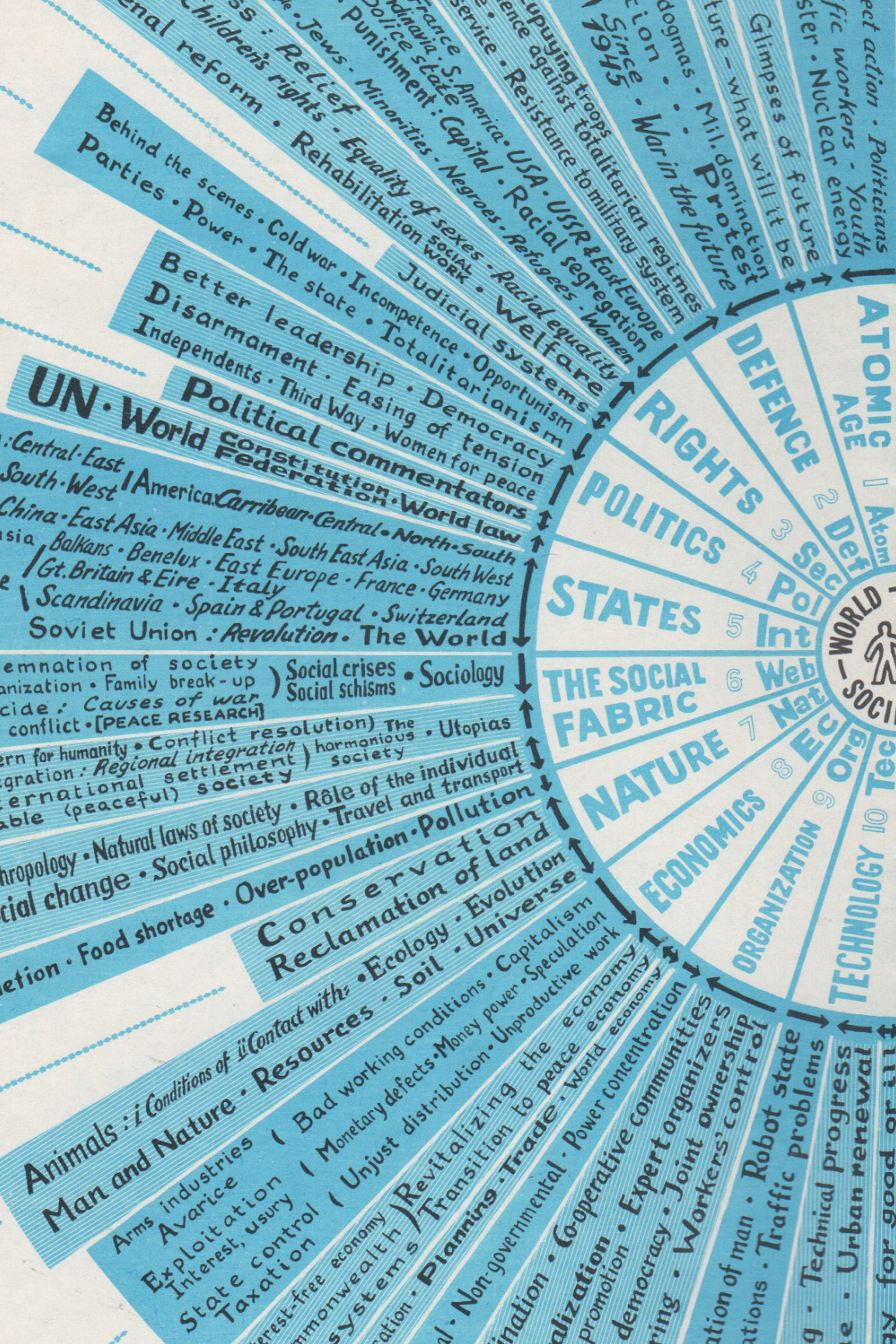


An abstract painting of a face in profile, facing right. The face is rendered in warm, earthy tones of orange, red, and brown, with a textured, almost sculptural quality. The background is a solid, vibrant orange. The face is framed by a thick, grey, brush-stroke-like border that has a rough, layered appearance. The overall style is expressive and gestural.

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Reclamation of land
Ecology
Soil
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Food shortage
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Blade Runner (a movie)

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Faded text...

SS

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18 February 1977

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Ted Burigan ms.
313 numbered pages

COLOR KEY BAD: SEE NAPS PROOF of 4-COLOR STUFF!

So Going Around Cities

Blue Wind Press

see front... instructions...

PMS 483 (20) - see special instructions.

1.

MATTINGLY, GEORGE (EDITOR, PUBLISHER)
[ARCHIVE OF THE BLUE WIND PRESS
AND GEORGE MATTINGLY DESIGN]
(IOWA CITY AND BERKELEY), (CA. 1970-1990).

From the 1970s through the 1980s George Mattingly's Blue Wind Press (based in Iowa City and Berkeley) published some 30 books, including works by Ted Berrigan, William S. Burroughs, Tom Clark, Anselm Hollo, Michael Lally, Keith Abbott, and others. Perhaps best known for its three books by Burroughs — BLADE RUNNER (a clear influence on the Ridley Scott film of the same name), PORT OF SAINTS, and BOOK OF BREEETHING — as well as Ted Berrigan's GOING AROUND IN CITIES, Blue Wind was noted for its clean design and warm relationships with its authors. Other writers published or distributed by the press include Merrill Gilfillan, Aurelio Valls, Lorenzo Thomas, David and Maria Gitin, Steve Toth, as well as Mattingly himself. Mattingly was a noted book and graphic designer as well, and this work is also evident throughout.

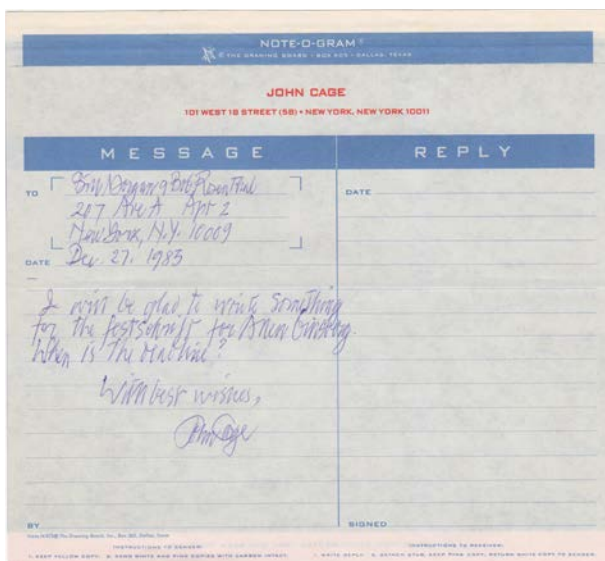
Mattingly was born and raised in Missouri. As he later wrote in a third-person biography for a small magazine: "His childhood on farms and in small towns in Illinois, Missouri, and Iowa was imprinted with toxic inks on materials of dubious archival value, faded, fading, and many of the places and persons already gone. He went to high school in New Hampshire (Phillips Exeter [...]) [...] After expulsion from prep school (what can one say, this was the 60s!), he had the great good luck to NOT attend Harvard, Yale, Columbia, or Stanford, instead landing at the University of Iowa, where he studied with Ted Berrigan, Anselm Hollo and Jack Marshall (experiences which are recommended but no longer possible)." While in Iowa City Mattingly began Blue Wind, and published the lit mag SEARCH FOR TOMORROW (both listed in Clay and Phillips' FROM A SECRET LOCATION). He was also an important figure in Dave Morice's Actualist movement, and worked briefly as a book designer for Dick Higgins' legendary Something Else Press before relocating to the Bay Area in 1974, where he has been ever since.

Archive highlights include: the original typescript of William Burroughs' PORT OF SAINTS, transcribed from the original tapes; long galleys of Berrigan's GOING AROUND IN CITIES, extensively annotated by the poet; several original typescript verse collections from Anselm Hollo; the archive of SEARCH FOR TOMORROW (Iowa City, 1970-2), with typescripts and submissions from Ray DiPalma, Lewis MacAdams, Dave Morice, Andrei Codrescu, Kit Robinson, Aram Saroyan, Lewis Warsh, Barrett Watten, Larry Eigner, Bob Perelman, Bruce Andrews, Alice Notley, Ted Berrigan, and others; original drawings by Robert F. Gale utilized in BOOK OF BREEETHING; extensive production materials (paste-ups, galleys, proofs, manuscripts) from each of Blue Wind's books, as well as examples of Mattingly's design work for publishers, authors (such as Gary Snyder and William Saroyan), and periodicals (like the landmark women's langpo journal HOW(ever)).

The complete archive includes significant correspondence, manuscripts, proofs, galleys, financial and business records, promotional ephemera, and more relating primarily to the Blue Wind Press, but also Mattingly's design career. Prominent correspondents include: Burroughs, Berrigan, Aram Saroyan, Bernadette Mayer, Alice Notley, Michael Lally, Joe Brainard, Dick Higgins, Johanna Drucker, Gerard Malanga, Dave Morice, James Laughlin, Ron Padgett, Ron Silliman, Larry Eigner, Bill Berkson, and many others.

An comprehensive and well-cared-for archive documenting this lively small press. A detailed inventory and illustrated prospectus is available on request.

Approximately 25 linear feet (housed in roughly as many boxes) of correspondence, production materials (including maquettes, photo offset negatives, and like), mock-ups, proofs, typescripts, business and financial records, contracts, etc. Generally very good or better condition overall.



2. [GINSBERG, ALLEN].
CAGE, JOHN.
[ORIGINAL TYPESCRIPT OF]
WRITINGS THROUGH HOWL / FOR
A.G. [ALLEN GINSBERG] ON
HIS SIXTIETH BIRTHDAY.
"THROUGH ASIA AND HOME TO
NEW YORK," JANUARY-APRIL
1984.

Original typescript for Cage's mesostic "writing through" of "Howl," composed in honor of Allen Ginsberg's sixtieth birthday and included as part of Morgan and Rosenthal's BEST MINDS tribute anthology (later reprinted in THE POEM THAT CHANGED AMERICA: 'Howl' Fifty

Years Later, 2006). Imposing a set of procedural rules on "Howl" as a way of producing a new text by chance operations, Cage's HOWL represents one of his most successful efforts in this form, (a variation on the acrostic, and a form of Cage's own invention). In WRITINGS THROUGH HOWL, the letter sequence "ALLEN GINSBERG" runs continually down the center of each of the poem's pages, each progressively condensing the poem down to a kind of crystallized essence. It ends, in its ninth cycle: "Angry / soLidities / battaLion / thE / aNd/."

In her essay "John Cage, Conceptual Poet," Marjorie Perloff writes of this poem: "Cage's elliptical lyric functions as both homage and critique [...] As hushed and muted as Ginsberg's baroque 'ashcan rantings' are wild and expansive, Cage's is a rhyming night song, whose referents are elusive [...] Without deploying a single word of his own, Cage subtly turns the language of 'Howl' against itself so as to make a plea for restraint and quietude as alternatives to the violence and indignation at the heart of Ginsberg's poem."

Ginsberg and Cage knew each other for decades and were fond of each. They were both serious students of Buddhism; they read, performed, and taught together, and had numerous mutual friends. According to Cage biographer Kenneth Silverman, Cage admired Ginsberg's "open quiet mind" (290). Indeed, Cage was to some extent in Ginsberg's debt as the poet was among those who helped circle Cage to protect him from a hostile audience at Naropa, who were enraged at a now-infamous 1974 Cage performance in which the composer kept his back to the attendees. Ginsberg would return the favor of WRITINGS THROUGH a few years later by contributing photos to the 75-birthday tribute, PREPARED BOX FOR JOHN CAGE (1987).

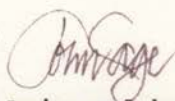
A touching and significant association between these two hugely influential figures of the postwar avant garde. Only the second substantive Cage manuscript we've handled (or even seen); the last — a 1973 working notebook — we sold almost six years ago for significantly more than our price here. Cage manuscript material is genuinely rare in the market. A complete typescript of a major work, in the poetic form that remains most associated with Cage.

-15000-

4to. Original top-copy typescript. Title page, plus 24pp. SIGNED by Cage on the title sheet. With: autograph note signed (ALS) on Cage's personal "Note-O-Gram" stationery (above), dated December 27, 1983. With Cage's personal envelope, addressed to Bill Morgan and Bob Rosenthal: "I will be glad to write something for the festschrift for Allen Ginsberg. When is the deadline?" Housed in a custom leather slipcase. Very fine.

Writings through Howl

for A. G. on his Sixtieth Birthday

A handwritten signature in red ink, appearing to read 'Omura', is positioned above the text below.

through Asia and home to New York
January - April 1984



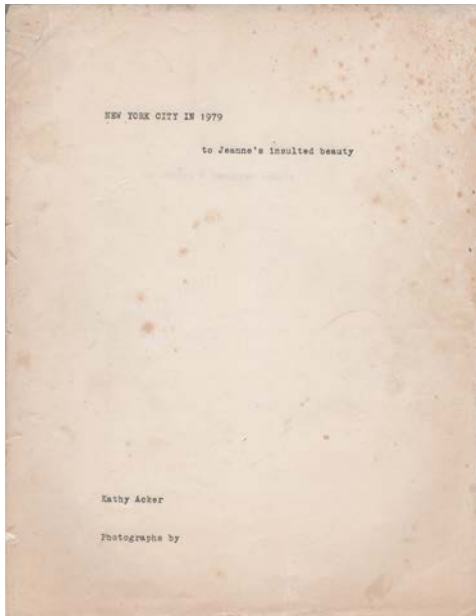


3. KASOUNDRA KASOUNDRA (ARTIST).
 [SMALL ARCHIVE OF ORIGINAL ART, NOTEBOOKS, & ARTISTS' BOOKS].
 NEW YORK, [CA. 1970S].

Collection of original art and collage from New York underground artist Kasoundra Kasoundra. Kasoundra moved to NYC in 1960 and quickly made herself a fixture among Village bohemians. Chelsea Hotel regular, illustrator to the Olympia Press, assistant to Edward Gorey and Joseph Cornell, co-dedicée of Germaine Greer's landmark *THE FEMALE EUNUCH* ("For Kasoundra, who makes magic out of skins and skeins and pens, who is never still, never unaware, riding her strange destiny in the wilderness of New York, loyal and bitter, as strong as a rope of steel and as soft as a sigh"), *ALICE'S RESTAURANT* actress, and Harry Smith collaborator, for decades Kasoundra wove her way Zelig-like through various downtown scenes. And the collection of works offered here in many ways captures her overlapping talents and associations. From a strikingly-altered copy of a Lou Reed LP (cover, this catalogue) and an exquisitely collaged Cornell-esque artist's book (above and left), to a pair of darkly subversive manuscript tales in the Gorey tradition, the collection reveals a vital and unjustly overlooked artist. While her works are reportedly in the collections of such luminaries as Brice Marden and Debby Harry, the fate of much of Kasoundra's archive remains uncertain after the tragic and much-publicized loss of her rent-stabilized apartment in 2011. Worthy of rediscovery, preservation, and exhibition.

-8500-

*Five items. 1. Small 8vo. sketchbook, ca. 1972. Yellow cloth. A unique altered artist's book titled "The device was neatly packed, ready for another adventure" [cover]. Filled with elaborate collages (examples above, left). Generally very good. 2. 4to. sketchbook, ca. 1977. Quarter leather over boards. Approximately 3/4 full of collages, pastels, sketches, texts and other works, both preliminary and (apparently) complete. Worn, but sound. About very good. 3. Hand-altered copy of Lou Reed's LP *ROCK N' ROLL ANIMAL* with extensive silver paint interventions by Kasoundra (cover this catalogue). Very good. 4. Small 12mo. handmade manuscript book entitled *END OF A PROBLEM*. 12pp. of text, art, and collage elements. Rectos only. Inscribed by Kasoundra in 1970. Good only with some splitting at the spine. 5. Small 12mo. handmade manuscript book entitled *LORD OF THE FROGS*. 16pp. of text and watercolors, both recto and verso. Largely disbound, with leaves housed in plastic sleeves (as assembled by the artist). About good. Overall, a well preserved collection.*



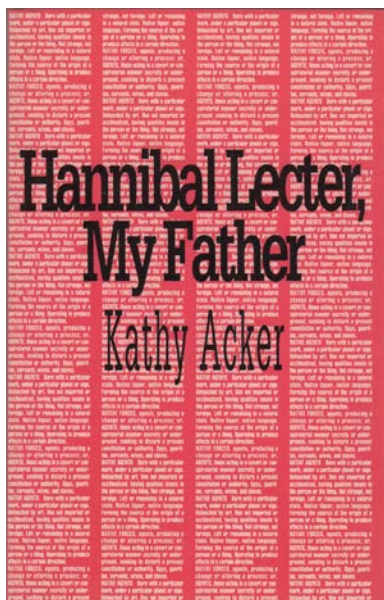
4.

ACKER, KATHY.
[ARCHIVE OF] NEW YORK CITY IN 1979:
TO JEANNE'S INSULTED BEAUTY.
[NEW YORK]: [VARIOUS], [1979-1991].

A pre-publication copy (above left) of Acker's own corrected typescript for the story "New York City in 1979," which went on to win the 1979 Pushcart Prize, her first critically acclaimed work. This copy was sent by Acker in late 1979 to friend and fellow experimental writer Paul Buck. The pages have clearly been xeroxed on several different machines with different paper stock and print qualities evident in different sections, and p. 29 is an original typescript passage (with visible typed corrections and numbered in holograph in Acker's distinctive hand) which has been taped onto the verso of a sheet of letterhead for "Performing Artservices Inc., 463 West St NY," an organization that provided services to avant-garde artists. Together, this document gives key insight not only into Acker's writing methods, but also raises interesting questions about the intended structure of the finished story, and highlights the mutable interpretations regarding the published presentation of her prose writing, via four different versions included herein.

The first, although not always credited thus, was in INTERNATIONAL TIMES vol. 5 no 5. (January/February 1980 - above right). Run as "New York City '79" over the center-spread, this version is closest to the typescript form. There is persuasive indication that the editors of I.T. were working from a similar photocopy, and whether instructed thus by Acker or not, they took the cut-up style at face value and ran it as a series of fragments differentiated from one another by the use of typefaces, and with no cohesive order. Probably due to space constraints, this version is also heavily abridged. However the notable omissions of the three statements about lesbians suggests that there was also a degree of selective censorship at work.

The first publication of the complete text followed in July 1980 in the pages of the San Diego magazine CRAWL OUT YOUR WINDOW (Issue 7 - above, second from right). Here, the sentences — which run over multiple pages in the typescript



— are conventionalized into standard lines. There are also slight textual differences with a couple of additional sentences added.

The first stand alone publication came in TOPS STORIES 9 (1981, not pictured) which incorporated photographs by Anne Turyn. These images again mutate the text and raise further questions about Acker's editorial intention; the typescript title-page bears the uncompleted subheading "Photographs by," but gives no further allusions to this content. The final example is the 1991 Semi-text(e) collection HANNIBAL LECTOR, MY FATHER (above right), which shows still further textual edits.

In terms of form, the most marked difference between the typescript copy and the published editions that followed is the way in which the text is divided into a series of passages or episodes, numbered at the head of the page. These can be full paragraphs or single sentences, or, for example, the word "syphilis" which has an entire page to itself. This deliberate distribution of whitespace surrounding the single word (which in later editions is returned to the conventional layout of a sentence) adds nuance and valence to the story which is arguably altered in these varied transcriptions.

In the Acker Papers at Duke, there is a comparable copy described thus in their catalogue: "60-page photocopied typescript, corrected in the photocopy, with original note on the title page, My Copy, by Acker." We have not been able to locate an original typescript, suggesting this format with Acker's holograph corrections in the copy is as primary a resource for this text as is currently known. A revealing collection, showing both Acker's working methods and intentions, simultaneously demonstrating their editorial undoing across editions.

-4500-

Photocopy of typescript with one page original typescript bearing top-copy typed corrections and holograph number, that page taped to verso of letterhead (now loose). 60pp. printed on recto only, stapled at top right corner with neat tape reinforcement over staple on title page. Light wear to title page and final sheet, tail edge of two oversized sheets rubbed. Taped revision loose from browned tape mounts. Very good. With four published appearances featuring the story also provided.



5. [SCATOLOGY]. "ALBIGRAECUS, CACATUS PEDO".
 THE CACTUS HUMANUS, METHODICALLY, VIZ.; INDUCTIVELY & DEDUCTIVELY,
 TREATED, ANALYZED, & ILLUSTRATED, BY ALBIGRAECUS CACATUS PEDO,
 TRANSLATED FROM THE LATIN MS., FREELY ANNOTATED, & PROVIDED WITH AN
 ORIGINAL INTRODUCTION AND APPENDIX, BY BEAUMONT & FLETCHER.
 [READING, PA]: NP, 1875.

An eccentric piece of 19th-century scholarly humor, the more remarkable for being the product of a small, provincial American city. The author, using the pseudonym of "Beaumont & Fletcher," purports to present a scholarly translation of a medieval Latin MS by one "Albigraecus Cacatus Pedo" (which loosely translates as "Dog Turd - Shit Foot") on the many shapes, varieties, and life-histories of the "Cactus Humanus," the author's euphemism for the singular unit of human excretion, or, if one prefers...the turd. Using the language and format of nineteenth-century scholarly botanical treatises (with which he is clearly familiar), the author delineates the taxonomy of various "Cactus" species, including sub-species and local variations. Throughout, the text is peppered with multilingual puns (Horace: "...Exegi monumentum aere perennius"); broad double-entendres ("Full many a flower is born to blush unseen, and waste its sweetness on the desert air"); and pseudo-scholarly references to imaginary works by both real and non-existent authors. A detailed and fully-realized parody, some 7500 words in length, accompanied by two finely rendered plates of figures (laid in) - the first keyed to passages in the text (above left); the second a "pictorial history of the development of conservatories" (i.e., "privies" - above right). A work of Swiftian brilliance with a heaping measure of Sterne thrown in, a hilariously modern (or even postmodern) piece of Merdiana.

-6500-

Original manuscript of 42 leaves, plus two hand-drawn plates. In contemporary composition book of sheep-backed marbled (tourniquet) boards; inked in a fine though unusual hand on blue-lined, chain-laid paper with calligraphic title and dedication pages. Leather spine perished; boards detached; several leaves separated from the text block; old soil and staining to dedication leaf. Else apparently complete; fair to good only, but fresh and fully legible condition.

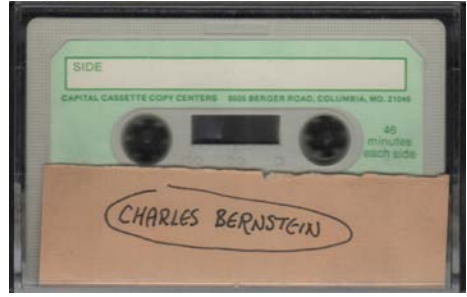


6. [CONTEMPORARY LITERATURE]: [BOOKSELLING].
 [COMPLETE COLLECTION OF POWELL'S INDISPENSABLE SERIES].
 [PORTLAND AND VARIOUS], (2008-2018, AND COUNTING).

For more than ten years and over seventy-five installments, Powell's Books (Portland) has been issuing their semi-monthly INDISPENSABLE series, a subscription-only selection of specially-produced, (typically) limited edition volumes from many of the most prominent names in literature (Claire Messud, George Saunders, Michael Chabon, Annie Proulx, Donna Tartt, J.M. Coetzee, Jeffrey Eugenides, Jonathan Franzen, Siri Hustvedt, to name but a few) and publishing (McSweeney's, Graywolf, Algonquin, to name even fewer). Installments commonly include a signed and slip-cased recent release, as well as one or more promotional titles (usually ARCs or like, but sometimes, advance excerpts). We've been subscribers since volume one, and over the ensuing decade, this collection has come to represent one of the most diverse and vibrant portraits of contemporary letters and modern independent bookselling around — a tribute and testament to the spirit of each. With limitations for the initial installments in the low hundreds, not an easy collection to recreate, esp. with all included ephemera and inserts — most of which include interviews with the featured writers not published elsewhere. A biographically and bibliographically significant collection. Subscription will be maintained until sold. Price is as of current volume (#76) and subject to change.

-9750-

The collection is in generally fine condition. Complete with all inserts, booklets, ephemera, etc. Lacking only perishables (which were eaten by your cataloguer) and occasional assorted Powell's swag (mugs, totes, and like, which were also appropriated by your cataloguer). More than 100 volumes in total, a complete inventory is available. Detail above.



7.

[L=A=N=G=U=A=G=E]: [MASS TRANSIT POETS]: [LANG, DOUG].
[AUDIO AND EPHEMERA ARCHIVE OF
THE FOLIO BOOKS READING SERIES].
WASHINGTON DC, [CA. 1975-1980].

"What created such excitement and incredible energy during the 1970s in Washington was the fact that recognition and validation did not require endorsements from the established literary world. It was available through our own resources" (Doug Lang, "DC in the 1970s"). While the L=A=N=G=U=A=G=E communities in New York City and San Francisco during the 1970s may be better known, Washington D.C. had a thriving scene as well — anchored in the latter half of the decade by Doug Lang's reading series at Folio Books. The so-called "Mass Transit" poets (which included Terence Winch, Tina Darraugh, Tim Dlugos, Michael Lally, Phyllis Rosenzweig, and Diane Ward) were in many ways the third outpost of the movement. As Ann Vickery has written in *LEAVING LINES OF GENDER: A Feminist Genealogy of Language Writing* (Wesleyan, 2000): "Language writing emerged out of quite distinct community formations in San Francisco, New York, and Washington." Lang, who managed the Dupont Circle shop, booked a variety of regional poets (Winch, Lally, Ward, Rosenzweig, P. Inman, Chris Mason, Kirby Malone, Anselm Hollo), typically paired with a visiting prominent out-of-town poet. Joan Retallack, a member of the scene, described it thusly: "Discount Books [...] held the geographical locus along with the Pyramid Gallery, where a number of readings took place [...], until the opening of Folio Books and the emergence of Doug Lang as a guiding spirit, organizer, and mentor to a new poetry circle [...] with a very different (invitational) format. Local poets met for works-in-progress readings at Folio, [...] and read in a series paired with out-of-town writers including John Ashbery, Barbara Guest, Ted Berrigan, Ron Padgett, Fielding Dawson, Tom Raworth, Charles Bernstein, Bruce Andrews, and many others. This was one of the most energetic reading series Washington has ever had. Doug Lang arranged over eighty-five readings in a period of four years. For those who attended regularly it was an education in new American poetics" ("About Mass Transit: The Dupont Circle Circle"). This archive, which originates with Lang, represents his personal documentation of this scene over 25 audio cassettes and more than 60 flyers. Recorded readings include: Alice Notley, Bruce Andrews, Ann Lauterbach, Bernstein, Tony Towle, Tom Clark, Ted Greenwald, Susan Howe, Kenward Elmslie, as well as numerous DC figures. A rare portrait of this influential but still-under-appreciated scene, whose precarious position is captured by Vickery: "...the Washington community's marginality and relative independence from New York and San Francisco [...] left many of its writers 'pretty low on the horizon.' While a political center of power, Washington has often been lost between the equal signs of Language writing maps" (36).

-6000-

25 audio cassettes, representing approx. as many hours and some 40+ readers. Generally very good overall. A preliminary digitisation is available. WITH: 65 +original flyers for these and other readings in the Folio Series, as well as around DC. Generally near fine.

TIM DLUGOS
BERNARD WELT

Friday 18th Nov 8pm \$2

FOLIO 2000 P Street NW

poetry

MAUREEN
OWEN

DOUG
LANG

FRI.
MAY
7

POETRY 8

PM

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ANN LAUTE POETRY
FRIDAY OCT. 15

8PM

* RON
RECTOR

FOLIO BOOKS
\$1 2000 P St.

\$1

POETRY

BRUCE
ANDREWS

FOLIO 2000 PST

SUN. JULY 10. 8PM

susan
Howe
FOLIO BOOKS
2000 P St.
POETRY
FRIDAY
SEPT. 3
8PM
p
inma

FOLIO BOOKS
2000 P ST.

POETRY!

RON
PADGETT
SOLO

FRIDAY 25 JUNE
8PM \$1.



8. [PRINTING]: [PERFORMANCE].
 [CURTISS SHOW PRINT POSTER ARCHIVE].
 [CONTINENTAL, OHIO]: [CURTISS SHOW PRINT], [CA. 1930'S-1940'S].

A substantial archive of Depression-era letterpress printing, advertising various vaudeville, circus, magic, minstrelsy shows, community events, and the like — mostly in and around northern and western Ohio, all produced by the Curtiss Show Print Company of Continental, Ohio.

Curtiss was a longtime job printer, active for more than 100 years from its primary location in Continental, Ohio (a small town of about 1,000 residents in the very northwestern corner of the state). The shop was subject of a 2005, local PBS-aired documentary, CONTINENTAL, OHIO and its massive archive of original print blocks, file prints, correspondence, photographers, etc. resides at the Jerome Lawrence and Robert E. Lee Theatre Research Institute at The Ohio State University, having been donated by 70+ year employee (and the shop's second owner), Nyle Stateler in 2006, with this selection being shop duplicate surplus.

This archive composes a rich and highly ephemeral record of the bold, primary color performance advertising prevalent during the heyday of traveling circuses, theater troops, minstrel shows (often depicting discomfiting period blackface, as above), and vaudeville companies of the Depression. The typography, often printed from massive and intricately-carved blocks, exhibit the striking designs for which Curtiss was well known. Most of the examples here are on a cheap paper stock common during the era, its inherent lack of durability and the utilitarian nature of most designs here make for a scarce surviving group. An uncommonly large, unified, and comprehensive collection of regional American performance advertising. Also creepy clowns.

-8500-

More than 250 pieces of original letterpress printing, composed of about 100 large, letter block poster prints (most measuring from approximately 28" x 21" to 24" x 36"); about 150 smaller prints in a narrow, long format (majority approximately 10" x 24" window displays); about 25 block letter prints in various, smaller formats (from about 6" x 15" to about 15" x 36"). Majority on thin, acid paper stock. Most larger examples with center folds from storage. Frequent chipping to edges, stressing at center folds. Contents well stored and preserved. About very good overall.

**FRANK
GINNIVAN
DRAMATIC CO.
BIG TENT THEATRE**

RIDE THE STREET CARS TO SEE
**JOAN CRAWFORD
AND
CLARK GABLE**
"POSSESSED"
NOW QUILNA ALL THIS WEEK
THEATRE


**COMING SOON
WAIT
COMING SURE!!**

**F. C. FISHER
& SON**
Trained Animal
SHOW

HERE
ONE DAY ONLY 2 PERFORMANCES DAILY
3:00 AND 8:00 P. M.

SAT. - MAY 27

**CIRCUS
KIRK**



**3 RINGS
UNDER
THE
BIG
TOP**

SKIPPY LaMORE'S
The LAUGH RIOT *OF THE SEASON*



COMEDIANS

NEW PLAYS

LET'S ALL GO **AND**

VODVIL

BIG TENT THEATRE

**ELEPHANT
KINDERGARTEN**



9.

[WORLD WAR II]: [FILM]. HASH, CHARLES W.
OVERSEAS WITH COLONEL CHARLES W HASH
[SCREEN TITLE - ORIGINAL COLOR 8MM FOOTAGE].
VARIOUS (FORT LEWIS, WA AND THE PACIFIC THEATRE), [CA. 1941-1944].

Freshly-discovered 8mm color film footage of World War II service, shot by Montana-native Charles W. Hash (b. 26 May 1910, d. 26 Feb 1998) of the 41st Infantry Division. Spread across four, approximately 200-foot reels of film (totaling some 45 minutes), the action covers Hash's stateside training at Fort Lewis and combat duty with the 41st in Australia (near Rockhampton), Hollandia, New Guinea, Biak, and The Philippines. Highlights include: the immediate aftermath of the Battle of Biak, with soldiers walking around the smoldering ruins of bombed villages; ground advancement and rural airstrip scenes of The Philippines, with views of period planes, nose art, and the like; a beach landing and other troop and operations maneuvers; soldiers climbing among the wreckage of several crashed combat planes; intimate and candid footage of fellow soldiers drinking, eating, cooking, bathing, and shaving; and extended scenes of Pacific-Island natives. The second of the four reels could be mistaken for more pedestrian tourist scenes of Australia, though the remaining three are all of service footage, with majority of that in-theater. Throughout, Hash displays a strong cinematic eye: filming, for example, the advance of ships (presumably toward action in the Philippines) through an unusual vantage point tucked behind a ship's rope, with the sea and ships in a soft focus. He often seems to be constructing scenes and/or directing others to either humorous or, in the case of a young Filipino woman, alluring effect. And the footage is creatively titled using homemade screens of white pegboard letters laid over a standard G.I. wool blanket to mark dates, locations, and settings. He was clearly an avid hobbyist, with a strong documentary instinct that belies what must have been his normal day-to-day responsibilities. Hash enlisted in the Army in 1930, served in World War II, Korea, and Vietnam — earning multiple decorations, including the Silver Star for actions in the Papuan Campaign. He was commissioned as a captain during WWII, commanding Company H (a rifle division) of the 163rd Infantry Regiment of the Montana National Guard. He later commanded the entire Army Reserve Forces of Northern California, and retired a Colonel in 1965. Despite his clear interest and skill, however, we find no evidence that Hash



was ever officially involved in film at any point in his long career. Therefore, the footage here offered represents an unfiltered, vernacular look into the daily lives of ordinary combat soldiers. This is especially noteworthy because strict censorship regarding photography was in place during the War. And while many GIs captured snapshots of combat and wartime service, only a handful of similar moving picture footage is known. A motion picture camera would have been much more difficult to conceal than a standard film camera (though Hash's advanced rank perhaps made this less of an issue) and shooting in color would have been both expensive and technically difficult for most soldiers of the era. Indeed, it wasn't until the 1990s, when dramatic 16mm European Theatre footage shot by Hollywood director-turned-G.I. George Stevens was discovered, that color film of the war by Allied forces was even known to exist (this footage was later condensed into a short documentary, *GEORGE STEVENS: D-DAY TO BERLIN*). Since then, several troves of official color footage have emerged. The National Archives holds thousands of reels of news and officially captured footage of the War, much of it mined for the documentaries *THE SECOND WORLD WAR IN COLOUR* (1999) and *THE WAR* (2007). And in 2016, the Marine Corps unearthed and subsequently donated a large collection of sanctioned color war films to the University of South Carolina for preservation. Nevertheless, primary, soldier-level color film is almost unheard of. Indeed, at the time Stevens' was thought to be the only soldier-shot, wartime color footage known; and only a handful of later discoveries, including a trove of German-shot film, seem to have surfaced since. As Stevens' son said in the wake of the discovery of his father's footage: "World War II was a black-and-white war. That's how we see it. That's how we saw it. And suddenly to see it in colour, it just took on a whole other dimension." Skillfully and intimately captured, Hash's footage vividly documents the ground-level reality of wartime soldiers in the tropics. Quite possibly the only entirely amateur WWII color footage by an American soldier extant. Rare, important, and worthy of preservation, prominent institutional placement, and further study.

-7500-

Four reels of 8mm film stock. Majority color, with some black and white. Approximately 800ft. total. Metal reels in two-piece outer cans. Cans with etched titles and dates and mounted labels. Stock clean, playback clear. Very good overall. A preliminary digitization of the films is available.



10.

[MUSIC]: [PHOTOGRAPHY]: [DAVID BOWIE]
[CAREER-SPANNING ARCHIVE OF
DAVID BOWIE PRESS PHOTOGRAPHS].
[LONDON, ETC.], [CA. 1963-1991]

Archive of original photographs from the London Features International press agency, documenting David Bowie's career over an approximately 30-year span and focusing heavily on the later years of the 1970s. The earliest images show Bowie circa 1962-3 with his first band, The Kon-rads (upper left): in performance, lounging alone with saxophone, or having his hair tousled by a bandmate in a posed group shot (lower right). From there, the photos progress through the end of the 1980s, with the bulk of the collection concentrating on the mid-to late '70s as Bowie entered his Thin White Duke period and, through 1976-79, when Bowie entered what is widely considered his most creative period.

Most images show Bowie in rehearsal or performance around the STATION TO STATION / Berlin trilogy era(s). But a substantial minority capture him out and about, including one striking image from a Moscow street. Several pictures show Bowie with other famous (Keith Richards, Tina Turner, John McEnroe) or once-famous figures (the actress Sydne Rome). Many include a notation on the place or context, as well as date -- e.g.: "David Bowie at the play 'Hurlyburly' at the Westwood Playhouse / Dec 2, 1988." The latest-dated photograph in the collection was taken at the American Cinematheque's Moving Picture Ball at the Century Plaza Hotel in 1991. A visually stunning collection capturing the breadth and spirit of the career of an artist who redefined the visual vocabulary of rock.

-7500-

52 original black and white photographs, of which six are 8" x 6" and the rest 8" by 10". Agency stamps on verso; some photos also include dates and/or photographers' names in ink on verso. Earliest 1960s images likely ca. 1975 strikes, with balance contemporary vintages. Minimal wear; a very few photos show a faint corner crease or edge toning, with some tape remnants to versos. Near fine overall.





11.

[MALLARMÉ, STÉPHANE].
[ORIGINAL MOURNING CARD ("CARTE DE DEUIL")
FROM MALLARME'S FUNERAL].
[PARIS], [SEPTEMBER, 1898].

Stark and haunting card of mourning from the September 10th, 1898 funeral of Stéphane Mallarmé. Mallarmé had died two days earlier after a gruesome coughing fit in front of his doctor and horrified family. A similar episode days before had so shaken the poet that he wrote the infamous letter found after his death instructing his family (some of the same family listed on this card) to destroy his archive ("Brûlez, par conséquent: il n'y a pas là d'héritage littéraire, mes pauvres enfants").

His funeral was an intimate affair: "On a brilliantly hot Sunday afternoon, guests began to arrive. [They] made their way down into the small garden path where his coffin has been placed [...] in the shade of the chestnut tree which Genevieve [his daughter] had planted when she was a young girl. Famous writers and artists rubbed shoulders with local peasants [...] Once all the guests had assembled, the funeral cortège made its way first to the little church in the neighboring village [...] Then, after a simple ceremony, Mallarmé was buried next to his son Anatole in a little cemetery close by [...] Henri Roujon made an emotional speech [...] Paul Valery [...] was too upset to speak" (Millan, *A THROW OF THE DICE: The Life of Stephane Mallarme*, p. 318-19).

Given the small scale of the service, we cannot imagine many of these cards were printed, with even fewer surviving. Indeed, our research suggests it is unrecorded. Rare, important, and in many ways revealing: Mallarmé's name is conspicuously (and appropriately) absent from the card, which lists, on five lines, only the family members he left behind (including his wife Marie, daughter Genevieve, and cousin and longtime family confidant Melanie Laurent). In this regard, a poignantly Mallarméan document that echoes his own influential poetics of elision, obscurity, and ambiguity — the very poetics that gave birth to Modernism.

-2000-

4" x 5" approx. card, letterpress printed on recto, with black borders on both recto and verso, the latter otherwise blank. Mild wear at edges. Near fine.

criminology
& sexuality



(item #25)



12.

[RACISM]: [PHOTOGRAPHY].
[REAL PHOTO POSTCARD OF THE SPRINGFIELD RACE RIOTS].
[SPRINGFIELD], (1908).

On the evening of Saturday, July 4, 1908, someone broke into the home of white Springfield, IL resident Clergy Ballard. Ballard awoke to investigate and discovered a man standing near the bed of his daughter. The man fled with Ballard giving chase. Eventually caught, the intruder brandished a straight razor, slashing Ballard's throat. Before dying, he identified Joe James, a young black man and recent arrival to town, as the assailant. Authorities quickly arrested James for Ballard's murder. He was being held in the city's jail, awaiting trial when on August 14 George Richardson, another black resident of Springfield, was arrested for the alleged rape of Mabel Hallam, a white woman. That evening, an estimated 5,000-10,000 people (mostly ethnic white immigrants) marched on the jail where the two men were being held and demanded their release into the custody of the mob. However, the previous night, Sheriff Charles Werner (who'd previously lived through a race riot in Cincinnati), with the help of local restaurant owner Henry Loper, secretly moved the two men to the Mclean County Jail in Bloomington, IL approximately 60 miles to the North. The mob, learning of the transfer and of Loper's involvement was incited immediately to violence, storming his restaurant, burning it and his automobile — the aftermath of which is pictured in this postcard, captioned on the verso in a contemporary hand: "This is where Harry Lopers auto mobil was burned" (sic all).

The crowd then continued on to the Jewish-owned pawnshop of John Olberman, looting and burning it, partially for the guns and ammunition inside, partially because he was considered a Negro sympathizer. The crowd of rioters and passive observers, estimated to have reached 12,000-20,000 people at its height, then marched through the black sections of town, burning an estimated 40 homes and 24 business in its path. The mob burned the barbershop of black resident Scott Burton, drug him through the streets and hung him from a tree outside a nearby saloon. Illinois' Governor called in the State's militia to quell the riots and the morning of August 15th saw an estimated 5,000 militiamen arrive to keep the peace. Seven people were confirmed dead in the mob's wake, though an additional number of unreported deaths was rumored at the time. 107 indictments were brought against 80 accused rioters, though only one man (Abraham Rayer) was convicted of any crime (stealing a militiaman's saber). Mabel Hallam later recanted her accusation of rape against Richardson and he was released from custody without incident. James was tried and convicted of the murder of Ballard and hanged for the crime in October, 1908. In direct response to this high profile incident (in President Lincoln's own adopted hometown no less) as well as at least seven other previous and similar large-scale attacks against black populations in Northern cities, a contingent of African American and concerned white citizens held a meeting in New York City out of which came the formation of the NAACP. A scarce document from this shameful event, of a key location, and with contemporary holographic commentary.

-500-

Real photo postcard (RPPC). Corner creased. Else very good.

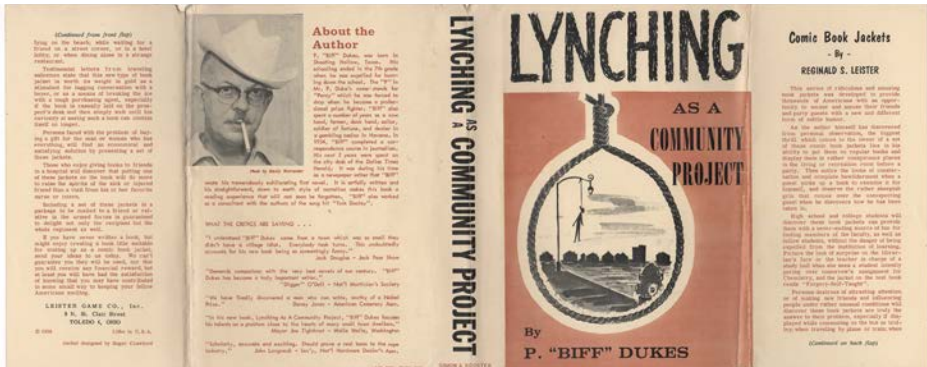
13. [LYNCHING]. NOCK, ALBERT JAY.
**WHAT WE ALL STAND FOR: REPRINTED FROM
 THE AMERICAN MAGAZINE FOR FEBRUARY 1916.**
 NEW YORK: NAACP / PHILIPS
 PUBLISHING CO., 1913.



Rare text regarding the 1911 lynching of Zachariah Walker near Philadelphia, illustrated throughout with portraits of the people involved. Nock's text examines the political implications of the lynching of Walker, a black man, who was not only publicly lynched but burned alive. Nock, one of the earliest figures in American political life to call himself a "libertarian" and mentor to William F. Buckley, is regarded as one of the founders of the modern conservative tradition. Nock takes a strongly opprobrious view of the lynching, claiming it was a result of unchecked economic inequality and a "warning to examine carefully the ground of our industrial life." The offprint represents a now almost-unthinkable political alignment between the conservative Nock and the NAACP. OCLC locates just two holdings.

-400-

Reprint. 4to. Saddle-stapled wraps. About very good. One deep horizontal fold to center with attendant tear in front cover; some pen notes to rear wrapper; else clean overall with moderate rubbing. [5]pp.

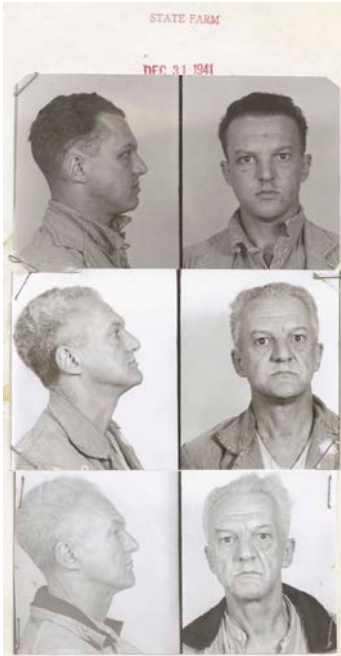


14. CRAWFORD, ROGER (DESIGNER).
[COMPLETE SET OF EIGHT NOVELTY DUST JACKETS].
 TOLEDO, OH: LEISTER GAME CO., (1959).

A complete set of these infamous novelty dust jackets produced by Reginald Leister's game company in 1959. Each provocative, a few wildly offensive. All tinged with an intelligent and dark humor. Titles included: 101 THINGS TO MAKE WITH HUMAN SKIN; FORGERY SELF TAUGHT; SURGERY...A PROFITABLE HOBBY; SO YOU WANT TO BE A SAFECRACKER; LEARN COUNTERFEITING AT HOME; HOW TO START A RIOT; HEAD SHRINKING FOR THE BEGINNER; and most provocatively (above) LYNCHING AS A COMMUNITY PROJECT. What is little known, however, is that designer Roger Crawford was himself African American (see JET, April 27th, 1961, p. 49), lending these jackets a doubly subversive edge. Uncommon as a set.

-750-

Eight illustrated dust jackets, lacking their books, as issued. Unclipped. Mild handling wear. Overall clean, each near fine. Lacking rare original packaging. Else near fine.



[PRISON]: [MENTAL ILLNESS].
 [ARCHIVE OF PAROLE DOCUMENTS, MUG SHOTS
 OF DEFECTIVE DELINQUENT PRISONERS].
 BRIDGEWATER, MASSACHUSETTS: 1923-1960.

A substantial archive of so-called mentally defective criminals. More than 200 documents and over 125 mug shot photographs — apparently kept by a parole agent — documenting crimes, charges, psychological evaluations, etc. of more than 100 inmates from the Defective Delinquents section of the State Farm correctional center at Bridgewater, Massachusetts from the 1920s to the early 1960s.

Massachusetts was for better or worse a national leader in the consideration of mental illness in criminal matters. They were the first state to pass legislation on the subject of the “mentally defective” criminal in 1911, a mandate that evolved into the “Defective Delinquents” statutes widely adopted by many American penal institutions and maintained well into the second half of the 20th Century. Commitment papers

for multiple inmates represented here (Forms No. 121 and 124: ORDER[S] OF COMMITMENT – DEFECTIVE DELINQUENT) provide specific language on those offenders deemed “Defective:”

[...] has shown himself to be (shows tendencies towards becoming) an habitual delinquent, that such delinquency is (or may become) a menace to the public, that said [...] is now mentally defective, and is not a proper subject for the schools for the feeble-minded or for commitment as an insane person.

Recurring crimes and offenses include alcoholism, violence, larceny, sexual offenses (with at least several inmates who seem guilty of nothing more than homosexuality), and the like — with much of the documentation uncommonly and often uncomfortably revealing. Indeed, the archive is substantially more in-depth than a mere collection of salacious mug shot photography. For example, the wrenching story of a George Whidden (above, middle), whose confessed crime of incest is frankly described in a manuscript statement of October 1932:

'My grandmother never told me what was right or wrong in regard to sex problems and I got in wrong with my sister. I had never been out anywhere because of my crippled condition and my sister did not refuse and this is the only time that I ever did anything wrong of this nature. My sister was 16 years of age at the time and when the baby was born she told my grandmother that I was to blame for her condition. The officers came to the house and arrested me.' [...] This inmate of dwarf size, crippled to such an extent that it is hard for him to walk around very good, was very attentive, very frank in his answers and he full realizes his predicament.

Parole documents add significant substance, as inmates are frequently tracked over the course of several years — with photographs (see above, left), documents, and often writings from the offenders themselves recording progress (or lack thereof) in rehabilitation, recidivism, etc. Subjects range from serial and repeat offenders to those who appear, on paper at least, simply abandoned

PHYS

10, 1932

(Make full report on separate sheet)

INMATES' STORY OF OFFENCE FOR WHICH HE STANDS COMMITTED

My grandmother never told me what was right or wrong in regard to sex problems and I got in wrong with my sister. I had never been out anywhere because of my crippled condition and my sister did not refuse and then on the only time that I ever did anything wrong of this nature. My sister was 16 years of age at the time and when the baby was born she told my grandmother that I was to share for her condition. The officers came to the house and arrested me, took me to the police station then to the Bedford Court for one week and again to Bedford Court and then they sent me to the State Farm. I was guilty of committing the act and I am very sorry for everyone's sake that I did such a thing

Loss occasioned by act
Restitution
Amount recovered
Name and address of claimant

EXAMINER'S NOTES OF FIRST IMPRESSIONS

This inmate of dwarf size, crippled to such an extent that it is hard for him to walk around very good, was very attentive, very frank in his answers and he fully realizes his predicament and is very repentant for same. There is a case where a young man never having the guiding hand of a mother or father, due to the fact that he always lived with his grandmother and was never warned about wrong doing and because of his condition he never associated very much with anyone and he is sincerely sorry for the trouble that he has caused.

Thomas W. Huntro

Mass. Superior Court No. P.D.S. 2417 From Ben Belton Wilson

BEN BELTON WILSON

Date of Birth: 01/23/1922
Place of Birth: Boston, Mass.
Physical Description: 5' 11", 175 lbs., Blue Eyes, Black Hair
Occupational Status: Unemployed
Criminal Record: 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020

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Physical Description: 5' 11", 175 lbs., Blue Eyes, Black Hair
Occupational Status: Unemployed
Criminal Record: 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020

Catherine Walek 10 10

Investigation with report of ...

Catherine Walek 10 10

Investigation with report of ...

10, 1955

SEARCHED INDEXED SERIALIZED FILED

FBI - BOSTON

NOV 11 1955

and/or troubled teenagers. One James Cahill of Chelsea, for example, was sent to State Farm after a single conviction for larceny (auto theft) in December of 1932, at age 18, and judged by his examining physician with the State Department of Mental Diseases as having an I.Q. of 56.8, and to be: "Good natured and well intentioned but unable to form any resistance against the temptation to steal." Cahill, whose mug shots upon intake and release are present here, was held for nearly 10 years on the charge before being released in May of 1941.

One of the more sensational of the files, those of a Harvey Baker, details his October 1955 arrest for performing an illegal, attempted abortion:

She came from Connecticut. She was met in Boston by a woman she does not know and driven to a Winter Street, Lawrence, address where she met a Mr. and Mrs. Baker. Patricia gave Mr. Baker \$350.00 and was told to go into the bedroom. Before going into the room she saw Mrs. Baker sterilizing instruments on the gas stove. Later Baker came in and told her to take off her panties and lay on the bed. He then put an instrument inside of her and injected some liquid into her stomach. [...] She was to have another injection Monday night but changed her mind Monday noon and came to the station where she told her story.

Overall a remarkable collection of materials with relevance to multiple areas of interest and study. A more detailed spreadsheet inventory is available upon request.

-4000-

136 gelatin silver, black-and-white mugshot photographs, most about 5" x 3." Spread across, and typically mounted to, more than 200 different typed and manuscript documents, recording 106 different inmates. Materials loose. Fit into individual archival sleeves and housed in an approximately 10" x 13" x 3" cloth clamshell box. Very good overall.



16.

[PRISON]: [GANGS].

"ICEMAN" [AND] "LAFDDOG" [AND] "YOYO".

[THREE ORIGINAL 'PRISON BOOKS' FROM CRIPS GANG MEMBERS].

[COMPTON, CA AND ENVIRONS], [CA. 1980s], [CA. 1993], AND [CA. 2003].

More than 250 photographs documenting the life of three Crips gang members in three succeeding generations and decades, arranged in a trio of "cell books" that in many ways reflect and parallel the birth, peak, and (eventual) waning cultural influence of gangsta rap.

The earliest and largest of the albums, assembled by "Iceman," charts (briefly) his childhood. But almost immediately the album reveals his California Youth Authority ID card, dated 1985; and subsequent gang images and a later California Dept. of Corrections ID card suggest a long history of arrests and incarceration. As the album makes clear, and Iceman proudly acknowledges, he was a member of the notorious Rollin' 30s Harlem Crips — one of the largest, oldest, best-organized, and most violent of the Los Angeles gangs. The majority of the album covers the mid- to late-eighties, and include numerous images from jail cells and yards, friends flashing gang signs or flying colors, as well as photos of friends and family from the West Side neighborhoods of South LA covered by the Harlem 30s' turf. Annotation throughout in various graffiti styles proclaim: "Harlem for Life," and "West-Side Rollin 30s Cuzzz Killa's."

Taken together, the album documents the very locale, style, and culture that gave rise to gangsta rap. Indeed, one of the Rollin 30s members (Lord Ami, aka "P-dOG") was on the staff at Death Row Records.

The second photo album (ca. 1993) reflects the growing influence of this hip hop form. In addition to images similar to those in the earlier album, explicit references throughout to Eazy-E, Snoop Dogg (whom we suspect our compiler's name is a nod to), NWA, and other hip-hop figures begin to demonstrate how the influence of actual gang life on gangsta rap was no longer simply a one way street. A member of the Original Front Hood Compton Crips (OFHCC), best known for their extensive drug operation, Laffdog has extensively collaged (ransom-note style) numerous pages that evoke gang life. Headlines and clippings like "Forging Ties in a War Zone," "blood-killers," "Revolutions have been known to start in this area," and "Living Close to the Edge" reflect a self-awareness that is as much a reflection of gangsta rap as it is an influence on it.

The final album, assembled by "YoYo" (a member of the Long Beach Crips), dates to 2003 and is dedicated almost entirely to his wife and children. Compiled as a kind of motivational totem, it includes numerous holographic exhortations to rehabilitation, and its single gang image is telling. Showing YoYo in a prison yard, the photo captures him holding the iconic blue bandanna of the Crips while standing hand-in-hand with another prisoner who holds the orange colors of the Hoover Criminals, a longtime Crips rival — an image of reconciliation. And the desire evidenced by this image, to leave the gang life behind, parallels the waning influence of gangsta rap as a cultural force in the early 2000s (cf. Ice Cube in Barbershop). Two funeral programs for young African American men lend further poignancy. Considered as a group, these three albums (which given provenance we believe to have originated with one family — likely brothers or cousins, though we have been unable to categorically confirm this) offer a fascinating reflection of the entire arc of the dominant hip hop genre of the late 80s and 1990s.

In addition, prison photographs are now recognized as a distinct vernacular form, with its own conventions (flashing gang signs, posing with colors, etc.) and graffiti-influenced styles (annotations boldly penned along the borders or scratched into the emulsion) — all amply on display across these albums. But the tradition of the "cell book" represented here is still poorly documented. Incorporating images of wives and girlfriends, children, "homies," cars and other favorite possessions, typically interspersed with collaged elements (often pornographic) taken from magazines and other clippings, the books were expressions of identity and pride in an otherwise dehumanizing environment. It is no surprise that these books are ephemeral, as their utility is tied heavily to a prisoner's term.

-9500-

Three albums, all commercial and composed of self-adhesive leaves with plastic overlays. THE FIRST ("Iceman," ca. 1980s): 9.5" by 11.5." Containing 125 photos, with an additional 39 loose, plus three funeral programs (two for young African American men) and two IDs for J--- Hill (aka "Iceman"): one from the California Youth Authority dated 1985, the other an undated California Department of Corrections privilege card. Photos mix of Polaroid and color prints, many annotated either along borders or scratched into emulsion, with several additional annotations to album pages. Some elements coming loose, as usual. Else generally sound. Very good. THE SECOND ("Laffdog, ca. 1993): 9" by 11". Containing sixteen photographs plus numerous collaged photo elements. [20]pp. on ten leaves, with images and text mounted on recto and verso, including six pages of text clippings assembled into collaged poetry and slogans, with pornographic cut-outs mounted to paste-downs. Several photos loose from album. A few page overlays perished. Some page elements rather tenuously maintaining adhesion. About very good. THE THIRD ("YoYo," ca. 2003): 8.5" by 11." Containing 58 photographs. [20]pp. over ten leaves, with elements mounted recto and verso; two loose photos laid in. Penned notes on rear endpaper to album owner's wife, who is depicted in photographs throughout the album (many explicit). Most photo subjects are identified as the owner's family or by name in marginal notations. Very good.

17.

[PRISON]: [WRONGFULLY CONVICTED]. ECHOLS, DAMIEN.
[THREE PRISON JOURNALS BY DAMIEN ECHOLS].
[ARKANSAS], (CA. 2006).

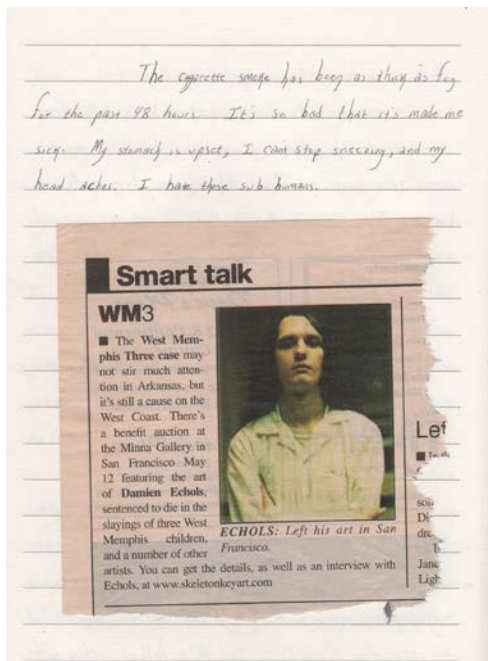
Three unpublished diaries formerly belonging to Damien Echols, the most notorious of the so-called West Memphis 3, whose stories were made famous by the acclaimed documentary trilogy PARADISE LOST. Echols, along with two friends, was tried and convicted in 1994 for the murders of three children, and was the sole member of the three to be sentenced to death. He maintained his innocence throughout his 18 years on Death Row. In 2011, all three men were released upon their acceptance of an Alford plea, asserting innocence but conceding the strength of the prosecution's case, thereby allowing the state of Arkansas to avoid more embarrassment than absolutely necessary. These journals date from 2006, when Echols had become aware of fresh DNA test results and was, for a brief period, euphoric and hopeful of release within a year's time. The journals chart his cyclical movement from relief at apparent breakthroughs, to rage at procedural delays, to renewed wariness and resignation to an unknown number of years in continued captivity.

The first journal begins on 3/10/06 and ends on 8/06/06. Many entries are on consecutive days, with rare skips of up to a week; gaps are usually explained by Echols as the result of warden and guard harassment, fatigue, or ennui. This journal, the most detailed of the three regarding the murder case, records every conversation with his lawyers and wife regarding the search for new evidence and progress of DNA testing. Echols speculates about the possible involvement of the stepfather of one victim (or a previously unknown serial killer) in the murders, complains of abusive treatment by prison officials, and expresses his private feelings about his supporters, some of whom he considers exploitative or "tacky" in their efforts to gain publicity for themselves. Mara Leveritt, director of DEVIL'S KNOT, is the focus of some aggravated commentary. Also recorded is Echols' first contact, via his wife, with John Douglas, a criminal profiler for the FBI who was hired by Echols' defense team and would eventually conclude that the WM3 were innocent. Echols writes, with cynical acuity, that Douglas's plan to write a book was good for him: "That will make him try all the harder to make it have a happy ending."

The entry dated 7/01/06 states: "Once this journal is full, there will be no more like this." Nevertheless, the second journal begins soon after on July 10 (and ends on September 17). Although no year is given, it appears to overlap with and follow the preceding volume; the September 16 entry notes that Echols' son turned 14 "four days ago;" the previous journal recorded his son's 13th birthday. Like the first journal, it tracks every piece of news Echols received about new evidence, and records his wife's travels to West Memphis attempting to review old evidence files and revisit the crime scene. Echols details his outrage at the treatment of other condemned men and his struggle to obtain basic medical and dental care, at one point contemplating a hunger strike out of desperation: "I think I may stop eating. It's the only way I can think of that will make them fix this tooth." Both this and the previous journal dwell on the always-moving execution dates set for other inmates; Echols identifies them by name and records his opinions of their crimes, guilt or innocence, and personalities, always with anger and disgust for the death penalty and its proponents and agents.

The final is likewise dated by day, but not by year, and appears to be what Echols refers to in his other writings as his "magickal [sic] journal." Past friends and lovers are referenced by symbolic code names defined in previous journals. Tone is very different from the others: entries are long, intricate, dreamy, disconnected from daily life, exploring Echols' imaginative/spiritual worlds and practices: an amalgam of Thelema, Rosicrucianism, and '90s new

age neo-paganism with an occasional quasi-Catholic overlay. Two symbols are drawn on the endpapers as well as in entries, in appearance a sort of knock-off Enochian angel script: the first, the "symbol for the essence that lies at the core of home;" the other representing "the demon who slowly devours my health, my self respect, and my life." Echols' family members appear to him in dreams, as does his younger self; he attempts to interpret and control these increasingly distant memories. The tonal disconnection appears deliberate: "The inside of my head is the one place I can keep free of prison paraphernalia and scenes." Despite this, reality intrudes on occasion: "If there is anything more repugnant than prison staff it's local news reporters. [...] Nothing I could say to them would actually matter, they just want to gawk at the guy on death row."



These are vital documents even beyond their immediate relevance to one of the most sensational miscarriages of justice in recent decades. Of the more than 100,000 words of these journals, a large portion is devoted to concrete records of fact: legal plans and prison miseries; frustrating investigation-by-proxy of old murders; management of crime groupies and famous defenders.

The remainder shows Echols consciously engaged in a effort to imbue his own life with meaning and power, re-purposing the same mythological vocabulary that allowed him to be demonized as an occultist degenerate in his teens: The Land of Nod, at first a simple code name for his hometown, grows into a symbolic zone of stillness and memory outside time and prison, accessible only through elaborate rituals he continually constructs and discards. These journals document Echols' two parallel plans for escape: one real, but tortuously slow, conducted through lawyers and conditioned by the excruciating realities of prison life; the other internal, symbolic, a secret story built in the mind underneath the repetitive grind of days. Echols has been asked countless times how he survived so many years in confinement; these journals give some hint at the answer.

-7500-

Three unpublished journals handwritten in prison by Damien Echols circa 2006. Journal 1. Small perfect-bound 8vo. Stiff black paper wraps, grey cloth spine, gilded silver edges and journal brand name stamped on back cover ("EXACOMPTA 9930 PARIS /Made in France). Binding tight, moderate edgewear, pages clean apart from Echols' own writing. Approximately three-quarters filled with entries; remaining pages blank. Newspaper clipping and a few event announcements neatly glued in; "Wedding of the Vampire" event card affixed to rear paste-down. Journal 2. 8vo. "Cachet" ruled journal. Black pebbled boards. Bumped spine ends and corners. Front and back endpapers decorated with pop culture ephemera -- stamps and stickers of Darth Vader et al. -- as well as a color photograph of Echols and his wife, Lorri Davis, pasted to ffep with various song titles penned along edges. Journal 3. 4to. Black boards with gold ankh stamped on front cover and spine. Unruled sketchbook used as journal. Endpapers collaged with stamps and clippings, including art images of the Virgin Mary. Penned song titles and drawings of arcane symbols to endpapers. Amnesty International address label on rear paste-down with Echols' prison identification number. All three journals very good or better overall. Provenance available on request.



18.

[FORENSICS]: [PHOTOGRAPHY].
[CRIME SCENE & ACCIDENTAL DEATH PHOTO ARCHIVE].
CHESHIRE, ENGLAND, 1948-1954.

Collection of photographs of death scenes in and around the English county of Cheshire, carefully mounted and assembled (as above) and used for investigative purposes. The majority depict traffic accidents, of which two involved bicycles colliding with cars. Other incidents include a drowning, a man's sudden death while riding a tractor, another dying near an open gas pipe, a second gas-related incident in a home garage, plus three factory/work site accidents and two falls down flights of stairs. One card shows the name William Gordon written in ink, referring either to the photographer or the deceased person. The stark and limited nature of the captions precludes a full understanding of the events, as they were used as an evidence tool above all else. Nevertheless, an indelible and haunting series of images, as well as a useful example of forensic photography in the UK.

-1800-

25 thick cards, each 8" by 6.5", with brass fasteners holding on a layer of gelatin-silver prints, between two to thirteen to each card. Prints have a small identifying number glued to the right edge, as reference for small sheet of typewritten captions glued to the card. Overall, condition about very good. Several cards have noticeably lost their captions, but all photos appear intact. A bit toned, and lightly soiled, but considerably well-preserved indeed. Housed in a custom gray archival box. Very good.

19.

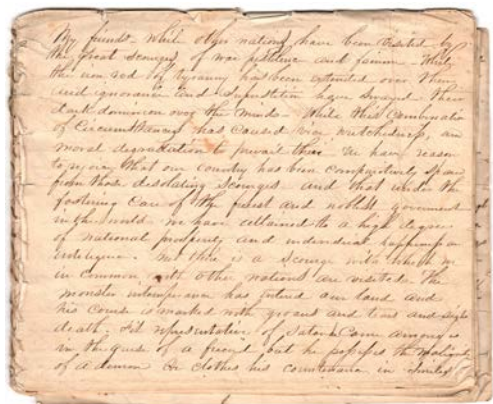
[TRAGEDY]: [PHOTOGRAPHY].
[ACCIDENT SCENE AND CAR-CRASH VICTIM PHOTOGRAPH ARCHIVE].
[COLUMBUS, OHIO AND ENVIRONS], [CA. 1968-1972].

An arresting and sometimes gruesome, archive of automotive accident scenes captured in and around Columbus, Ohio, by an unnamed photographer. While the prints lack notation, they came to us identified as from in and around Columbus, Ohio, which visible environs appear to support. The severity of the accidents and the numerous graphic shots of corpses, body parts strewn on highways, and the like seem to suggest each scene is likely that of a fatality captured by someone with intimate access to crash zones and morgues (perhaps a member of the press or police). In addition, the approximately 3 1/2" x 5" format of the photographs is also of note, as most similar collections handled by us have tended to be in larger formats more suitable for publication, often with layout markings or identifying notations to image areas or versos. The relatively small snapshot format of these suggests they may have been developed by an otherwise professional photographer for a personal collection (or even fetish). The framing and technical characteristics of the images, however, are clearly influenced by Weegee; his rapid arrival times, attraction to the macabre, and overall artistry are all on display here. Also like Weegee, the images here appear to have been captured with a press camera set on a rapid exposure time with a flash, from close proximity to the image. An unsettling but at times oddly beautiful photo collection, one that owes a clear debt to a major 20th century photographer.

-2500-

121 black and white silver print photographs. Each measuring approximately 5" x 3 1/2." Moderate curling to prints, otherwise exceptionally clean, neat. Contents housed in new archival pages and binder. Near fine.





20. [TEMPERANCE]. [ANONYMOUS].
[UNSIGNED NINETEENTH CENTURY
HOLOGRAPH TEMPERANCE LECTURE].
[LIKELY NEW ENGLAND], [CA. 1833].

A plea from unknown author advocating for the kind legal ban of alcohol that would finally come to fruition during Prohibition, the anonymous lecturer mixes a potent cocktail (sorry, had to) of morality and patriotism: "Intemperance is the severest scourge with which our nation was ever visited. It has for many years rolled its waves of desolation over us, spreading poverty,

ruin, death and devastation around." Reference to Reuben Mussey, Professor at Dartmouth College (who left Dartmouth in 1838) and the "recent establishment of the Congressional Temperance Society" (which was established in 1833) appear to date the manuscript to the mid 1830s. The lack of corrections suggests either fair copy or utilized in delivery. Though unsigned, we suspect female authorship, given internal evidence as well as women's prominence in the movement — one of the first issues that involved systematic political activism by American women. Nevertheless, an apparently unpublished and passionate lecture from the early years of the American temperance movement.

-600-

Oblong 8vo. self-wrappers. Awkwardly hand-stitched in a rather ad-hoc manner. 21 leaves of manuscript penned in a neat and legible hand recto and verso. [42]pp. in all. Mild toning, infrequent foxing, moderate edgewear. Overall, very good.

21. [HEROIN]: [HESS, ALBERT G.].
[SEVEN VINTAGE HONG KONG POLICE
DEPARTMENT PHOTOGRAPHS USED AS
ILLUSTRATIONS IN HESS'S
"CHASING THE DRAGON: A REPORT ON DRUG
ADDICTION IN HONG KONG" (1965)].
HONG KONG: NP, [CA. 1959].

A group of images documenting heroin use and manufacture during the height of Hong Kong's dominance in the 1950s world heroin trade, prepared for use in Albert Hess' 1965 book CHASING THE DRAGON (provided). Photos are titled "Woman Smoking Heroin by "Chasing the Dragon," "Heroin Divan Built of Bamboo and Matting in Dense Undergrowth on a Hillside," "Heroin Users Preparing to Smoke in a Divan," "Paraphernalia of a Hong Kong Heroin User"; "Heroin Factory in the Bathroom of a Hong Kong House"; "Another Heroin Factory in a Home"; "Roof Dwellers On Top of an Apartment Building in the Wan Chai District of Victoria." There were more illustrations in Hess' finished work, so these seven images are not complete. Nevertheless, a compelling and frank visual documentary account of 1950s drug culture.



-650-

Seven gelatin silver B&W photographs produced by the Hong Kong Police Department's Narcotics Bureau. Each photo approx. 5" x 7", mounted, captioned, and credited on a page of original manuscript (all images credited to H.K. Government Information Services, dated 1959), with instructions for placement below text. Fine condition. A copy of Hess' finished book is provided.



原川は美子と
 つゆは梅子と
 らんは折子と
 まるはおとせと
 はるか
 二三片
 美子とつゆ
 らんは折子と
 まるはおとせと
 はるか



22.

[JAPAN]: [NOIR]: [LGBT].
 [ILLUSTRATED MANUSCRIPT OF A JAPANESE PULP THRILLER].
 NP [JAPAN], ND [CA. 1930s].

A bold and striking illustrated manuscript for a Japanese thriller, ca. 1930s, showing the clear influence of Western crime films, and likely intended for eventual publication in a pulp magazine or newspaper. An apparently anonymous Jazz Age tale of forbidden love, the story revolves around two sisters-in-law, Aiko and Ruriko, who are drawn to each other. In typical fashion, their love is doomed, and though the semi-fragmented narrative suggests these are preliminary sketches (with perhaps even some unrelated frames included), various underworld characters and subsequent crimes are implied and the overall tone is one firmly rooted in American noir, with the tensions between a growing Western influence in Japan and the country's traditional roots also clearly in evidence. A sort of proto graphic novella from prewar Imperial Japan, exploring explicitly lesbian themes.

-1500-

23 leaves string-bound along the top edge. 8.75" x 6" approx. overall. Rectos only, generally two illustrations to a page with Japanese text between, in an early pre-war and difficult-to-read hand (we went through three fluent Japanese speakers before we found someone who could piece the holograph into even a rough paraphrase). Illustrations in pen and ink with gray-scale gauche. Mild wear. Very good.



23.

[PROSTITUTION]: [PHOTOGRAPHY].
[EROTIC PHOTO ALBUM FROM OCCUPIED JAPAN FEATURING
ORIGINAL VERNACULAR PHOTOGRAPHS OF PROSTITUTION].
[ATAMI, JAPAN], [CA. 1946].

A remarkable series of twelve vernacular images of Japanese sex workers in Atami taken by the compiler of a postwar G.I. album of erotica from occupied Japan. The history of prostitution during the occupation is both fascinating and disturbing. Almost immediately following the country's surrender in August 1945, Japanese police and government officials worried a "torrent of sexual desire was [about] to be released upon the nation's women as soon as the soldiers arrived [,] organized a prostitution system known as the Recreation and Amusement Association (RAA) [...] [Formal] prostitution in postwar Japan began with the [RAA] — a euphemism for the better-known but equally euphemistic term, 'postwar comfort women system'" (Molasky, *THE AMERICAN OCCUPATION OF JAPAN AND OKINAWA*, 109). While initially the RAA drew from the so-called "water trade" (geishas, prostitutes, waitresses, hostesses), eventually they began recruiting — frequently under false pretenses — office workers and other desperate women from throughout the country in order to meet the apparently insatiable demand. Contemporary reports describe huge lines of G.I.'s at RAA locations from the moment of their opening in September 1945. Perhaps unsurprisingly, venereal disease was soon rampant throughout system, and by March 1946 General MacArthur issued an edict dissolving the RAA as being "in contravention of the ideals of democracy." While this by no means ended organized prostitution in postwar Japan (by the end of the year the government introduced so-called "red-line" districts where sex-work was permitted), the breakup of the RAA did move most of the trade to the streets (where "panpan" women would eventually become cultural touchstones).

Both the location and the attitudes displayed by the principles (as well as internal evidence) suggest these image portray a sanctioned RAA brothel. First



and foremost, Atami — a resort town — was a prominent RAA local. Moreover, the American participants display a shamelessness that in our experience is uncommon in such photographs. Faces are visible in almost all of these photographs, not only of the women and the compiler/photographer, but his fellow soldiers as well. One image of two men cavorting with a woman is captioned "Supply SGT & Mess SGT putting on act." Another, presumably of the compiler (above, left), shows a smiling man with his arm around a topless (and also smiling) woman. The caption reads: "VERY RARE / I mean the chi-chi's." Indeed, it is the women who appear more reticent than the men. A unsettling series of two images featuring one of the compiler's friends show him with a different women; she hides her face in both while the compiler writes: "Sort of bashful or rather camera shy" (above) and "Little bashful but enjoying it." And this vernacular series begins with three images of "Atami Queen," who apparently had a strip-tease act in the city. An annotation below an image of her hiking her skirt appears to allude the rampant disease in the RAA: "Look out! V.D. Boys! Haha." Seven clipped graphic medical images of STD symptoms loosely tucked in the album lend further credence to this view.

While we've frequently seen in G.I albums both commercial images of brothels and vernacular images of prostitutes themselves (often faceless), we have never previously encountered such brazenly open images. A rare unfiltered look at sex-work in postwar Japan during the American occupation.

-3750-

Oblong 8vo. commercial strong-tied black album with Japanese gilt to front cover. Containing: thirteen photographs of Japanese erotic paintings (holograph caption title: "Art of love in 'Gook' fashion"); three 4" x 6" images of stripper "Atami Queen"; series of nine 4" x 6" and 3" x 5" vernacular brothel photographs; balance (16) commercial erotic photographs, including several featuring a woman in Geisha makeup. One of two images appear perished. Toning to album leaves. One or two images loose. Most tape-mounted to pages, with attendant browning of the tape, though most images remain intact. Overall, sound. Very good.

A remarkable primary written account recording one man's 15+ years of frequenting female prostitutes. The personal diary of an Italian-American machinist and lifelong resident of Canton, Ohio. These sixteen volumes detail, in intimate and confessional detail, the development of a man's sexual coming-of-age, highlighted by hundreds of pages of explicit and unfiltered content dedicated to his experiences with sex workers.

The diaries open in 1936 with the writer working as a machinist's apprentice for the Timken Roller Bearing Co. He lives with his parents, seemingly first-generation Italian immigrants at their longtime home on the city's Southeast side. The first approximately 8 years of entries (1936-1943) are in cloth bound yearly diaries and follow a regular pattern, documenting work, family life, and myriad female love interests — typically younger women, whom he frequently develops mental obsessions over — all in dedicated daily entries of about 100 words each. Rather than pursuing dates or even direct conversation, he tends to stalk the young women: watching them from around corners, keeping tabs on them via neighborhood acquaintances, driving past their homes at various points during the day and night (usually noting any activity, i.e. lights on or off, cars out front, people in yard or on porch, whether or not he was noticed, etc.). He remains a sexual virgin, one who has perhaps never even been on a proper date, until October 2, 1943 (at 32 years of age), when, at the urging of his personal physician (one Dr. Morris Reno), he has his first sexual encounter with a female prostitute named Pauline, at a brothel also on the city's Southeast side, at 410 5th St. S.E.:

I looked her over I told her its my first time and I didn't know anything [...] and was afraid of catching a dose after she told me she was inspected by Dr. Dice every week my fear left me then she said we have to take the money first so I have her \$3.00 then at her command I took off my pants and then shorts she then squeezed and washed off my half hard penis and then she dived on the bed and said come on lay down here with me and relax awhile so I talked about my unusual ways of life as we lay on the bed naked in the little lit up room, she kept caressing my penis to keep it hard and I caressed her lovely black hair on her head with one hand and the nipple of her left breast with my right hand then she said come on lets go to it, crawl over on me and after both my legs were in between her thighs she spread her vulva open with one of her hands and with the other she put the glans of my penis in it then I gently pushed my penis all the way in her very snug but surprisingly comfortable vagina whether she keeps it tight with Alum or not I don't know? But with about six movements of her experienced buttocks she made me come and when I asked her if the rotary action wasn't the right way to do it she said no your doing alright leave it to me, I felt my ejaculation but it was of a dull sensation instead of the active nervous sensitive reaction I feel after masturbation, she then said I think you came so as I pulled out my phallus she wiped it an covered her vulva with Kotex that she had ready then after I got off of her she crouched over her pan of water to let my sperm run out of her vagina and said yes you came, then she washed my phallus again and after I was dressed she let me out the back door of that rooms then I went straight to Dr. Reno and at 825pm. He gave me a penal injection, without Dr. Morris Reno's cooperation I'd never have taken the chance. [sic all]

By midway through 1944, he is frequenting local brothels, typically weekly or

Dr. X Read

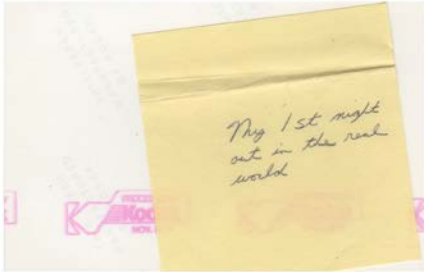
Beautiful-Rose Johnson - Enclosed me
\$3.05 - 3:00 to 3:25 P.M - 9-15-46
Rose let me on herself and she brought
a few of her clothes up to the room
and told me she had been out for a
walk, I explained how the Planet
Jupiter affects her business judge-
ment so I don't think she was a
sucker for buying the 1942-Pac

once every two weeks (depending upon his financial state) and records these regular encounters in his daily diaries as well as dedicated sex journals (with internal titles like COITUS SESSIONS, SCREWS, etc.) from about 1945 to 1961 in entries consistent with the passage above in both tone and detail. The early 1950s appear perished from the group, and it seems the death of his father sometime about then restricts his finances and thus his trips to the brothels. But the contents run uninterrupted for considerable periods, seemingly recording across hundreds of entries most or all visits from about 1945-1950, 1955-1957, and 1959-1961. The entries on prostitution are uncommonly detailed, noting the sex workers' full names, specific dates and times, often brothel addresses, and the like. He develops favorites (including an African-American woman called "Little Bit"), and often fantasizes they are whichever neighborhood acquaintance or co-worker he happens to be obsessing over at the time.

The presence of the dense personal volumes, particularly those from 1936 up until his first encounter with a sex worker in 1943, provide remarkable foundation into the psychological and behavioral evolution of the diarist (whose name and further biographical details are available on request, as is a more detailed inventory, with brief descriptions of each volume and dozens of pull quotes), creating a fully formed, uncommonly revealing, and frank account from the perspective of a single "john," spanning four decades from the Depression into the 1960s.

-9000-

16 volumes (11 cloth bound commercial diaries; 5 spiral bound commercial notebooks); and approximately 240 loose 12mo. notebook leaves. Dense manuscript entries in ink holograph throughout, mostly to rectos and versos, with very few left blank. Approximately 425,000 words in total (with about 75,000 of those devoted exclusively to sexual encounters with prostitutes). Some mild instances of handling wear about volumes, occasional blurring to ink text about loose leaves. Overall a well preserved group, solidly very good or better.



25.

[FETISH]: [PHOTOGRAPHY]. "MARILYN" (COMPILER).
[CROSS-DRESSING FETISH ALBUM].
NP, [CA. MID-1980S].

Collection of almost 100 color photographs of various cross-dressers assembled by "Marilyn" (addressed on versos of several photos), likely a fellow enthusiast. With only minor repetition of subjects, and many photos stamped (with names, addresses) or inscribed on their versos (several lengthy), this appears to be less a portrait of a local community or established circle and more that of a practitioner reaching out through the mail, undoubtedly via zines and personal ads. Further, these images seem to document primarily neither drag, gay, nor transgender subjects, but instead to be of a more fetishistic bent — though obviously with some overlap. As the caption on one photo reads: "I really love to wear very sexy, sheer, silly, bra, panties, garter belts, sheer stockings, high heel slippers & flowing full length sheer negligee. I feel so much like a very sensuous feminine shemale then." A smaller section (24 total) of sexually explicit images segregated at the end of the album lends further credence this view. Dated photos converge around the mid-eighties, a period when cross-dressing was still poorly accepted. Indeed, the height of the AIDS crisis must have contributed to a feeling of even greater isolation, with underground communications such as these often providing the only outlet for fellowship.

-2500-

Square folio brown faux-leather contemporary commercial album. Containing 97 color photographs loosely inserted in compartmented plastic sleeves (six to a page). Most 3"x 5", some smaller, with some Polaroids. A couple of images trimmed, a few more creased. Some annotations to versos. Else well-preserved. Easily very good or better overall.



26. [FETISH]: [PHOTOGRAPHY].
 [PHOTO ALBUM OF WOMEN
 SMOKING].
 NP: NP, [CA. 1997].

Stylistically unified pair of fetish albums featuring women in various provocative poses and states of (un)dress — all smoking. Likely assembled sometime in the late nineties, the collection features at least three different photographers and studios (all clearly specializing in fetish images, if not smoking fetish in particular), as well as appropriated photos of photos of famous women smoking (Drew Barrymore, Melanie Griffith, Olivia Newton John, Jennifer Conolley, Kristin Scott Thomas, etc.). Most

prominently at least two photos are from Edward Luissier's CoherentLight, which specialized in smoking fetish images, with an addition nine photos by the legendary Eric Knoll. Images from the session in this album were included in his book FETISH GIRLS (Taschen, 1996). We suspect the majority of the remaining images in the album are by one or both of these photographers as well, though the balance lack stamps or identifying annotations. Nevertheless, a striking collection of original professional fetish photography.

-1500-

12mo. Commercial red boards spiral photo albums. Each containing ca. 100 color photographs of various women smoking loosely inserted in individual sleeves (one to a page) both recto and verso. Majority 5.5" x 3.5", with some smaller/trimmed. A handful annotated on versos with what are presumed to be inventory numbers and/or "Do not reproduce" statements. Two with stamp of of noted smoking fetish studio CoherentLight Photography (Edmond, OK). Nine images with stamp or copyright statement from legendary erotic photographer Eric Kroll. Generally fine condition.



27. [FETISH]: [FASHION].
 DE JONG, J. (DESIGNER).
 ANATOMICAL SHAPED MASKS COMPLETE
 WITH ZIPPER [MAIL ORDER CATALOGUE].
 (ROTTERDAM): [SELF-PUBLISHED], [1993].

Rare catalogue of custom latex fetish masks, with typed descriptions of ten different masks, each generally available in three or four variations, and illustrated by at least one original Fuji photograph. "In the first place I Like to congratulate you on the choice of this catalogue, in which you will find a wealth of splendid pictures of our collections [sic all]." We've never seen anything quite like this in a trade catalogue: an essentially bespoke catalogue for bespoke kink fashion. Rare and unusual.

-375-

8vo. stapled color pictorial wraps; 8.25" x 6". Very good or better with touches of wear. Old, small blacked-out label to front wrapper. Else sound and clean. Order form and price list loosely laid-in. With eleven 6" x 4" original color Fuji photographs mounted within. [24]pp. including covers.



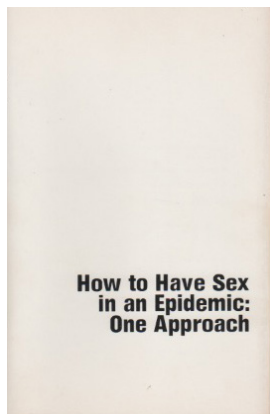
28. [GAY PRIDE]. CHIC [O' FRISCO].
'TIS TYME YE SHUDE OFFER 'TH UP THINE THANKS
[COLLECTION OF GAY HOLIDAY CARDS AND POSTERS].
N.P., 1968-9.

Collection of explicit gay-themed Stonewall-era mock holiday cards and posters, all featuring cartoons signed "Chic." "Chic o' Frisco" is listed as an author in the Online Archive of California's collection of San Francisco LGBT Business Ephemera, and is also mentioned by that name (as designer of a parade float) in the October 1970 issue of "Vector: A Voice for the Homosexual Community," the official publication of the Society for Individual Rights (SIR). Cards are reminiscent of vintage novelty kitsch-erotica for the heterosexual market, with an

added subversive political edge; some drawings are self-consciously retro in style and re-purpose patriotic/jingoistic iconography (as left) or ad-copy language for satirical or pornographic ends. Shares some visual sensibility with the work of Tom of Finland, whose style at the turn of the decade likewise traded on a pre-established vocabulary of masculine tropes. Rare and ephemeral.

-800-

Five color holiday cards and posters in original 12.5" by 9.5" pictorial envelope, all with original mail folds as issued. Four of the cartoons are 18" by 12" (9" by 12" folded); one is 9" by 12" (9" by 6" folded). Envelope ragged along edges with some tears, otherwise very good to near fine.



29. [AIDS]: [SAFE SEX].
BERKOWITZ, RICHARD AND MICHAEL CALLEN.
HOW TO HAVE SEX IN AN EPIDEMIC: ONE APPROACH.
(NEW YORK): NEWS FROM THE FRONT, (1983).

First edition of this pamphlet, widely considered the first safe sex guide, published in 1983 when AIDS had been named but before HIV had been discovered and established as its cause (it would be later that same year). With a foreword by Joseph Sonnabend, physician and scientific consultant to Callen and Berkowitz. Sonnabend, though a proponent of the "multifactorial model" of AIDS transmission, was an early and vehement proponent of condom use, reflected in the booklet's cry for risk mitigation: Berkowitz and Callen's frank recommendations for reducing one's chances of contracting the disease laid out many if not most of the practices that would soon become known collectively as "safe sex."

Beyond its detailed practical advice, the book is just as much an attempt to educate a community in crisis on the medical and scientific realities, to calm and reassure, and to offer a reasonable third option between the two fear-driven poles of celibacy and deliberate disregard for risk. Though the authors directly address and condemn "misplaced morality," some critics within the gay community nevertheless interpreted their advice as a condemnation of promiscuity. Where the booklet does consider sexual ethics, it argues for a generalized affection and care even between strangers, such that risk to one's partner was as much a concern as risk to oneself. Above all, it insists that vital information must be shared widely, outside the narrow circle of the well-educated and well-off, and that accurate information is a prerequisite of real sexual freedom. Despite a print run of 5000 copies, rare — especially in trade. OCLC finds 11 scattered U.S. holdings.

-1500-

8vo. Original stapled printed wraps. Trace wear, toning. Near fine or better. 40pp.



fashion
& design

(item #30



30.

[FASHION]: [BIBA]. BARBARA HULANICKI (DESIGNER).
[COMPLETE SET OF SIX BIBA MAIL ORDER CATALOGUES].
(LONDON): BIBA, [1968-1969].

A complete set of mail order catalogs issued by the revolutionary fashion house, Biba. Founded by Barbara Hulanicki in 1964, Biba was, in the words of Wayne Hemingway, "the first designer label for ordinary women," and the mod "Biba Look" became synonymous with London's Swinging Sixties. Though celebrities like Brigitte Bardot, Angie Bowie, Princess Anne, and Twiggy were regulars, Biba was arguably the first label to combine cutting-edge fashion with affordability. And these six catalogues, issued between 1968 and 1969, were part of that same spirit of democratization, allowing buyers access to Biba outside of their London boutiques. The catalogs were designed by John McConnell (with the first marking the debut of Biba's iconic art nouveau logo, right), and each featured the work of a different photographer, including Sarah Moon, Hans Feurer, Harri Peccinotti, Donald Silverstein, and perhaps most importantly (for the fourth issue) Helmut Newton. While models such as Elizabeth Bjorn Neilson, Marie Knopka, Quinilla, Madeleine Smith, Vicki Wise, Stephanie Farrow, Donna Mitchell, and Ingemari Johanson exemplified Biba's "Dudu" look, these catalogues were ultimately a victim of their own success — proving so popular they became too expensive to maintain. Despite this popularity, however, they remain decidedly rare. OCLC records only three holdings for any of these catalogues, all of them at V&A. A rare, complete, and ephemeral document of this quintessentially Sixties fashion designer. [THE BIBA YEARS: 1963-1975, pp. 90-105].

-3000-

Six volumes, each matching narrow 4tos. Stapled wraps. Illustrated with drawings and photographs, and featuring numerous fold-outs. Very good with some light overall handling creases, and light rubbing.





31.

URBANI, EDA (PHOTOGRAPHER).
 MANIFESTAZIONE DE S[AN] REMO
 [ALBUM OF ITALIAN FASHION PHOTOGRAPHS].
 SANREMO, ITALY, 1937.

Photo album of a fashion show held on Jan. 16-17, 1937, with most photographs taken by Eda Urbani (1908-2001), an Italian photojournalist who covered the outbreak of the Spanish Civil War in 1936 and later became an interior designer. Her work was the subject of a 2008 traveling exhibition compiled by Turin's Associazione per la Fotografia Storica (which described her as "one of the first female photojournalists") and is uncommon at auction. This album includes photos of women sporting fashions by Italian designers, all credited in the captions (Rivella Torino, Gambino Torino, others), and displaying styles emblematic of the period: heavy fur coats, billowy dresses, and hat veils. Altogether a gorgeous display of period fashion, and a fine record of the photo work of Urbani, whose oeuvre remains largely unheralded outside Italy.

-3000-

Small oblong 4to. album, in string-tied cloth-covered boards. 36 gelatin-silver prints, plus nine prints of fashion-figure drawings, all 9" by 6.75" approx. and mounted on stiff gray leaves with handwritten captions throughout; 24 of the prints signed (stamped) by Eda Urbani. Album appears complete and is about near fine, with a bit of rippling to some pages, but all photos remain bright, clean, and sharp.

[FASHION]. NEIDLINGER, S.T.
**THE 18TH AMOS PARRISH FASHION SELLING CLINIC:
 SPRING AND SUMMER 1937.**
 NEW YORK: AMOS PARRISH AND COMPANY, 1937.

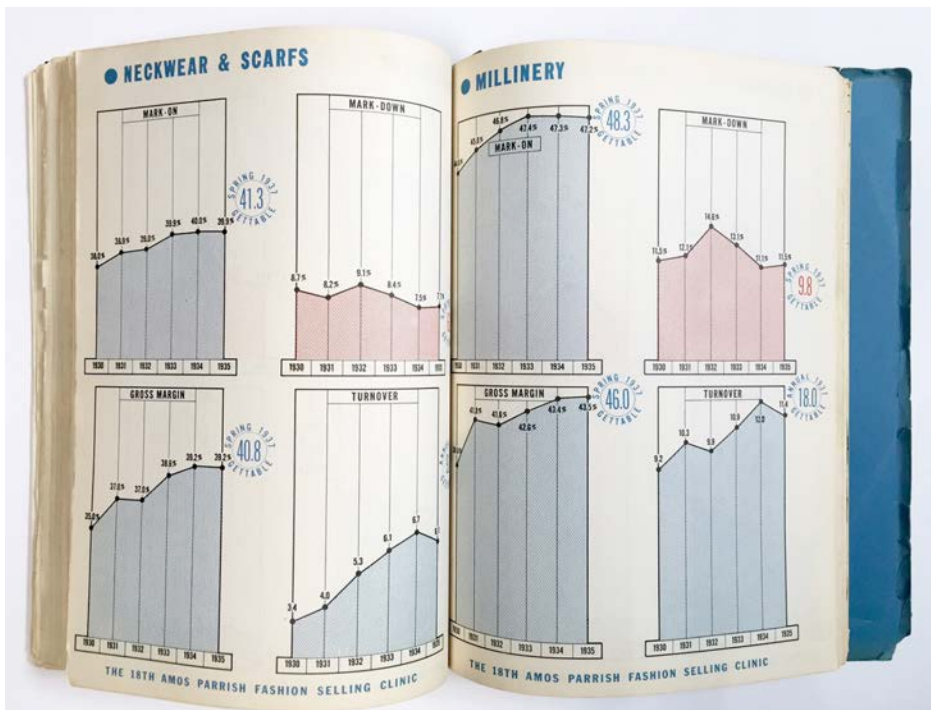


A handbook for the Amos Parrish Fashion Selling Clinic, a seminar for departments store executives and other retailers. Amos Parrish, retail sales and advertising manager, ran his consulting firm (which provided statistical retail merchandising analysis and holding clinics like the one represented here) from the 1920s to 1955. Amos Parrish and Company,

Inc. also published pamphlets, charts, books, and other fashion forecasting materials. An extremely well-crafted handbook, it includes the two-day seminar schedule, and profusely illustrated sections outlining the seasonal trends in apparel, accessories and undergarments, with sections on selling suits, coats, millinery, sportswear, etc. These are accompanied by statistical information on the various styles defined. A note paper-clipped to the first page by the book's creator, S. T. Neidlinger, indicates that this was used as a sample of his work. A handsome and minutely detailed item, with fascinating insights into fashion trends and retail operations of the era. OCLC locates only one similar item, for the final 1955 event.

-400-

9" x 12" approx. brad-bound in wraps. 154 leaves, printed in black and green, primarily recto only. Many with additional fold-outs. 108 fabric samples glue-mounted throughout. Some creasing, chipping and mild soil to wraps. Interior generally fresh and bright. Some adhesive residue or other wear to samples, with two perished. Very good overall.





33.

[PRINTING]: [MARKETING].
**[LARGE CORPORATE SCRAPBOOK OF UNDERGARMENT PACKAGING
 SAMPLES FROM CONSOLIDATED LITHOGRAPHING CORP.].**
 BROOKLYN, NY: CONSOLIDATED LITHOGRAPHING CORP., [1943-1958].

An enormous scrapbook of chronologically-arranged printing samples from the Consolidated Lithographing Corporation of Brooklyn, preserving the company's packaging work for the undergarment industry. Includes bands, tags, wraps and labels from predominantly women's products: stockings, hosiery, lingerie, bras, panties, and the like. Men's and children's products also represented, however (socks, undershirts, etc.). The printing processes evident in the samples evolve from chromo-lithography to color lithography to photo mechanical in the later examples — all vivid and exhibiting elegant postwar design. Hundreds of brands and products in total: Regent Hosiery, Artemis Underthings, Treo Undergarments, Spick and Span Hosiery, Lowenstein Fabrics, Sport-Wear, The Lone Ranger and Superman Branded Socks, among many others. Consolidated Lithographing Corporation was founded by Jacob A. Voice around 1925 and operated as one of the finest and most prolific American commercial printers of the era, specializing in cigar labels, dust jackets (for Doubleday), liquor labels, garment packaging and more. This rich archive, likely containing the only extant examples of numerous works, offers numerous worthy avenues for future study: from commercial printing methods to mid-century design and marketing.

-2500-

Elephant folio (yes really). Grey cloth screw-bound boards. Measuring approximately 24" x 16.5" and containing 350+ color lithographed and chromo-lithographed paper packaging elements in a wide variety of sizes, adhesive mounted recto and verso to 38 paper leaves. Additional 65 leaves blank. Top board stamped "Consolidated Lithographing Corporation." Pencil notations recording catalog numbers and dates throughout. Mild handling wear to exterior. Penned notation to cover notes "Set 5, Book 5." Likely one volume from larger company archive. Contents clean, well preserved, and apparently complete. About near fine overall.



34.

[DESIGN]: [WATCHES].

[SALESMAN'S SAMPLE BOOK OF WATCH FACES].

BESANÇON: FABRIQUE DE CADRANS MÉTALLIQUES, [CA. MID-20TH CENTURY].

Elaborate salesman's sample book containing over 700 watch faces representing a wide variety of styles and sizes from Besançon, France, a world center for watch production. One of the most striking salesman's catalogues we've encountered. Ornate, extensive, and quite beautiful. Horology meets design.

-7500-

Oblong 4to. Black cloth boards with 22 stiff leaves to which watch faces are mounted verso only. A few elements loose or perished. Minor wear. Near fine.





35.

[PHOTOGRAPHY]: [REAL ESTATE].
 [SLIDE ARCHIVE OF A SOUTHERN CALIFORNIA REALTOR].
 [SAN DIEGO, CALIFORNIA], 1971-1972.

Before Zillow, Trulia, and Redfin: this swank archive (and others like it) of images from the Sessions Realty firm of La Mesa, California. Consisting of hundreds of sales display slides (and negatives) of exteriors and interiors from San Diego-area homes (accompanied by more than three dozen forms listing home amenities, prices, descriptions, etc.), these images were undoubtedly used for marketing to prospective buyers. Shag carpet, macramé, orange and brown color palettes, rec rooms, bold wallpapers, Formica, wood paneling, and other Better Homes and Gardens details much in evidence — all exhibiting a strong Southern California flair. A dense, thorough, and vibrant assembly of period design and architecture offering a rich record of residential real estate in a significantly active market. And while the unknown photographer(s?) certainly wanted to simply document the houses, what emerges is a rather hauntingly mundane narrative where no real action takes place but yet something nevertheless lingers. Brady Bunch nostalgia meets California Dreaming.

-2750-

Approximately 1300 color slides, with roughly 250 additional color film negatives, and 37 individual manuscript real estate listing forms. Slides approximately 2" square; negatives approximately 1 1/4" square. Slides with mild to moderate dusting, some with residue from previous rubber-band wrappings, most with relevant ink notations to margins. Negatives fine, in glassine storage wrappers. Overall contents very good. Slides housed in new archival pages and three dust-proof binders.



36.

GLEIS, NICK (PHOTOGRAPHER).
CUSTOM INTERIORS [COVER TITLE].

[LOS ANGELES]: AIRSEARCH AVIATION, ND [CA. 1980?].

Catalog of luxury jet interiors designed by AiResearch Aviation and photographed by legendary photographer of "the planes of the super elite" (Vice) Nick Gleis. Gleis, a commercial photographer, has made a career (!?) of snapping the jets of the rich and infamous, and was invited by Martin Parr to exhibit at the 2010 Brighton Photography Biennial, where his work was described as showing "the luxury of African dictators' private jets [from the] '60s and '70s." Gleis, however, does not publicly identify his clients, saying only: "I find that the super rich are generally very nice people."

The interiors shown are empty of passengers — Gleis, who reports training with Ansel Adams, is emphatically uninterested in human subjects — with only a casually arranged magazine here or an abandoned wine goblet there to indicate that human feet were ever meant to bruise the shag carpeting. The catalogue is entirely devoid of text (if you need to ask...).

Though the clients' identities are obscured, their tastes are on full display: whether arms dealers, dictators, or other very nice people, Gleis's clients universally enjoy reflective surfaces and carpet pile deep enough to hide a multitude of sins. Bathroom sinks are mother-of-pearl; upholstery looks strangely like velour even when it is almost certainly real velvet; many appliances should perhaps not be plated in gold but, nevertheless, are. Photos meld the beating heart of the mid-70s color palette with the timeless obscenity of unimaginable wealth. Perhaps the most fascinating trade catalogue we've ever encountered. Like crime scene photos, but without the crime.

-2000-

4to. 75 original color 10"X 8" photographs comb-bound in printed cardstock covers. Most of the 75 glossy photographs are stamped in gold with "AiResearch Aviation" on the lower corner, and about half are stamped on versos with Gleis's studio stamp. Front cover damaged by tape removal, rear cover almost loose; otherwise near fine with only minor edgewear.



37.

[DESIGN]: [KNOLL].
[PRODUCTION ARCHIVE OF KNOLL
DESIGNS FROM OLGA GUEFT].
(NEW YORK AND EAST GREENVILLE, PA), (CA. 1967).

Production archive of contact prints, photographs, page mock-ups, ephemera, typescript, and other primary materials from INTERIORS MAGAZINE editor Olga Gueft (1915-2015). Gueft, an influential figure in the history of 20th century design, joined INTERIORS as managing editor in 1945 and ascended to editor in 1953, remaining in that position through 1974. Her eye for promising designers led her to commission early cover artwork from Andy Warhol, and under her guidance the magazine showcased the work of Florence Knoll, Vladimir Kagan, and Edward Wormley, among many others. Tucked inside a 1966 Knoll Leisure Collection catalog is a 17-page typescript article on the history and contemporary design direction of the Knoll company, titled *NEW HANDS FOR THE TORCH* and most likely intended for publication in INTERIORS. Gueft, always an editor with strong opinions, begins by reviewing the unspeakable ugliness of the early 1940s ("Most disgusting of all were the chairs") as a reminder of what horrors preceded Knoll's mid-century modern aesthetic. The article then details the history of Knoll through Hans's death and Florence Knoll's departure in 1965, concluding with an overview of the then-current design and development team. The remainder of the archive consists of 65 photographs, with contact sheets, negatives, and other notes and ephemera, all associated with Knoll. A memo from Gueft to "Christine" specifies that none of her photos may be used without credit, or without payment outside of "a Knoll or Knoll International in-company house organ or newsletter." A few of the photographs thus have "Not Gueft Photo / Can Be Used" scrawled on the back. The East Greenville, Pennsylvania workshop described in the article is the setting and subject of the majority of the photographs, many of which include identified or identifiable designers and other figures at Knoll — Warren Platner, Don Albinson, Richard Schultz, Don Pettitt, William Stephens — and their work, both in progress and in finished form. The remarkable series of photographs shows Knoll workers assembling furniture, some in extreme close-up or documenting technical details. Another group focuses specifically on the Platner chair, both in the process of assembly and finished. Gueft cites Platner's wire furniture, Richard Schultz's "elegant aluminum frames," Albinson's "remarkably strong, remarkably elegant" stacking chair, all pictured in photographs, as exemplars of "the continuity of the Knoll ideal [...] maintained without a break." A detailed portrait of mid-century design from perhaps its greatest practitioner: Knoll.

-5000-

Production archive for a 1967 article on the Knoll company by Olga Gueft. Collection includes 65 original photographs of the Knoll workshop and designs, with contact prints (dated 7/66) and negatives; several production sheets with layout and markup; notes and ephemera; a 1966 Knoll catalog with color and black-and-white photography and price list; and one complete 17-page typescript article draft by Olga Gueft dated 3/27/67. About a quarter of the photographs have numbers or notes on the back identifying the subject or photographer (either Gueft herself, or as "Not Gueft Photo.") Most are approx. 10" by 7" with a few others in smaller sizes. A few photographs thumbed at corners; otherwise very good or better. All housed in large archival box.

(item #50)



You know,
for kids.



"ROLAND" (WRITER, ILLUSTRATOR).
**FEUERFUNKCHEN: ZEICHNUNGEN
 UND VERSE VON ROLAND**
38. [COVER TITLE - MANUSCRIPT
 CHILDREN'S BOOK WITH
 ORIGINAL ILLUSTRATIONS].
 NP [GERMANY], [1921].

A gorgeously illustrated private production from the golden age of children's illustration, by an unknown or pseudonymous artist-author credited only as "Roland." A cautionary tale of the dangers of fire, **FEUERFUNKCHEN** ("Little Spark") partakes strongly of the German folktale tradition, somewhere midway between the Brothers Grimm and Heinrich Hoffmann. In measured couplets enhanced by singular watercolors, the book's lesson strongly

ly recall the Very Sad Story of the Matches from Hoffmann's "Der Struwwelpeter," but what Roland lacks in Hoffmannian sadism and drollery, he more than makes up for in grandeur. The deftly designed and boldly colored illustrations evoke primal terror with a real hint of the sublime. The storyline echoes its famous predecessor in beginning and ending with a warning to beware and be careful, but the lingering message is less one of obedience to authority than of fearful respect for the element of fire. Where Hoffmann's naughty little girl burns herself to a pile of ashes, Roland's child is still alive at the end, gazing horrified at the fire-demon, grinning with delight against a darkened sky, now large enough to swallow his father's cottage whole. The lasting mood is ambiguous: not one of punishment, but of awe.

-4000-

Large 4to. Charcoal gray paper-covered boards, illustrated with vivid orange fire-demon; gray endpapers stenciled with orange flame-silhouettes. Includes twelve pages of text (in German), each with a full-page watercolor and pen illustration opposite: [24]pp. in total. Signed and dated in pencil on blank verso of final leaf: "November 21 / Roland." Chipped at spine ends to reveal a hint of blue cloth. Joint cracked at head with small tape at foot. Edges and corners bumped and scuffed. Some minor foxing, soil to a few pages. Very good.

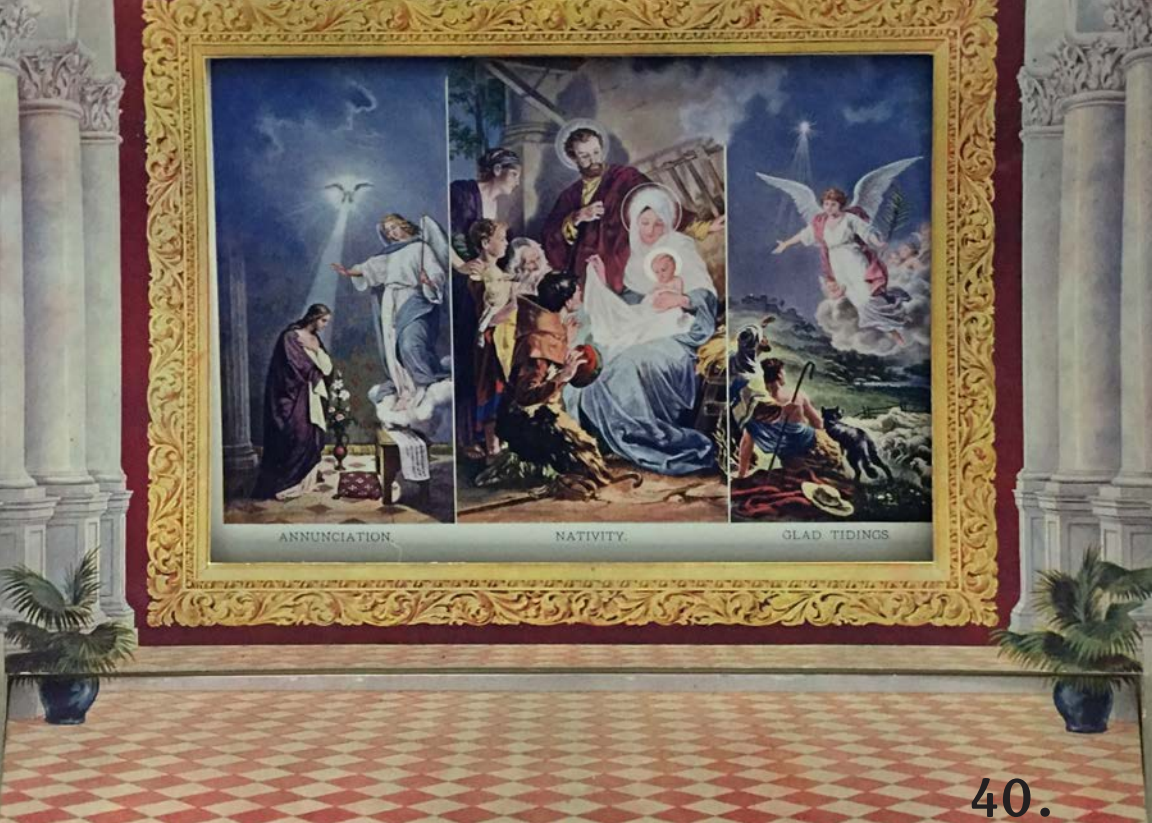
39. [MODELING]: [JOY PATERSON].
[PROFESSIONAL SCRAPBOOK
OF CHILD MODEL JOY PATERSON].
[1943-1946].



Large scrapbook of photographs, newspaper advertisements, agency communications, and other ephemera from Joy Paterson, a working child model in the 1940s. The clippings and photos feature Paterson as a young child, aged approximately 5 to 8. The first dated image in the album is from January 1943: an illustration to a parenting magazine vignette; Paterson also appears as a model for illustrations in "True Romances" and other women's confessional magazines, as well as a cover model for CHILD LIFE, CHRISTIAN HERALD, and others. Many of her advertisements are clipped from THE NEW YORKER and various New York newspapers. Paterson also worked as a fashion model both for knitting and sewing patterns and for ready-to-wear collections, as well as appearing in product ads of every variety. Paterson's image also appears in war-related ads and public information campaigns for rationing, war bonds, and the like. Multiple pages are filled with agency appointment slips for "go-sees," auditions, and photo shoots — some pasted in, others loose. Most are annotated with further details of photographers, events, outcomes, etc. Album also includes a press release for, and NEW YORK TIMES review of a Georg Jensen bridal show where models including Paterson displayed the season's new merchandise. The final dated piece in the album is an April 1946 handwritten letter from Paterson's mother. Paterson was a client of the John Robert Powers agency (one image of her even advertises the agency itself) during the height of its success and cultural dominance. Powers founded his agency, the first of its kind, in 1923, and in its early years it functioned as a stepping stone between the Professional Beauties and showgirls of previous generations and the modern modeling profession. Powers supplied "Powers Girls" to socialites and event hostesses, not only fashion shows and advertisers. A Powers Girl was a mass-produced "It Girl," trained to his charm standards and branded with his seal of approval. By 1941 Powers' success had led him to publish a best-selling book detailing "the steps by which an attractive girl is created." And in 1943, the film "The Powers Girl" was released. By this time, Powers had a stable of several hundred models and a diverse clientele: the Power Agency offered models of nearly every demographic, including men and children. When the Ford Models agency was founded in 1946, the same year this album stops, the Powers Agency began to decline. Powers himself left the business in the 1950s (but licensed his name to the modeling school whose somewhat disreputable franchises are still active today). During its heyday, however, Powers was not only a legitimate business but a pioneer in the field and the preeminent modeling agency of its time. A vivid and comprehensive archive.

-1500-

String-tied folio album, 14.5" by 12.5" by 2.5" approx. Textured boards. 70 leaves, the first 54 with items mounted recto and verso; final 16 blank. Ephemera laid in throughout. Includes ten large studio portraits, 14" by 11", three hand-colored, plus numerous other smaller black and white photographs in original envelopes. Nearly 200 advertisements and other images, with over 100 agency notes, letters, and other ephemera. Boards somewhat toned/soiled. Worn and scuffed along edges, with some tears. Pages toned, with glue markings where clippings were previously affixed. Wear, mainly to oversize items whose edges protrude past the album covers. Very good overall, with many photographs near fine.



40.

YAGGY, L.W.; [J.C. LEYENDECKER, ILLUSTRATOR].
 AN ILLUMINATED LIFE OF CHRIST: INCLUDING THE PRINCIPAL EVENTS;
 [WITH] THE ROYAL SCROLL: A COMPLETE PANORAMA OF THE SACRED STORY;
 [WITH] PEN PICTURES: FROM GENESIS TO REVELATION; [WITH] BIBLE STUDY
 IN TOPICAL FORM: ANSWERING THE WHO, WHEN WHERE, WHAT, WHY [ETC.].
 CHICAGO: POWERS, FOWLER AND LEWIS, (1896).

A portable folding classroom teaching aid featuring over 150 color chromo-lithograph religious illustrations on a movable double-roller screen assembly (detail above). The plates at the lower portion of the screen are among the earliest known commercial work of prominent early 20th century illustrator, J.C. Leyendecker — produced while he was living in Chicago at age 19. Originally commissioned for an illustrated version of the bible in 1894, the 132 images attributed to him here represent more than twice the output of 60 plates known to have been published in their first appearance. OCLC notes only three holdings (Ohio Wesleyan, Harold Washington, Drew). A beautiful and engaging example of late 19th century religious education.

-1500-

Cloth wooden case ,16" x 16" x 2" approx. Folds out to reveal movable, double-roller screen mechanism, set into vertical portion of the display. Color illustrated card frames the screen; a hand crank moves through 20 color plates measuring approximately 9" x 6" each at the upper opening. The lower opening reveals an additional 132 color plates, three to a row, each measuring approximately 4 1/4" x 3". The horizontal portion of the unfolded assembly mounted with an instructional leaf of scroll use and two booklets bound together; one with detailed descriptions of the scroll's smaller, illustrations, the other with common questions and answers on the scriptures as well as detailed descriptions of the larger plates. With four color map plates on card, of the Holy Land and its environs bound in between. Two additional, cloth hinged card leaves cover the scroll when not in use: one a title illustration, the other an illustrated map of biblical countries. Mild wear, outer cloth worn at corners, edges. Scroll mechanism fully functioning, with original key; scroll paper about fine. Overall clean, well preserved. A remarkable survival.



41. [EDUCATION].
[ORIGINAL 19TH CENTURY
STUDENT'S SLATE].
NP: A.W. FABER, [CA. 1880-90].

A lovely gilt-decorated folding student's slate manufactured by A.W. Faber, retaining original chalk pencils, as well as an ornate original chalk inscription dated 1890. Both halves of the slate contain calligraphic hand-written chalk inscriptions by Charles H., Allan M., and Ella Harbaugh of Springfield OH, dated May 25th 1890. The upper half is partially erased, but the remainder remains clear and easy to read. A remarkable survival and a lovely example of this standard 19th century educational tool.

-650-

Hinged two-panel student slate (A.W. Faber No. 57); 6.5" x 9.33" approx. when closed. Three original gray chalk pencils also present. Fine overall.

42. [OSCAR EWING AND SONS DAIRY].
[DEPRESSION-ERA MILKMAN'S PROMOTIONAL PHOTOGRAPH ALBUM].
[LOUISVILLE, KY], [CA. 1935].

A pocket-sized photograph album carried by a 1930's-era delivery milkman of the Oscar Ewing and Sons Dairy Company of Louisville, KY. Scenes of production, testing, pasteurizing, bottling equipment and delivery in clear, well composed views. Linen backings to prints with the previous owner's notes, including customer orders of various dairy products, delivery frequency, address, etc. Delivery vehicle in one image appears to show a mid-1930s International panel truck, estimating the otherwise undated album to approximately 1935. A compact, though rich visual record of sales, dairy production, and the Depression-era South. It does a body good.

-500-

Small 8vo. album. Approximately 7" x 5". Cloth covered boards, screw binding, opens vertically. Twelve linen-backed and B&W photographs (each measuring approximately 5.75" x 4.5"). Moderate handling wear. Manuscript notes to versos of most prints. Ownership label to interior torn. Overall very good.





43.

[PHOTOGRAPHY]: [TRADE CATALOGUES]: [TOYS].
 CASCELLOID / PALITOIY.
 [TOY CATALOGUE OF THE CASCELLOID /
 PALITOIY CO. WITH PHOTOGRAPHIC PRINTS].
 [LEICESTER, UK]: [CASCELLOID], [CA. 1930S].

Beautifully-produced trade catalogue from the Cascelloid "Palitoy" company, displaying a wide range of baby dolls and other toys. Several uncomfortable designs of black children (with pitch-dark skin), date this catalogue at roughly the 1930s, when the Cascelloid company was dubbed the "House of Constant Progress" by the industry press for its material innovations (with the plastics Bexoid and Plastex). One page features a celluloid model by the noted designer Mary Lucie Attwell, a doll named "Diddums." The catalogue also displays the company's offerings of animal dolls, die-cast trucks, pool toys, golf and ping-pong sets, rattles, pinwheels, and more. Color photography was not the norm at this time, and this catalogue comprises a beautiful set of vivid and sharp photographic prints. A truly exceptional example, unlike anything we've seen: simultaneously surreal and nostalgic.

-4500-

Oblong 4to. album. Blue leather-covered boards. Contains 29 color photographs, all 9" by 6.5" approx., mounted on rectos (one each) of light-gray cardboard leaves. About very good plus overall. Moderate rubbing and wear to boards. Several pages display mild soiling and offsetting from photos. Prints just a bit yellowed, but remain sharp, vivid, and clean.

44.

[FOLK BOOKS].
 MCKINNEY, JANE &
 KAY HARTWELL (TEXT);
 JANE KAY (PHOTOGRAPHS).
THE PALACE MYSTERY.
 [CA. 1960].



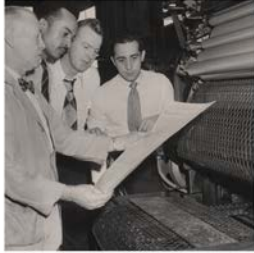
Charming and well-executed home-made children's book, illustrated with original photographs of children dressing up and acting out the tale. The story was conceived by two 11-year-old twin brothers, who recruited their younger siblings to participate. The book begins with the birth of Princess Gloria and the nefarious plans of her half-brother, Rudolph, to ransack the throne and steal the royal rubies (with the help of his co-conspirator Butch). After poisoning the King and Queen, Rudolph prepares to kill Gloria, but her loyal nurse Shelly overhears him talking with Butch. Shelly takes Gloria and the rubies and escapes to the forest, where the two remain for several years. During this time they meet Patrick, a prince from a neighboring kingdom who plans to overthrow the "hated" King Rudolph, now head of Gloria's parents' throne. Gloria and Patrick get engaged, and Patrick gathers an army to depose the king. When Rudolph and Butch see the enemy forces approaching, they "choose a coward's death" and drink poison. The story ends with Gloria and Patrick's royal wedding. An impressively imagined story, with photographs "improvised from odds and ends around the house," according to the adults in their introduction.

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-850-

Small 4to. Green leather commercial album containing 18 gray leaves, with 19 gelatin-silver prints glued onto rectos and versos (ranging from 2.5" by 2.5" to 7" by 5" approx.) with typewritten text glued throughout. Very good overall with only mild tinting to several photos. One torn at edge but mostly intact. Else clean throughout.





45.

[PRINTING]: [EDUCATION]: [PHOTOGRAPHY].
[COLLECTION OF PHOTOGRAPHS FROM NEW YORK SCHOOL OF PRINTING].
[NEW YORK], [CA. 1950S TO 1960S].

Photographs of student printers and instructors, nearly all from the New York School of Printing, most dated from the mid-1950s through the late 1960s. Many photographs have a detailed description attached (e.g. "NYSP students in basement with shipping crates"), with one accompanied by a press release from the Printing Education Week Committee. Several images of work in progress have an attached technical description on the reverse explaining the process shown in the photo: e.g. "Registering and Assembling Negatives and Transparencies," "Checking Negative Register," "Burning an Offset Plate," "Preparing 'flats' for contact to blueprint prior to plating," "Hand Composition," "Color Mixing," "Journeymen Instruction in Teletypesetter Operation at the School for Printers Apprentices of The New York School of Printing." Other photos show exhibits from a Printing Education week; high school and college lectures on printing; bookbinding and letterpress classes; exterior shots of the former NYSP building on 49th St. from 1956; design process and scale models for the new NYSP building (opened in 1960) and multiple shots of its construction process; and industry booths at a printing trade show or exhibition. Identified subjects include journeymen printers and instructors; representatives of the New York Printing Pressmen's Union #51; and many others identified by name only. One series of 1961 photos showing a tour of a printing workshop bears the stamp "Official Photograph Board of Education - City of New York." Another small set shows a "Printing in Japan" exhibit, with several smaller snapshots labeled "Jap Interview" [sic]. Most photographs are dated between 1951 and 1968, with the largest concentrations in 1956 and '60-61. Photographs lacking a date or description appear to date from the same era, with a few exceptions: one photo dated 1943, two 8" by 10" enlargements dated 1926, and one 4" by 5" photo dated 1933 labeled "Industrial High School / Class in Appreciation of Printing - Studying Foreign Types."

-900-

138 black and white photographs. 64 are approx. 8" by 10" or 7" by 9", the remainder of the collection in assorted smaller sizes. Many photos curled, a few creased and a very few with small tears to edges. Majority very good or better. Approximately a third of the photos have a typed descriptive label attached to the back; others have notes in pen or pencil identifying the subjects. Of the remainder, many have a photographer's stamp on the back but are otherwise unlabeled. Very good. Housed in archival box.

46.

KARMAZSIN, LÁSZLÓ.
ISKOLAI IVÓKUTAK [REPORT
ON "SCHOOL DRINKING FOUNTAINS"].
[BUDAPEST], 1959.



Proposal for school water fountain designs submitted to the Hungarian Ministry of Culture by Imparművészeti Vállalat, a ceramics design firm. Though not a part of the USSR, Hungary was an Eastern Bloc state under deep Soviet influence, its socialist People's Republic government (1949-1989) concurrent with most of the Soviet Union. In keeping with typical Soviet design, the water fountains exhibit a late (and striking) Constructivist influence.

One photograph depicts a circle of seven fountains, and others designs show circular fountain bowls with multiple spouts; perhaps with the intent of creating a communal water-drinking experience for students. A fascinating intersection of design, education, and politics.

-1250-

4to. Gray bubble-grain cloth album, with design gilt-stamped to front board. Thirteen leaves, mimeographed rectos only with introductory text, followed by seventeen thick card leaves with mounted photographic prints (6.75" by 5") depicting sketches of fountains, one photo montage of fountains, and a pasted-in card of color swatches (which has detached); lastly sixteen fold-out blueprints bound in at rear, most about 23" by 23", several smaller. Overall, about near fine. Some trivial, small tears; light toning. But overall sharp, clean throughout.



47.

[YIPPIES].
YIPPIE! CHICAGO AUG 25-30
[POSTER FOR "FESTIVAL OF LIFE"
PROTESTS AT THE 1968 DEMOCRATIC
NATIONAL CONVENTION].
NEW YORK: YOUTH INTERNATIONAL, 1968.

Arresting (sorry [not really]) poster for the turbulent protest events organized by the Yippies at the 1968 DNC in Chicago. Contains small text advertising performers at the event, including musicians and poets (Jimi Hendrix, Ed Sanders, Arlo Guthrie), plus miscellaneous far-out adjectives and nouns. Together with an entirely textual broadside promoting the same event (not pictured). Scarce ephemera from this iconic historical moment.

-250-

Poster printed recto only, 10.875" by 8.5". Good. Appears to have been entirely crumpled up and unfolded. Small touches of toning. Chipped at all edges but all text remains. [With]: Mimeographed text [2]pp. to one leaf promoting the same event. Folded and worn. Also good.



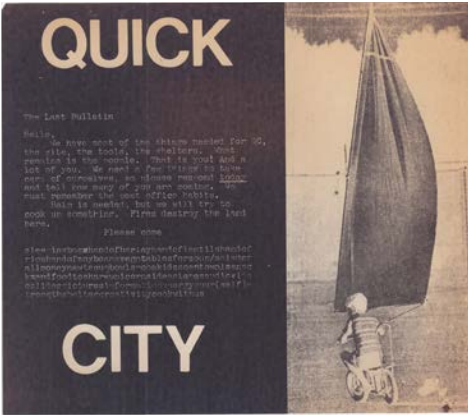
48.

CHRISTENSSSEN, ULF AND GLORIA NEWTON. [SMALL ARCHIVE OF MATERIAL FOR "CONTACTS FOR SURVIVAL"]. (OSLO, NORWAY): CONTACTS FOR SURVIVAL, (1968).

Small archive representing what is perhaps the only remaining trace of a pre-scient but ultimately unrealized Utopian project. Beginning in the early 1960s and continuing for almost ten years, partners Christenssen and Newton gathered information and raised money for "Contacts for Survival," a planned telephone-book sized decentralized directory to supporters of and participants in peace and other protest movements. As Christenssen later described the project (in practically the only lingering reference to CFS we could find): "CONTACTS FOR SURVIVAL was planned in 1962 as a classified biographical directory with the [...] aim of connecting the live wires who could best help to solve world problems. In spite of publicity [...] in thousands of circulars and numerous newspaper articles, and approaches to a great many publishers and foundations, it proved impossible to finance [...] It seemed as if [CFS] was one of those ideas whose time had not yet come" (INTERNATIONAL ASSOCIATIONS No. 12, 1972). While "[o]ther directories [...] all direct[ed] people to the inevitable organization man" (ibid), CFS was aimed at connecting like-minded individuals for self-directed collective action. This peer-to-peer approach was both idealistic and forward-thinking, not unlike in many ways our own current social media. But like our social media, the realities of such an endeavor clashed with the project's dreams, facts reflected in this small collection from 1968 mailed to an early supporter. In it, Newton and Christenssen return the contribution (\$3.00) of an original subscriber, explaining "If you don't cash this cheque, then you will remain on our lists and receive 'Contacts for Survival' - in installments or as a whole - whichever way we will be able to print it." Mr. Dennis did not cash his check (it is present), but unfortunately this was probably one of the last and perhaps most extensive gasps of CFS (we find no hint of it in OCLC). The materials total some 14pp. of pleas, explanations, descriptions, and plans of/for CFS (including selling "Peace Bonds"). Also present is a large, well-designed series of three large color sheets (4pp. total) depicting the "Hesbjerg Clock," a chart of the causes and effects that influence the societies towards or away from conflict (see inside front cover, this catalogue), plus course information for the "Hesbjerg Peace College." Together a rather poignant document from a quintessentially counter-cultural project.

-1000-

Collection of various documents housed in original envelope. Includes: 15pp. of duplicated promotional materials, large offset printed series of charts related to peace studies, original check and return envelope (bearing what we presume is the CFS logo). Charts folded for mailing, else generally fine.



49. [UTOPIAN COMMUNITIES].
 LIEBERMAN, DAVID,
 AND STEVE SELKOWITZ.
 QUICK CITY [SMALL
 COLLECTION RELATED TO...].
 VALENCIA, CA: NP, [CA. 1972].

Small collection from a poorly-documented 1960s Utopian community: Quick City. Founded by David Lieberman, Quick City (and its sequels Whiz Bang Quick City and Whiz Bang Quick City 2), were temporary, intentional communities lasting three to four days at a time and held by organizers on both coasts in 1971 and '72. The

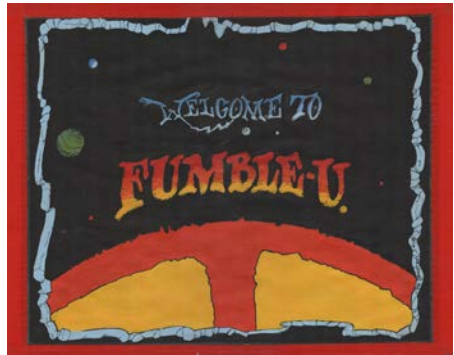
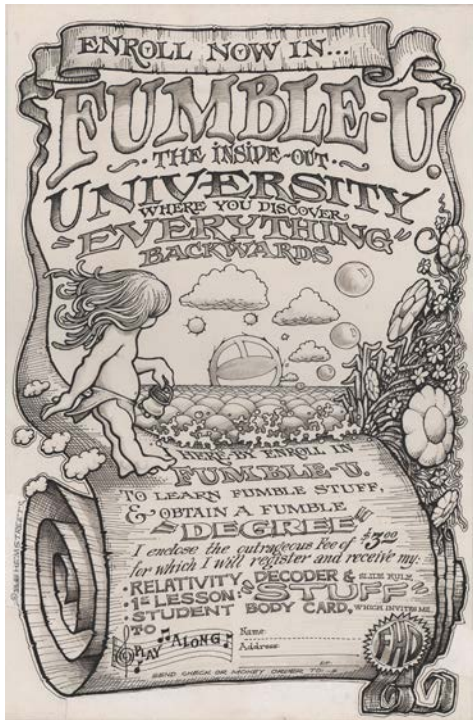
particular event memorialized in these documents was built in a single day on the CalArts campus in 1972 (May 25-28) and timed to coordinate — via Telecopier link — with the simultaneous Whiz Bang Quick City 2 in Woodstock, NY.

All of the Quick City communities were particularly concerned with environmentalism, agriculture, alternative energy, and architecture and design — particularly geodesic domes and (per the event flyer) cheap DIY shelter construction involving domes and "membrane structures." The organizers and many of the attendees were Design School students at CalArts. Lieberman has been a practicing architect since 1974 and lectured at a recent exhibit, "Hippie Modernism: The Struggle for Utopia." Steve Selkowitz is now a Senior Building Adviser at the Berkeley National Lab. Other attendees listed went on to become minor or major figures in law, science, architecture, and art, including artist Ron Cobb; designer and former CalArts dean Victor Papanek; physicist and gyroid discoverer Alan Schoen; and Peter Hjermsman: poet, architect, dome enthusiast, and author of *THE STASH BOOK*, the standard work on drug hiding places.

Longer than be-ins but without a commune's potential for disillusionment, temporary communities like Quick City may be best understood as proto-Burning Men, with somewhat fewer drugs, more mimeograph machines, but just as many art students. And the QUICK CITY catalog compiles many of them, reproducing all the forms submitted by attendees, both individuals and organizations, as well as some from interested parties who wrote in but could not attend. Includes their full names, addresses, and description fields filled out with great freedom: stated interests range from geodesic domes to air pollution to "joy massage and...big fluffy clouds." Therefore, a valuable record of a quintessentially counter-cultural event. A diligent search of OCLC locates nothing relating to any of the Quick Cities.

-1500-

Two flyers advertising Quick City and a stapled, mimeographed catalog/directory of attendees distributed as a final communication by the organizers after the event. Includes: 1. Original flyer: "A TEMPORARY COMMUNITY WILL BE BUILT IN ONE DAY AND FOLLOWED BY A THREE DAY MULTI MEDIA SEMINAR ON WHOLE SYSTEMS..." Gives list of topics to be covered, from the agricultural and the technical to "ALTERNATIVE ATTITUDES OF THOUGHT." 12" by 7.25". Two neat horizontal fold creases. Lightly worn. Very good. 2. "Last Bulletin" flyer, a reminder to prospective attendees to RSVP and "remember the post office habits." 9.5" by 10.5" approx. Two neat horizontal folds, lightly worn; very good. 3. QUICK CITY, a self-described catalog, including a "People's Yellow Pages," assembled by IBM punch card sorting according to individual survey answers by attendees, reporting in the following categories: "Whole Systems / Land Use, Ecology, Planning / Shelter, Energy Systems / Industry / Crafts / Community / Nomadics / Communications / Learning / [and] I can't possibly do this-see box for details." 8vo. Mimeographed wraps (folded in half, as issued); opens up to oblong 8vo. approx. 14" by 8.5" unfolded. Worn along edges with some staining and a few small tears to edges. Very good.



50. [ALTERNATIVE EDUCATION]. HEMSTREET, BOB (ARIST). **FUMBLE UNIVERSITY.**
 [NEWPORT BEACH, CA]: [BOB HEMSTREET], (1976-78).

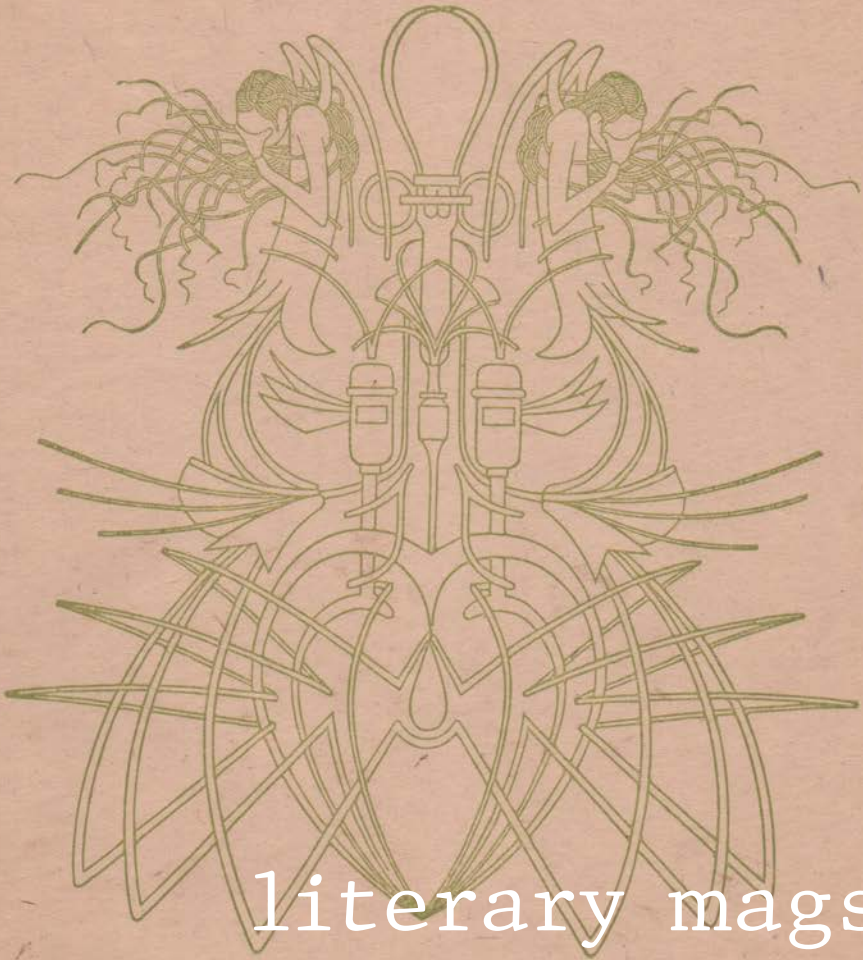
A bold and curious assemblage satirizing alternative colleges and universities of the 1960s and 70s: "Fumble-U. The inside-out University Where you Discover Everything Backwards" (title card, above left). And while the targets of FUMBLE UNIVERSITY are undoubtedly schools like Antioch, Naropa, Black Mountain, California Institute of Integral Studies, and their counterculture brethren (as well as radical pedagogies like BLUEPRINT FOR COUNTER EDUCATION), the vibrant psychedelic and underground comix manner in which it was executed (part Crumb, part Mouse, part Saturday morning cartoon) belies a certain affection for its subjects, or at least their students. The artist, Bob Hemstreet, seems to have worked as an animator for Disney in the 1950s (and later in advertising and marketing) — and with several panels apparently modified for photo offset, FUMBLE U. was almost certainly intended for publication (or animation?), though we find no record of it or any further information on the artist. Internal evidence suggests Hemstreet envisioned this as a much larger project, so possibly a mock-up or part of other pitch materials. However, given how precisely the panels fit into the elaborately carved (!) album, the work itself appears complete and self-contained. Signed dates suggest a work that took Hemstreet at least several years to complete. An ornate spoof of the late counterculture executed with enormous skill and vision. Must be seen.

-3750-

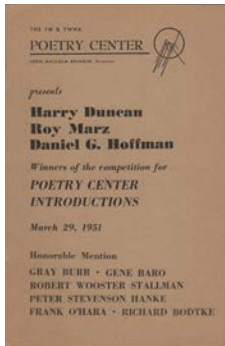
Oblong folio. Seventeen original works, various media (including pen and ink, oil on board, acrylic, etc.), each approximately 12" x 17" (or the reverse), mounted or executed on board, with most under plastic and framed by colorful nylon tape. Most signed and dated by Hemstreet. Housed in a large custom-made metal-hinged wooden album, 14" x 21" approx., elaborately carved in relief and painted by the artist; also signed and dated (July 1976). Some wear. But generally very good or better.

(item #53)

HELP YOUR LOCAL JUNKIE KICK



literary mags
& ephemera



51. [EPHEMERA]. [O'HARA, FRANK].
THE YM & YWHA POETRY CENTER PRESENTS
(POETRY CENTER INTRODUCTIONS) - MARCH 29, 1951.
 NYC: THE POETRY CENTER, 1951.

Program of the reading for the winners of the 1951 Poetry Center Introductions, judged by Conrad Aiken, Howard Moss and others. Includes one poem by each of the three winners and six runners-up, Frank O'Hara among them. O'Hara's Honorable Mention is listed on the cover and his POEM ('The eager note on my door said 'Call me,') is printed on the final page. An appearance unrecorded in Smith. In addition, an award not mentioned in any of the O'Hara biographies (Gooch, Perloff, Lehman). In March of 1951,

O'Hara was living in Ann Arbor and finishing the work on the dissertation that would soon win him that year's Hopwood Award. A rare early appearance from this popular New York School poet.

-250-

8vo. Saddle-stapled wraps. Very mild wear; pages faintly toned. Near fine. [11]pp.

52. [EPHEMERA]. [CLIFTON, LUCILLE].
DISCOVERY '69 [PROGRAM FOR APRIL 28, 1969
POETRY CENTER AT THE 92ND ST. YMCA READING].
 NEW YORK: THE POETRY CENTER, 1969.

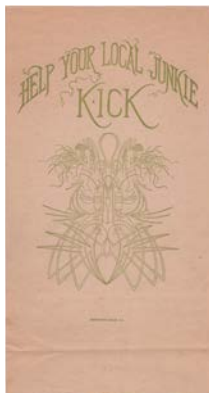
Program for a group reading held April 28th 1969 for winners of The Poetry Center's Discovery Prize. Included among the honorees is Lucille Clifton, whose poem "Miss Rosie" is printed in full — only her second poem to appear in print. Also printed is Clifton's self-penned biography: "I am 32 years old, married and have six children. Before this year I had had only poem published in Negro Digest magazine. Publishing has seemed less important than writing and I hadn't thought about it much." Clifton published her first book, GOOD TIMES (Random House, 1969) as a direct result of having won this prize. A rare piece of ephemera that in many ways marks the beginning of the career of one of our most important African American poets.

-200-

8vo. Single leaf, folded once to make [4]pp. Edgewear, some toning. Folded in half again. Nevertheless, very good.



53. [EPHEMERA]: [ZEPHYRUS IMAGE].
 MYERS, MICHAEL AND HOLBROOK TETER.
HELP YOUR LOCAL JUNKIE KICK.
 [SAN FRANCISCO]: ZEPHYRUS IMAGE, [1970].



First state of this broadside printed by Holbrook Teter, Michael Myers' LOCAL JUNKIE famously graced telephone poles around Berkeley. An early work from Zephyrus Image. OCLC locates at most three holdings. An iconic work from this influential West Coast artists' press. [Johnston p. 185].

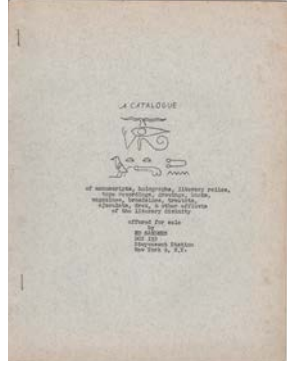
-500-

Broadside. 12" x 6" approx. linocut in green on newsprint. Single fold at bottom edge not effecting image. Moderately toned, as common. Mild wear. Very good overall.

54.

[EPHEMERA]: [FUCK YOU PRESS]. SANDERS, ED. [ED SANDERS'] CATALOGUE #1 (JUNE/JULY 1964).

NEW YORK: ED SANDERS [FUCK YOU PRESS], 1964.



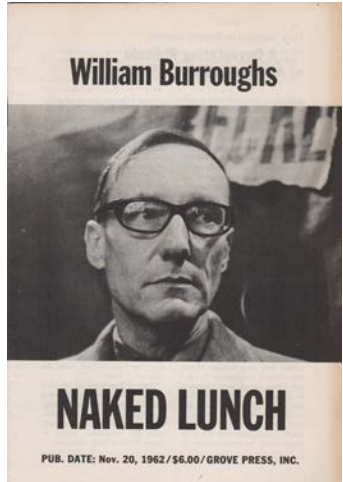
Debut catalogue from Sanders who, as an extension of his editing duties and running of his Peace Eye bookshop, also dealt in "manuscripts, holographs, literary relics, tape recordings, drawings, books, magazines, broadsides, tractata, ejaculate, drek, & other effluvia of the literary divinity" (cover). Essentially, a mimeo rare book catalog with signed items, letters, and other literary rarities, all pitched with the usual Sander's aplomb. Given the ephemeral nature of Sander's catalogues, they are quite scarce. [FUG YOU 86-7]. [Clay and Phillips pp. 166-68].

-750-

4to. Mimeo wraps. Very good with mild wear and bit of soil to front wrapper. Overall, sharp and sound. [7]pp. (including cover) on as many leaves, printed recto only.

55.

[EPHEMERA]. BURROUGHS, WILLIAM S. WILLIAM BURROUGHS / NAKED LUNCH / PUB. DATE: NOV. 20, 1962 [ETC.] [GROVE PRESS PROMO PAMPHLET FOR FIRST AMERICAN EDITION OF NAKED LUNCH]. NEW YORK: GROVE PRESS, 1962.



One or approximately 100 copies of this promotional pamphlet issued in preparation for the 1962 first US edition of NAKED LUNCH from Grove Press. Contains short essays by Terry Southern and E.S. Seldon, along with excerpts from the novel. The rear cover contains an excerpt from a review by John Ciardi, along with brief quotes (that have remained on the book's covers for years) by Norman Mailer, Robert Lowell, and Jack Kerouac. [Maynard & Miles F7].

-250-

8vo. Saddle-stapled photographic wraps. Near fine. Just a bit of toning to wraps. Pages sharp and clean. [14] pp., plus covers.



56.

[EPHEMERA]. WALLACE, DAVID FOSTER. INFINITE JEST: AN EXCERPT. BOSTON: LITTLE, BROWN, 1996.

One side contains a short essay by the author that was eventually published two years later as part of his classic, "The Nature of Fun." Also included are quotes of praise for the book from likes of Rick Moody and Jeffrey Eugenides. Reverse is excerpt from his epic novel (left). Scarce.

-450-

22" x 8.5" promotional broadside printed recto and verso. Folded in quarters, likely as issued. Else sharp and bright. Near fine.



57. LANSING, GERRITT (EDITOR).
SET [Nos. 1-2, COMPLETE].
 GLOUCESTER, MA: GERRITT LANSING,
 1961 AND 1963.

Both published issues of this important poetry magazine, described by Lansing in his editorial statement as being "about the poetic exploration of the swarming possibilities (some occult, unused) in American life, urban & local (the rural is no longer available to poetry; to life?) here & especially now." First issue includes work by Robert Duncan, Charles Olson, Ed Dorn, Robert Kelly, John Wieners, and Frater Perdurabo (pseud. Aleister Crowley [!]). Second issue: LeRoi Jones, Diane Wakoski, Diane Wakoski, and Kenward Elmslie.

-250-

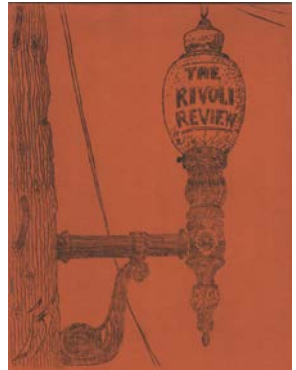
4to. Saddle-stapled pictorial wraps. Both issues very good plus, with light exterior toning to wraps; interiors very bright, clean throughout. 31pp. (1) and 64pp. (2).

58. [RUNS]. DUERDEN, RICHARD (EDITOR).
RIVOLI REVIEW [Nos. 1-2; COMPLETE].
 SAN FRANCISCO: RIVOLI REVIEW, 1963.

Full run of this handsome San Francisco mimeo. Contributors included Philip Whalen, Ford Madox Ford, Robert Duncan, Denise Levertov, and Ron Loewisohn, and Gerard Malanga.

-150-

4tos. Side-stapled (I) and corner-stapled (II). Issue one: 10.75" by 8.5"; issue two: 12.875" by 8.5". Both very good plus with light wrinkling to edges. Interiors clean and bright. 24pp. (vol I), and 28pp. (vol. II).



59. [RUNS]. BERGE, CAROL (EDITOR).
CENTER - No. 1 [THROUGH] No. 13; [PLUS]
DECEMBER 1983 SUPPLEMENT
[FOURTEEN ISSUES, COMPLETE].
 WOODSTOCK & SANTA FE: CENTER, 1970-1984.

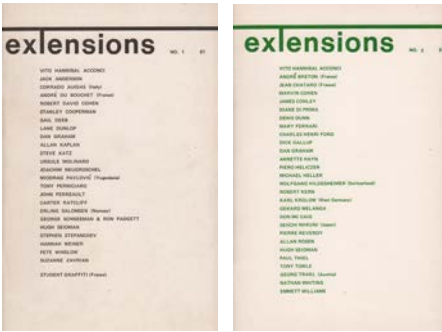
Full run of this mimeo distinguished by its emphasis on prose. CENTER drew from a wider range of avant-garde art than was typical of its peers (theatre, dance, and music, particularly the Cage/Fluxus/Mac Low axis). Philip Corner, Richard Kostelanetz, and Jackson Mac Low were some of the more frequent contributors, among many others (David Antin, Carol-ee Schneeman, and Genesis P-Orridge, to name a few),

during a period which saw "a plethora of experimentation in modes hitherto unexplored," as Berge herself put it. She also noted that print runs ranged from 200 to 450 each. [Clay and Phillips 204-5].

-800-

4to. Thirteen issues, one supplement. Side-stapled or perfect-bound; printed mimeo or off-set. All about very good plus or better (with the exception of the final issue, with large triangular notch cut out of bottom half of front cover and penned note reading "Limited Edition - / This copy not for resale"). Otherwise, only light touches of wear, hints of soil.

60.



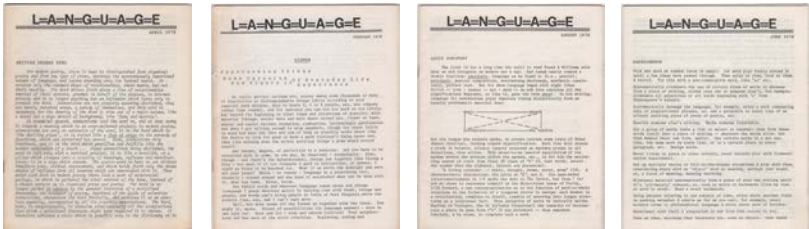
[RUNS]. ZAVRIAN, SUZANNE AND
JOACHIM NEUGROSCHER (EDITORS).
EXTENSIONS [Nos. 1-8, COMPLETE].
(NEW YORK): EXTENSIONS, (1968-
1974).

Zavriean and Neugroschel's EXTENSIONS bridged the worlds of art and poetry in ways not unlike 0 TO 9. As Gwen Allen wrote, "They were interested in how the magazine itself was a medium capable

of extending language into other realms," a fact evident from the very first issue, which printed a version of Dan Graham's "Schema," four texts by Vito Acconci, and graffiti poems written by students in Paris during May 1968. Other contributors throughout the run include Arakawa, Mary Beach, Max Bense, André du Bouchet, André Breton, René Char, Jean Daive, Diane Di Prima, Jean Dubuffet, Charles Henri Ford, Jim Fulkerson, Dick Gallup, Jochen Gerz, Madeline Gins, Carter Ratcliff, Georg Trakl, Oswald Wiener, Miodrag Pavlovic, Erling Salomson, Tony Towle, Emmett Williams, and many more. The complete run, eight numbers in seven volumes. [Allen, ARTISTS' MAGAZINES, p. 259].

-750-

Matching 8vos. Saddle-stapled wraps. Offset printed. Near fine or better overall. Bright, clean, and sharp. 96pp. each.



61.

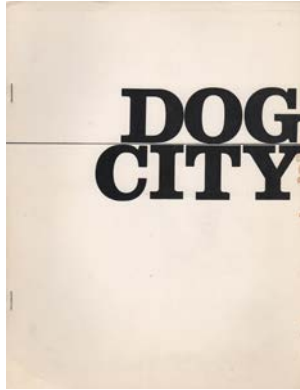
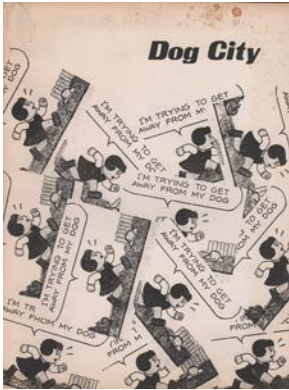
[RUNS]. ANDREWS, BRUCE AND CHARLES BERNSTEIN (EDITORS).
**L=A=N=G=U=A=G=E [13 ISSUES, PLUS SUPPLEMENTS,
WITH: VOLUME FOUR AND RELATED EPHEMERA, COMPLETE].**
NEW YORK, (1978-1982).

Arguably the most important document to emerge from the L=A=N=G=U=A=G=E movement, Andrews and Bernstein's journal published some 16 issues (13 issues proper, plus various supplements, as well as a final volume issued as OPEN LETTER, Fifth Series No, 1) from 1978 through 1982. With its austere production and design by Susan Lauffer/Bee, in many ways the clearest expression of the aesthetic and the moment the movement fully matured. Contributors include: Lyn Hejinian, Larry Eigner, Bob Perelman, Ron Silliman, Kathy Acker, Rae Armantrout, Jackson Mac Low, Bernadette Mayer, Clark Coolidge, Jerome Rothenberg, Barrett Watten, Susan Howe, among many others. With fewer than 200 copies printed for each of the earliest issues, complete runs are uncommon, especially with subscriber ephemera. [Clay and Phillips 235].

-1750-

First 16 issues large 8vo. printed stapled self-wrappers. Final volume, 8vo. perfect bound printed stuff wraps. Offset printed. Generally very good overall. Also includes five pieces of ephemera and correspondence sent to subscribers, including notice of renewal, letter announcing launch, catalogue of their distributing service, etc.

62.



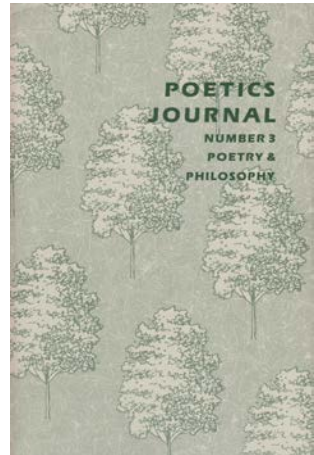
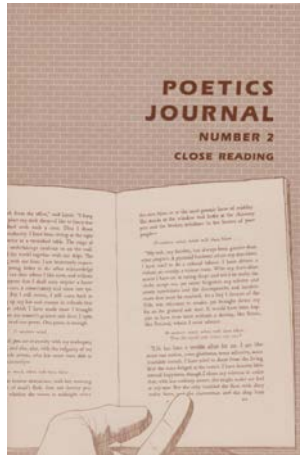
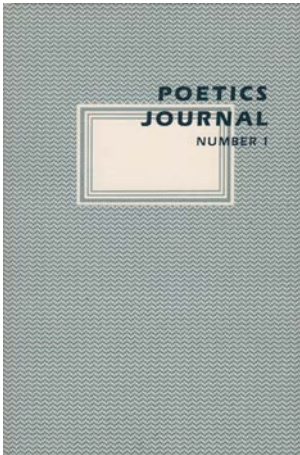
[RUNS]. WARD, DIANE,
DOUG LANG, ET AL.
(EDITORS).
DOG CITY - [Nos.
1 AND 2, COMPLETE].
WASHINGTON DC: DOG
CITY, 1977 AND 1980.

Complete run of this important DC-based poetry magazine revolving mostly around the Mass Transit scene (see also item #6,

this catalogue). Featuring work from P. Inman, Tina Darragh, Bernard Welt, Steve Benson, Lynne Dryer, Joan Retallack, Kirby Malone, and others. Uncommon.

-150-

4to. Side-stapled (no. 1) and saddle-stapled (no. 2) in original wraps. Some staining to covers. Else clean and sound internally. Very good minus. Touches of wear. Though not noted, both issues ex-libris contributor/editor Doug Lang.



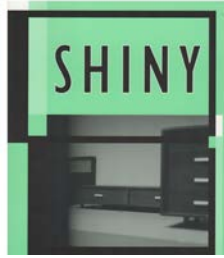
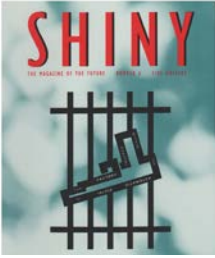
63.

HEJINIAN, LYN AND BARRETT WATTEN (EDITORS).
POETICS JOURNAL [Nos. 1-10, COMPLETE].
(BERKELEY AND OAKLAND): POETICS JOURNAL, (1982-1998).

Difficult-to-assemble full run of this important critical journal of the language movement. With contributions from Ron Silliman, Kathy Acker, Leslie Scalapino, Bob Perelman, George Lakoff, Carla Harryman, Lydia Davis, Susan Howe, and others. If L=A=N=G=U=A=G=E marked the height and distillation of the movement, POETICS JOURNAL marked the moment LangPo began addressing itself to a larger audience, a fact hinted at by its perfect-bound format. A tricky run, the last issue (published six years after #9) is particularly recalcitrant. [Clay & Phillips 290].

-600-

8vos. all. Matching original perfect-bound wraps. All issues generally very good or better. Near fine overall.



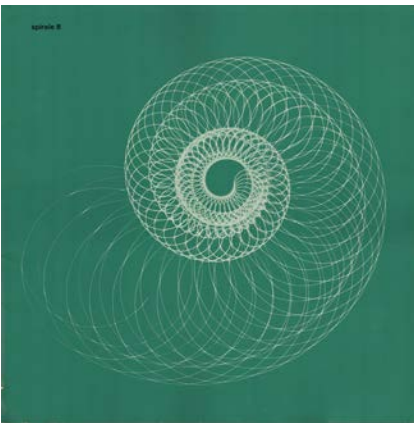
64. [RUNS]. FRIEDMAN, MICHAEL (EDITOR). SHINY [Nos. 1 THROUGH 14, COMPLETE]. NEW YORK / DENVER: SHINY INTERNATIONAL, 1986-2008.

Full run of this beautifully-designed (for most issues by Dirk Rowntree) literary and art magazine, with a partic-

ularly strong selection of poems by many of the foremost contemporary writers. Issues include text and art by Ron Padgett, Harry Matthews, Alice Notley, Tim Dlugos, Dennis Cooper, Allen Ginsberg, Joe Brainard, Man Ray, Ted Berrigan, Eileen Myles, Rae Armantrout, Lyn Hejinian, Lydia Davis, John Ashbery, Clark Coolidge, and Jackson Mac Low, among many others. Many issues feature interviews, including ones with Arthur Russell, Mike Kelley, and Chris Burden. SHINY strove to bridge the New York School and Language aesthetics, with touches of fashion, music (Throwing Muses), and art (under the direction of Duncan Hannah) thrown in — lending the entire production a kind of popular appeal not often seen in other journals, either before or after. Both beloved and respected during its run, an influential little mag. Despite this, a tricky run to assemble. The early issues before the format redesign are especially uncommon.

-850-

Small 4tos all. First four issues staple-bound, others perfect-bound. Generally near fine to fine. Light edgewear, trivial touches of wrinkling. Overall, quite clean. Variously subtitled: "International" (nos. 1 [Spring 1986] to 4 [1988]; "The Magazine of the Future" (nos. 5 [1990] to 7/8 [1992]; "Magazine" (nos. 9/10 [1999] to 14 [2008]. Fourteen numbers in twelve volumes, with varying pagination.



65. [CONCRETE POETRY]. GOMRINGER, EUGEN AND MARCEL WYSS (EDITORS). SPIRALE 8: INTERNATIONALE ZEITSCHRIFT FÜR KONKRETE KUNST UND GESTALTUNG. BERN: SPIRAL PRESS, 1960.

Founded by Dieter Rot and Eugen Gomringer as an "International review for young art," SPIRALE mined the overlap of art and concrete poetry, and this next-to-last issue "reflected the influence of Swiss design in its square format, grid-based layout, and san-serif font" (Allen, ARTISTS' MAGAZINES, p. 300). Contributors

to this issue include Bruno Eymann, René Groebli, Siegfried Kuhn, Willi Gasche, Renate Bieseli-van Oyen, Marcel Wyss, E. A. Heiniger, Helmut Lederer, Rolf Schröter, Otto Steinert, Herbert W. Franke, Ben F. Laposky, and Rot himself. "SPIRALE witnessed not only new understandings of visual art and language, but also new understandings of role of the magazine itself" (ibid). Produced in relatively small editions (typically in the mid-hundreds), issues are scarce, especially housed in original folding case.

-850-

Square folio folder in original plain folding slipcase, folder containing loose bifoliums; (8), 44. Minor tearing to folds of slipcase, some fading. Minor edgewear to issue. Complete. Very good plus or better overall. Text in English and German.



66.

MYERS, JOHN BERNARD (EDITOR).
SEMI-COLON Vol. 1 No. 1.
NEW YORK: TIBOR DE NAGY, ND [CA. 1953].

First issue of this "poets' newsletter" edited by Myers and published by his gallery, Tibor De Nagy. With contributions from Frank O'Hara, Max Jacob (tr. John Ashbery), Edwin Denby, Nicolas Chamfort (tr. James Merrill), and others. Tibor De Nagy Gallery was in many ways ground zero not just for the abstract expressionist movement but for the first generation New York School as well. The gallery published early books from Frank O'Hara, John Ashbery, Kenneth Koch, James Schuyler, and Barbara Guest and encouraged collaborations between them and the painters the gallery represented. SEMI-COLON, which ran ten issues, served as something of a semi-private mode of communication between these New York writers, not unlike the way FLOATING BEAR would a decade later. The dates of these newsletters are somewhat in dispute. Clay and Phillips date the first issue to 1950, but Tibor De Nagy was not founded until the following year. O'Hara's and Ashbery's bibliographers both suggest "[1955?]" for Vol. 1, No. 1. Most likely correct, however, are the dates 1953-ca. 1956 provided by the inventory and catalogue of the Myers' archive (on deposit at the Smithsonian Museum of American Art), and our date follows their lead. Issues, especially early ones, are scarce.

-450-

4to. 8.5" x 11". Single sheet folded once to make four pages. Very good. Minor creasing, wear to edges, toning. Else sound.

67.

SEMI-COLON Vol. 1 No. 2.
NEW YORK: TIBOR DE NAGY, ND [CA. 1953].

Second issue, Contributors include Saul Bellow, Auden, Kenneth Koch, and William Jay Smith.

-375-

4to. 8.5" x 11". Single sheet folded once to make four pages. Very good. Minor chipping, wear to edges. Some toning.



68.

SEMI-COLON Vol. 1 No. 6.
NEW YORK: TIBOR DE NAGY, ND [CA. 1954].

Sixth issue, with contributions from Tennessee Williams, W.H. Auden, Kenneth Koch, and James Laughlin.

-375-

4to. 8.5" x 11". Single sheet folded once to make four pages. Very good. Trace soil, handling wear; tiny tear to one edge. Else sound.

69.

KELLY, JOHN (EDITOR).

BEATITUDE 5.

SAN FRANCISCO: BEATITUDE, 1959.



The brainchild of Allen Ginsberg, Bob Kaufman, and John Kelly, BEATITUDE was originally conceived as a newsletter for the North Beach literary scene, publishing the first issue in April 1959. It soon became an important outlet for beat literature and is now one of the defining publications of the early mimeo era. Kaufman: "Designed to extol beauty and promote the beatific life." The magazine included the work of its founders, as well as Jack Kerouac, Michael McClure, and numerous other notable San Francisco poets and writers. Issues of BEATITUDE's original run are now scarce. Contributors include Spicer, Ginsberg, Orlovsky, and others. [Clay & Phillips 80-81].

-950-

4to. Side-stapled wraps. Mimeographed throughout. Very good with moderate crease throughout issue in the center. Some edge-wear, else clean and sound. ca. [40]pp.



70.

KAUFMAN, BOB (EDITOR).

BEATITUDE [BEATITUDE] #7.

SAN FRANCISCO: BEAT PUB. CO. 1959.

Features Ginsberg's poem "Afternoon Seattle," plus a short selection from Kerouac's OLD ANGEL MIDNIGHT. Other contributors include Peter Orlovsky, Chester Anderson, and Ruth Weiss. [Morgan C92-94]. [Charters C46].

-950-

4to. Side-stapled yellow cover wraps. Mimeographed rectos only. Minor wear. Old, shallow crease through center of issue, unobtrusive. Very good.

71.

[MIMEO REVOLUTION].

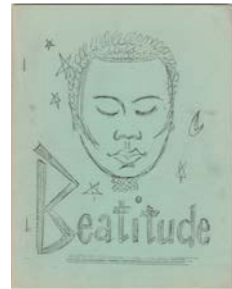
BEATITUDE #8 (AUGUST 15, 1959).

SAN FRANCISCO: BREAD AND WINE MISSION, 1959.

This issue features Allen Ginsberg, Peter Orlovsky, Bob Kaufman, Ruth Weiss, Lawrence Ferlinghetti, and others.

-750-

4to. Side-stapled pictorial wraps. Mimeographed rectos only. Very good. Minor wear. Terminal leaf loose from top staple. Else sound and clean. [23]pp. plus cover.



72.

[MIMEO REVOLUTION].

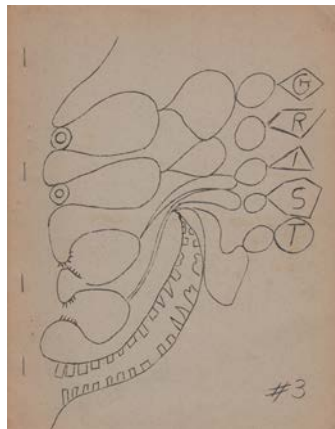
BEATITUDE #17 (OCT-NOV 1960).

SAN FRANCISCO: CITY LIGHTS, 1960.

The first issue under the auspices of City Lights. Features Allen Ginsberg, Jack Spicer, Bob Kaufman, Philip Whalen, and others. "The quintessential 'Beat' publication..." (Clay & Phillips).

-550-

4to. Side-stapled photographic cover wraps. Offset duplicated rectos only. Very good plus. Minor wear. [22]pp. plus cover.



73.

FOWLER, JOHN (EDITOR).
GRIST - VOL. 1 No. 3.
LAWRENCE, KS: ABINGTON
BOOK SHOP, 1964.

Early issue of this Kansas poetry magazine edited and published by John Fowler from his own Abington Book Shop. This issue features poems by Carol Berge, George Montgomery, Tuli Kupferberg, Rob Rusk, Will Inman, and several others. A very charming mimeo.

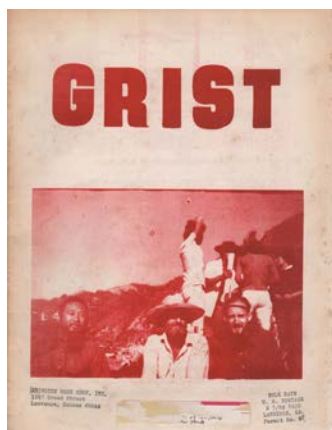
-300-

4to. Side-stapled mimeo wraps. Errata slip laid in. Moderate toning, some light soil and tears to edges. Rear wrapper detached. Else very good.

74.

--.
GRIST - No. 9.
(LAWRENCE, KS): (ABINGTON
BOOK SHOP), (1966).

The Frank O'Hara tribute issue, published with editorial assistance from George Kimball and Charles Plymell. Includes O'Hara's poems "Joe's Jacket" and "To Hell With It," followed by a eulogy by Ted Berrigan. Between the two poems is a centerfold of a fully nude Gerard Malanga. Also includes poems by Allen Ginsberg, d.a. levy, Charles Bukowski, John Sinclair, Kenneth Irby, Tuli Kupferberg, Larry Eigner, and Jerome Rothenberg. Ronald Silliman also contributes, his biography noting he is "not yet twenty, but has had poems published many places."



-250-

4to. Saddle-stapled photographic wraps. Moderate touches of foxing to wraps. Distribution stamps and remnant of sticker to front cover. Very good. 39pp.



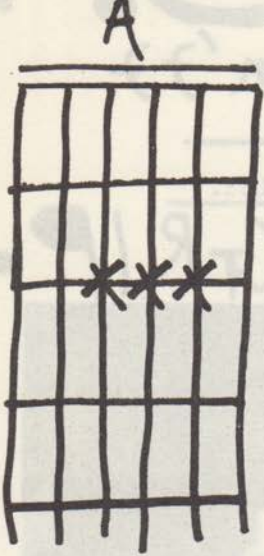
75.

NUTTALL, JEFF.
MY OWN MAG [ISSUE No. 10
DECEMBER 1964]].
[LONDON], [1964].

"All British Number," featuring work by Bill Butler, Tom McGrath, Dave Cunliffe, Lionel Kearns, Dick Wilcox, Pete Berry, Gary Lundberg, and Bob Knapp. "Edited, drawn, layed out, cut-up & interred" by Nuttall. One of the pinnacles of the mimeo form. [Clay & Phillips 287].

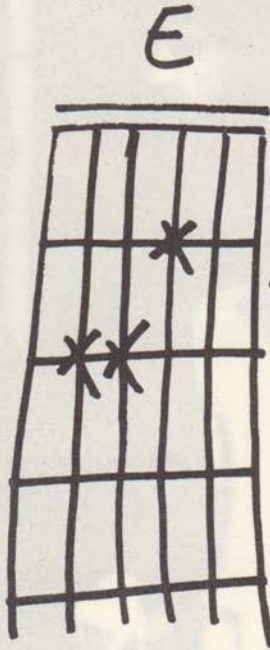
-450-

Tall 4to. Side-stapled wraps. Five leaves printed recto and verso, with horizontal fold mark at center line. Creasing and soil to wraps, with a small circular stain to front cover. Pages toned. Very good minus.



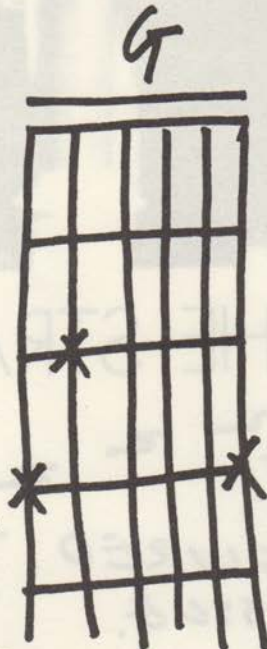
THIS IS A CHORD

music



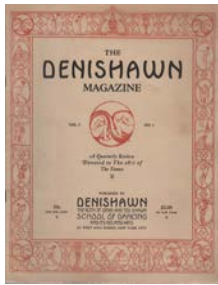
THIS IS ANOTHER

THIS IS A THIRD



(item #88)

NOW FORM A BAND



76. ST. DENIS, RUTH AND TED SHAWN (EDITORS).
**THE DENISHAWN MAGAZINE: A QUARTERLY REVIEW
 DEVOTED TO THE ART OF THE DANCE:
 VOL. 1 No. 1 [AND] VOL. 1 No. 2 [FIRST TWO ISSUES].**
 NEW YORK: DENISHAWN: THE RUTH DENIS AND TED SHAWN
 SCHOOL OF DANCING AND ITS RELATED ARTS, [1925].

First two issues of this magazine published by two prominent modern choreographers. The magazine's design shows strong Orientalist influences, for which the two were known. Collects writings from St. Denis and Shawn about dance and

illustrated with photographs. A handsomely produced magazine by these two giants of dance.

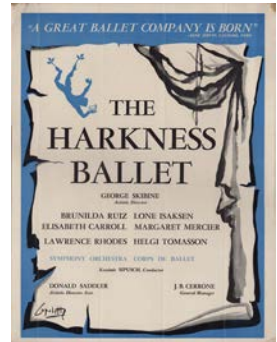
-400-

4to. Saddle-stapled wraps. Very good plus, with light touches of soil and toning to wraps. Second issue has a short tear at upper edge of spine. Internally clean. 16pp. (No. 1) and 15pp. (No. 2).

77.

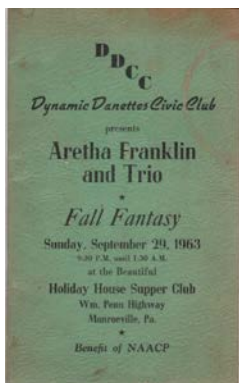
[DANCE]: [BALLET].
 [ORIGINAL POSTER FOR
 THE HARKNESS BALLET].
 [NEW YORK], [CIRCA 1965].

Poster for Harkness Ballet, a company founded by Standard Oil heiress Rebekah Harkness in 1964 with George Skibine as artistic director. The Harkness Ballet performed primarily in Europe before opening its own theater in New York, with a company including Alvin Ailey and other avant-garde choreographers. A scarce early poster from this important troupe.



-250-

14" x 18.25" approx. mounted on stiff card, likely for lobby or similar display. Vertical creases from folding. Corners bumped. Minor toning. Taping and tape at verso. Very good.



78. [FRANKLIN, ARETHA]: [NAACP].
**DYNAMIC DANETTES CIVIC CLUB PRESENTS
 ARETHA FRANKLIN AND TRIO [...] BENEFIT OF NAACP.**
 [PITTSBURGH] & MONROEVILLE, PA:
 DYNAMIC DANETTES CIVIC CLUB, 1963.

Program for a benefit organized by the Dynamic Danettes, an all-female African-American social group in Pittsburgh. The event was a fund raiser for the NAACP, and featured Aretha Franklin in performance at the Holiday House Supper Club. Contains a list of individuals, families, businesses, and organizations who donated. Also includes a letter from Pittsburgh civil rights leader Byrd Brown, at the time president of the Pittsburgh NAACP, who notes that "if we have learned anything during this

last summer of racial discontent and strife, we must have learned that we are not free here or anywhere else." A scarce document of a defining moment in the civil rights movement, a month after King's "I Have a Dream" speech.

-350-

8vo. Saddle-stapled green wraps. About very good. Light to moderate toning and soil to wraps. Final leaf torn and missing upper half. Else sound and unmarred throughout. 44pp.



[GOOSE LAKE INTERNATIONAL MUSIC FESTIVAL].
 GOOSE LAKE PARK [ORIGINAL EVENT HANDBILL]
 [WITH] WELCOME...TO GOOSE LAKE PARK
 79. [ORIGINAL FESTIVAL FLYER].
 JACKSON, MI, [1970].

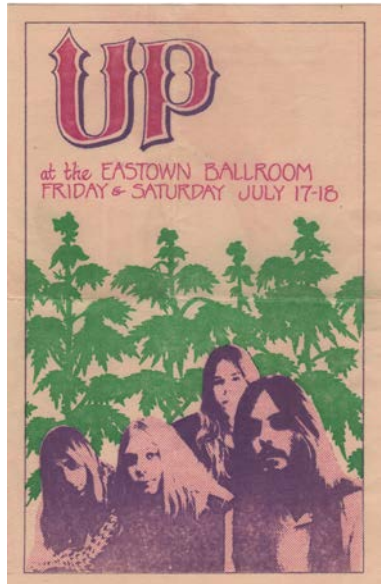
Original handbill/ticket order form (in typical period Bill Graham style) with informational flyer for attendees of the Goose Lake International Music Festival, a three-day event held in Leoni Township, outside Jackson, MI from August 7-9, 1970, with an estimated 200,000 attendees. Organizers hoped it would be "the world's first permanent festival site." But although the event drew over 200,000 people, it was not repeated due to multiple arrests and the displeasure of local authorities. The Stooges, Jethro Tull, and Chicago, were among the featured performers (Alice Cooper and Joe Cocker, also named on this handbill, did not perform due to contractual difficulties).

Second flyer offers notes on available resources (legal aid, rumor control, "free stuff," loose schedule of shows). Map of the Goose Lake Park grounds printed on verso, pointing out the Warlock Woods, Stoned Beach, the demarcations of the Tripalot and the Tokealot, et cetera. Two scarce survivals.

-350-

Single sheet, 8.5" by 5.5". Purple ink on white background. Paper toned. One vertical and three horizontal creases. Very good minus. [WITH]: 4to. Single sheet, printed in purple ink on off-white paper, with one vertical and multiple horizontal creases from folding. A few small tears and scuffs at edges; light toning and moderate edge-wear. Good or better.

80. [THE UP].
 UP AT THE EASTOWN BALLROOM
 FRIDAY & SATURDAY JULY 17-18.
 DETROIT: [WHITE PANTHER PARTY], 1970.



Show program for The Up, whose members are listed as Scott Bailey, drums; Bob Rasmussen, guitar; Gary Rasmussen, bass; and Franklin Bach, lead vocals. The band was closely affiliated with the MC5 (they both lived on John Sinclair's commune). Sinclair would later call them "the real precursors of punk," but unlike their fellow Motor City comrades the Stooges and MC5, The Up never got a major label contract. Back page advertises their single "Just Like an Aborigine," with b-side "Hassan I Sabba," from Sundance Records, above a call to "Free John Sinclair!" Published by "the Ministry of Information, White Panther Party...a product of Woodstock Nation." Rare ephemera from these cult, proto-punk pioneers.

-300-

Single bifold sheet, 8.5" by 11" unfolded. Neat horizontal and vertical creases from folding; mild edgewear. Printed in green, purple, and red on off-white paper (lightly toned). Very good.



81.

[AFRO ROCK]: [ASSAGAI].
[ORIGINAL POSTER FOR "AFRO/ROCK NIGHT
WITH ASSAGAI" AT HULL UNIVERSITY].
HULL: HULL UNIVERSITY, [1971].

Original poster for an Afro Rock event at Hull University, featuring one of the most important bands of the movement, Assagai. Afro Rock, which had its strongest incarnation in the UK in the late 60s and early 70s, combined Western rock instrumentation with African and Afro-Cuban rhythms and percussion. Assagai featured émigrés from both South Africa and Nigeria, as well as a Ghanaian. The lineup included drummer Louis Moholo, trumpeter/flautist Mongezi Feza, alto saxophonist Dudu Pukwana, tenor saxophonist Bizo Mngqikana, guitarist/bassist Fred Coker (their chief songwriter), and Terri Quaye — the first professional female congaist in the UK. Assagai issued just two (highly-regarded) albums (both in 1971) on Vertigo Records, one of the few if not the only all-black band signed to that legendary rock label, and this poster dates from that peak. While they broke up shortly after this gig, the members went on to long careers in various other jazz and prog groups. A striking poster from this significant but poorly documented group.

-600-

Poster silk-screened in blue, gold, and red. 30" x 19" approx. Mild wear, creasing. Some rubbing. Else bright and sound. Very good.



82.

[PHOTOGRAPHY]: [MUSIC]: [ROCK].
 [ORIGINAL PHOTOS OF A BOB DYLAN & THE BAND CONCERT].
 [INGLEWOOD, CA], [1974].

Set of original black-and-white fan photographs of Bob Dylan and The Band (Robbie Robertson, Levon Helm, Rick Danko, Garth Hudson, and Richard Manuel) during their 1974 tour. The prints feature primarily Dylan, Robertson, and Danko, but all Band members appear, with the possible exception of Hudson (who may appear only from the rear). The images are shot from a medium vantage, above and to the left of the stage, likely one of closest seats to the stage in what is known as the "lower bowl." The images are clearly amateur in quality, and lack the proximity and crispness one would expect of a professional or even serious amateur. Nevertheless, subjects are clearly identifiable and well-framed. Internal evidence (outfits & assorted items on the stage) strongly suggests this is one of the final shows of the tour at LA Forum in Inglewood. The group played three times at the Forum: once on Feb. 13, and twice on the 14th in the afternoon and evening. Recordings of this and an earlier New York date were later compiled as the platinum live album BEFORE THE FLOOD. A striking collection of images capturing this important tour, which was Dylan's first in eight years, the first since his infamous motorcycle crash, and the final time these two legendary artists would collaborate until THE LAST WALTZ.

-1500-

40 vintage gelatin silver prints, all 5" by 3.5". A few trivial hints of yellowing, else fine.



83. [SEX PISTOLS]. REID, JAMIE (DESIGNER). [ORIGINAL PROMOTIONAL POSTER FOR 'GOD SAVE THE QUEEN']. [LONDON]: [VIRGIN], [1977].

Jamie Reid's indelible design (based on the Cecil Beaton portrait of Elizabeth) for the May 1977 release of the single "God Save The Queen." A scarce poster and rare in this condition.

-1500-

27" x 38" approx. Full-color offset poster. Creasing to one corner. Mild wear. Else bright and sharp. Near fine.

84. [ORIGINAL PROMOTIONAL POSTER FOR 'PRETTY VACANT']. [LONDON]: [VIRGIN], [1977].

Jamie Reid's "Nowhere" and "Boredom" buses, appropriated from the U.S. Situationist periodical POINT BLANK, here used to promote the single "Pretty Vacant." While it's tempting to call all of the Pistols/Reid posters "iconic," in this case it's true. Iconic-est? Maximum iconicism? More iconic-er? Nevertheless, so pretty.



-1000-

28.25" x 39.5" approx. B&W offset. Mild wear, soil. Faint toning. Very good or better.



85. YOUNG FLESH REQUIRED [ORIGINAL PROMOTIONAL POSTER FOR THE GREAT ROCK 'N' ROLL SWINDLE]. [LONDON]: VIRGIN, [1979].

Infamous Pistols poster for their 1979 movie, withdrawn after American Express (unsurprisingly) sued. "The Artist (The Prostitute) / Your name could be here. Your talents will become a source / of unlimited cash for the Record / Company (The Pimp)." And yes, the irony of this entire page is not lost on us.

27.5" x 40" approx. Color offset poster. Very mild wear. Near fine or better.

-1500-



86.

[SEX PISTOLS]. WALSH, EILEEN (COMPILER).
 [SEX PISTOLS FAN SCRAPBOOK].
 (BELFAST), [CA. 1977-1981].

A fascinating selection of Sex Pistols fandom assembled by one Eileen Walsh, who the provenance suggests was a sixteen years old Belfast teen when she began. Collected from a variety of magazines (NME, SUPER SONIC, SOUNDS, SUNDAY PEOPLE, SMASH HITS, PINK SUPERSTAR), the collection is striking for its relative emphasis on teen-mag style "heartthrob" mags, not typically associated with the Pistols (who were, after all, in many ways a boy band): "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." The first clipping dates from October 1977, and the next is from July 1978, after the band had already broken up. The scrapbook tracks the band's publicity after their breakup, through Sid Vicious' death (Feb. 1979) and the 1980 film THE GREAT ROCK N' ROLL SWINDLE. While the clippings lean heavily on Johnny Rotten, there are plenty of Sid and the band, plus 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." An unexpected vernacular archive of punk, much of it now undoubtedly lost to time.

-950-

Folio. Commercial (Dickinson Robinson brand) scrapbook, containing sixteen leaves, all with newspaper and magazine clippings pertaining to the Sex Pistols adhered with glue and sticky tack. 40 pieces, with many full-page and double-page spreads. Clippings with publication details include SUPER SONIC (Oct. 1979), 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). Also includes, in a clear plastic sleeve, 50+ loose clippings, from inch-square images of Rotten to large NME double-page spreads. Several multi-page articles, including "The Punk Process" by Jon Savage (THE FACE), as well as selections from 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). Overall about very good with moderate wear and soil. The sticky-tacked clippings on several leaves detached but present.

TALKING HEADS

Lower Manhattan Ocean Club (212)349-6766
Mon&Tues 16th&17th of Aug.

87.

[TALKING HEADS].
[ORIGINAL FLYER FOR TALKING HEADS SHOW
AT THE OCEAN CLUB IN LOWER MANHATTAN].
[NEW YORK]: NP, [1976].

Early flyer for this pair of dates by Talking Heads, predating their first album and even their record contract (they would sign to Sire in November). In addition, these dates at NYC's short-lived Ocean Club were among the first Jerry Harrison played with the band (though he didn't officially join until the following month): "I came down to NY to play together — I was living in Boston at the time. I was quite poor so I helped move someone to New York in his van. When we finished there was not enough room for my keyboards so I just took a guitar. When I arrived they said 'Where's your keyboards?' And I said there was no room, but let's play together — I'll just use a guitar. We started and it was magic immediately." Despite this nascent moment in the band's career, however, the simple typographic elegance of this flyer shows their identity was already firmly in place. A similarly styled flyer for a Kitchen appearance the same year reproduced in TALKING HEADS CHRONOLOGY strongly suggests this is a band if not (more likely) a Byrne design. An excellent bootleg of the second of these shows remains widely available (also featuring saxophonist Fletcher Buckley). Just about the earliest flyer from this defining band we've encountered.

-1000-

Oblong broadside, 8.5" x 11". Offset printed. One corner chipped. Faintly folded in half. Mild wear. Very good or better.



[PUNK]: [ZINES].
 MOON, TONY (EDITOR).
88. **SIDEburnS No. 1**
 (JAN. 1977).
 WOODYATES RD, LEE
 [LONDON]: SIDEBURNS, 1977.

Debut issue of this early British punk fanzine, containing the first appearance of editor Tony Moon's iconic drawing of three guitar chords (A, E, and G) accompanied by the legendary exhortation: "This is a chord, this is another, this is a third. Now form a band" (see p. 75 this catalogue). Later popularized in SNIFFIN' GLUE (often erroneously credited as being the first appearance) and innumerable other books and fanzine reprints, this is its rare first publication — one we've been attempting to locate for almost ten years, and the first we've seen offered for sale in that time. In addition to the "Playin In The

Band" graphic, this issue also features an interview with The Stranglers, reviews of 45s and live shows, and the obligatory "Editorial Crap": "Yet another so called 'Fanzine gets off the ground. Slow but sure. Maybe it wont be around next month or whatever, but that's what it's all about [...] I can't type, but I'm having a go so why don't you [sic all]." A truly scarce document of the London punk scene, and the diagram that launched a thousand bands.

-1250-

Six A4 sheets, offset printed on both recto and verso, and stapled once at the upper left hand corner. Very good with minor toning and wear, and a couple of small droplet stains to upper left hand corner.

89.

[PUNK]. DESTROY ALL MONSTERS.
 DESTROY ALL MONSTERS [,] CULT HEROES &
 THE TWISTERS [CONCERT POSTER].
 ANN ARBOR: SECOND CHANCE, [1979].

Poster promoting a 1979 show at the legendary Ann Arbor club Second Chance. During 1979, Destroy All Monsters released three singles, and included, at various times, members Ron Asheton, Niagra, Michael Davis, Rob King, Cary Loren, and Lawrence Miller.

-375-

Single 17" by 11" sheet, printed recto only. About very good; two tiny tears to upper edge, moderate horizontal fold, and remnants of tape to verso. Else clean, bright overall.



90.

[SKINHEADS].

SKINS NO. 1.

[LONDON]:, [LAST RESORT?] [CA. 1980].

First issue of this zine, presenting a mini-treatise on skinheads, organized in semi-chronological sections: Origin, The Look, Music, 'Aggro', Suedeheads, and The Skinhead Revival. Back cover features ads for Better Badges and skinhead boutique/social hub The Last Resort. OCLC locates three copies, which variously suggest Last Resort as author or publisher. None is listed within the zine itself, but given its strong resemblance to a Last Resort catalogue recently handled by this bookseller, this seems likely.

-125-

4to. Side-stapled wraps. Minor wear, a few faint creases to back cover. Very good.



91.

[BEASTIE BOYS].

[ORIGINAL FLYER FOR AUG. 13TH, 1982 SHOW AT THE A7 ANNEX]. [NEW YORK], [1982].

Original flyer for this Beastie Boys gig at the legendary hardcore punk club A7. The band had debuted almost exactly a year earlier, and this show at the club's Annex marks just their ninth public performance overall. At the time, the band consisted of Mike D (Michael Diamond), John Berry (guitar), Kate Schellenbach (drums), and Adam "MCA" Yauch — all months from recording their debut record, POLLY WOG STEW. Adam Horowitz wouldn't join the band until the end of the year, and they wouldn't release their debut hip-hop single ("Cooky Puss") until March the following. Rare document from the Beastie's early hardcore origins, years that continued to influence the band their entire career.

-800-

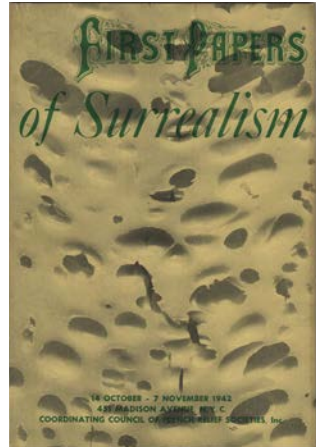
Oblong broadside, 8.5" x 11". Art/design attributed to "D.W." Creased, folded. Some wear. Very good. Provenance available on request.

(item #100)

THE MATHEQU
 MAKER
 BERKELEY ST. BOSTON
 MARCH 21-23 1982 * 1982
 BY JUD YALKUT
 DOWN BY THE RIVERSIDE
 REACTION FILM *
 FOR THE WORLD
 AN DIAL FILM
 PRESENCE * A-I (K)
 * ADMISSIION-15
 art
 9:30
 9:30 PM
 9:30

92. BRETON, ANDRE AND MARCEL DUCHAMP.
FIRST PAPERS OF SURREALISM.
 N.Y.C.: COORDINATING COUNCIL OF
 FRENCH RELIEF SOCIETIES, INC., 1942.

Handsome example of this catalogue from the first major exhibition of the Surrealists in the U.S. Held October 14th to November 7th, 1942 on the second floor of the Whitelaw Reid Mansion, the show was conceived by Breton and Duchamp — the title an allusion to the many expat and refugee artists featured in this exhibition, who fled the hostilities in Europe and settled in New York. Artists in the exhibition included Picasso, Arp, Miro, de Chirico, Magritte, Brauner, Tanguy, Ernst, Dali, Kay Sage, Kurt Seligmann, Leonora Carrington, Esteban Frances, Matta, Joseph Cornell, David Hare, Robert Motherwell, Barbara Reis, Lawrence Vail, Matisse (!?) and others. The catalogue was also designed by Duchamp and features his famous die-cut "bullet" hole cover on the front, with a counter-intuitively titled rear (pictures). A classic catalogue from an important exhibition.



-750-

Small 4to. Original yellow pictorial wraps designed by Marcel Duchamp. Near fine. Faint rubbing here and there. Some mild creasing to top corner of rear wrap. Else clean and sound. [48]pp. With a foreword by collector Sidney Janis, and an introductory essay ("Explorers of the Pluriverse") by art and drama critic R.A. Parker.'



93. [THE HAIRY WHO].
THE HAIRY WHO SIDESHOW.
 [CHICAGO]: [HYDE PARK
 ART ASSOCIATION], [1967].

Catalog to the second (of four) Hairy Who exhibition, held at Chicago's Hyde Park Art Association February 24 through March 24, 1967. Founded in that city the year before by "the exhibition coordinator, Don Baum [...] and six young painters, who affecting the habit of the rock groups of the day called themselves The Hairy Who. James Falconer, Art Green, Gladys Nilsson, Jim Nutt, Suellen Rocca, and Karl Wirsum had all come of age in the decade of Pop Art, and the subjects they pulled up from the lower depths of the American visual vernacular showed it. Yet, as if to resist the model set by New York, they tended toward an especially impudent coarseness and vulgarity in their work. This was skateboard Pop; by contrast such

Manhattan stars as Warhol and Rosenquist were sleekly uptown, highstyle, and urbane. [...] [The Hairy Who] became the most celebrated Chicago art movement of the century" (ART IN CHICAGO: 1945-1995 25-26). Wild, racy, and rude. Robert Crumb meets Roy Lichtenstein. A scarce ephemeral memento from the Chicago Imagists. OCLC locates 9 holdings of this catalogue, with many major institutions lacking. [THE COLLECTED HAIRY WHO PUBLICATIONS 1966-1969 pp. 26-64].

-1500-

Small 4to. Stapled pictorial wraps. Offset printed. Trace rubbing to covers. Else remarkably bright, clean, and sharp. Near fine or better. [32]pp.



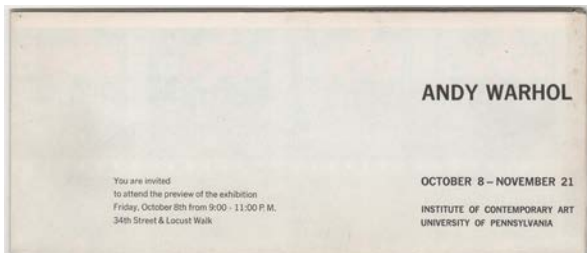
94.

HOLMSTROM, JOHN (ARTIST).
 [GROUP OF SEVEN ORIGINAL ORIGINAL COLOR CARTOON DRAWINGS].
 [NEW YORK], 1980.

At the time he helped launch PUNK in 1975, John Holmstrom was studying cartooning under Will Eisner and Harvey Kurtzman at the School of Visual Art, a background that helped define the look and feel of PUNK from the start. The first issue, with Holmstrom's indelible Lou Reed cover, set the pace. As Jon Savage described: "Its cover story was an interview with Lou Reed about his current record METAL MACHINE MUSIC, but, instead of a photo, there was a wickedly accurate cartoon of Reed as metal man: the feature inside was not typeset but told in fumetti. 'I wanted to see something new in comics,' says Holmstrom, 'it fitted the music. Johnny Ramone would always wear cartoon logo T-shirts.' In issue number one of PUNK, the surrounding artwork is as important as important as Reed's insults [...] When the interviewers follow Reed down the block, there they are in cartoons. The effect was both immediate and distanced, a formal innovation on par with MAD magazine" (ENGLAND'S DREAMING p. 132). This fumetti technique (which Holmstrom almost certainly picked up from Kutzman's HELP! magazine) would be utilized throughout PUNK'S tenure and was one of its signatures. Indeed, the comic served in no small part as the blueprint for the visual vocabulary of the magazine. Working alone and in various collaborative combinations (with associate editor Bruce Carleton, contributing editor Ken Weiner, and "den mother" Pat Ragan), Holmstrom's cartoons graced the majority of the magazine's covers, and various strips were a PUNK staple. By late 1979, however, PUNK had slipped into "hiatus" for financial reasons. So Holmstrom, Ragan, Carleton, and Weiner tried to come up with comic strip ideas they might be able to sell "to keep us solvent." The original strips here offered are in part the result of these efforts. Three examples are from Holmstrom's most recognizable creation, "Bosko," who appeared in various periodicals throughout the early 80s — including the VILLAGE VOICE, EAST VILLAGE EYE, and HIGH TIMES. Another three are from the "Detective Noodles" series (above), a satire of the hard-boiled private detective (one of which appeared in STOP #3). The final example, "One Day At The Kink Shop," appears to be a one-off. Aside from the one strip, we have been unable to determine if any other have appeared in print. Nonetheless, a vivid selection of original comic art from the end of the first decade of punk, from one of its cornerstone artists and key figures.

-2500-

Pen, pencil and colored ink on paper. Various sizes. Occasional marginal creases, "Kink Shop" has had one panel replaced. Overall near fine. Includes three example of "Detective Noodles," three of "Bosko," and one of "One Day at the Kink Shop."



95.

[WARHOL, ANDY].

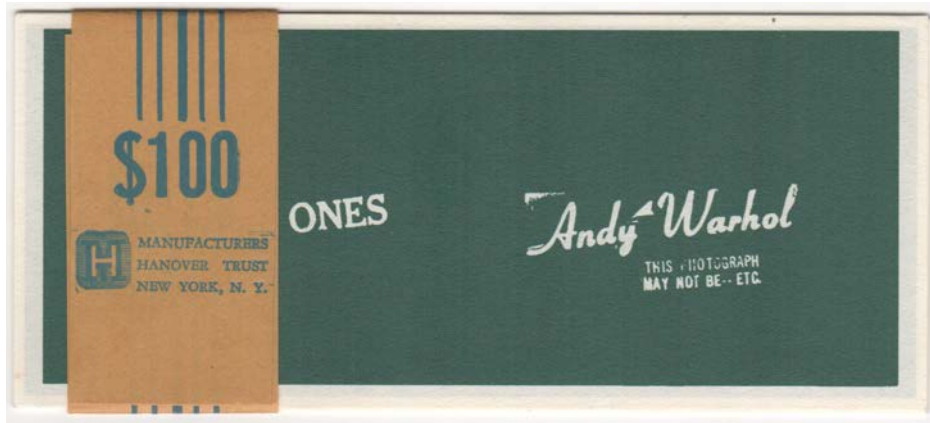
[S&H GREEN STAMP INVITATION / POSTER
FROM WARHOL'S 1965 ICA RETROSPECTIVE].

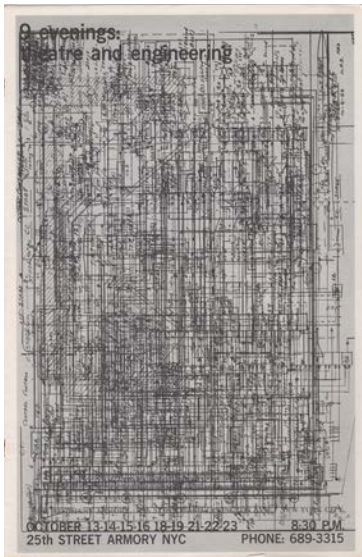
PHILADELPHIA: INSTITUTE OF CONTEMPORARY ART, 1965.

Famed Green Stamp poster/invitation for Warhol's first retrospective, held at the University of Pennsylvania's Institute of Contemporary Art from October 8th through November 21st, 1965. An infamous event: curator Sam Green issued so many of these invitations that the venue was mobbed. Arthur Danto, in his recent biography of Warhol, described the scene: "There was a crowd of at least two thousand rapturous persons, most of them students. No one had expected a crowd that large, and the curator, Sam Green, to be prudent, removed most of the paintings from the walls, leaving the gallery all but bare. But the crowd had not come so much to look at the art as to see Warhol and his consort. Chants of 'Andy and Edie [Sedgwick]! Andy and Edie!' went up. People were jostled and trampled. It became a problem of crowd control much like what was happening at rock concerts. Andy, Edie, and their party [which included Green] found safety on an iron staircase, where [...] they waved at the crowds below. Finally a hole was axed in the ceiling, and [they] were able to escape to the floor above. Crowd behavior like that [...] was unheard of at art events [...] The change did not escape Warhol's notice. 'To think of it happening at an art opening,' he said. '[...] But then, we weren't just at the art exhibit — we were the exhibit.'" (5). A cornerstone of Warhol's career, one that demonstrated his growing fame and cemented his reputation.

-2000-

Original folded poster invitation; 3 3/4" x 9" folded and 22 3/4" x 22 1/2" open. Bit of toning, soil to one edge and a couple of tiny nicks. Very good plus to near fine.





RAUSCHENBERG, ROBERT AND BILLY KLUVER.
9 EVENINGS: THEATRE AND ENGINEERING.
 NEW YORK: EXPERIMENTS IN ART
 AND TECHNOLOGY, 1966.

96.

Program for 9 Evenings, a series of experimental technology-assisted multimedia art performances held from October 13-23, 1966. The project was conceived by Rauschenberg and engineer Billy Kluver as a union of art and technology through person-to-person collaboration, and was born out of an initial meeting of artists and engineers at Bell Labs ten months prior. Experiments in Art and Technology (E.A.T.) would be formally founded as a nonprofit in 1967 to continue and support collaborative experimental work between artists and scientists; 9 Evenings is remembered as one of the group's most noteworthy achievements. Kluver's introduction makes this hopeful argument: "A direct involvement by industry is absolutely essential for any meaningful

use of the potentials of professional technology by the artists. As a result the artists will help open new doors for the engineers and the engineers will give a fresh license to be poetic." Program follows Kluver's introduction with performance descriptions by the participating artists, illustrated with photographs and schematic drawings by their respective collaborators. Artists included: John Cage, Lucinda Childs, Oyvind Fahlstrom, Alex Hay, Deborah Hay, Steve Paxton, Yvonne Rainer, Robert Rauschenberg, David Tudor, and R. Whitman. The program concludes with a full-page photograph of assembled participants in front of the 25th St. Armory in New York City, followed by a biographical index of participating artists and engineers. Especially scarce with the errata, an uncommon document to an important event.

-950-

Folio. Original black and white stapled wraps. Cover cleanly separated from staples; remaining pages tight. Mild edge-wear. Else clean and unmarked with the sole exception of transfer from rusted staples at spine. Very good overall. Uncommon errata laid in.

97.

RAUSCHENBERG, ROBERT; ANDY WARHOL; TOM GORMLEY,
 RED GROOMS; MARISOL; ROBERT WHITMAN (ARTISTS).
ART CASH [COMPLETE SET].
 NEW YORK: EXPERIMENTS IN ART AND TECHNOLOGY, 1971.

Scrip bills created for the "Art Cash Benefit for Television Programming," held by Experiments in Art and Technology (E.A.T.) in December 1971 at Automation House in NYC. "Art Cash" was designed as currency to be purchased and used for gambling at the fund raiser for the group. "Art Cash" was printed exclusively for this event (by the American Banknote Company, the same company that printed currency for many governments) and was available for a brief time in sets of one bill each, and never sold in large quantities or reprinted. Rarely seen as a complete set, especially with the band.

-1250-

Complete set of six artist-designed bills, approximately 6" by 2.75". Bills in irregular denominations of \$1, \$3, \$12, \$24, \$51, and \$88, designed by Warhol, Whitman, Rauschenberg, Gormley, Grooms, and Marisol respectively. In original, intact paper bank label printed with "\$100 MANUFACTURERS HANOVER TRUST." Near fine, with virtually no signs of handling: pristine, crisp, sharp-cornered. Fine.

immediate heavenearth transportation

d the 3 pieces SEA MAIL at my expense to "C." MONTHS AHEAD
"I'll SWAMP NY MIT CORBUS' VISARTS etc and put my money in the M
ce to go. "Parma's dx for an IRL said by the way I'm busy today + want
to do things with the pieces live motor experience"

you for Angel and how exquisite to be more intimate

ARE I do you know 5 Rooms in the US twice

98.

[MAIL ART]. BYARS, JAMES LEE.

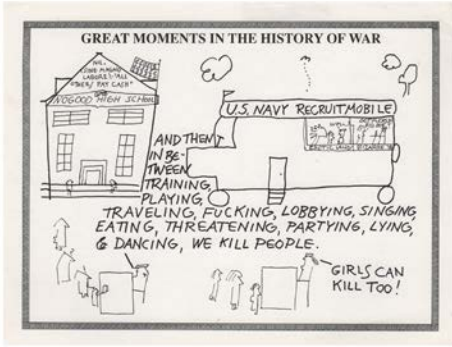
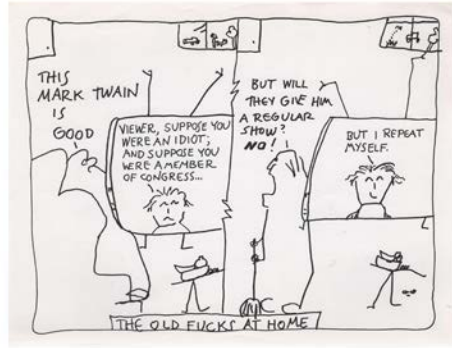
[COLLECTION OF ORIGINAL CORRESPONDENCE/MAIL ART].

(NYC), [CA. MID 1960S].

Small, but dense collection of correspondence from performance artist and sculptor James Lee Byars to Janet Ferrell, Carnegie Museum publicity director and close friend of La Monte Young, John Cage, and other artists. Text and hand-writing were central concerns to Byars, and these letters — which range from oversized, multi-color, and hand-painted letters to delicate, scroll-like missives (as above) — echo much of the artist's other creations. With their spontaneous, improvisational quality, the letters also strongly allude to Byars' performative works and these pieces are similar to other Byars correspondence (especially with people close to him) we have seen.

-7500-

Two ALS without original envelopes, four with. One signed holograph postcard, and one invitation to a 1974 Byars opening. Various sizes, most long (long) scrolls on thin paper. Items folded for mailing. Envelopes torn. Generally very good or better condition.



99.

[MAIL ART]. KUPFERBERG, TULI. [COLLECTION OF MAIL ART, CARTOONS, EDITORIALS, AND CORRESPONDENCE]. (NEW YORK), [CA. 1990-91].

Archive of correspondence and mail art from Tuli Kupferberg to VILLAGE VOICE art director Wes Anderson (1952-1991). Consisting almost entirely of original photocopies of his cartoons and drawings, the pieces fall into three broad categories. The first simply reproduces Tuli's drawings (typically accompanied by irreverent text), the second features his series "Great Moments in..." (War, Media, Art, Capitalism, etc.), while the final focuses on his collages. Themes are primarily political (Clinton, the Gulf War, AIDS, etc.), but many have a decidedly satirical edge (targets include aging, sex, and NYC). While best known as a founding member of The Fugs (as well a poet and underground publisher), Kupferberg was also, as Richard Gehr wrote in an obituary for Tuli published in the VOICE, a "late-blooming cartoonist." And as Kupferberg's friend Tom Robbins described in yet another VOICE obit: "The drawings [...] would occasionally pop up in the mail at the VOICE in a plain brown envelope, no note attached. The message was simply to use them as the paper saw fit. He was part of the Voice's extended family." In the last couple of decades of his life, cartooning seems to have become Kupferberg's primary artistic outlet. He published a book of his drawings (TEACH YOURSELF FUCKING) in 2000, and he discussed them frequently on his YouTube channel. A representative collection from this counterculture icon, showing him to be just as vital, bawdy, and provocative at the end of his career as he was at its beginning.

-1750-

78 8.5" x 11" B&W xerographically reproduced flyers, with some minor duplication/variation. 1 maquette. Two color photocopies. 2 large posters. Plus three autographed notes signed. Tuli's return address label to the verso of many pieces. A few have his holograph notes, corrections, additions. Mild wear here and there. Near fine overall.

100.

[FILM/VIDEO ART]: [YALKUT, JUD].

[COLLECTION OF FLYERS AND OTHER EPHEMERA
DOCUMENTING THE CAREER OF YUD YALKUT].

(NEW YORK, OHIO, AND ELSEWHERE), (1965-1998).

Jud Yalkut (1938-2013) was an influential film and video artist. His reputation was established in 1965, when he became the resident filmmaker for The Company of Us (USCO), a communal art collective described by Holly Rogers as "a multimedia troupe which held the McLuhan-like view that technology was a means of uniting people within a sophisticated 'tribalism'" (Rogers, *SOUNDING THE GALLERY: Video and the Rise of Art-Music*, p. 133). And with Nam June Paik, Yalkut formed a collaborative partnership that lasted through the 1960s and 70s and resulted in canonical works combining film with the emergent technology of video (including the six pieces that comprise *Video-Film Concert*).

Yalkut was one of the first moving-image artists to engage with the medium of video. He was included in *Vision and Television*, the 1970 show at Brandeis' Rose Art Museum (and whose catalogue includes the first known reference to "video art") alongside colleagues Paik, Charlotte Moorman, USCO, Les Levine, and others (Rogers 150). In 1973, Yalkut left New York for Dayton, Ohio, where he founded a film and video program at Wright State University, taught at local colleges in Ohio for many years, and continued making art for the rest of his life. His works are in the collections of MoMA, The Whitney (who mounted a retrospective of Yalkut's work in 2000), and elsewhere.

The archive provides a representative record of the majority of Yalkut's career. Beginning in 1965 with several showings at Jonas Mekas' *Film-Makers' Cinematheque*, the collection comprises revealing promotional material for Yalkut's exhibitions and performances, both solo and in collaboration with USCO, Paik, and others. Notable flyers include bills shared with Stan Brakhage, Kenneth Anger, Andy Warhol, Charlotte Moorman, Piero Heliczer, Hermann Nitsch, and John Cage, held at leading venues of the time: The Kitchen, Gate Theatre, Millennium Film Workshop, MoMA, P.S.1, and Anthology Film Archives, among others. Altogether, the collection provides a detailed window into a fertile period of avant-garde cinema, through the career of one of its leading practitioners.

-6500-

113 flyers, posters, calendars, press releases, programs, invitations, and ephemera related to exhibitions, events, and performances by or involving experimental filmmaker Jud Yalkut. Most New York City and Ohio, majority 1960s and '70s. Venues frequently represented include the Film Maker's Cinematheque, the Village Gate, The Kitchen, The Judson and Something Else Galleries, Millennium, The Whitney, etc. Most 11" x 8.5" approx. with some larger. Majority either offset or mimeo, printed recto only. Condition is very good or better overall, with most near fine. The collection in chronologically arranged. A complete inventory and illustrated prospectus is available. PROVENANCE: the estate of Jud Yalkut via the trade.

DES ARTISTES ANGLAIS

M^{me} POWEL, Céline POWEL
Anton LAURENT, Arthur MA
LAURENT.

ROPE DANSIN

Par M^{me} POWEL, artiste du grand Amphithéâtre de *Londres*, et par la
CELINE POWEL, âgée de 4 ans.

LES GRANDES ECHASSES

Par M^{me} POWEL et M^{lle} Céline sa fille.

LE PETIT CHAPERON | LE SENATEUR
ROUGE, | DE BÉRANGER

Chansonnettes, chantées par le petit ANTON LAURENT.

L'HOMME CAOUT-CHOU
EXERCICES EXTRAORDINAIRES,

MOCRISSE ET LE P

(item #102)

etc.

Mid-career album of theatrical advertisements, reviews, and assorted press clippings tracking legendary magician Harry Kellar's tour through North America in 1886-87. Kellar (1849-1922) was a towering figure in the history of stage magic and the first Dean of the Society of American Magicians. Remembered today in large part due to Houdini's enthusiasm and respect for him, Kellar rose to fame decades before his younger colleague. And by the time documented in this album, Kellar was at his peak, having impressed himself upon the public as the "Monarch of Conjurers," "the Famous Wizard," "Prince of Prestidigitateurs," and "Professor of Legerdemain: Kellar the Necromancer." His most famous illusions included his Self-Decapitation (a trick anyone can do once; Kellar's innovation was making the performance replicable), his widely admired automaton "Psycho" (copied from John Maskelyne), and his signature trick: disappearing, transmogrifying, and teleporting a series of guinea pigs — all elements documented in this scrapbook.

Kellar's own florid ad copy for his performances at Philadelphia's Arch St. Opera House dominates the first 10 leaves of the album, enticing the public to watch a man who: "IS IN LEAGUE WITH THE DEVIL," "CANNOT BE TIED," "ANIMATES A SKELETON," "SEES A MAN MURDERED," "EAT[S] FIRE," is "PROTECTED BY DEMONS," and, most unfortunately, EATS A GUINEA PIG (exculpatory back-story provided). The remainder of the densely-assembled album consists of newspaper reviews, articles, and theatrical ephemera. One program notes: "During the performance in the Mysterious Cabinet, Cornet Solos will be performed by the Ghost." At this point in Kellar's career this cornet player was almost certainly Eva Medley, an Australian fan of Kellar. She subsequently became his assistant, on-stage collaborator, and wife.

Throughout his career, Kellar incorporated illusions and techniques learned from mediums, while firmly disassociating himself from Spiritualism — philosophically, if not technically — and advertised himself as an ally of science against superstition. Nevertheless, a contemporary article present in the album notes that sufficiently skillful "humbug" was wildly popular with Spiritualists, whatever denials the performer might make: "No matter if it was assumed Kellar practiced deception; borrowing methods introduced by mediums in the end introduced a line of thought and investitagation [sic] that led right into the Spiritualist camp."

An endpaper note in an unknown modern hand identifies this album as Kellar's own. Though this cannot be confirmed, internal evidence suggests it is a real possibility. A small handwritten note, unsigned but bearing an English address associated in 1887 with Frederic Conde Williams and almost certainly in Williams' hand is laid in. Williams, onetime Justice of the Supreme Court of Mauritius (where Kellar performed and was inducted into the Royal Arch Degree of freemasonry) was the dedicatee of Kellar's 1886 "A Magician's Tour Up and Down and Round About the Earth." Also laid in is a show card dated May 7, 1886, from Eduardo Orrin, of circus-theater legends G.F. Orrin & Sons (later the Orrin Brothers), with whom Kellar likely worked. Further, annotations throughout the album are not inconsistent with Kellar's hand, and provenance suggests Kellar familial origins. In either case, however, a unified and detailed vernacular history of this hugely influential magician at the height of his career.

-2500-

Album, 9" by 12" approximately. Green cloth boards, decorated in red, black and gilt, with blind embossing to rear board. Edges worn and scuffed, with spine splitting and threads fraying along edges. Small tears to head and tail of spine. Newspaper clippings neatly mounted to all leaves recto and verso, with three pieces of ephemera laid in and a handwritten page tipped in to first leaf. Includes a few brief handwritten notations throughout, most adding dates and place names to otherwise unlabeled clippings.

parts of Mexico KELLAR tells of a celebrated robber chief who had established himself on the roadside within sight of the City of Queretaro, but on the opposite side of a *quebrada*, or deep gulch. So bold was he that he had put up a sign which read, in effect, "Whoever passes here with less than \$25 in his *bolsillo* (pocket) shall receive twenty-five lashes on his bare back." But it needed no such sign to tell KELLAR that he was

AMONG BANDITS

and murderers as well. It is a Mexican custom for each passer by to throw a stone—usually bearing the sign of the cross—on every place where a person is known to have been killed. Throughout the entire country KELLAR found these mute monuments of murder. When traveling he often heard of murders before him, and murders behind him, and it was by no means a rare occurrence to see a diligence driven into a city when not one of the passengers had a stitch of clothing on beyond what could be improvised out of newspapers. They had been robbed and stripped by knights of the road, and were fortunate to have lost only their money and their clothes. You wonder why KELLAR would deliberately go into such dangers? Very naturally, but remember that Mexican doubloons and dollars will buy comforts anywhere, and, then, "If a path is dangerous known, the danger's self is lure alone." There were times, however, when despite his Winchester and his revolver he would have been glad to be simply

KELLAR, THE MAGICIAN,

AT THE

Arch St. Opera House

KELLAR, THE MAGICIAN.

After leaving Queretaro, in 1874, KELLAR continued his journey among the cities of Old Mexico. The first stop was at Celaya, and the second at Guanajuato, the latter having a population of about 40,000. Wherever the Great Magician appeared he was greeted with crowded houses and a tidal wave of excitement accompanied him wherever he went. At Leon KELLAR found a native or half-breed population of about 100,000, which, although phenomenally lazy and shiftless, was devout to the verge of fanaticism. When a throng of devotees passed in the street every person was expected to kneel. KELLAR always regarded the prejudices of a people, and, of course, in Leon did as the Leonians did. A European traveler who was in the city at that time was not so wise in his generation. He stood as the worshipers passed him and a moment later a Mestizo had given him a fatal stab in the back. Almost any person is affected when he

SEES A MAN MURDERED,

and KELLAR felt a momentary faintness as the stranger fell, with a groan, to the ground. He had no doubt, however, that the assassin would be punished, but in this he was mistaken. The butcher was held to be justified for his cowardly deed, and there was no pretense of interfering with him. From Leon KELLAR went to Lagos, and then, as often at

himself lucky to find a safe mud floor to lie on. From Lagos KELLAR proceeded to Aguos Calientes, over a road so rugged that the diligence broke down at a bridge and he was delayed for a week while a new conveyance was being procured. When he finally reached the town he found the theatre with no roof except a huge spread of canvas. While his performance was going on the rain came down in torrents and the large audience was driven from the building. Think of that, you who see

KELLAR, THE MAGICIAN,

AT THE

Arch St. Opera House

Arch St. Opera House

KELLAR, THE MAGICIAN.

The difficulties of transportation which KELLAR encountered on his trip through Mexico in 1874 were many. The entire journey from the City of Mexico northwest to the Pacific coast was made either on mule-back or in a diligence. In either case the traveler had a rough time of it. When in a diligence he longed for a mule; when on a mule he longed for a diligence; and in his dreams he was made into animated powder by both. But to the taste untrained the staple food of the country was worse than the transportation facilities. Everywhere except in the biggest cities it was sandwiches made of *tortillas* and *frijoles*—in other words, pancakes—



Maison de Conversation.
Salon des Fleurs.

VENDREDI, 3 Septembre 1852, à 8 heures du soir:

GRAND CONCERT

(DEMANDE)
DONNÉ PAR

H. VIEUXTEMPS

avec le concours de

LÉOPOLD AMAT.

Programme.

PREMIÈRE PARTIE.

- 1^o Ouverture à grand orchestre.
- 2^o Partir c'est mourir, Romance Dramatique.
(Album 1852) composée et chantée par . . . L. Amat
- 3^o Introduction et variations sur un thème original,
avec accompagnement d'orchestre, composées
et exécutées par H. Vieuxtemps.
- 4^o Tu m'oublieras L. Amat.
Les Hirondelles F. David.
Mélodie et Réverie, chantées par Mr. L. Amat
- 5^o Duo pour Piano et Violon sur des thèmes
de la „Sonnambula“, Bésardet et Bertot, exé-
cuté par H. Vieuxtemps.

DEUXIÈME PARTIE.

- 1^o Ouverture à grand Orchestre.
- 2^o „Norma“, Fantaisie, exécutée sur la 4^o corde par . . . H. Vieuxtemps.
- 3^o Le Ravin des pavannes (Album 1852)
La Feuille et le Serpent, Ballade et Villanelle,
composées et chantées par L. Amat.
- 4^o Yankee Doodle, souvenir d'Amérique, composé
et exécuté par H. Vieuxtemps.

L'Orchestre sera dirigé par Mr. EICHLER.

Places réservées: 10 Francs.
Billets d'entrée: 5 ..

On peut se procurer des billets, d'avance, à la Librairie de Mr. MARX
(canton de Conversation).

Imprimerie Neumann & Nebe.

102.

[THEATER]: [TRAVEL].
[TWO HOMEMADE VOLUMES OF POSTERS,
PLAYBILLS, AND THEATRE JOURNALS].
(BRUSSELS, VERONA, AND TRIESTE),
(MARCH-APRIL & SEPTEMBER-OCTOBER 1852).

Remarkable (and remarkably preserved) collection of theatre ephemera from Brussels, Verona, and Trieste — all assembled and bound in matching volumes by a contemporary traveler (likely German) during a pair of two-month trips in 1852. While this vernacular travel book offers a vibrant portrait (both historical and typographic) of local European theatre in the mid-19th century, it was also clearly collected and assembled by a lover of the stage (dare we say an early theatre geek?) who to this cataloguer at least seems a proto-member of what we would now call fan culture. A rare, early, and striking physical manifestation of cultural enthusiasm at the birth of the modern era.

-1800-

*VOLUME ONE: Large 4to. (340 × 265 mm), contemporary marbled boards, ms. paper label ('Zettel von Brüsselles') to front cover, containing two large folded playbills (845 × 583 and 1230 × 583 mm), printed on pink paper, for the Casino des Galeries St. Hubert (upper corner torn away and subsequently restored, with loss of a couple of letters; sense recoverable) and for some English performers at the Théâtre du Vaudeville, plus issues of "L'Echo, moniteur des théâtres" (three nos.); "L'entr'acte" (eight nos.); "L'organe des Arts" (one no.); "Le lutin, journal des théâtres" (four nos.); "Moniteur des théâtres" (fourteen nos.); "L'Hippodrome de Londres" (the inside of which is a playbill for an equestrian display); "Cirque oriental" (two nos.; again, both doubling as playbills inside; plus a flyer); with a couple of other printed announcements; also a variety of playbills from Germany (Baden Baden, Mainz, Frankfurt). Some light toning, creased where folded to fit the volume, a few tears to spine. **VOLUME TWO: Large 4to. (333 × 260 mm), contemporary marbled boards, ms. paper label ('Theater Zettel von Verona & Triest' — some waterstaining to front cover), containing six folded playbills: three for the Teatro Filarmonico, Verona (one chipped in the lower margin; the first annotated in a contemporary German hand, commenting on the performers: 'Gut', 'Sehr gut', etc.), and one each for Trieste's Teatro Filodrammatico (waterstained), Teatro Grande, and Teatro Mauroner (this the largest: 1118 × 570 mm). Together: very good overall.***



103. [VAUDEVILLE].
[CYANOTYPE ALBUM OF
ORPHEUM CIRCUIT PERFORMERS].
[VARIOUS]: NP, [1909].

A small archive of cyanotype photographs capturing a mother and daughter, members of a Vaudeville performance troupe touring the Orpheum Circuit in the Pacific Northwest in 1909. Identified locations include Portland, Seattle, Spokane, San Francisco, and Oakland. A clear portrait captures a woman and young child standing beneath an Orpheum marquee in Spokane (left, lower right), which lists acts for a Sunday July 25, 1909 matinée performance, including: Joseph Hart's Bathing Girls, Mr. George

Auger, Carson and Willard, Lew Bloom, Moffett and Clare, and Frank Rogers ("the colored ventriloquist"). Additional images capture members traveling, with families, and at rest. Of note is a clear shot showing George Auger (left, top right), who reportedly stood nearly 8 feet tall.

-850-

Oblong small 4to. commercial album produced by R.A. Leet and Co., Oakland, California. Textured cloth covered stiff card boards. Measuring approximately 10.5" x 7". 44 cyanotype prints, recto mounted to 10 black paper leaves. Remaining 15 leaves blank. Area of discolor to front board. 5 prints perished. Overall clean, sound. Prints with occasional rubbing, though overall well preserved.



104. [MARKETING]: [THEATERS].
[SILENT MOVIE THEATRE LANTERN SLIDES].
NEW YORK: STANDARD SLIDE CORP., [CA. 1920].

An uncommonly well-preserved and beautiful collection of silent-era movie-house slides, ca. 1920. Intended for projection as movie-goers made their way to seats, and during intermissions, reel changes, film repairs, and the like, the slides are colorfully executed in a striking Deco style. Messages vary from announcements of coming attractions to pleas for quiet children. Slide titles include: "Complete Change of Program Tomorrow," "The Management of This Theatre Will be Glad to Hear from Anyone Who Has a Just Criticism..." etc. While slides promoting upcoming attractions produced by movie studios are relatively common, in-house slides such as these are decidedly more ephemeral. A scarce survival of the silent-film era.

-650-

Collection of seven (7) lantern slides hand-painted in transparent dyes on glass. In original tape casings. Each about near fine.



105.

[THEATRE]: [DISPLACED PERSONS CAMPS]: [LATVIA].
[PHOTOGRAPH ALBUM AND ARCHIVE OF LATVIAN
DISPLACED PERSONS CAMP AND THEATRE PERFORMANCES].
[VARIOUS]: [CA. 1945-1960].

Large archive centered around an album of resettlement, family life, and theatre performances within Latvian Displaced Persons Camps in Germany following WWII — majority of views likely of the camp at Augsburg, judging from signage and countryside terrains. The unnamed compiler appears to have been active in the Latvian National Theatre before the war and had a vital role in the performances staged within various DP Camps between 1945 and 1950, with at least Esslingen and Augsburg as named locations in notations to performance images.

In his 2014 book, *DPS: EUROPE'S DISPLACED PERSONS: 1945-51*, Mark Wyman writes of the desire to maintain national pride and customs in the camps:

Professor Alfreds Straumanis, a former actor and director in Latvian DP theatre, said that this desire was especially prominent in the extensive network of theatrical companies that spread through the Latvian camps. These had an immediate base to grow on, since most the former Latvian National Theatre actors [...] were in the Meerbeck DP camp; in fact, some fifteen of that organization's best professionals were joined by some twenty others who also had professional theater experience in Latvia. (163)

Notable images include a series of the family living in a boxcar; many views of camp processing procedure; a ca. 1950 trip aboard the USS General R. L. Howze transport from Europe to The United States; dozens of theatre production photos; ancestral CDV's and pre-war family photos; several sketches depicting life in the camps; as well as theatre images of Latvia.

The family appears to have settled in the U.S. (Washington state) following their 1950 passage, and continued to perform in traditional Latvian theater, even traveling to Bolivia for performances. Approximately 65 post-war, family images are also among the more than 300 scarce, primary views of Latvian DP Camp life and traditional Latvian theatre before and after World War II.

-2500-

Oblong string-bound folio album. 13 black paper leaves with 241 black and white snapshot photographs densely mounted both recto and verso. With an additional 130 black and white and 11 color photographs loose. 382 in all. Album leave have some waviness from adhesive. A few prints perished. Loose prints mildly curled, worn. Entire contents housed in new archival box. Overall very good.



106.

[PHOTOGRAPHY]: [INFRASTRUCTURE]: [FIREFIGHTING].
[PHOTO ALBUM DOCUMENTING TESTS
OF NYC HIGH PRESSURE FIRE HYDRANTS].
NEW YORK, [CA. 1908].

Album containing a remarkable series of photographs documenting the installation and testing of New York's high-pressure fire hydrant system. Built between 1905 and 1914 in response to the Great Baltimore Fire of 1904, an urban disaster that decimated large swaths of the city, the project was one of many nationwide municipal efforts to improve firefighting at the dawn of the skyscraper age. New York's, however, was doubtless the largest (the member list shows at least 100 local bureaus) and the most urgent. As *TECHNICAL WORLD MAGAZINE* noted at the time of the project's conclusion: "Should the fire be in a thirty or forty story skyscraper [...] only a pair or three hydrants need to be connected [...] and clear to the top floor leaps a deluge which all the engines in Greater New York could not begin to force." This deluge is well-documented in these photographs. They reveal — often to majestic effect — numerous large-scale tests of the system: dozens of firefighters gathering to spray water high into the air. With their epic scale and synchronized action, these pictures exhibit a beauty that belies what must have been their utilitarian and documentary origins. Indeed, other photos show pipes being laid, equipment, and other elements of construction. Though one haunting image does capture a street urchin standing beside a hydrant. An exceptional album executed by an accomplished photographer and documenting a major New York municipal project.

-3500-

Oblong 8vo. commercial black cloth album. Contains 72 original vintage prints mounted both recto and verso to 25 black card leaves. As large as 6.5" x 8.5", and as small as 2" x 3", but majority approx. 3" x 6". Also includes letter-size folded sheet listing member organizations of the National Fire Protection Association, apparently printed by New York's Committee on High Pressure Fire Service Systems. Album appears complete. One leaf detached, photos a bit tinted, else about fine.



107.

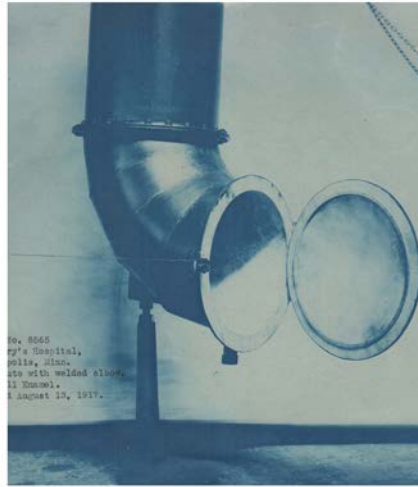
[PHOTOGRAPHY]: [SUMATRA].
 [PHOTO ALBUM DOCUMENTING SUMATRAN TOBACCO CULTIVATION].
 [SUMATRA], [CA. 1910].

Photo album of a Sumatran (probably East) tobacco plantation taken by an accomplished and likely professional photographer. Includes crisp and detailed photographs of the fields (planting, cultivation, harvest), various processing areas (drying, etc.), buildings, landscapes, and many striking portraits of workers and other native Indonesians. Laborers much in evidence throughout, including several images showing what are likely Chinese immigrant workers (more than 300,000 emigrated between 1870 and 1930 to work the plantations after tobacco's introduction to Sumatra in the 1860s). The album opens with several individual studio portraits, likely the plantation owners or other Sumatran officials, suggesting this was assembled with promotional purposes in mind. Nevertheless, an intimate look at the tobacco industry in Indonesia around the turn of the century, taken by an accomplished photographer. Perhaps more than any other region of the world, tobacco remains an integral part of Indonesian life, with some of the highest smoking rates anywhere. Therefore, an important document in the development of Indonesian culture during the peak years of tobacco production in the region.

-1500-

Oblong photo album, 7" x 10" approx. String-bound, padded boards in Indonesian batik cloth. 32 sepia-toned photographs glue mounted recto and verso, each measuring 6" x 4.25" approx. Minor soil to cloth with touches of wear at corners. Page edges very lightly worn. Sunning at extremities. Tissue guards edge-worn and creased. Photographs generally fine. Near fine overall.





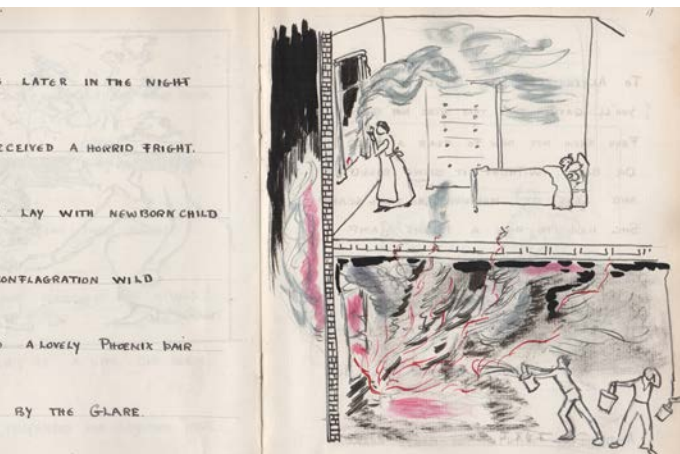
108.

[PHOTOGRAPHY]: [FACTORIES]: [FOOD].
 [ALBUM OF LIQUID STORAGE TANK PHOTOGRAPHS,
 MOST INDUSTRIAL CULINARY].
 [MIDWEST U.S.], [CA. 1913-1917].

Album of storage tanks, agitators, and other liquid-related metal machinery photos compiled by the manufacturer, which — judging by the locations of most of its clients — was located somewhere in the Midwestern United States. Majority of the photos show a single piece of equipment, captioned with its order number, destination (e.g. "National Ice Cream Co., San Francisco"), the product name (e.g. "Deep Upright Closed Tank"), shipment date, dimensions, and other relevant notes; several images show the product installed in its destination factory, but most appear to have been taken before shipment. Many clients were ice-cream and other dairy processing plants, and the majority were American; but a few were international, including the Nestle plant in Switzerland and a Cuban brewery. Among the American non-dairy plants were the Coors brewery in Colorado, a Perth Amboy chemical plant, and a California paint manufacturer. Two images depict a dozen salesmen posing at the tank factory, and others show factory workers in motion. Likely assembled as a salesman's book (or perhaps company archive), with its many cyanotypes a striking vernacular book and an informative record of industrial food preparation at the dawn of the Ford age.

-2750-

Oblong small 4to. Commercial string-tied album in black textured wraps. 58 cyanotype (11" by 8.25") and 55 gelatin-silver prints (most 9.5" by 7.25", some 6" by 3.5" or smaller); four of the latter apparently perished. Adhesive-mounted recto and verso on black paper sheets. Some glue-bleaching to cyanotypes' edges. Many pages cleanly detached from perforated tabs, but photos remain clean. Very good.



109.

[FOLK BOOKS].
 [FOUR HANDMADE JOURNALS FROM THE 1920S PRESENTED
 TO FLORENCE MARY WINCKWORTH GUNN (1857-1928)].
 NP, [1924-1928].

Elaborate annual birthday presentations to Florence Gunn for each of her final five birthdays, written by her children and other family members as a lengthy biographical retrospective in humorous verse, illustrated with lively and skillful pen-and-pencil drawings. Gunn was born in the heart of the Victorian age and lived through the First World War and to the end of the '20s. Both an arresting portrait of a strong-minded woman ("The war was not all sadness, for she did so love a raid / And when the bombs were dropping fast, she never was afraid") and an invaluable document of cultural change and women's social history through the close of the 19th century and the beginning of the 20th.

Gunn's children affectionately but unsparingly record both her relentless personality ("For conversation she'd no use / Her best retort was just abuse") and her early struggles with domestic economy as a naval surgeon's wife. Between dramatic episodes, she learns to flirt, ride a bicycle, fire a gun, drive a car, and tolerate the gramophone. The five-volume history encompasses seven decades of youth, marriage, war, catastrophe, and intimate domestic troubles. When newly widowed, Gunn and her daughters lived "a slave to brother wild," who "roars and shouts and calls her names" until at last "An end had come to Harry's screamings [...] No need to creep like frightened mouse! [...] From pure relief we all went mad." Surprisingly unsentimental behind the cheerful rhyme scheme.

The final two journals see Gunn nearing 70, happily frightening her children with reckless driving and beer-drinking in the Tyrols until a concealed health crisis brings her close to death. The last pages close with the exhausted hope that all is well; but Gunn would die later that same year. A unique and personal history of a woman made self-reliant by necessity, as independent as her era would allow and sometimes more so.

-1500-

Five handwritten, hand-illustrated journals. Four 8vo., one small 4to. All in paper wraps. Sewn bindings have separated or loosened in places, with chipping and wear along spines and edges and some soil to wraps. 1928 journal not bound. All pages present in all volumes, with light toning along edges and occasional creasing but generally clean. 1926 journal reinforced at spine with blue cloth tape. Written in crisp calligraphic handwriting in black pen on blank journal pages; some traces of ruled guidelines in pencil remain. Illustrated throughout in black ink over pencil sketches, with occasional flourishes in red ink for emphasis. Volumes includes: 1924: 23pp. 1925: 57pp. 1926: [26]pp. 1927: 44pp. 1928 [19]pp. Followed by a "Major's Supplement": [3]pp.



110. [PHOTOGRAPHY]: [NATURAL DISASTERS].
**B & N.W. RAILWAY: VIEWS OF THE GREAT
 BEHAR EARTHQUAKE OF 15TH JANUARY 1934**
[COVER TITLE, PHOTO ALBUM].

[INDIA]: [BENGAL AND NORTH WESTERN
 RAILWAY COMPANY], [193-].

An English-language photographic record of the damages wreaked on India's Bengal and North Western Railway by the Nepal-Bihar earthquake of 1934, which remains one of the worst earthquakes in Indian history. As the album's introductory text puts it, "[o]f the 2,100 miles comprising the Bengal and North Western and Tirhur Railways, it may be said that on the 900 miles traversing North Behar and the eastern United Provinces, hardly a mile of track

was undisturbed..." Not limited to photos of the track itself, the images show crumbling railroad stations, engine sheds, dwellings (bungalows), and factories adjacent to the railroad, all in various degrees of ruin. The album appears to have been produced for the Railway's own archives, and does not appear in OCLC. As the captions are handwritten, this album is more than likely the only example. An important record of this deadly disaster, which Gandhi famously interpreted as divine retribution for India's failure to abolish the untouchable (dalit) caste.

-2000-

Small 4to. album. Stamped leather label affixed to front board. Very good plus to near fine. 14 leaves, each with photographs and typewritten sheets mounted on rectos and versos. Contains 68 mounted photographs (21 of which are cyanotypes) with handwritten captions underneath; also includes one blueprint map mounted on inside rear cover. Complete. Pages show light rippling here and there; several show mild edgewear. Very good.



IN MOZAFFARPUR.



111.

[WORLD WAR II].
LIBÉRATION... [COVER TITLE],
PHOTO ALBUM OF THE LIBERATION OF PARIS].
PARIS: STUDIO DE FRANCE, 1944.

Handsome-produced album containing original photos of the liberation of Paris, from August 24th to Sept. 12, 1944. The album is divided into several sections, with captions at the end. Includes many striking and detailed shots, some of whose subjects include American and French soldiers, captured Germans, a parade down the Champs Elysées, a ceremony at the Arc de Triomphe with shots of Eisenhower and De Gaulle (plus another close-up of CDG). Though clearly a commercial production, an impressive document, whose handmade nature suggests a very limited edition size. OCLC does not locate any photographs of the Liberation by Studio de France.

-1500-

Oblong 8vo. Embossed wrappers tied with blue, white, and red strings, with studio's name stamped to front. Contains 45 leaves with 40 gelatin silver prints tipped in at top edges, most around 4.5" by 4.5". Divided into sections labeled with handwritten text in ink, along with table of contents and more detailed captions at rear. Very good overall with mild to moderate dampstaining to wrappers; interior clean throughout; apparently complete.



112.

[WORLD WAR II]: [FRIENDLY FIRE].
[PHOTO ALBUMS OF THE BOTCHED ALLIED
BOMBARDMENT OF THE BEZUIDENHOUT].
[THE HAGUE], [CA. 1945].

A pair of carefully assembled albums, possibly compiled for official use. The majority of the photos in both albums record the aftermath of a botched Allied bombardment in the Hague on March 3, 1945; the attack claimed the lives of 511 civilians and left over 20,000 people homeless. Targeted at a German missile base in the occupied Netherlands, bombs deployed by the Royal Air Force landed instead in the adjacent Bezuidenhout neighborhood in the Hague, destroying thousands of homes, business, and public buildings. The photos show several bombed-out churches and many apartment buildings, with street names captioned underneath. Near the end of the first album, three images show the burning of the Schevenigen Pier near the Hague, which the compiler blames on the Germans, but whose exact cause has never been established. The album forms a direct account of wartime destruction in the Netherlands.

The second album, much more extensive, includes some of the same material along with many other photographs. Affixed to the front paste-down is a black-bordered satirical memorial card for Hitler, reading (in Dutch), "He came...but not to England / He saw...Moscow / He lost...the war." Beginning with two views of The Hague, one in 1930 and one apparently mid-bombardment, labeled March 3 1945, it also includes numerous scenes of destroyed buildings and monuments identified by street name. Some of these overlap with images from the first album; many do not. In addition to those showing the aftermath of the bombing, several photos show intact monuments and buildings from neighboring cities like Middelburg, possibly as a point of comparison with the ones destroyed. A few pages show photographs of various Bailey bridges at unspecified locations and other wartime construction. The final page of uncaptioned photos includes a shot of a pro-Hitler slogan painted in Dutch on a bridge underpass and a photo of several posters, including a Dutch advertisement for "De Eeuwige Jood" (The Eternal Jew), a German propaganda film. A final leaf follows, with two pro-R.A.F. cards with verses and drawings, and three souvenir cards of Queen Wilhelmina, Princess Juliana, and her children Beatrix and Irene. The final page has two sepia-toned photos of a parade, presumably celebrating the war's end. An important act of witnessing from an unfortunate event.

-1750-

Two oblong 8vo. albums. First album: 9" by 11.5" approx. String-tied faux-alligator boards. 43 gelatin-silver prints (majority 3.75" by 2.5", but many 5.5" by 3.25") mounted to stiff gray leaves with cobweb-patterned tissue guards on each and handwritten captions in Dutch. Apparently complete. Near fine, with several photos mildly yellowed, but majority bright and sharp. Second album: 9" by 13" approx. String-tied gray textured paper boards. 91 gelatin-silver prints of various sizes from 3.75" by 2.5" to 5.5" by 3.25", most of the latter size, on stiff blue paper with tissue guards and handwritten captions in Dutch. Also contains an anti-Hitler card affixed to the front paste-down, several cards with art and verse, and two sepia-toned photographs on the final page. Two 5" scuff marks to front board, album corners and edges worn and bumped, otherwise near fine.

113.

[GUNS]: [NRA].
[WINCHESTER RIFLE N.R.A. CONVENTION SCRAPBOOK].
(LOS ANGELES), [1964].

Scrapbook documenting the African safari-themed Winchester Rifle exhibit at 1964's N.R.A. convention in Los Angeles. Press releases, schedules, and publicity materials spotlight "professional hunter" and Winchester guest of honor David Omanney, featured posing with his gun and with various dead animals or portions thereof, all attesting to the efficacy of Winchester's signature product. Other photos show the toothy Winchester representative brandishing a rifle at a cluster of boy scouts. The Winchester tent was reported by contemporary media (as represented in the album) as the '64 convention's most popular attraction.

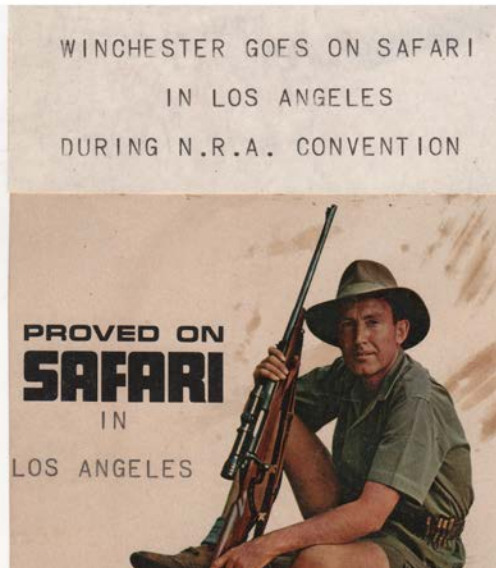
Winchester used the occasion to promote "Safari," its made-for-TV film starring Ommanney, Winchester's "Man in Africa." A press release notes that Omanney was also slated to appear on "True Adventure" while there in Los Angeles, to "explain the role of 'white hunter'" and to "give vicarious 'white hunters' many inside tips on the dangerous profession."

A series of photos show the exhibit space itself: within the tent, every surface not occupied by guns is artfully draped with animal skins; camp chairs and African or faux-African crossed spears and shields abound. A row of antelope heads, far from home, gaze out from under the palms and the pitiless facade of the neighboring Texaco building. Another series of photos shows Omanney on stage with an elephant and a donkey: both apparently alive. A clipping from the Herald Examiner reports that the elephant was painted pink for the occasion; and that the donkey "just kind of stood there and represented the Democratic party." Photographs from the convention show a crowd as overwhelmingly male as it is white, though an included news report does note Omanney's opinion that women are better hunters "because they'll do what you tell them."

-1750-

Folio (15" by 12") snap-ring scrapbook album. Textured brown cloth over thin flexible boards. 22 leaves with photos, ephemera mounted recto and verso, with many more loose or laid in. Includes press releases, event announcements, and other miscellaneous items, together with 45 photographs. Also six leaves of press clippings, organized and labeled by publication name and circulation figures. Generally very good.





114.

[PHOTOGRAPHY]: [RACING].
[PHOTOGRAPHS OF WOMEN IN AUTO RACING].
[CA. 1977-1985].

Small archive of photos from the files of Auto Media Associates, an automotive publisher based in Yonkers, NY. The collection was originally gathered for the book RACY LADYS [sic], which never reached publication. The included press release, a solicitation for submissions, lists AMA's rather shallow criteria: "the only prerequisite is that [the images] contain a woman of any age of a feminine theme, i.e. a driver's wife knitting or knitting sitting on top of tools, tires, etc." The 1970s and 80s were a notable period for women in auto racing, including notably the early career of racer Lyn St. James, who won numerous awards during the period. St. James' own press release and photo, on her own letterhead, is included in the lot. As are several other photos of female racers, including one Inez Muhle. The collection, however, is unfortunately of its time and primarily emphasizes women's role as spectator or cheerleader.

-450-

Collection of 45 photographs, ranging in size from approximately 3" by 5" to 8" by 10" (24 B&W and 21 color), with accompanying 4pp. of typed press correspondence. Several prints with notations or photographer stamps to verso. About near fine overall.

AGE	SEX	COMBINATION	RELIGION	OCCUPATION	RESIDENCE	LENGTH OF STAY	DURATION IN MONTHS	CLASSIFICATION					HEMORRHAGE		RANGE OF PULSE		AV. MAX. TEMPERATURE		WEIGHT		TUBERCLE BACILLI		
								ADMISSION		DISCHARGE		Condition	Prev.	Res.	Adm.	Dis.	Adm.	Dis.	Stan.	Adm.	Dis.	Adm.	Dis.
								Ext. of Lesion	Sympt.	Ext. of Lesion	Sympt.												
41	S		Holiness	laborer truck	Baltimore #13	13		Mod. Gdo.	G	Mod. Gdo.	G	Active	0	0	80	90	98	98	199	181	210	-	-
31	M		Baptist	driver	Balt. Co. #11	0		Far Gdo.	C	Far Gdo.	C	Active	0	0	110	120	101	101	141	105	105	+	+
26	sep		None	musician Wash. Co.	Wash. Co. #26	8		mod. Gdo.	G	mod. Gdo.	G	Improved	0	0	80	80	99	99	151	148	171	-	-
26	sep		Baptist	laborer	Baltimore #220	7		Mod. Gdo.	G	Far Gdo.	G	Active	0	0	80	80	98	98	150	143	143	+	+
41	M		Methodist	laborer	Baltimore #65	65		Far Gdo				Died	0	0	80	80	100	99	144	94		+	+
39	M		Baptist	H. W.	Baltimore #76	35		Spine		Spine		Improved	0	0	80	80	98	98			220	-	-
31	M		Baptist	Nursemaid	Baltimore #271	9		mod. Gdo.	C	Hilar		Died	+	+	90	100	100	102	152	8	7	+	+
2	S		-	child	Baltimore #352	11		adenopathy	G	adenopathy	G	Inactive	0	0	80	90	99	99	17	22	25	-	-
34	sep		Baptist	Cook	Baltimore #151	5		Minimal	G	Minimal	G	Unimproved	0	0	80	80	98	98	138	146	176	-	+
10	S		Methodist	Scholar	Baltimore #548	18		minimal	G	Minimal	G	Inactive	0	0	80	80	98	98	69	83		-	-
28	sep		Catholic	None	Baltimore #21	0		minimal	G	Minimal	G	undrained	0	0	80	80	98	98	176	150		-	-
62	sep		Catholic	H. W.	Baltimore #288	9		mod. Gdo.	G	mod. Gdo.	G	Active	0	0	80	80	98	98	144	148	171	+	-
8	S		Baptist	Scholar	talbot Co. #261	8		Meningitis	L	adenopathy	G	Inactive	0	0	90	80	100	98			60	-	-
42	sep		Methodist	House wife	Baltimore #232	7		mod. Gdo.	G	minimal	G	Improved	0	0	80	80	98	99	146	140	158	-	-
28	S		Methodist	Laundry Worker	Baltimore #88	6		minimal	G	minimal	G	Improved	0	0	80	80	98	98	140	130	157	-	-
3	S		Methodist	child	Somerset Co. #395	15		Hilar adenopathy		Hilar adenopathy		Inactive	0	0	100	90	100	99			26	-	-
43	M		Methodist	Barber	Baltimore #301	10		Far Gdo.		Far Gdo.		Active	0	0	90	90	100	100	150	109		+	+
12	S		Baptist	child	Montgomery #235	40		adenopathy		adenopathy		Inactive	0	0	100	90	100	98	60	49	77	-	-
60	W		Baptist	Domestic	Baltimore #12	0		Mod. Gdo.				Died	0	0	80	80	98	98	141	120		+	+
30	M		Baptist	H. wife	Baltimore #270	9		Mod. Gdo.	G	Minimal	G	Improved	0	0	80	80	98	98	130	123	198	-	-

115.

[SEGREGATION].

[HANDWRITTEN PATIENT RECORD BOOK FOR THE MARYLAND TUBERCULOSIS SANATORIUM FOR AFRICAN-AMERICANS].
[MARRIOTTVILLE, MD], [1944-1960].

A fascinating handwritten record book for several thousand patients treated at the Maryland Tuberculosis Sanatorium for African-Americans. Founded in the early 1920s, it was described as one of the first facilities established in Maryland to provide black patients with the same level of treatment as white patients. However, contemporary accounts in African American sources suggest the segregated hospital was used at least as much for mere containment and quarantine as treatment. It continued until 1962 when it was converted to the Henryton State Hospital. It closed in 1985 and was torn down in 2013. This folio sized ledger carefully records detailed information for each patient, identified here only by a number. Data includes sex, age, married or single, religion, occupation, county of residence, and length of stay. Includes the patient's disease status when admitted (minimal, moderate, far advanced, etc.), extent of lesions, condition when discharged (improved, unimproved, died), followed by pulse, temperature, and weight when admitted and when discharged. A thorough and detailed record of a poorly documented institution. A 2015 Baltimore Sun article on the hospital notes: "What little information [...] that was found was sometimes conflicting, inconsistent, and only appeared in anecdotal accounts; often without a comprehensive context."

-850-

Oblong folio in three quarter brown leather with brown cloth boards. Leather and covers are mildly chipped, bumped, and stained. Some splitting to top joint, but firmly holding. Interior pages are in very good condition. Laid in is a typed letter dated 1954 from William Wilson informing the hospital that the writer will no longer be able to visit the hospital to cut the hair of patients. Also inserted is a small collection of news clippings from 1992 on tuberculosis. Unpaginated [several hundred pages]. Overall, very good.



QUICK CITY MAY 25-2

A TEMPORARY COMMUNITY WILL BE BUILT IN ONE DAY AND FOLLOWED BY A THREE DAY MULTI MEDIA SEMINAR ON WHOLE SYSTEMS, INCLUDING: LAND USE AND PRESERVING OUR NATURAL ENVIRONMENT, THE ALTERNATIVE SOURCES OF ENERGY, FOOD PRODUCTION, RECYCLED RESOURCES, ALTERNATIVE ATTITUDES OF THOUGHT (NOMADICS) GROUPS WILL PROVIDE CHEAP, EFFICIENT SHELTER USING DO IT YOURSELF SKILLS, INEXPENSIVE TECHNOLOGY, RECYCLED MATERIALS, DOMES, MEMBRANE STRUCTURES, INFLATABLES, ETC. COMMUNICATIONS GROUPS WILL DOCUMENT QC ACTIVITIES WITH FILM, AUDIO & VIDEO AND DEMONSTRATE THE ROLE OF TWO WAY INFORMATION RESOURCES IN NEW COMMUNITIES. THERE WILL BE A VIDEO LINKUP WITH WHIZ BANG QUICK CITY 2 TO BE HELD IN WOODSTOCK. QC SITE WILL BE JUST NORTH OF LOS ANGELES. ANY PERSONS INTERESTED IN PARTICIPATING OR ATTENDING SHOULD CONTACT:

