printed posters by Miner—like this one that was offered for sale at the show—and "classic punk flyers from the vaults of Hermann Senac," an LA-based collector and drummer who played for several punk bands. Held at the Dragon Bar & Lounge in Covina, California on February 23rd, 2002. \$150.00

34. [Minor Threat, Straightedge, DC Hardcore] DC Hardcore Concert Flyer Featuring Minor Threat. [Washington, DC]: No publisher, [1982]. Offset-printed concert flyer, framed in black wood frame, visible area of flyer

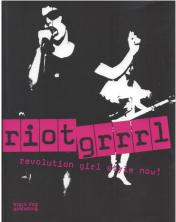
measures 27.5 by 40.8 cm, frame measures 42.5 by 55.6 cm. One of the more scarce DC flyers, this bold, graphically striking poster features an all-DC lineup with Minor Threat, Faith, Artificial Peace, Iron Cross (one of America's earliest skinhead bands), Void, and Double-O at DC's Wilson Center (16th and Irving) in 1982. Formerly in the collection of Jeff Nelson, Minor Threat's drummer. Professionally matted and framed with Artcare archival materials

and UV-filtering glass by New Image in Philadelphia. An amazing artifact from one of hardcore's more influential bands. \$500.00

Monem, Nadine 35. Käthe, ed. Riot Grrrl: Revolution Girl Style Now! London: Black Dog Publishing, Ltd., 2007. Wraps, 19 by 27 cm, 189 pp., illus. Unread copy with only faint signs of shelf wear to the covers. From the publisher: "Told from the perspective of those directly involved, Riot Grrrl: Revolution Girl Style Now! is a uniquely comprehensive exploration of this pioneering scene and its

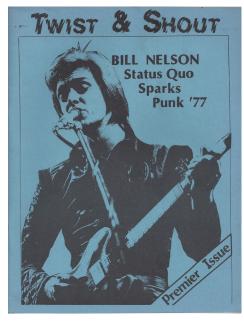
interlinked music, art and zine communities. Profiling bands from the movement's ground-breaking beginnings through to those still prominent, including Bratmobile, Bikini Kill, Huggy Bear, Lungleg, Mambo Taxi and Le Tigre. *Riot*

Grrrl narrates the changing face of guerrilla activism through exploring the movement's characteristic art and aesthetic, discussing collectives such as the Guerrilla Girls and surveying the influential zine movement. Featuring a foreword from Beth Ditto alongside contributions from a diverse array of musicians, artists, fanzine writers and activists. The book charts the movement's genesis in proto-riot grrrls such as Patti Smith, Yoko Ono and Sonic Youth's Kim Gordon and explores its continued influence on a diverse range of contemporary artists including Electrelane and The Gossip. Visually stunning, filled with photo-



graphs, posters, record covers, rare fanzines and artwork from the key protagonists, the book is a comprehensive view of the principles and champions of one of punk's most influential movements. At times shocking, always inspiring, *Riot Grrrl: Revolution Girl Style Now!* is a fascinating and important book." Chapters include: The Legacy and Contemporary Landscape of DIY feminist Cultural Activism; Poems on the Underground; Riot Grrrl Writing; Art, Politics and How One Grrrl Joined the Feminist Riot; An American Riot Grrrl Timeline; A British Riot Grrrl Timeline; a Riot Grrrl Directory; and a Riot Grrrl Zines Directory. \$40.00

36. Normoyle, Keith; John Kearney, eds. *Twist & Shout*, Issue 1. Montreal: Twist & Shout, nd [1977], Volume 1 Issue 1. Staple-bound card wraps, 21 by 27.5 cm, 44 pp., illus. Very good with light edge wear and corner creases.



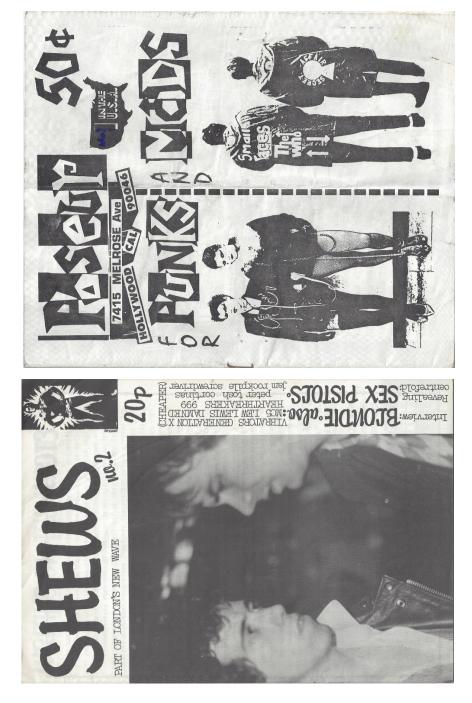
"Welcome to the premiere edition of Twist & Shout. T&S is the world's first 'ROCKZINE' that devotes all its' pages to the music of vesterday, today and tomorrow. It is our aim to be as informative and precise as humanly possible in our articles, interviews and discographies. An extremely important segment of T&S is our Vinyl Delights, with reviews on L.P.'s, 45s and E.P.'s; Twisters, our up to the date report on music happenings; and Paper POP, a section of books that are written on the world of music. T&S believes that for the most-part other music oriented publications lack in this very vital area. Although the reviews are opinionated, the aim is to make

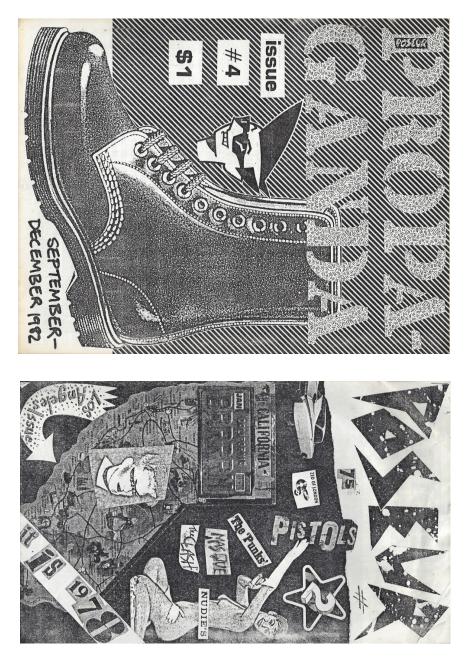
you, our readers, at least informed." While the zine includes interviews with Bill Nelson and members of the Sparks, and a feature on Status Quo, my main interest here is a five-page feature and discography on punk, including reports from "the two current hotbeds" of the movement, London and New York. "Punk is music of simplicity and is the basics of what rock is all about," writes Normoyle. "The progressive side of rock is a non-entity. Music in the Seventies has taken the winding path miles upon miles away from the basics and has landed itself in a world of synthesizers, moogs, Philharmonic Orchestras, laser beam light shows, all encased in a synthetic glass bubble completely remote from the audience. This is not to say that this area of involvement is not without purpose, but a need for an earthy real sound that can be produced with a minimum of plastic aids is also needed. Punk or whatever one chooses to call it must always exist, for without its existence music will then as we know disappear. Three cheers for punk and for its vital energy." \$40.00



37. Open Road Club. *San Diego's Daily Impulse: A Bi-Monthly Anti-Authoritarian NewsJournal*, Issue 1. San Diego: Open Road Club, Vol. 1 No. 1, April 1 – May 31, 1985. Wraps, 21.5 by 28 cm, 8 pp. incld. covers, illus., laid-in subscription letter and anti-draft flyer (see below). Very good with minor wear. A mix of punk and anarchism, heavy on the anarchism, from the Open Road Club, "a loose network of anarchist individuals and groups." Includes alerts (farmworker boycott, Nicaraguan invasion, and draft picket plans), a lengthy report on punks vs. police at the Anarchy '84 Picnic, the Hardcore '85 Picnic (with a back cover ad), movie and restaurant ("Cheap Eats") reviews, the Anti-Sex League ("a local group of authoritarians are attempting to ban 'adult bookstores' from the downtown area"), and an essay titled "What Do Anarchists Want?" Laid in is a red "Resist the Draft – Fuck the Pentagon!" flyer with some striking graphics (21.5 by 28 cm, printed recto only, very good). Intense, angry... and well written. \$65.00

38. Peekay and Plucky, eds. *Shews: Part of London's New Wave*, No. 2. London: Shews Magazine, nd [1977]. Staple-bound self-wraps, 21 by 29.7 cm, 15 pp., illus. Very good with light wear to the wraps. One of the "archetypes" of U.K. fanzines⁹, Peekay and Plucky offer up a look at the fast-moving London punk scene. Includes an interview with Blondie (who in Blondie, I'm not sure) that moves quickly from interesting to inane ("WHAT'S YOUR FAVOURITE FOOD? Corn Chips. WHAT'S YOUR FAVOURITE COLOUR? Corn chips."), as well as a centerspread of Sex Pistols photos, record reviews, updates on the Heartbreakers, 999, Generation X ("Billy looks great on stage and must spit out as





Top: No. 41 Bottom: No. 40

much as he drinks"), The Vibrators, etc. Music-wise, 1977 seemed like a pretty good year. \$50.00

39. Poseur for Punks and Mods, January 1982 Catalog. Hollywood: Poseur, January 1982. Staple-bound self-wraps, 18 by 21.5 cm, 20 pp., heavily illus. Heavy wear to the wraps; lengthwise crease from being folded in half, stapled and mailed; mailing label partially peeled off; doodles and phone numbers on the covers, and pen notations next to items wanted on three pages. Includes flyer advertising Poseur's Propa-Ganda zine. A catalog for the punk fashion shop founded by British designers Pamla Motown and Jim O'Connor in 1978 on Sunset Boulevard. Prior to teaming up with O'Connor and founding their own firm, Motown was working for the London boutique Mr. Freedom which opened in 1969.¹⁰ Motown and O'Connor designed clothing for mass market retailers, private clients like members of the band Roxy Music, and a line of punk T-shirts for Macy's. Upon moving to Los Angeles, the team founded Poseur on Sunset Blvd. When the shop moved to Melrose Avenue in the early 1980s, it helped put that famous street on the map. This catalog features a variety of punk and new wave buttons, stickers and T-shirts, as well as studded leather wristbands, bondage pants and shirts, a few sweatshirts and ties for the mods, etc. Poseur was probably the first one-stop-mail-order-shop in the United States for punk, new wave and rock attire and accessories. While Pam and Jim were always up front about their business—they were called Poseur after all, and their zine was *Propa-ganda*—they were one of the few outlets for young American punks looking for Sex Pistols and Black Flag buttons, Fear T-shirts, and Crass and Exploited stickers. And if you wanted a Sid Vicious chain necklace (you could just go to the hardware store), they had you covered. \$85.00

40. Poseur Magazine, Issue #2. Hollywood: Poseur, [February] 1978, issue no. 2. Staple-bound self-wraps, 21.5 by 35.5 cm, 16 pp. incld. covers, illus. Very good with light edge wear and corner creases, and light creasing along the top edge. The second issue (of at least five) of the first zine produced by Pamla Motown and Jim O'Connor of Poseur, and the first issue produced in Los Angeles (issue one was produced during their short time in New York). Includes reviews of local stores—including Frederick's of Hollywood, Nudie's Rodeo Tailor, and Zed of London record shop—and show reviews, including the Dils and Avengers at the Masque, Devo and Mink DeVille at the Civic, and—wait for it—the Sex Pistols at Winterland, "behind the 'sacrilege,' gobs & snot lie some very honest, thinking individuals who happen to play incredible, primitive, groin-level rock n' roll and most importantly have a fucking good time doing it!!!" Some of the show reviews are as much about what people wore as the bands. Also featured are the Clash, book reviews (Punk by Julie Davis and 1988: The New Wave Punk Rock Explosion by Caroline Coon), and why they call their shop Poseur. Rare. \$150.00

41. Poseur Propa-ganda, Issue #4. [Hollywood]: Poseur, September-December 1982, issue no. 4. Staple-bound self-wraps, 21.7 by 27.9 cm, 12 pp., illus. Near fine with light yellowing. The fourth issue of Poseur's secondgeneration zine focuses primarily on the shop, with new products, shop news, customer photos, letters, etc. They announce that they are now, at long last, able to import Dr. Martens boots, "the favorite footwear of all skins, punks and Herberts in England," and the classic 10-eye Docs grace the great graphic cover. In the Q&A section, Jim offers a snapshot of the mix of music and styles American punks enjoyed, "Some people, particularly English, have commented that they find it odd that we provide punk and mod and skinhead items. We see no real division between any of the post punk inspired categories. All these styles are working class fashions which Pam and I have 'been into' since any of them began. We've always found them exciting and I think the so called divisions are invented by the journalists who of course are not involved in punk." \$100.00

42. [Punk] Mid-1980s Punk Rock Box. Grand Rapids, MI: 1983-1992. Lined metal roller skate box with stickers, 39 by 32 by 16 cm. Scratches and scuffs to the paint; with chips, general wear, and some peeling of the stickers. This unique item belonged to a young punk from the Grand Rapids, Michigan area. It was a repurposed roller skate box, purchased from a thrift shop, and used to store cassette tapes. Spray painted black, with electrical tape wrapping the handle, some of the stickers include West Michigan hardcore and industrial/ experimental bands like Born Without a Face, The Bodeans, Blind Alley, Slaughter House, The Fury, Grey Tissue, Blight, and Rights of the Accused, and national (and international) acts like Crass, Coil, Negativland, Pariah, Channel 3, Suicidal Tendencies, Crime, G.B.H., the Clash, and Fang. There are also stickers from the fanzines Depression, Icky Pop and T42, Wax Trax Records, Peavy amps, and Saudi Arabia/Desert Storm. The case was in use from early 1983 until early 1992, while the owner was involved in the Michigan hardcore and industrial scene. Later, he joined the U.S. Army and served in the first Gulf War (hence the Saudi stickers). The owner published Icky Pop zine (item





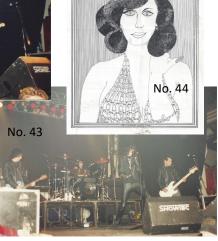
no. 26) and was a member of two bands named on the box. More details about the owner will accompany the case. \$250.00

43. **[The Ramones] Two Photographs of The Ramones Live in Germany**. Two photos of The Ramones at a concert in 1987, taken for a German zine whose name has been lost to time. Both images feature all four band members. While not crystal clear, these are scarce snapshots of some of the founders of punk. On the verso, "Ramones" is written in Sharpie, there are date stamps of 10'87, and there is a stamp from the record shop that originally purchased the zine's archives. \$40.00

44. **[The Ramones] Capitol Theatre Promo Brochure for The Ramones**. Passaic, NJ: Capitol Theatre, 1979. Single sheet, folded, 14 by 21.5 cm, [4] pp., illus. Fair with creases from being folded in quarters, and scuff marks near the bottom of the front cover and the inside of the front cover. "John Scher presents at the Capitol Theatre Saturday, February 10, 1979, The Ramones, Spe-



cial Guest Star, David Johansen Group." Includes a half-page photo of The Ramones along with a brief bio, a bio and small pic of the Johansen Group, and coming events (Elvis Costello, Cheech & Chong, Molly Hatchet...). Great cover illustration of a woman wearing a top made of safety pins. \$20.00



ADITOL

45. [The Replacements] Walsh, Jim. *The Replacements: All Over But the Shouting, An Oral History* – Signed. St. Paul, MN: Voyageur Press, 2007, first printing. Hardcover with dust jacket, black cloth with silver spine titles, 15.4 by 23.5 cm, 304 pp., black and white photographs. Very good with minor bumping at the head and tail of the spine; in a very good jacket. Signed by Jim Walsh on the front free endpaper. From the publisher: "Formed in a Minne-apolis basement in 1979, the Replacements were a notorious rock 'n' roll circus, renowned for self-sabotage, cartoon shtick, stubborn contrarianism, stage-fright, Dionysian benders, heart-on-sleeve songwriting, and – ultimately

– critical and popular acclaim. While rock then and now is lousy with superficial stars and glossy entertainment, the Replacements were as wartsand-all 'real' as it got. In the first book to take on the jumble of facts, fictions, and contradictions behind the Replacements, veteran Minneapolis music journalist Jim Walsh distills hundreds of hours of interviews with band members, their friends, families, fellow musicians, and fans into

an absorbing oral history worthy of the scruffy quartet that many have branded the most influential band to emerge from the '80s. Former



manager Peter Jesperson, Paul Stark and Dave Ayers of Twin/Tone Records, Bob Mould and Grant Hart of rivals Hüsker Dü, the legendary Curtiss A, Soul Asylum's Dan Murphy, Lori Barbero of Babes in Toyland, R.E.M.'s Peter Buck, power-pop hero Alex Chilton, Craig Finn of The Hold Steady, and replacement Replacements Slim Dunlap and Steve Foley: all have something to say about the scene that spawned the band. These and dozens of others offer insights into the Replacement's workings – and the band's continuing influence more than fifteen years after their breakup. Illustrated with both rarely seen and classic photos, this, finally, is the rollicking story behind the turbulent and celebrated band that came on fast and furious and finally flamed out, chronicled by one eyewitness who was always at the periphery of the storm, and often at its eye." \$60.00

46. Rettman, Tony; Freddy Cricien, foreword. **NYHC: New York Hardcore 1980-1990**. Brooklyn, NY: Bazillion Points, 2015, second printing. Custom leather binding (see below), black endpapers, 18 by 25 cm, 382 pp., illus. Fine. An amazing document on the birth and evolution of the New York hardcore scene. "Known for its stylish 1970s punk rock scene, New York City matched the grim urban reality of the 1980s with a rawer musical uprising: New York hardcore [...] With a backdrop of despair, bands like Agnostic Front,



Murphy's Cro-Mags, Law, and Youth of Today Inot to mention Adrenalin O.D., Bad Brains, Cause for Alarm, Death Before Dishonor, Reagan Youth, Sick of it All, the Misfits, Warzone, etc.] confronted their reality with relentlessly energetic gigs at CBGB, A7, and numerous squats in the area. With a foreword by Freddy Cricien of Madball, who made his stage debut with Agnostic Front at age 7, Tony Rettman's ambitious oral history captures ten years of struggle, including the scene's regional rivalries with D.C. and Boston, the



birth of moshing, the coming together of hardcore and heavy metal, the straightedge movement, and the unlikely influence of Krishna consciousness." Issued only as a softcover, this

copy has a custom binding made from

a vintage leather jacket. The leather has been festooned with hand-sewn, DIY Agnostic Front, Bad Brains and Cro-Mags patches, an embroidered Youth of Today patch, and the symbol of NYHC painted on the spine. A stunning copy. Heavily illustrated with black and white photos and numerous show flyers, this book is as graphically pleasing as it is important in the history of American punk and hardcore. \$400.00

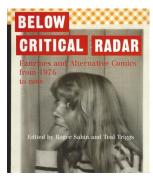


47. Rigano, Andrea. *Lungo La Strada*. Verona, Italy: Kob Records, c. 1999. Wraps, 23.8 by 16.2 cm, [110] pp. Very good with light wear to the covers and corners. Rigano's collection of photos from concerts taken over a three-year span in Italy. "Along the Road" includes shots of Agnostic Front, d.r.i., Murphy's Law, Dropkick Murphys, Pennywise, Sub Zero, The Vandals, Less Than Jake, Blink 182, a number of Euro bands, etc. "Punk, Oi!, ska, straight edge, emo, crust... it's all the same, and that's what this collection wish [sic] to show..." A single page of text followed by black and white photos. \$50.00



48. Roberts, Robert, ed. **Twisted**, **Issue 1**. Seattle, WA: Twisted, No. 1, July 1977. Staple-bound glossy wraps, 20.5 by 26.8 cm, 24 pp., illus. Very good with light cover wear and spine creases; the newsprint pages are yellowed. "Another rock 'n' roll magazine," Twisted seemed to follow the formula where you talk about the same stuff everyone else was talking about – in this case Iggy Pop and Blondie – add amateur writers and lackluster layout and

you've got a magazine. The photos do help make up for it, with great shots of the aforementioned Iggy and Debbie Harry. This premier issue includes the Screamers, Ramones, The Damned, The Knobs, The Tubes (and a great ad for The Tubes on the back cover). The big get here is the interview with Danny Fields, the manager and publicist who signed and managed Iggy and the Stooges, signed the MC5 and managed the Ramones, and worked in various roles with Jim Morrison and the Velvet Underground. \$50.00



49. Sabin, Roger; Teal Triggs, eds. *Below Critical Radar: Fanzines and Alternative Comics from 1976 to Now*. Hove, England: Slab-O-Concrete, [2000]. Glossy wraps, 21 by 25 cm, 111 pp., illus. Near fine. From the now defunct publisher: "Twenty-five years of print (and web) anarchy from the fringe publishing culture. This is the first study on both fanzines and alternative comics, from the end of the hippie underground press to the start of the Internet publishing boom. Publications covered include *Sniffin' Glue*, Buffy zines and Ghost World

as well as the Konvention of Alternative Komix. Essay contributors include Gary Groth of Fantagraphics and Steven Heller, author and NY Times art editor." Factsheet Five, Punk Magazine, Murder Can Be Fun... \$30.00

50. Samiof, Steven; Melanie Nissen; Claude Bessy; Philomena, eds. *Slash*, **Issue 1**. Los Angeles: Slash, Vol. 1 No. 1, May 1977. Newsprint tabloid, 29 by 38 cm, 20 pp. incld. covers, illus. Light yellowing and edge wear; some light

yellowing across the center of the front cover from where it had been folded in half. The premier issue of the well-written and relatively longlived music journal – with one of the most famous cover images in punkdom. This publication was "born out of curiosity and out of hope. Curiosity regarding what looks like a possible rebirth of true rebel music, hope in its eventual victory over the bland products professional pop stars have been feeding us. May the punks set this rat-infested industry on fire. It sure could use a little brightness!" Includes an interview with members of the Damned-whose frontman,

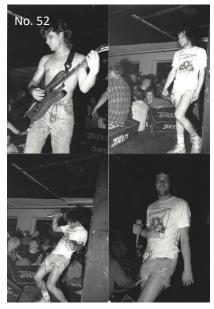


Dave Vanian, graces the cover—"Local Shit" (a short update on the local scene), a Screamers pictorial, and show reviews of Television at the Whiskey, the Damned at the Starwood, and Iggy Pop at the Santa Monica Civic. The single and album reviews show the auspicious time in which *Slash* was born; "White Riot" by the Clash, "Anarchy in the U.K." by the Sex Pistols, "The Idiot" from Iggy Pop, "Leave Home" by the Ramones, etc. "No Elvis, Beatles or Rolling Stones in 1977!" \$125.00

51. Schwartz, Andrew; Howard Klein, New York Rocker, April-May eds. 1978. New York: Over The Hill Publications, Inc., Vol. 1 No. 12, 1978. April-May Newsprint tabloid, 29 by 42.5 black cm, and white with a twocolor cover, [56] pp. incld. covers, illus. Very good with faint vellowing and minor edge wear. Schwartz's first issue as editor after *NYR*'s creator Alan Betrock left the The "UK Today" special issue mag.

featuring the Clash on the cover, a great image of Joe Strummer on the back cover, and a well-illustrated four-page article on the Clash. Also included are articles on the X-Ray Spex, The Boys, Bob Geldof, Tom Robinson, "British Bands – A to Z," UK rockabilly, Red Star Records, TVT, Roky Erikson, a photo spread of Mirielle Cervenka (a "New York underground personality with extraordinary style," owner of the jewelry store Junk, and manager of Teenage Jesus and the Jerks), and interviews with David Johansen, Mark Perry of Alternative TV, Ian Dury, and Howard Devoto of the Buzzcocks (by Jon Savage). There are also op-eds, record reviews, show reviews (including the Jam), scene and band reports, and photo spreads by Anna Sui, Marcia Resnick, and Shahn Kermani. A serious attempt at music journalism mixed with an annoying affinity for fashion. \$65.00

52. **[Scream] Four Photographs of Scream Live in Germany**. Four photos of the DC hardcore band Scream, taken for a German zine whose name has been lost to time, at a concert at the Life Station in Dortmund, Germany in 1987. Three of the images are of singer Peter Stahl (in a Rock Against Reagan T-shirt), and one is of his brother, guitarist Franz Stahl. While there has been



some shuffling of the lineup over the years – including Dave Grohl of the Foo Fighters on drums from 1986-1990 (though he isn't seen in the pics) – the original lineup are still touring today. One image reads "photo all by Janet" on the back. All are very good with light bumping to a few corners. \$20.00

53. [Coleman] Coleman, Ray, ed. *Melody Maker*, June 4, 1977 – Sex Pistols Cover. London: IPC Specialist and Professional Press Ltd., 4 June 1977. Newsprint tabloid, approx. 33 by 44.5 cm, 72 pp. inlcd. covers, illus. Complete but poor with wear, tears and chipping to the edges (especially the spine), nibbles on the lower corner (mouse?), a large tear across p. 19/20, and light yellowing.

"Street Life," features an image of Johnny Rotten and Sid Vicious getting ticketed by a London bobby. Includes "Local censors out in force to ban punk rock groups," "Rotten! Sex Pistols talk to Alan Jones"—"We're the only honest band that's hit this planet in about two thousand million years"—"Kick out the hams [*sic*]" on MC5, a full-page ad for "In The City," the new album from The Jam, and a 13 by 9 cm ad for a Ramones/Talking Heads concert at London's Roadhouse. \$45.00

> "Everybody got it wrong... it was an effort to rip people off, to make as much money as possible." – Jamie Reid

> "Crime is one of the greatest forms of sensuality." – Malcolm McLaren

54. **[Sex Pistols, Malcolm McLaren]** Coleman, Ray, ed. *Melody Maker*, June **16, 23 & 30, 1979 – Three Part Article on Malcolm McLaren**. London: IPC Specialist and Professional Press Ltd., 16, 23 and 30 June 1979. Newsprint tabloids, three issues, approx. 33 by 44.5 cm, 72; 80; 72 pp. inlcd. covers, illus. Fair with edge wear and tears, spine wear and yellowing; June 30 issue has a small, old tape repair to the spine. "The rise and fall of Malcolm McLaren," three issues featuring "a three-week series on the man who sold the Sex Pistols" in which Michael Watts talks with McLaren, Jamie Reid, Vivienne Westwood, Steven Fisher (McLaren's lawyer), Richard Branson and others about

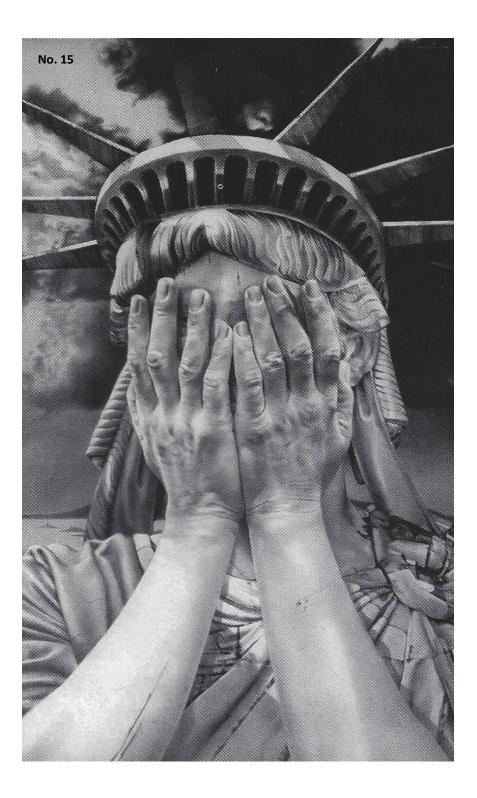


the formation, promotion and bleeding dry of the Pistols. The article totaling about 20 pages and the June 16 cover—gave credit where credit was due. "As a manager [McLaren] had flair," but as Branson put it, "Malcolm didn't engineer the Grundy show or Rotten's hairstyle; he wasn't the whole reason for the Sex Pistols being as successful as they were." These issues also include pieces on Iggy Pop, Nina Hagen, reggae group Israel Vibration, The Pretenders, Siouxsie and the Banshees, and great full- and half-page ads for Devo, The Specials, Sid Vicious' "C'mon Everybody" single, U.K. Subs, and The Who. \$150.00

55. **[Sex Pistols]** Cox, Alex; Abbe Wool. **Casting Call Flyer for "Love Kills" (Sid & Nancy)**. [Los Angeles]: Zenith Productions, 1985. Broadside, printed recto only, 21.7 by 27.8 cm. Very good with light corner creases and a single pin hole at the center top. A casting flyer for extras for Cox and Wool's 1986 Sid Vicious biopic "Love Kills," which was renamed "Sid & Nancy." "wE neEd these tYpeS: pUnks, neW WavErs, bikeRs, CoWboYs/cOwgirls, sld ViCious & NanCy SpunGeN Look-AliKes, long-HaiRs ---- aNd wE NeeD yOU to DreSs in 1978 fAsHionS anD style. IF wE cHooSe YoU, yOU'll Be paid \$35 fOr each daY yOu wOrK, plUs lunch!!!!" Auditions were held in LA on November 9, 1985. The film starred Gary Oldman as Vicious and while the film was generally a critical success, most old school fans of the Pistols found it dreadful, as did the band's former front man, John Lydon (Johnny Rotten) who, when asked if the film got anything right, said "Maybe the name Sid."¹¹ \$50.00

56. [Sex Pistols] Lydon, John; Keith and Kent Zimmerman. Rotten: No Irish, No Blacks, No Dogs, The Authorized Autobiography of Johnny Rotten of the Sex Pistols - Signed. New York: St. Martin's Press, 1994, first printing. Hardcover with dust jacket, black paper over black cloth spine with silver spine titles, 16 by 24 cm, ix 329 pp., 28 black and white photos. Near fine in very good jacket with light yellowing on the rear panel. Signed "Johnny Rotten was here!" on the half-title page (it looks as if he started with a marker that was dying and finished with a new marker). From the publisher: "Punk has been romanticized and embalmed in various media. It has been portraved as an English class revolt and a reckless diversion that became a marketing dream. But there is no disputing its starting point. Every story of punk starts with its idols, the Sex Pistols, and its sneering hero was Johnny Rotten. In Rotten, Lydon looks back at himself, the Sex Pistols, and the "no future" disaffection of the time. Much more than just a music book, Rotten is an oral history of punk: angry, witty, honest, poignant, and crackling with energy." And why not get the *facts* from the King Punk himself – "Here I am all these years later and all these people are telling me what punk means, but every single one of these arseholes out there can go fuck themselves." I earned the title King Of





Punk and I am, therefore... so until I concede my crown, no one will tell me what to do!"¹² \$125.00

57. [Sex Pistols] Moorcock, Michael. *The Great Rock 'n' Roll Swindle: A Novel by Michael Moorcock, In spired by the Film*. London: Virgin Books Ltd., 1980, first printing. Newsprint in newspaper format, two sections, approx. 35 by 58 cm and then folded, [24] pp. incld. covers, illus. Fair with edge wear and tears, yellowing, and a small stain on the top and bottom edges. A novelization of the movie in ten lessons: How to Manufacture Your

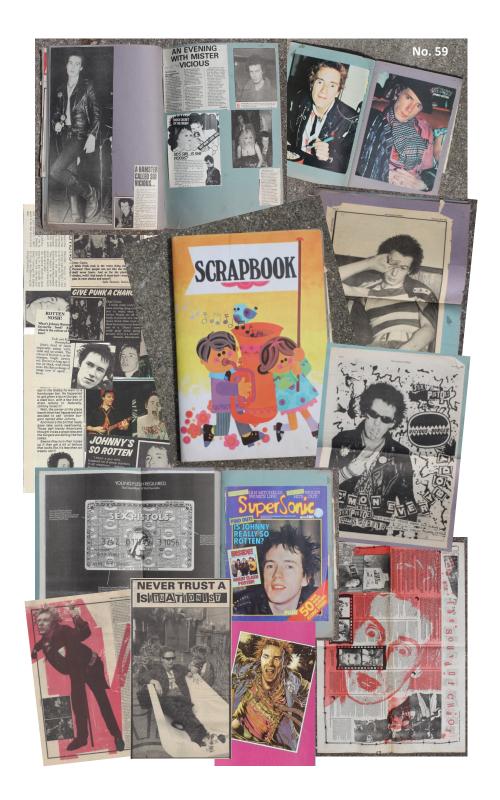


Group; Establish the Name; Sell The Swindle; Do Not Play, Do Not Give the Game Away; How To Steal As Much Money As Possible From The Record Company Of Your Choice, etc. Heavily illustrated with movie stills and promo shots, "the cheapest novel of 1980" was wonderfully designed by Pearce Marchbank, and the graphics are more pleasing than the text. The film itself, released the same year, was directed by Julien Temple and offered a stylized version of the creation, fame and breakup of the Pistols – much from the viewpoint of manager Malcolm McLaren. \$35.00



58. Sex Pistols. **"Pretty Vacant / No Fun" 45 with "Nowhere Busses" Sleeve Designed by Jamie Reid.** [London]: Virgin Records Ltd., VS 184, 1977. Vinyl 45 with "Pretty Vacant" on the A-side and Stooges cover "No Fun" on the B-side. Original printing with the "Nowhere Busses" on the verso. Jamie Reid, best known for his "God Save the Queen" graphics, appropriated the bus image from a "Situationist pamphlet produced by David Jacobs in Berkeley in 1973."¹³ In book lingo, the 45 is near fine with no scratches; the sleeve is very good with light edge wear and staple holes in the upper right corner. \$25.00

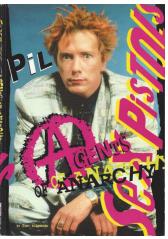
59. [Sex Pistols] Scrapbook of Sex Pistols Clippings plus 50+ Loose Clippings. Belfast, Northern Ireland: Collected by Eileen Walsh, c. 1978-

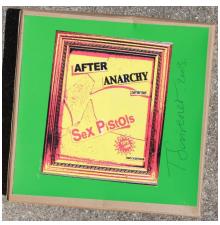


1981. Housed in a Dickson Robinson Group (made in Great Britain) children's scrapbook, staple-bound wraps, 24 by 36.5 cm, [32] pp. Overall condition is very good with light wear to the covers and corners of the scrapbook. Most of the bound clippings were mounted with glue and remain firmly attached; some clippings were mounted with bluetac and most of those are loose, and one article is attached with tape. All the scrapbook pages are filled and nothing appears to be missing. The loose clippings are all very good. Assembled by Ms. Walsh "from around age 16," with most of the work being done in 1978-79. The album includes 40 pieces, with many full-page and double-page spreads. The clippings that have a publication's name and/or dates include Super Sonic (Oct. 1979), New Musical Express (NME, July, August, Dec. 1978, Feb., July, Dec. 1979), Sounds, Pink, Smash Hits, Sunday People (Feb. 1979), Daily Mirror (Feb. 1979), and the Irish Independent (Feb. 1979). While the clippings lean heavily towards Johnny Rotten, there are plenty of Sid and the band, and several clippings about Sid's death; "Sid's Last Exit After Orgy," "The Fix," "Sid Vicious Drugs Death," "Final Curtain of a Violent Young Life," and "Sid Vicious – Now a Poison Probe." There are 54 loose clippings, ranging from inch-square images of Rotten to large NME double-page spreads, including adverts and articles on "The Great Rock 'N' Roll Swindle." There are a couple multi-page articles, including "The Punk Process" by Jon Savage (The Face). The loose clippings that have a publication's name and/or dates include Smash Hits (April 1979), Record Mirror (June 1979), NME (Feb., April, Oct. 1979, Feb., June 1980), Super Sonic, Pink, Starlight (April 1979), Boy Oh Boy!, and The Face (Dec. 1981). Despite starting in 1978, this is a wonderful collection of Pistols material - most of which has been lost to time. While there are great pieces from the rock press, and scarce clippings related to Sid Vicious' death, it's amazing how often the Sex Pistols – and especially Johnny Rotten – appeared in the teen heartthrob and celebrity mags; "Rotten to the Core," "Rotten is No Rod [Stewart]," "Rotten Mug," "Johnny's so Rotten,"

"What a Rotten Trick," and "Ravishing Rotten" – "Aaaah, the lovely Johnny! A dead cert for the Top Three in anybody's chart! He's so cute, you can forget all those stupid spitting 'n' swearing scenes the Pistols staged to get noticed. Johnny's quite acceptable now." \$400.00

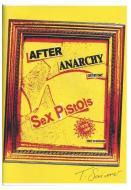
60. **[Sex Pistols]** Scrivener, Tony. *Agents of Anarchy* with *After Anarchy: Day by Day* Box **Set – Signed**. *Agents of Anarchy:* Surrey: Kingsfleet Publications, 1992. Glossy wraps, 21 by 29.8 cm, 112 pp., illus. Light edge and corner wear. This copy has a scrap of paper with the





author's name and address, handwritten by Scrivener, attached to the inside of the front cover. After Anarchy: [Surrey]: Tony Scrivener, 2003. "Exclusive box set edition," complete, "presentation which includes а box" (brown card box with After Anarchy graphics affixed to one side, 31 by 31 cm), the After Anarchy book (staple -bound wraps, 21 by 29.8 cm, 70 [2] pp., illus.), a Pistols "family tree," a promotional poster (33 by 48.5 cm, folded), a promo flyer, a certificate of

authenticity, and a printed card folder to hold all the materials. All are in very good condition with a few small corner creases and bumps. The box has creasing on one edge from being squished a bit at some point. Every piece in the box set is signed by Scrivener. Agents of Anarchy was a labor of love—or a complete obsession—that tracked the members of the Sex Pistols, and all the bands they were members of, from their final Winterland gig in 1978 to 1986, including PiL, the Rich Kids, Greedy Bastards, and The Professionals, and even Bananarama (Paul Cook was a session drummer for them) and Iggy Pop (Glen Matlock played bass for



Pop's band while on tour in 1979). Arranged chronologically, in brief diarylike entries, many of the notes are simply concert dates (i.e. "13 November 1983 / PiL: Birmingham Odeon"), but many are more detailed, like

10 October 1978

Sid and Nancy probably give their last photo session at the Chelsea Hotel. In one photo, Sid holds the knife which brought about Nancy's death a few days later.

4 November 1978 Sid Vicious is interviewed in New York jail.

19 July 1986

Full page adverts appear in the music press for 'Love Kills' – Joe Strummer taken from the 'Sid and Nancy' movie soundtrack.

July 1989

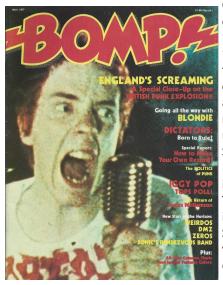
Outrageous Artistic Freedom Exhibit at Young Unknowns Gallery, London SE1. Jamie Reid displays some work there.

The timeline is followed by a detailed discography of the Sex Pistols, PiL, and related bands. Heavily illustrated with some wonderful, uncommon images. While *Agents* is a common book, *After Anarchy*—Scrivener's self-published follow up—is quite scarce. The book itself is an expanded version of *Agents*, with additional and more detailed entries that extend into 1996, a new introduction, an updated discography, and short where-are-they-now

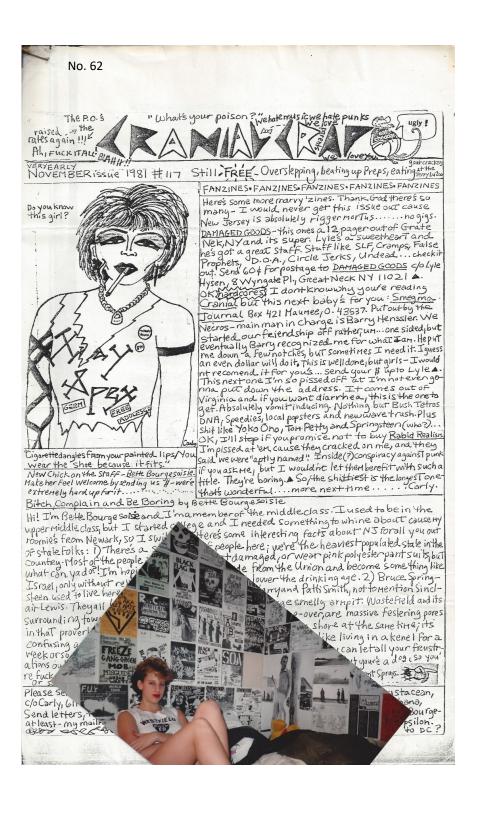
-type pieces. While this volume isn't as profusely illustrated as its predecessor, it does have several current images of buildings that were, in the day, used as Pistols rehearsal spaces, flats, concert halls, press shoot locales, etc. Like a stalker's notebook, *After Anarchy* is the ultimate guide to the day-by-day life of the Pistols (and their friends). \$300.00



61. Shaw, Greg, ed., publisher. **Bomp! Issue #17**. Burbank, CA: Bomp Enterprises, Ltd., November 1977, no. 17. Staple-bound, glossy wraps, 21.2 by 27.5 cm, 63 pp. Near fine with only faint signs of cover wear. A prime example of a zine going pro (and then dying). *Bomp!*, which began as *Who Put the Bomp!*, was started in 1970 as a mimeographed affair before adapting to a standard periodical format. It lasted for twenty-one issues. The publisher,



Greg Shaw, was a record collector who came from the world of sci-fi zines and "is cited as having introduced the term 'fanzine' into the vocabulary of music fandom. He defined fanzine in this case as a term 'for mags which were about single bands or branches of the rock family tree'"¹⁴ – a very broad definition. Issue 17 features "England's Screaming – A Special Close-Up on the British Punk Explosion!!" with an iconic image of Mr. Rotten on the cover. To squelch complaints that *Bomp!* was introducing too much new music, Gary Sperrazza, the new managing editor, writes "Neither Greg nor I can condone a mass public's tolerance of stag-



nancy." Included are "A [illustrated] Chronology of the U.K. Punk Scene," Greg Shaw's essay on the development of punk and new wave in England and the States, punk politics ("the kids are mostly right"), "The Home-Grown Record Revolution," The Dictators, the Zeros, DMZ, The Weirdos, and Blondie, along with the regular zine and record reviews, new releases, discographies, and editorials. \$30.00

62. Sommerstein, Carley. Cranial Crap, Five Issues and a Photo. Westfield, NJ: Carley Sommerstein, nos. 112, 116, 117, 118, and 120, all 1981. Single-sided loose-leaf, 21.5 by 35.5 cm, issue 112 is 1 p., issues 116, 117 and 120 are 4 pp. ea., issue 118 is 3 pp., illus. The multi-page issues are bound together with small brass safety pins. Good with light wear and a few tiny stains. While I personally recall many zines produced by women in the early- to mid-1980s, I see very few of them now and that's one reason why this small run is such a great find. While Crap includes all the punk zine standardsincluding show and record reviews—this zine has a more personal edge and features op-eds on school, New Jersey, sex ("why are band fuckers band fuckers?"), book reviews (The Basketball Diaries by Jim Carroll and Subculture: The Meaning of Style by Dick Hebdige), love and hate mail, and a two-page interview with the writer and artist Edward Gorey. And while the editor obviously loves hardcove (take a look at her bedroom!), the zine is a mix of HC, New Wave (though one contributor calls New Wave "uncommitted crap") and pop-punk, including the Dead Kennedys and The Psychedelic Furs, Black Flag and David Bowie, The Cramps and The Go-Go's. A surprisingly long-lived zine, if you go by the issue numbers, from a young woman who'll "be 17 soon." Included is a 4X6 color photo snapshot of Carly, the editor, "in her punk rock room," dated 12/82. She's wearing a Westfield Phys. Ed. T-shirt, which she refers to as "Wastefield" in Cranial Crap, sitting in front of a wall of show flyers for the Necros, Black Flag, Red Cross, Misfits, Flipper, Violent Apathy, Minor Threat, etc. (very good with one corner trimmed - see image). Westfield, twenty minutes from Newark and less than an hour from NYC, was close to the action. Cranial Crap, "all the news that's crap we print." \$100.00





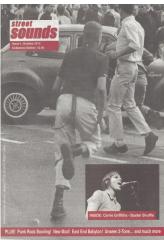
63. [Stiff Little Fingers] Scrapbook of Stiff Little Fingers Clippings and Memorabilia. No place: no indication of who originally created the scrapbook, assembled c.1980-1983. Production scrapbook with SLF graphics and titles pasted on the front cover, staple-bound wraps, 24.5 by



37.5 cm, [32] pp. of which all but three are used. Light cover wear and scuffing with heavy corner wear and creases. A great scrapbook from an obvious SLF fan. The Stiff Little Fingers were a Belfastbased punk band that formed in 1977. They started off as a cover band¹⁵ but quickly started writing original material. Their first album, Inflammable Material (1979)—and its lead track "Suspect Device"-have become classics. They disbanded in early '83 (they regrouped in 1987 and remain active). The scrapbook starts with a handwritten list of concerts seen from 1980 to '82, including the Plymouth Poly, Plymouth Top Rank, Bristol Colstan Hall, Hammersmith Palais, Bristol Locarno, and the Brixton Ace, along with a few ticket stubs. The album is filled with near 100 clippings, adverts, song lyrics, price labels from LPs, etc. Also included are mimeographs of short interviews with each

member of the Fingers and some mimeod pics of the band that I believe are from the SLF Fan Club newsletter. \$125.00

64. Street Sounds Collective; Paul Hallam; Donna Damage; G. Llewellyn Barker, et al. **Street Sounds Nos. 1 – 11**. Cobham, Surrey: Hawkins & Joseph, Issue 1, October 2012 through Issue 11, May 2015, published quarterly. Two formats: Issues 1 – 4, staple-bound newsprint selfwraps, 18 by 26 cm, 32 – 40 pp.; Issues 5 – 11, staple-bound tabloid-format, newsprint, approx. 29 by 37 cm, 40 pp. ea., all heavily illustrated. Faint cover wear only. A brilliant rag, still being published, that focuses on British street music including punk, Oi!, reggae, ska,





psychobilly, and a touch of metal and hardcore. Produced by folks who are living the lifestyle, the passion for the music drips from the pages. Bands covered focus on classic street groups, classics still working, and current bands in the classic vein, including Infa Riot, The Crunch, Argy Bargy, The Selecter, The Stone Foundation, Stomper 98, Section 60, Rancid, The Jam, Squeeze, The Who, Cock Sparer, The Spe- cials, Cockney Rejects, Meatmen,



Crass, The Spitfires, Gonads, The Neville Staple Band, Sham 69, Secret Affair, Clash, The Chords, English Beat, Booze & Glory, Dead Kennedys, NOFX, The Pukes, Paul Weller, 1969 OK, Boston Rats, Diabatz, Jimmy Cliff, Dropkick Murphys, Bar Stool Preachers, Bodysnatchers, The Boys, Bad Manners. The Amphetameanies, Dexys Midnight Runners, The Exploited, and many The articles are even more. more varied than the bands, and a small selection includes punk literature, rockabilly, subculture fashion (mods, casuals, skinheads,

2-Tone), the 2-Tone village of Coventry, Mexican skinhead tattoo art, original rude girl Jennie Belles-





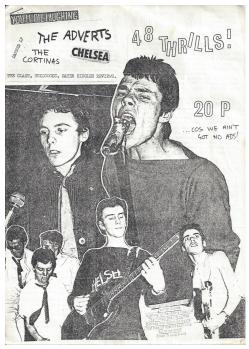


tar, the Punk & Disorderly Festival, skinhead art, Italian mods, football, a guide to polishing Dr. Martens, Beijing punks, Bovver books and the golden age of pulp fiction, "Street Sounds tackles the European Union," the Singapore scene, Quadrophenia, humorous punk albums, the new breed of UK psychobilly, a guide to skinhead reggae, and punk and Oi! in Argentina. Of course, there are all the regular departments we've come to expect in punk zines: book, film, album, and show reviews, scooters, cartoons, op-eds, poetry, "comedian of the month," etc. Great stuff! \$75.00

65. Thorkelsson, Eric; Keith Alderidge, eds. **Thrash Trax, Issue 1**. Surrey, British Columbia: Thrash Trax, [1981]. Staple-bound self-wraps, 21.5 by 28 cm, [12] pp. incld. covers, illus. Very good with a Zulu Records price label on the front cover. A photo-heavy Canadian zine featuring Discharge, Stretch Marks, an interview with The Neos, record reviews, etc. It also features a two-page interview with Vancouver's D.O.A., one of the founding bands of the hardcore scene, where they touch on their new album, the classic "Hardcore 81." \$30.00



66. Thrills, Adrian. **48 Thrills, Issue 3**. Hertsfordshire, England: Adrian Thrills, Issue 3, March 1977. Ten leaves printed recto only, stapled in upper corner,



21 by 29.5 cm, illus. Very good with light edge wear, and a small stain on the last leaf. A contemporary of Ripped & Torn and Sniffin' Glue, this great early punk zine features The Cortinas (whose guitarist, Nick Sheppard replaced Mick Jones in the Clash in 1983 and played on their last Cut the Crap, which album, should have just been called Crap), news on The Jam's first single ("In the City"), a sort of interview/quotes from lyrics thing with The Adverts (best known for their peppy "Gary Gilmore's Eyes," which made it onto the Brit singles charts), a review of the just released first album from The Damned ("they seem to have lost some of the real hunger

that you always noticed at their early gigs" [they had been together for less than a year at this point]), and an interview with members of Chelsea (after William Broad, aka Billy Idol, and two other members left to form Generation X). There's also an enthusiastic review of the new Clash "White Riot / 1977" single, "The lyrics are short and to the point, no fuckin' about, just like The Clashes [*sic*] rock n roll." Created by Adrian Thrills, who went on to become a music journalist for the likes of the *Daily Mail* and the *Independent*.¹⁶ \$150.00

"You could open *Search & Destroy* to any page and learn something amazing." – Jello Biafra¹⁷

67. Vale, V., ed. **Search & Destroy**, Issues 1 – 11, Complete Run. San Francisco: Search & Destroy, nos. 1-11, 1977-1979, all published, first printings, with issue one being the state without the red content/title stamps on the front cover. Newsprint, tabloid format, 29 by 45 cm and folded, 16-32 pp. each., illus. All are in very good condition with only light cover wear. *Search & Destroy* was simply in a class of its own. It seethed "a punk aesthetic with an intelligence, obnoxiousness and passion"¹⁸ found in few other sources. The writing was not only literate, but literary, and the design was graphically stunning with amazing photography (in fact, issue 11 was an all-photo issue that makes me think that they wanted to use up all the great images they had before *S&D* ended). Of course, music was the heart of *S&D* and it "gives the fullest picture of what it was like to be in the punk underground at the very beginning."¹⁹ They focused heavily on interviews with band members and featured the likes of Crime, Mary Monday, Nuns, Deaf School, Iggy Pop, the Avengers, Ramones, Weirdos, the Clash, Dils, Devo, Zeros, Johnny Moped, the

Damned, Patti Smith, Blondie, The Residents, Black Randy, Television, Alternative TV, Dead Boys, Mumps, Helen Wheels, Sham 69, Nico, Suicide, Screamers, Talking Heads, Sex Pistols (including a great back cover ad in issue 4), Crisis, Dickies, Pere Ubu, Throbbing Gristle, UXA, Negative Trend, Buzzcocks, Sleepers, DNA, Subway Sect, Cabaret Voltaire, Dick Envy, Roky Erickson, the Cramps, Mutants, Chrome, Siouxsie and the Banshees, Snatch, David Johansen, Flesheaters, The Offs, SST, the Bags, Dead Kennedys, Rad Command, Ray Campi and His Rockabilly Rebels, X, D.O.A., the





SEARCH & DESTROY

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Feederz, Plugz, The Controllers, etc. Also covered are Mabuhay Gardens, Seditionaires and Vivian Westwood, filmmakers John Waters, Russ Meyer and Amos Poe, poet Chinas Cominas, film David Lynch's "Eraserhead," William S. Burroughs, J.G. Ballard, show reviews, zine listings, editorials, and comics. After Search & Destrov Vale went on to publish RE/Search, a truly alternative publishing house that exists to this day. \$600.00





SEARCH & DESTROY

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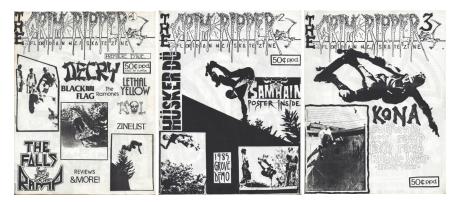
SEARCH & DESTROY

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68. Varvaris, Bill; David Sapin, eds. Surfin' Bird, Issues 1, 2 and 3. Montreal: Surfin' Bird, issue one is dated November 1978, issues 2 and 3 are not dated [1979]. Staple-bound self-wraps, approx. 21.5 by 28 cm, 27 - 37 pp., illus. Issue one is fair with dampstaining that has rippled the covers and first and last pages, stains on the covers, light edge and corner wear; issue two is very good with light wear and a phone number in red pen on the front cover (next to Mick's face); issue three, which is printed on newsprint, is good with yellowing and light wear, with Lorne Ranger's phone number in pencil on the front cover, "GABBA" in red pen under the Ramones on the front cover, and "CHOM fuckoff" in red pen on the back cover (CHOM is a Montreal radio station). "Montreal's own rock mag," Surfin' Bird leaned heavily on punk and New Wave despite having Springsteen on their first cover (Bruce always gets a pass) and a fair amount of late-'70s rock, with features on the Battered Wives, Elvis Costello (not big fans), The Chromosomes (a powerhouse of early Canadian punk), Devo, Blondie, Martha and the Muffins, Sex Pistols, Ramones, the Clash, The Jam, etc., and interviews with Dee Dee Ramone, Teenage Head, The Screamers, and a record company exec who was interviewed on behalf of The Residents. Other than coverage of the big touring bands and record reviews, the Bird covered a growing Montreal scene that was instrumental in the evolution of Canadian punk. "The magazine that will NEVER print a headline made up of different letters cut from magazines." \$120.00

69. Wilson, Brent; Roger Bridges, eds. *The Grim Ripper: Floridian HC/Skate Zine*, Nos. 1, 2 and 3. Miami: The Grim Ripper, not dated but show reviews and other dates within put the zines at late-84 and 1985. Staple-bound self-wraps, 21.5 by 28 cm, 18, 20 and 24 pp., illus. Very good with minor wear; issue one has light yellowing; the cover of issue two advertises a "Samhain poster inside" which isn't present. One of the better skate zines I've seen, filled with illustrations and photos of skaters as well as record and show reviews, "Spot Check" (great local skate spots), write-ups on skate demos, lots of op-eds, interviews with Decry, Lethal Yellow, and skater Robbie Weir. Fan-



tastic art! In a short review of a Ramones show, the author was underage and couldn't get in the door, but Joey Ramone let them in. Great stuff. "Skate like there's no tomorrow ... because there isn't." \$120.00



70. Yohannan, Tim, ed., et al. Maximumrocknroll, First Ten Issues with "Not So Quiet on the Western Front" Double LP with "Issue 0." Berke-Maximum lev: Rock'n'Roll, Vol. 1 No. 1, [July-August] 1982 through No. 10, December 1983. Staplebound newsprint, 21

by 27 cm (give or take), not paginated, heavily illus. All near fine with yellowing to the newsprint. LP: San Francisco: Alternative Tentacle Records, [1982]. Two LPs in original sleeve with original plastic wrap and promo labels and "bonus zine." Records and zine are fine in near fine sleeve. *Maximumrocknroll* (also referred to as *Maximum Rocknroll*, *Maximum Rock'n'Roll*, and *MRR*, depending on where you look in the zine) was originally a radio

show started in 1979, but the print version



was founded in 1982 after "issue 0" was an insert in the "Maximum Rock n Roll Presents Not So Quiet on the Western Front" record on Jello Biafra's Alternative Tentacles label. The double LP was packed with nearly 50 songs by as many bands and was hugely influential across the United States, probably spawning a thousand hardcore groups. Bands like MDC (Millions of Dead Cops), Flipper, Fang, Dead Kennedys, and 7 Seconds sold albums, and the *MRR* insert was a hit. Later that year, the "first official issue" was released

and the bi-monthly mag has been in publication ever since. Starting as a heavily regional zine, *MRR* quickly evolved into a national and international publication, with show, record and zine reviews, interviews, and strong-willed op-eds—"a bold, well-developed social

direction," as



one letter writer put it a facet of *MRR* that put them on the map. Early issues are scarce, and a clean run of the first ten is almost unheard of. \$600.00



71. Zyg, ed. *Pirate Faction*, Issue 1. Toronto: Pirate Faction, Winter 1985. Staple-bound self-wraps, 21.5 by 28 cm, 26 pp. incld. covers, illus. Only the faintest signs of cover wear. Toronto punks really take the pirate life to heart (see also item no. 4). The first issue of *Pirate Faction*, though the editor tells us that it is also the second issue of *Irate Faction*; "the name was changed due to change of editor and, hence, editorial policy." All very official. Includes interviews with Adrenalin O.D., Picture Frame Seduction (from Wales), and the Stretch Marks, as well as Kansas City, St. John's Newfoundland, Belgian, Fresno California, and Welsh scene reports, show reviews (Flipper, Vampire Lezbos), the Animal Liberation Front, lots of album and zine reviews, press clippings, cartoons, and all the regular stuff. Everything you want a hardcore zine to be; cut and paste layout, grainy photos, angry writers threatening to get political... awesome. \$30.00

Street Fashion

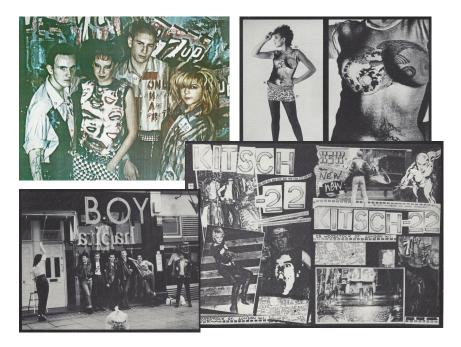


72. BOY; Kitsch. BOY / Blackmail / Including the Legendary Kitsch-22 Designs. London: BOY, 1980, first edition. Card wraps with black plastic comb binding, 18 by 21.5 cm, [50] pp., illus. Near fine with a faint scratch on the front cover. А beautiful copy of this scarce first catalog from Stephane Raynor's fashion house BOY of London. BOY was founded in 1976²⁰ (with the London shop opening in '77) and their wares guickly became both notorious and desirable. Early campaigns were designed by Throbbing Gristle's Peter Christopherson, and clothing de-

signed by Raynor, John and Molly Dove of Kitsch-22, and others made the label popular with early punks and club kids. By the early 1980s BOY bondage pants and T's could be found world-wide, and "the label's famously riotous catwalk presentations (as much art happenings as they were runway shows) were the wildest events in the fashion calendar."²¹ Despite this, BOY folded in

1985. In 2007 the label was reborn, but as a ghost of its former self – a very pricey ghost. The catalog features a frontis photo of a group of punks in front of BOY's London digs, a one-page introduction to BOY, images from Christopherson's crime scene promotion, a short bio of Kitsch-22 (best known for their breast T-shirts) and a Kitsch collage, a six-page listing of their clothing, and





thirty-six pages of photos (including four pages in color). Most of the fashion shots are nothing short of striking, with young punks modeling bondage trousers and skirts, zip and harness shirts, anarchy shirts, lips T-shirts ("these beautiful mouths were used to sell tractors, cornflakes and toilet cleaner"), Sid, Siouxsie and Bowie T's by Kitsch, the infamous Throbbing Gristle T-shirt designed by Genesis P-Orridge with Gary Gilmore in the electric chair, tattooed Kitsch "Tits" T's, and a little Nazi imagery just because. Fantastic. \$500.00



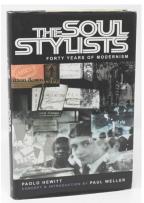
73. Elms, Robert. *The Way We Wore: A Life in Threads* – Signed with Promotional
CD. London: Picador, 2005, first printing.

Hardcover with dust jacket, black cloth with silver spine titles, 14 by 22.5 cm, 278 [1] pp. Very good with light shelf wear and yellowing to the text block; in a very good jacket. Signed by Robert Elms on the half-title page. CD: [London]: Independiente Ltd., 2006. CD with 18 tracks in jewel case with an

8 pp. booklet detailing the tracks and how they relate to street fashion. CD is fine in a very good case with one crack on the back side. From the publisher: *"The Way We Wore* is a passionate and personal account of the dazzling array of street styles and trouser tribes Britain produced from the 1950s to 1990s. Robert Elms' memoir takes us from Teddy Boys to Acid house, from Notting

Hill to Soho. A love letter to London Town and the overdressed, undervalued youth who made this city such a hotbed of cool. This is the story of a life's obsession. From Ben Sherman shirts to boxtop loafers, from bondage trousers to Comme de Garcons, Elms has been there, seen it, and worn it out. It's about why you'd rather not go out at all than go out in the wrong sort of brogues, and why you just had to have a Budgie Jacket to cut it in the playground in 1970. It is ultimately a hilarious, passionate social history of London street fashion from the Teddy Boys and rude boys battling it out in his homeland of Notting Hill in the 50's to its end in Acid House in the 90's. A fond memoir of working class lads in tumultuous times and lary schmutter. One day in 1965 the five-year-old Robert Elms fell in love with clothes. His brother had just returned to the family's Burnt Oak council house in a new suit he'd picked up from a tailor in Kilburn. Otis Redding was playing in the front room. This, as his mum would say, was 'all the go' – whatever that meant. This, Elms realised, was what you grew up for." Includes skins, mods and punks. The CD includes tracks from Lord Kichener, Otis Redding, The Upsetter, Toots and the Maytals, Mott the Hoople, David Bowie, Patti Smith, the Clash, Spandau Ballet, etc. From the liner notes, Elms states "The whole teen cult caper, from Teddy Boys to Acid House, was driven by the twin engines of clothes and music, threads and tunes, in that order. Clothes come first, the look predates and often pre-determines the sound. For British kids at least, music is secondary to fashion. Very few kids can play instruments, but everybody wears gear. They can all pull on a pair of strides or colour their hair from a bottle purloined from Boots. The look led a merry dance as Mods became Skinheads, Suedeheads begat Glam, which gave way to Soul-boy, which was the precursor of Punk, which morphed into New Romantic. At every stylistic twist and turn, with every new shape of collar or make of shoe, there were, though, pivotal records to preen and pose to." \$75.00

74. Hewitt, Paolo; Paul Weller, intro. *The Soul Stylists: Forty Years of Modernism*. Edinburgh: Mainstream Publishing, 2001, second printing. Hardcover with dust jacket, black cloth with silver spine titles, 16 by 24 cm, 189 pp. Very good with light cover and edge wear; a few light scuffs on the back cover of the book. From the front flap: *"The Soul Stylists* is about forty years of Modernism. A world of clothes and music, highly influential but one deliberately hidden away for years from mainstream media. This book explores the enduring relationship that exists between American black music and

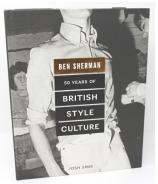


British working-class style, tracing a Mod tradition that began in Soho just after the Second World War and continues to this day. From Mod to Casual,

from Skinhead to Northern Souler, the soul stylists are an amazing family joined together by a tradition of secrecy, exclusivity and absolute indifference towards the outside world. They pass unnoticed because soul stylists always shun the spotlight. To them, attention to detail is far more important than attention seeking. And here in this book, for the very first time, are some of their stories." \$20.00



75. Hewitt, Paolo; Terry Rawlings. *My Favourite Shirt: A History of Ben Sherman Style*. London: Ben Sherman Group Ltd., 2004, first printing. Hardcover with illustrated boards, 22 by 28.3 cm, 153 [9] pp., illus. Very good with light corner bumping and some very light fold marks (almost not noticeable) on the first 26 pages (some sort of binding thing?). A wonderful book that delves into Ben Sherman, the man and the marque, while looking at British subculture as well. Heavily illustrated in full color, it includes lengthy sections on mods and skinheads, as well as ska, rock 'n' roll, the birth of name-brand clothing, Sherman's personal influences, James Moffatt (aka Richard Allen) of skinhead pulp fame, early advertising, etc. Certainly more of a book about the brand than the following Sims volume, but a great book nonetheless. Hardcovers of this work are becoming scarce. \$85.00



76. Sims, Josh. **Ben Sherman: 50 Years of British Style Culture**. London: Ben Sherman Group Ltd., 2013, first printing. Hardcover with illustrated boards, 22.7 by 28.6, 183 [1] pp., illus. Near fine. Created for the 50th anniversary of Ben Sherman—makers of the iconic British shirts—this book is more than a company history, but a history of style itself. British subculture style. It opens, of course, with Ben Sherman, but the following chapters detail teddy boys—and teddy

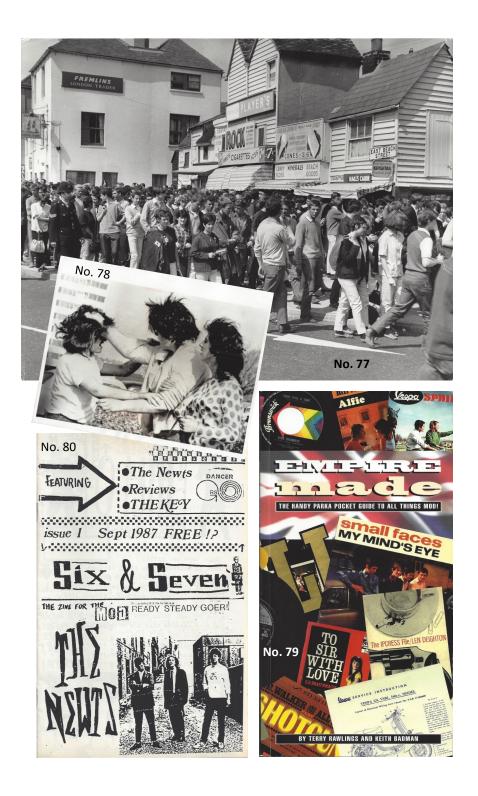


girls—rockers and the leather jacket, mods, Northern Soul, punk, skinheads, 2 -Tone, and casuals. The essays explore each of these subcultures, and how their style influenced their taste in music, and how music influenced their style. Heavily illustrated in color and black and white, including many fullpage images, featuring several unpublished images, album covers, vintage adverts, movie stills, concert flyers, and classic shots of the Clash, The Selecter, The Who, Sex Pistols, Madness, and more. Wonderful stuff. \$175.00

MOD

77. Mods and Rockers "Battle of Hastings" Press Photo. London: Keystone Press Agency Ltd., 4 August, 1964. Press photo, 25.7 by 20.3 cm. Minor wear and rubbing at corners. An outstanding image of Mods parading along the center of Hastings. Verso are Keystone stamps and a mimeo caption glued on: "4-8-64 / The 'Mods and Rockers' - Battle of Hastings.. Keystone Photo Shows:... Scene in the centre of Hastings – as 'Mods and Rockers' stroll around - they were kept on the move by the Police - to stop them getting into mischief..." Mods in their Bank Holiday finest, a few parkas in the bunch, and what looks to be two police officers – a situation they will soon be unable to control. Called the "Second Battle of Hastings" by the sensationalist press, thousands of Mods, hundreds of Rockers, and overwhelmed police clashed from Brighton to Hastings, forever memorialized in The Who film "Quadrophenia." While it's been revealed that many of the "battlefield scenes" between Mods and Rockers were staged by press photographers with pounds to spend,²² Hastings did have a violent outcome and marked the beginning of the end for the first wave Mod culture. \$60.00

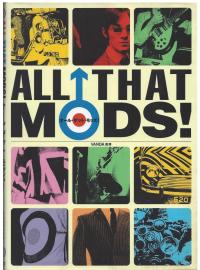
78. **[Mods and Rockers] "Teenage Girls Fight It Out."** Cleveland, Ohio: Cleveland Press via United Press International, 20 May 1964. Original press photo, 23.1 cm by 18 cm. A somewhat grainy image with light crazing and light corner creases. Agency stamps and pen notes on verso along with a



taped-on UPI caption: "MARGATE, ENG.: Two teenage girls fight here, May 17, while another girl stands by during an eruption of violence between two rival gangs – the 'Mods' and 'Rockers' – in this South Coast resort town during the Whitsun (Pentecost) Weekend. The youths fought among themselves and with passersby, terrorized shopkeepers and resisted police. Two policemen were injured and some 40 youths were arrested." \$25.00

79. Rawlings, Terry; Keith Badman. *Empire Made: The Handy Parka Pocket Guide to All Things Mod*. London: Complete Music Publications, Ltd., 1997, first edition. Glossy wraps, 13.6 by 25.8 cm, 150 pp., illus. Very good with light corner wear—it doesn't look like it spent too much time in a parka pocket. A heavily illustrated history of mods—their music, fashion, and fights—with lots of photos, vintage ads, album art, scooters, Minis... Chapters include The Action, Alfie, Geryy Anderson, The Artwoods, The Avengers, Batman, George Best, Marc Bolan, The Birds, David Bowie, Carnaby Street, The Creation, The Eyes, Georgie Fame, The Kinks, The Marquee, Mods & Rockers, Rick-enbacker, The Saint, Scooters, Small Faces, The Smoke, Twiggy, The Who, and The Yardbirds. A lot is packed into this slim book. \$45.00

80. Reynolds, Andy. *Six & Sevens*, Issue 1. Rolling Meadows, IL: Andy Reynolds, Issue 1, September 1987. Staple-bound self-wraps, 14 by 21.5 cm, 14 pp., illus. Very good with minor wear and yellowing. First issue (was there a second?) of this later-gen mod zine from the Chicago area. Record reviews, including the Fleshtones and Billy Bragg ("this English chap has a lot of talent"), short updates on the Chicago mod scene, and an interview with The Newts. While mods were lightly scattered among the punks at any midwest show, Chicago had a solid, if short-lived mod scene. \$30.00



81. Vanda. *All That Mods!* Tokyo: Shinko Music/Burrn!, 1998. Illustrated wraps in dust jacket, 18.5 by 25.6 cm, 205 (3) pp., illus. Very good with faint shelf wear. A Japanese-language book on the history and evolution of the mod culture and music. Heavily illustrated in black and white, with a 16-page section of color album art from Japanese issues of mod records. Geared towards record collectors, *All That*'s chapters include sections on the original mod scene, mod classics, the neomods scene, Tokyo mod scene, and the "3 Great Faces of Mods," The Who, Small Faces and The Kinks. The fashion section

is detailed with line drawings, photos and vintage ads, and each band listing is concluded with an English-language discography, from The Action and The Knack, to The Jam and Makin' Time. A must for mod fanatics – and let's admit it, all mods are fanatical. \$100.00

Ska, Reggae

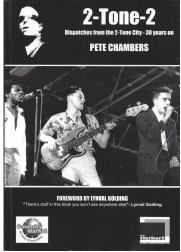
82. The Bad Manners Fan Club. *Never Will Change: The Bad Manners Fanzine*, Issues 1 & 2. Kent, England: Never Will Change, nd (c. early- and mid-1997). Staple-bound wraps, 21 by 29.5 cm, 33; 50 pp., illus. Issue 1 is fair with corner wear and creases, a center crease from being folded in half, some pen marks in the discography, and the back cover is missing; issue 2 is good with light cover and corner wear and the "Bad Manners Crossword" has been completed in pen. The first two issues of the new iteration of the Bad Manners Fan Club zine. The club had issued five issues seven years prior to these, then the club fell apart, so the editor is calling this volume two. Includes record release news, album reviews, discographies, a history of the band, show reviews from Bad Manners 1996 and '97 German tours, touring Spain and Holland, "J.J. on Beer," etc. There's also some coverage of other ska bands as well, including Too Many Crooks, Mr. Review (released on Moon Ska in the U.S.), Judge Dread, The Explorers, and Intensified. \$60.00



83. Chalmers, Earl, editor-in-chief. *Rude International*, Issue 2. Cambridge, MA: Vol. 1 No. 2, 1998. Glossy staple-bound wraps, 21 by 27.5 cm, 68 pp., illus. Very good with minor cover wear. The second issue of this now-scarce, super-professional ska mag from Massachusetts. "The Punk Issue" featuring Rancid, The Business, and "The Myth[ology] of Punk" by Al Quint from the zine *Suburban Voice*. Also includes Bob Gruen ("the man who took the punk pictures"), George Marshall and S.T. Publishing, The Suicide Machines, The Slackers, The Pietasters, record (CD) and show reviews, and much more. A

great magazine that tried its best to tie a worldwide scene together. They lasted at least six issues, but are no more. \$35.00

Chambers, Pete; Lynval Golding, fore-84. word. 2-Tone-2: Dispatches from the 2-Tone *City – 30 Years On*. Coventry: Tencton Planet Publications, 2008, first edition. Wraps, 14.7 by 21 cm, 70 pp. followed by a fifty-page revised reprint of 2-Tone Trail: The Definitive Guide to Two Tone Coventry (also by Chambers), and 18 pp. of sponsor ads. Very good, unread copy with only faint signs of shelf wear to the wraps. Chambers, a music journalist, is the director of 2-Tone Central, a museum that focuses on The Specials and The Selecter in Coventry, and organizer of the 2-Tone Trail, a tour of Coventry/2-Tone landmarks. This book looks at the pivotal place Coventry and its ska bands played in the his-



tory of 2-Tone. The latter half is an updated version of the 2-Tone Trail guide, heavily illustrated with current and vintage photos of band members and their haunts and some great history. Includes short forewords by Lynval Golding of The Specials and Neol Davies of The Selecter. \$25.00



85. Flavien, Poret. **Nutty, Issue 1.** Noailles, France: Poret Flavien, c. mid-1991. Staple-bound self-wraps, 15 by 21 cm, [24] pp., illus. Fair with light staining to the lower edge and corner (mainly on the covers, with a touch on the interior pages). A French-language ska zine including the Gavroche Club Paris, Skarface, an interview with Skaferlatine, "Tokyo Ska Paradise," Massalia Skinheads, Floyd Lloyd, show reviews, etc. \$10.00

86. [Madness] The Nutty Boys, Issues 1 -5 with "Madness as The Nutty Boys" EP. Essex: Madness Information Service, No. 1, January 1st, 1981

through No. 5, Autumn 1982 (EP: [London]: Stiff Records, 1981). Staplebound self-wraps, 21 by 30 cm give or take, [24-32] pp. ea., illus. Issue 1, 2 and 5 are near fine with faint yellowing; in issues 3 and 4 the crossword puzzles have been started and one of the subscription forms has been partially filled in with "Alison Ugly Face" at "The Local Nut House." The vinyl is fine,



with a very good sleeve with light edge wear. *The Nutty Boys* was the official pub of the Madness fan club and the first four issues focused heavily on Madness-themed comic strips, as well as band member bios, band photos, cross-words, recording and release news, etc. Issue 5 focused mainly on band news, photos, and fan art. This is a band that was all about fun, and these mags show it! The first issue was included in the EP "Madness as The Nutty Boys in The Return of the Los Palmas 7," which included the songs "The Return of the Los Palmas 7," "My Girl," "That's the Way to Do It," and "Swan Lake" (live). I believe this ran for 15 sporadic issues. \$120.00

87. Prete, Chris, ed. *"Let's Catch the Beat!" The Official Trojan Appreciation Society Fanzine*, Nos. 1 – 11. London: The Official Trojan Appreciation Society, No. 1, April 1989 though No. 11, 1993. Staple-bound self-wraps, approx. 15 by 21 cm, 32 to 44 pp. each, illus. Good to very good. Light cover wear and creases; no. 5 has faint dampstaining to the last two leaves and no. 10 has a 11 cm tear at the spine. While the Trojan Appreciation Society still exists as a mostly inactive promotional tool for the label, *LCTB* is pure fanzine



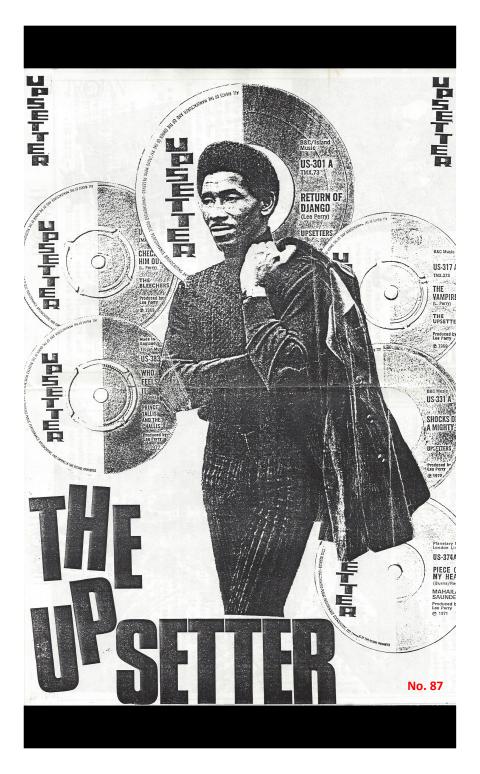


trumpeting the ska, reggae and dub sounds of the British label founded in 1968. Each issue features Trojan history, new and upcoming releases, discographies, and artist and band bio's, including Lee "Scratch" Perry, The Upsetters, King Stitt, Duke Reid, Harry Mudie, Clancy Eccles, Bunny Lee, Dennis Alcapone, Roland Alphonso, Winston Holness (aka Niney), Derrick Harriott, The Crystalites, Clement Dodd, King Tubby, Slim Smith, Dandy Livingstone, Don Drummond, Jimmy Cliff, John Holt, Vic Taylor, Bob Marley (no. 9 is a Marley special issue), Militant Barry, Harry J, Winston Wright, Skatalites, Phyllis

Dillon, Augustus Pablo, and many more. And if you want to learn how to "dance the ska," they've got that too! Also included is *Trojan Records: The Facts!*, a 16-page booklet that details the early Trojan records. A rare run of this powerhouse of Trojan history. \$265.00

88. Shaw, Mick. **Only Time Will Tell**, **Issue 1**. Derby, England: Only Time Will Tell, Issue 1, July 1991. Staple-bound selfwraps, 15 by 21 cm, 36 pp. incld. covers, illus. Good with light edge wear and spine creases. A "community" zine that is "not aimed at any one particular musical style," though this issue leans heavily towards









"Something about a bunch of guys alone together in the woods... seems kinda gay." Bart's take on hunting.

Marge Spells It Out far Homen Home, didn') John seems a little Active 1 Couldn'Y oppose mean, heppy at a clean, Ne paties the company of man! Who descri?? Monas, listen coveluity: John is a to-mo-Right senual! (Homes scename.)

"He didn't give you gay, did he? Did he?" r, you are the living end!" Homer, as the two do the

No. 64



1





the late sixties god invented the Sto s. Like most go numicians, they took lots of drugs, acted like lunatics, and were generally a big mess. In the early seventies they put out several avecome albums (the stoogs, Funhouse, and Raw Yover). They are a total rock experience. Like whoah! You may recognize seem of there hits from crappy convertists, cover hands or movies, but even that cannot detruct from their monstrous rock power! The dense (Head On, Cock In My Bocket, etc.) are rad. But bewars, buty've been released under several different titles, so don't buy more than one. Tayy Fop for president (of the rock nuiversel)



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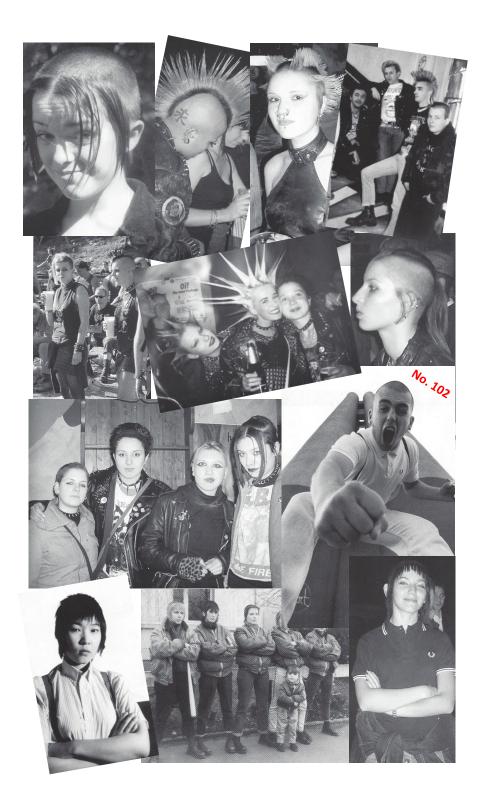
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reggae, ska and punk. Includes articles on the Trafalgar Square poll tax demonstrations, punk in 1977, Bob Marley, Special Beat, a story called "A Provincial Skinhead in London," as well as show, record, zine, and video reviews. \$15.00



89. Slatton, Vince "Vini." **Skalicious, Issue 1**. Birmingham, AL: Vince Slatton, [1992]. Staple-bound self-wraps, 21.5 by 28 cm, 20 pp., illus. Very good with light cover wear. A later wave—or Moon wave—ska zine from Alabama. While there is some local content—including an article about the ongoing problems with racism in Birmingham—most of the content was supplied by or is related to Moon Ska Records. Included are interviews with The Skeletones and Dance Hall Crashers, as well as record reviews and Moon Ska's release schedule. Moon Ska

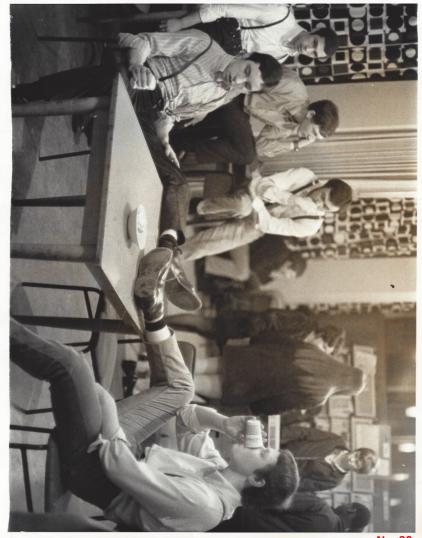
was a New York-based record company that focused exclusively on ska bands. The label lasted from 1983 until 2000 and was very influential in the U.S. ska scene. \$15.00

Skinheads, Oi!

90. The Boots and Braces Cult – Five Press Photos of British Skinheads. London: Europix and Newspaper Enterprise Association, February 14, 1970 (captions) and February 23, 1970 (date stamps), a fifth image is from the same series but a different press agency (UPI



New York) and dated February 28, 1970. Press photos, 25.2 by 20.5 cm. Very good with light edge wear, versos have date and agency stamps, and pastedon captions that have caused light rippling to the images. Five images from a British photo essay on early skinheads, showing skins doing what they do: staring at their Docs, drinking beer and getting arrested. Thanks to the wonders of the interweb, we know the text of the original article: "THE 'BOOTS AND BRACES' CULT. LONDON. This is the ABC of the very latest youth cult that made its emergence in the last year of the Sixties... They call themselves – or have been dubbed – Skinheads. But being a Skinhead is more a way of life for the cult's disciples than a title. The Skinheads are conspicuously present in today's society ... easily identifiable with their closely shorn hair (not







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quite short in the winter months for obvious reasons), slimline braces and jeans that are rolled up to near midcalf to proudly display their 'Cherry Reds', big, heavy boots, usually 'decorated' with horse-

shoe-shaped steel pieces in the toe... Adverse publicity, provoked by the violent antics of a tiny minority have given the Skinheads a

speedy, but notorious, rise to fame. Stories of attacks on immigrants; on elderly citizens; of party gate-crashing; and of violence at major soccer games have been prominent in the British press of late. These reports have brought the cult into disrepute with the general public ... and thus made them the scapegoats for teenage violence. Just like the Teddy Boys of the Fifties and the Mods (and Rockers) of the Sixties. They are thickest in London's East End and south of the River [Thames]. Described as an offshoot from poorest working class England, a Skinhead's lifeline is a short term one. Few are younger than fifteen summers. And even less number are over nineteen. During this five-year-span, it's likely they'll meet a 'sort (Skinhead slang for girl). And the chances are that she too will be Skinhead – and sporting those braces, jeans, but no guite so heavy boots (just to maintain their femininity!) But even with the gear (clothes), before she is truly accepted into the camp she must familiarise herself with Skinhead talk. For example: A's for Agro (Aggravation, which normally refers to trouble); B is for Bill (the Police); C for Cut Out (simply: 'leave a place') and many, many more. This set of pictures, taken by United Press International photographers Maurice Sayers, John Wilds Jr., John Eggitt and Roy Letkey, was made in London last week and illustrates the Skinhead mode... The youths featured in this set are in the majority of the cult's followers who do not believe in the violent feelings of the small faction that have brought the Skinheads notoriety. 14th February 1970."²³ The images have captions pasted to the verso and include:

"A member of the cult runs a steel comb through his closely-shorn hair one of the trademarks of a Skinhead."

"A group of Skinheads congregates at a London youth center. The lads enjoy taking it easy sipping their favorite drink, Pepsi Cola." (From the UPI image, for the American market.)

"A night out for a Skinhead invariably begins at a youth centre. Then for many of the older ones it's a visit to the local 'boozer' (pub) for a drink The night's entertainment is rounded off when each Skinhead group gathers at a certain street corner -- usually a meeting place for neighbouring Skinhead gangs."

"The Skinhead footwear big, heavy boots. They are popularly referred to by followers of the cult as 'Cherry Reds' or 'Doctor Martin's' which are American [no, they are not] and have air bubbles in the soles, soft leather on the top. But in the toe is usually a steel piece shaped like a horseshoe."

"Trouble on the soccer terraces and a typically-dressed Skinhead is forcibly removed from the ground of a top London soccer club. Incidents at these games have brought the cult into disrepute with the general public."

A nice set of early skin pics. \$400.00

91. **"Skinhead at Gunpoint" Wire Photo.** New York: United Press International Inc., 4 July 1983 (dated in caption). Wire photo, 25.3 by 20.2 cm. Very good with light corner wear and UPI stamp on verso. A grainy image of a young lad in a 4-Skins T-shirt at gunpoint. The caption reads: "HANOVER, WEST GERMANY: A police officer holds a Skinhead at gunpoint 7/2. Clashes between 500 Punks and right-wing



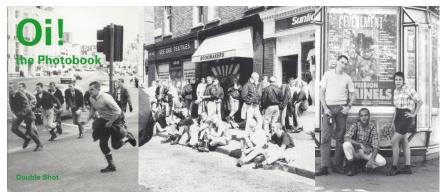
Skinheads and police, in which 17 officers were injured, resulted in 235 charges against 195 people, police said 7/4. The fighting between Punks, Skinheads and police started after a pop concert and continued sporadically over the weekend." \$25.00



92. De Grazia, Don. *American Skin* – Signed. New York: Scribner Paperback Fiction, 2000, first printing of the first U.S. edition (first published in the U.K. in 1998). Wraps, 13.2 by 20.5 cm, 295 pp. plus 3-page reading group guide. As new. Signed by the author on the title page. De Grazia's debut novel, "a timeless story about a young man's coming-of-age as well as a stunning portrait of the class and racial tensions that pervade

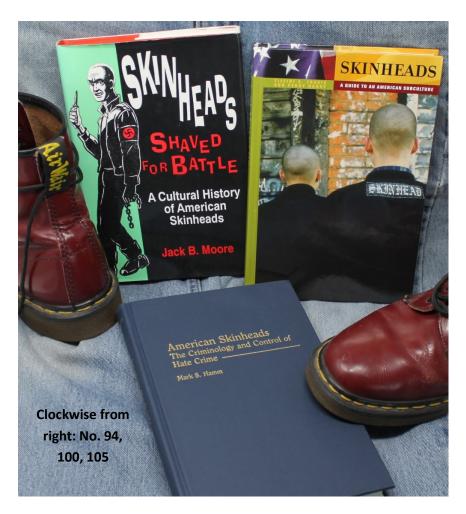
Don De Grazia \mathcal{T} - \mathcal{T} . \mathcal{S} -

our society. Alex Verdi is on the lam, fleeing from the police who have arrested his parents on drug charges and want him for questioning. Traveling to Chicago, he joins a multiracial group of anti-Nazi skinheads and embarks on an odyssey that takes him from the city's embattled streets to an Army boot camp to Northwestern's plush campus, and finally lands him amid the horrors of maximum-security prison." \$25.00



93. Double Shot. *Oi! The Photobook*. Roermond, Netherlands: A.H. ven der Sluys, 1993, first ed. Wraps, 15 by 21 cm, 67 pp., illus. Very good with light wear to the wraps. One of the more scarce skin photobooks, this volume contains "non-political" images of skinheads from Brighton to Barcelona, Glasgow to the Ardennes, Amsterdam to Australia. Great snapshots of skins hanging out, spending time with their kids, looking rough and ready, and lots with beer in hand. Double Shot mentions in the short intro that "two years after the idea was born, we can now proudly present this photobook," so we can presume that most of the images contained in *Oi!* Are from the late 1980s and early-90s (of course, you know what they say about those who *assume*). Sixty -five black and white images with brief captions, like "Skins outside Cutdown" and "Jinx at the Merc." \$150.00

94. Hamm, Mark S. American Skinheads: The Criminology and Control of Hate Crime (Praeger Series in Criminology and Crime Control Policy). Westport, CT: Praeger Publishing, 1993, third printing. Navy blue cloth with gilt spine and cover titles, 16 by 24 cm, xvii 243 pp. Near fine with light bumping at the head and tail of the spine. A criminologist's view of right-wing skins, "American Skinheads is the first criminological analysis of organized hate crime violence. Mark Hamm presents historical specificity for a modern theory of hate crime, then rigorously tests the theory with interview data derived from skinheads who have committed an array of violent acts against persons because of their race, religion, or sexual preference—people who are members of the classic outgroups of American society. Part One traces the roots of the Skinhead Nation through the Beats, Mods, Hippies, and Punks in London, and then examines the rise of the Neo-Nazi Skinheads in the United States, including a look at Neo-Nazi offshoots (Romantic Violence, The Aryan



Youth Movement), recruiters (Tom Metzger), and recruitment tools, and appearances on the Oprah Winfrey and Geraldo Rivera shows. In Part Two, Hamm discusses the accepted sociological perspectives on terrorist youth subcultures (not gangs), then presents findings of his own study of 36 skinheads, including social and economic characteristics, psychological profiles, the role of skinhead girls, use of drugs and weapons, Satanism, and neofascism. Part Three assesses the future for American Neo-Nazism and recommends steps for preventing skinhead terrorism." \$40.00

95. Junggebauer, Thomas. *Wax & Violence: U.S. Skinhead Rock 'n' Roll & Street Punk Discography Vol. 1*. Berlin: Thomas Junggebauer, nd (c.2009). Staple-bound card-wraps, 14 by 21 cm, 72 pp., illus. Fine. A discography of American skinhead rock, focusing mainly on 7" records (45s). Each listing in-



cludes the band name, album title, label, date, song titles, and cover art. This discography, writes Junggebauer in his short intro, is "for the 'hunters and collectors,' for vinyl freaks and music maniacs. It should be a little survival kit in the record jungle. Nothing more and nothing less. It's definitely not complete, too much stuff was released (esp. since the mid 90s), but the classics and the 'real important' records are included ... hopefully." \$20.00

96. Kenyon, Stephanie; Jen Adamo, eds. *Sussed! Quarterly*, Issues 1, 2 & 3. [San Jose, CA]: Stephanie Kenyon, Issues 1, 2 and 3, all published, Fall

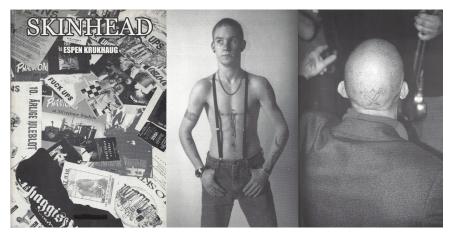
2011, Winter 2012 and Summer 2012. Staple-bound self-wraps, 21.5 by 28 cm, 27; 26; 31 pp., illus., issues 1 and 3 include a color art insert. Near fine with light spine creases. A modern, well done, if short-lived "spirit of '69"-type skinhead zine. "Sussed! aims to celebrate, promote and remember the best of the traditional skinhead scene in every country around the world. We are trying to lift up our skinhead brothers and sisters that are active in our community and help spread awareness of the true meaning of

unity. Smart and proper, sharp as a knife... love it or leave it... it's a way of life!" Includes pieces on skinhead reggae, "Stories from the Streets" with Alan Guest and



Charlie King, "Spirit of '72 Suedeheads," "Long Live the Bovver Boy" by Tristan Laight, and skinhead tattoos. Interviews with Hounds and Harlots, Roddy Moreno of The Oppressed, artist Chema Skandal, Los Granadians from Spain, Roadside Bombs, the Derby Birds roller derby team, Colin McFaul of Cock Sparer, Denmark's Last Seen Laughing, tattoo artist Denise Ashlaw, and Los Aggrotones from Buenos Aires. Regular departments include cartoons, skinhead art, show and album reviews, scene reports, an advice column, bands to watch for, and "DJs we Love." A solid zine. \$50.00

97. Krukhaug, Espen Ramberg. *Skinhead*. Gjøvik, Norway: Trykk Etcetera, 2005, number 70 of 300 printed. Wraps, 17 by 23.8 cm, [86] pp. Very good with light cover wear and something blacked out (probably a price) near the bottom edge of the front cover. If there's one thing we know about skins,



they love photobooks. In some ways this volume is quite typical of these photobooks, which have been around since at least the early 1980s, with photos of bands, tattoos, skins in candid shots, and skinheads posing in their moonstomping best. What is unusual is that very little comes out of the Norwegian skinhead scene, and that speaks to the rarity of this book. My rough translation of the back cover: "Skinheads are a youth culture that has often been associated with political ideas and nationalism. But the saying 'not all go under the same comb' has probably never been more appropriate. Even with this stamp from the media and other ignorant people, the music, the clothes, and camaraderie has survived more than 40 years. This book portrays skinheads through images, which are taken by someone who has experienced the environment himself." \$125.00

98. Marshall, George, ed. **One Eyed Jack, Issues 1 & 2**. Lockerbie, Scotland: S.T. Publishing, Issue 1, Spring 1997, and Issue 2, Summer 1997. Glossy, staple-bound wraps, 21 by 29.5 cm, 40; 48 pp., illus. Very good with light cover wear. The first two issues of this scarce mag from George Marshall's S.T. Publishing, which is best known for reprints of Richard Allen's skinhead novels, and books like *Skinhead Nation, Spirit of '69*, and *You're Wondering Now – The Specials*. Marshal started *Jack* to give a voice to the streets that wasn't

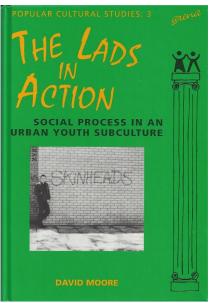


present in the mainstream press, "The problem is that the

mainstream's interest in punk goes as far as The Sex Pistols re-union concerts. The nearest they get to serious mod coverage is to tell you that [Oasis singer] Liam Gallagher has bought a new scooter. And the only time you'll read about skinheads or bikers or teds is when they want to take the piss or

are doing a shock horror exposé. In short, they couldn't give a fuck about us. They don't want us in their magazines, they don't want us on their radio, they don't want us in their charts and they don't want to see us on their TV. In their world, they hold all the cards, and for all the good it does you looking for the mainstream seal of approval, you might as well be pissing up against a wall. We don't know the right people, we don't go to the right clubs and sometimes you have to wonder if we are even from the same planet. We might be from the street, but that doesn't mean we belong in the gutter." Marshall's goal of creating a magazine that covers "the whole spectrum of street youth culture" had a good start with articles on the bloody rivalry between Scandinavian motorcycle clubs, London ska band The Trojans, war torn Yugoslavia, the mod revival of 1979, the casuals subculture, "Confessions of a Prostitute," football (of course), the Malaysian government cracking down on punks and skinheads, Cherry Red Records, Rancid, The Business, formerskinhead band Slade, porn mag reviews, juvenile delinquent novels, a history of reggae, Richard Allen, Bristol punk band Vice Squad, plus record reviews, S.T. Publishing news, etc. \$75.00

99. Moore, David. The Lads in Action: Social Process in an Urban Youth Sub-Aldershot, England: Arena, culture. 1994, first edition. Hardcover with glossy illustrated boards, no jacket as issued, 15.7 by 22.3, xiii 161 pp. Near fine with only the faintest signs of shelf wear – appears unread. Third in the "Popular Cultural Studies" series that also includes Rave Off: Politics and Deviance in Contemporary Youth Culture and The Passion and the Fashion: Football Fandom in the New Europe where, evidently, Arena aims to take the fun out of everything. Lads offers an "anthropological account of an urban youth subculture based on participant observation in Western Australia. Es-



chewing traditional sociological perspectives on youth, such as analysis based on social class or 'deviance,' he seeks instead to examine the day-to-day lifestyle of Perth skinheads, an exported and modified version of the original English youth subculture." Chapters include "Scenes, Venues and Eras," "Ritual Violence and Symbolic Solidarity," "Skinhead Relationships with Young Women," etc. Part sociological study and part storytelling, illustrated with four images from Nick Knight's Skinhead. \$50.00

100. Moore, Jack B. Skinheads Shaved for Battle: A Cultural History of Bowling Green, OH: Bowling Green State University American Skinheads. Popular Press, 1993, first printing. Hardcover with dust jacket, red cloth with black spine titles, 15.5 by 23.5 cm, 200 pp. Near fine in very good jacket. One of the more lopsided texts to come out of a university press, Shaved presents a brief overview of skinhead history, then focuses heavily on the racist aspect of skinhead culture. From the publisher: "This book describes who American skinheads are, how they have developed within larger youth group scenes, their ideas and activities, the role of music in their formation and development, how they have been perceived by the media in America, and what damage they have done in American society. Jack B. Moore focuses on the cultural history of this group in America during the 1980s and suggests that while they were originally a minor distraction on the punk scene, they have grown into a dangerous and far more politically engaged source of hate thought and crime." \$40.00



101. S.H.A.R.P., S.T.O.M.P. Four Anti-Racist Skinhead Flyers. Jessup and Pasadena, MD: S.H.A.R.P., S.T.O.M.P. Maryland, and National Anti-Racist Youth, nd (c.1985). Four flyers that the original owner—a young, gay, politicallyactive punk—picked up around 1985. All four flyers are single-sided, 21.4 by 27.6 cm, and have creases from being folded in eighths. Two flyers are from Skinheads Against Racial Prejudice, one with the classic image of the crucified skin, the other with a pair of Docs, "True to the Spirit of '69, the 'Two Tone' ethic of black and white unity is what true Skinheads are all about." One flyer is from Skinheads Tired of Malign Prejudice, "We are here to talk about the true united skinheads and what we are all about ... we want the people and public to trust us as far as violence goes which we will only use against Nazis when instigated by them to keep their ignorant lifestyles out of Maryland and soon put them out of commission nationwide...," with tape on the upper left corner and the upper right corner torn off. The final flyer is from the National Anti-Racist Youth, "What we stand for is unity among other races. Our goals are to stop racism and change the media's view on 'skinheads," with light stains. \$100.00



102. Skarface, Fred. Our Culture: Skins. Mods. Punks. Psvchos. Tattoos, Scooters & Music; Our Culture Part 2, Tribes of England: Skins, Mods, Punks, Psychos; Our Culture Part 3, Cause We Love You: Rudegirls - Skingirls - Psychowom-Punkettes. Volumes one en (c.1996) and two (c.1997) are not dated and have no publication information, but the third volume was produced by Helen of Oi! Records in Féricy, France in 2002 and advertises the first two volumes on the back cover. Wraps, 21 by 15 cm, 80; 96; 96 pp., all heavily illus. in black and white, and Tribes has a 16-page color section. All are very good with minor wear to the wraps and corners. Fred Skarface's trilogy of photobooks dedicated to European skinheads, punks, mods (and their scooters), and psycho-billies – though they lean heavily towards skins. Parts one and two feature short introductions to each section (the text in part two is in French, which is preferable to the poorly-translated English in the first volume), though

they consist primarily of page after page of snapshots, some captioned, from one to six images per page. Aside from a back cover synopsis, volume three has no text, just snaps of punk, skin, rocker and mod women. Their home country is printed at the bottom of the photos and there are four plus pages of women from the U.S. What text is included in these volumes is a message of anti-extremism, anti-racism, and unity among the "tribes of England" (despite the author being French, he sees all the "tribes" as having been derived from the English mods and skins of the 1960s). While there are a handful of posed band photos, the majority of the images are candid snapshots that really capture the style, unity and joy of England's subcultures. \$350.00

103. Tim. *Running Down the Back Streets*, Nos. 1, 2 and 3/4. West Yorkshire, England: Edited and published by "Tim," four volumes in three issues,



Jan. 1996, May 1996, and Oct. 1996-Feb/March 1997. Staple-bound selfwraps, approx. 15 by 21 cm, 32 pp; 36 pp; 56 pp., heavily illustrated. Very good with light stains and scuffs to the covers only; staples have been removed from issues one and two. A third-wavish skin zine with new and familiar faces, including interviews (some quite lengthy) with The Business, Crashed Out, Condemned 84, *Skinheads Don't Fear* (zine), The Pride, Arthur Kay, \$cam, Warriors, Skint, Stanley Knife, and Frankie "Boy" Flame. Articles about "how to put a gig on," football, "how to get played on the radio," the history of Oi, record, gig, book and zine reviews, etc. A great skin zine in the classic mold. Skinheads, "a product of your society." \$100.00



Spaans, Gretchen. 104. Original Acrylic Painting of Skinhead. Grand Rapids, MI: Artist, Gretchen Spaans, c.1986. Acrylics on canvas board, 91.4 by 60.9 cm. Very good with minor corner bumping and some light crazing of the burgundy-colored paint in the lower portion of the painting. A wonderful image of a skinhead napping, with rolled Levi's and cherry-red Docs, painted by a young college student. Some biographical details about the artist and subject will accompany the painting. See full image on next page. \$250.00

105. Travis, Tiffini; Perry Hardy. *Skinheads: A Guide to an American Subculture* (Guide to Subcultures and Countercultures Series). Santa Barbara, CA: Greenwood Press (ABC-CLIO, LLC), second printing. Hardcover with glossy,



illustrated boards, 16 by 24 cm, xxxiv 161 pp., 25 black and white photos. Very good, unread copy with only a few faint scratches on the boards. Focusing on all aspects of skinhead culture, this book details the "first generation" U.S. skins from the early-1980s onwards. From the book: "Skinheadshostile, confrontational, violent, neo-Nazi hooligans, right? Bald heads, steeltoed boots, and utter contempt for middle-class living? Yes, many who identify themselves as skinheads fit this description—and make most of the headlines—but the overall skinhead subculture is far more diverse in politics, attitudes, fashion, and music than most people realize. Skinheads [...] is an insider's look at the history of skinheads in the United States, from their emergence from the U.S. hardcore underground in the 1980s in New York City; Chicago; Washington, DC; and Los Angeles, to the current scene that thrives in many major metropolitan areas today. What makes this revelatory book so compelling is its one-of-a-kind view of skinhead culture from the inside out. Coauthor Perry Hardy is a skinhead, bass player for the band, The Templars, and veteran member of the American skinhead scene since the onset of the movement. Based on his experiences, plus interviews with dozens of skinheads of all kinds, Skinheads draws back the curtain to reveal a world that more often is simply a haven for those disaffected from society, rather than a subculture of hatred and violence." \$35.00

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* Image on title page by Rev. Michael Roudis.



S. H. A. R. P.

Skinheads Against Racial Prejudice

to the Spirit of '69, the white unity is what true style formed in England in es who loved a black style

2 - L

later became known as selves "Skinhead" are s of the Skinhead "style" he type of music the East End of London in 1969, 989, and <u>still</u> to the spirit lives on! We're st and anti-semitic attitudes target, of course, are the r" Skinheads. The truth 1, but bold racist scum. ng and their threat is s youth can be the cure!



"Two Tone" ethic of black Skinheads are all about. 1967, and originated among of music called "SKA."

Reggae. Bald racists who c only fooling themselves! are as distinctively black original Skins loved! Fro to the streets of Baltimor present day, the true Skin fighting to put an end to among our youthful peers. so-called "Nazi" or "White is - they are not Skinhead Sadly, their numbers are real. Racism is a cancer! Stand up and resist the

No. 101

If you want to know more about our organization, send us your name, address, and phone number.

> S.H.A.R.P. P.O. Box 903 Jessup, MD 20794



BORN WITHOUT A FACE

No. 42





