



STILL KICKING

SELECTIONS FROM THE LSD LIBRARY OF JULIO MARIO SANTO DOMINGO,
CARL WILLIAMS RARE BOOKS CATALOGUE 2.

A L

LIBER LEGIS

THE BOOK OF THE LAW

SUB FIGURA XXXI

as delivered by

3-793 - Aεφασ - 46
to

Ankh-af-na-khonsu

the Priest of the Princes

who is

793 - TOMEFA OHP
666

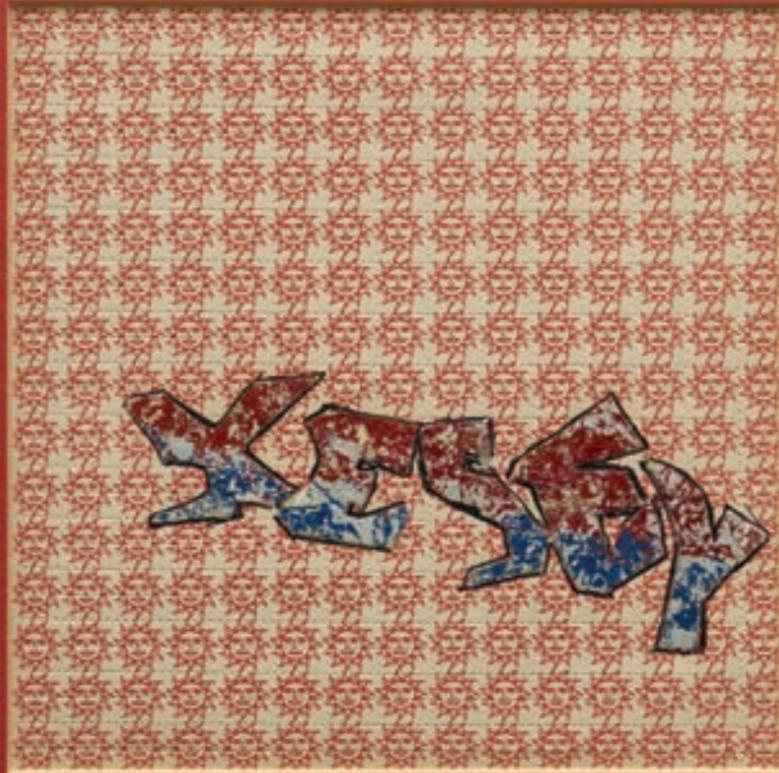
Now issued privately after 22 years of preparation to eleven persons.

Anno O 2 Sol in 18° 32' 45" Aries

Luna in 7° 16' 55" Pisces

From the Lair of the Lion





THE 'REUP'.

This is the second catalogue sourced from a private library of altered states of consciousness created by my former employer the late Julio Mario Santo Domingo (JMSD). For me, a Carny for The Ludlow Santo Domingo Library (LSD Library) of course, it was, to quote Winona Ryder in this very catalogue:

"The greatest library on Earth!!"

Or, 'The Louis Santo Domingo Library', as JMSD jokingly called it, after his beloved and rather temperamental Wheaten Terrier. At the very least, it was the greatest library on earth dedicated to a dog. So, I have included some of 'Louis's books' in this catalogue as a token of that accolade.

JMSD was a voracious buyer with an insatiable appetite, who amassed a vast range of material in a relatively short space of time. His collection was mainly spread over three units, one huge, over two floors of a small business centre in grey block on chemin du Foron 16, Thônex, Switzerland and his pads in Promenade Saint-Antoine, Genève, Avenue Montaigne, Paris, Ferme des Carneaux, Boigneville and a flat in Manhattan.

Most of The LSD Library is now on long-term deposit at The Houghton Library; rolled up into the multifaceted library system of Harvard University. Enfolded in that vast collection, that could stand toe-to-toe, in a fair fight, with the BL or the Library of Congress. There was a portion of The LSD Library that was removed to London, after his death, and this relatively modest selection is from that transfer.

'Still Kicking' has 186 items with many never before seen 'on Broadway' (or even off it). These include, a 'green raven' of drug books, namely, James Allen Lane's 'The Reign of Law', quite possibly the first binding and dust jacket with a pattern of cannabis leaves. There is rare glassware from the laboratory of the late, great psychedelic pharmacologist Sasha Shulgin. Flasks and a dish that were used to synthesise an array of psychotropic substances that he 'bioassayed' and published in 'PIHKAL' (I have a signed copy with Shulgin's hand-drawn 'dirty pictures').

Also, there is a blotter sheet of 'Orange Suns' acid with Merry Prankster Ken Kesey's illuminated moniker in foil and the colours of Old Glory. Plus, a probably very rare ceramic vessel made by The League For Spiritual Discovery's peyote 'roadman' that is reputed to have belonged to Rosemary Woodruff Leary, the third wife of Dr. Timothy. There are items from what might be called, 'anti-private presses' such as a rare, contemporaneously annotated, complete run, in nice condition, of a series of grotesque anti-semitic placards by Lenepveu. Also, a large quantity of ephemera from the neo-prankster Zephyrus Image. This includes a ZI 'Black Tulip' in the form of the 'Patty Hearst Identikit' aka 'Hours of Fun' and a bag of 'Gary Snyder's Pine Nuts', plus Ginsberg and Snyder's 'The Totem Protectorates' an always relevant, and very rare, anti-ecocide mailshot.

Druggy films are in abundance with scripts/screenplays/promo stuff for 'Scarface', 'Blow', 'Chappaqua', 'Flesh', 'The Panic in Needle Park', a signed, inscribed presentation copy of Winona Ryder's script for 'A Scanner Darkly' (quoted above) and some truly great drug exploitation film posters. Even the very medium of twentieth-century cinematic dreams itself in the form of film theatre projector prints of the actual celluloid films by Kenneth Anger (signed) and Ira Cohen. Anger's prime inspiration in the form of a sort of photographic copy of Aleister Crowley's 'Liber Al Legis' is also included. Another inspirational figure in 'occulture' is presented in the form of Austin Osman Spare's mother-in-law's copy of his phenomenal emblem book 'The Book of Satyrs'. I will have to reluctantly part with some other esoteric arcana in the format of printing blocks for Manly Palmer Hall's 'Big Book' and other projects. Let's not forget Twiggy's Trimfit© tights!

They are joined by art from Hergé, Walasse Ting, William S. Burroughs and others policed by BANKSY's 'Rude Copper' under the gaze of John-Michel Basquiat's scratched-up Polaroid portrait by William Coupon, 'Still Kicking'. Not to forget Antonin Artaud's unpublished vertiginous rant of an actor not resting at all.

Thanks again to Ed Maggs and Gus Harding of Maggs Bros. Ltd. for entrusting this precious material to my care. Higher resolution images are available for all items, on request.

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THE 'DOPE'.

Most of the stuff in this catalogue is original except of course where noted otherwise.

Dimensions are expressed as vertical x horizontal axes.

l - leaf.

ll - leaves.

p - page.

pp - pages.

Recto - front side of a leaf.

Verso - back or reverse side of a leaf.

Holograph - handwritten.

N.p. - no place.

n.p. - no publisher.

n.d. - no date,

POA - price on asking.

Signed in the stone - the artist's mark in the printing medium, not handwritten and applied after the impression.

Sasha's laboratory glassware contains no MDMA, the sacrament was swaffed from Mana's vessel long ago and the Orange Suns are inert (suck it and see).

Prices are in pounds sterling not pre-decimal &sd. Near everything is in the state that we found it in The LSD Library, we have added no adulterants, in the dialect of my birth county 'there's nowt taken owt'. It's pure unstepped on gear, straight from the source, the real deal, righteous stuff. I have a great 'connect' so make sure that you are on my mailing list for future 'reups'.

THE CATALOGUE.

I. ART, PROSE & POETRY 1–22.

1. [BASQUIAT (Jean Michel)] (Subject), COUPON (William) (Photographer). [Still Kicking].

Polaroid, b&w/sepia, 8.8 x 11.3 cm., image, 13 x 10 cm. approximately including matted white border, 21.5 x to 20.8 cm. frame edge, booksellers' printed note for the photo under the brown wrapping paper over the frame back, scratched by the subject.

N.p. [New York], n.d., c. 1987–1988. POA.

In very good condition, the surface altered by Basquiat with scratches and a torn crease. There seems to be a white flare on the text under and above the headline (of a sports final backpage from one of New York City's dailies).

A unique photograph, as all Polas are of course, but some Polas are more unique than others; this one was made so by a great association and an artistic intervention by Basquiat, the greatest ~~black~~ artist of his generation. Only published publicly, but recently, in the concise trade edition of Watts (p-603, Volume 2) by Anthology Editions.

Provenance: from Basquiat to his last girlfriend Kelle Inman and sold to Borje Bengtsson Fine Art, bought from him at Paris's Salon International du Livre Ancien, held in the Grand Palais, by Julio Mario Santo Domingo with me. JMSD broke the paper on the back and dropped the description inside and added it to his LSD Library. From there to Maggs and Carl Williams.

The portrait was taken at Basquiat's New York City studio and is attributed to William Coupon, the great US photographer who published his portraits of the artist in 1987–1988, notably for issue 16 of Lid Magazine.

Inman was the artist's girlfriend whom he met whilst working at Nell's Bar, Bengtsson noted that she recalled that the scratches on the Pola were made by Basquiat. They look like hypodermic needle 'tries' to this cataloguer.

In 2010, Leadapron exhibited Inman's archival and photographic effects from her time with the artist, they include a pair of colour Polas with Basquiat holding the same newspaper up to the lens, one with him largely below the lower frame and another holding the newspaper by the top-edge like a cartoon newsboy. The last I have seen depicts the painter in a boxer's pose, this appeared in Sotheby's one-shot 'Untitled' newspaper, dispensed through a coin-operated street machine. 'Untitled' was used to promote a painting by Basquiat that sold for \$110 million in May 2017, underlining the artist's connection to 'the street' and its furniture, and literature, where, upon and with which he first practised his art.

'Still Kicking' surely had multiple meanings for a hard-drug-using, rebellious artist and libertine like him. Especially poignant here, as Basquiat is wearing a coat, perhaps readying to go out into the world. In the guise of 'SAMO©', his old street alter-ego, he graffitied the walls of Manhattan with enigmatic headlines. Similar to Francis Bacon, he surrounded himself with, and walked upon, books, photos and newspapers scattered pell-mell around his studio. Basquiat abused the surface of the photo in the same way that Bacon was wont to do with photos by say Deakin or from Muybridge. Basquiat died of a drug overdose shortly after this portrait was exposed and scratched into existence.

JMSD knew J-MB, his art and lifestyle had a resonance for him, he bought a painting from Bruno Bischofberger when no-one in their right mind would pay the kind of money he exchanged for it. JMSD had two posters that he treasured dearly and he had framed them up in the 'style Basquiat', to wit, the famous boxing match with Warhol (presented as a boxing ring complete with ropes) and 'Supercomb'. As I reminded JMSD one day when by chance I found it on Vevo, he had live-called in to an episode of Glenn O'Brien's cable show 'T.V. Party' that featured SAMO:

"Hi, this is Julio, I don't love SAMO's eyes but I love his art"



1



2

2. BANKSY. Rude Copper.

Original print, first pressing. 57 x 41 cm., silkscreened in black on white wove paper.

Artist's red stamp on right lower edge. Numbered 218/250 in pencil. One of reputedly only 50 copies signed by the artist.

London, Pictures on Walls, 2002. £12,000

Appears crisp with some slight rippling of paper, unexamined out of the frame. The administration of provenance approval from Pest Control will be included in the price after purchase. Watts p-521, Volume 2.

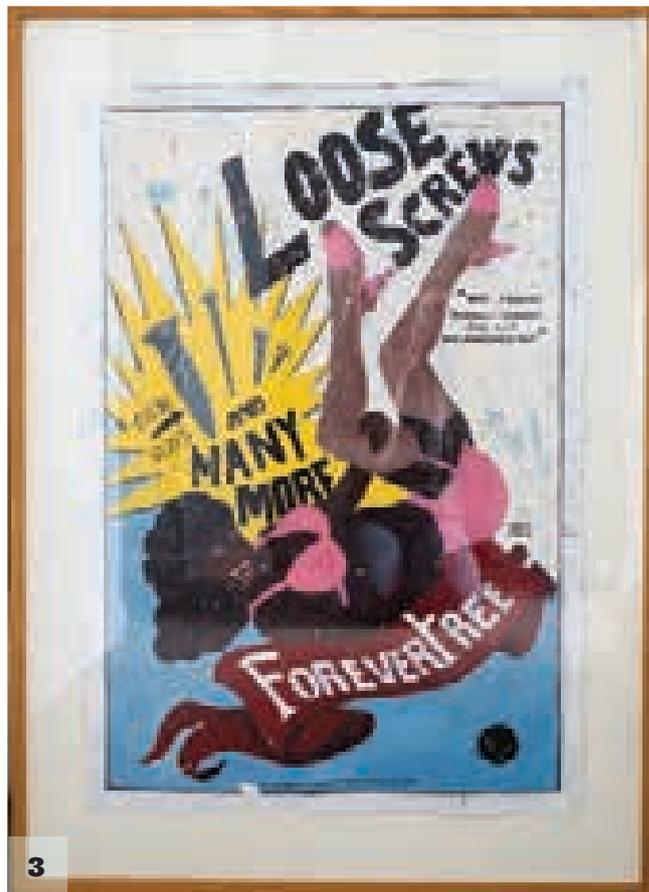
Scarce signed.

Provenance: Pictures on Walls, possibly through a reseller, to Julio Mario Santo Domingo pre-dating The LSD Library and in continuous ownership since. In 'Wall and Piece', as the frontispiece illustration. Shown in situ in Watts.

BANKSY's first commercial print, an archetypal work.

"I didn't like the ones he'd painted over..." (JMSD), so he bought this one instead to hang near to his Osman Spare pastel drawing of Police Constable Willis.

230561



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3. CHARLES (Michael Ray). LOOSE SCREWS [AND MANY MORE. FOREVER FREE "WE PROVIDE DURABLE SCREWS FOR ANY NO-NONSENSE NUT". Distributed by Liberty-Perm Products, Inc].

Original mixed media painting.

96.5 68.5 cm., acrylic, latex, copper penny, on paper, float mounted within a large box frame, glazed, gallery label on frame back, signed by the artist.

N.p.,1994. £7,750

Unexamined out of the frame. Looks fine externally.

Provenance: from his first one man show in Europe at Galerie Hans Mayer of Dusseldorf, acquisition predates The LSD Library and in continuous ownership since purchase in 1990s.

Charles is an African-American artist who became a very controversial figure through his provocative race derived art. 'Loose Screws' is from his 'Forever Free' series which invoked stereotypes such as Sambo, Buckwheat and Aunt Jemima, to explore established prejudices in popular and commercial culture. Charles considers the copper Lincoln penny he affixes to his paintings to be the only coin of 'colour'. Spike Lee has nailed from where

Charles' creative inspiration hails, thus:

"His works are one-sheets. Posters for movies that Hollywood would never dare to make, exploring race and sex in this country"

(p-1 Michael Ray Charles – Michael Ray Charles, 1989–1997: An American Artist's Work, 1997).

230356

4. [HERGÉ] nom de plume of [REMI (Georges Prosper)]. The Crab With The Golden Claws.

Original lettering. 34 x 5 cm., hand-drawn letters, and a crab drawing in the 'o' of 'Golden', in black encre de chine, corrected in whiteout/gouache, on paper, framed, matted and glazed, Artcurial auction lot number label and holograph date of auction, possibly by JMSD, and stock/classmark or studio number on frame back.

N.p.,n.d., £25,000

Crisp state, though unexamined out of the frame it was purchased in. Good pre 'Studio Tintin' material comes but rarely on the market and there is feverish bidding around it when it appears in the auction rooms of Paris and London. Original, important, works in the hand of the master are as rare as Black Tulips or perhaps Blue Lotuses.



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Provenance: Bande Dessinée, Artcurial, sale 1063, lot 580, November 18 2006; bought by JMSD for The LSD Library.

Artcurial, in their brief catalogue note from their first B.D. sale, rightly describe this as a “Superbe réalisation” urging us to not forget that this great letterer was at the beginning of his career with publisher Casterman when he designed and executed this English language title. A very rare and important title, by the grand maître of Franco-Belgian bande dessinée, designed for the English edition of an opium smuggling story set in Morocco that was kickstarted by the chance discovery by Tintin of a can of crab-meat, used for exporting the drug. It starred a new character called Captain Haddock, who was fond of saying “blistering barnacles” at any and every opportunity.

**5. BURROUGHS (William S.).
The Seven Deadly Sins.**

An artists' book or portfolio. Double elephant folio (121.92 x 86.36 cm.), 15 leaves (116.8 x 78.4 cm.): title, 7 x four colour silkscreens/single colour woodblock shotgun images and 7 leaves of text in two colour silkscreen, printed on rectos only, all signed, dated and numbered.

The loose leaves in the publishers' red painted plywood box with drop-in lid, affixed by some of the original screws

that it was issued with, silkscreened titles in black, in a Gothic script, on the lid.

One of 90 copies with 10 artist proofs, 4 hors commerce, 3 printer's proofs; 1 right to print.

Lococo Mulder, 1991. £5,000

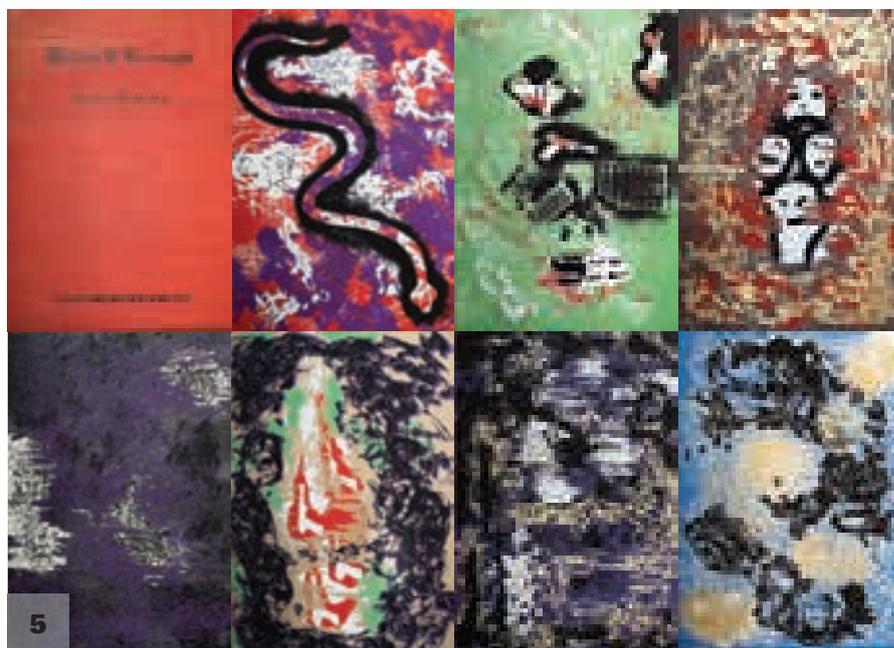
Near fine contents, endemic light fading, uneven painting and scratching of box, worn screw heads and more than a few missing. Rare in institutions. After Maynard & Miles, Reality Studio (derived from Shoaf A list). William Burroughs, Ports of Entry 63 had 'Envy' & 64 'Gluttony', illustrated p-148.

The LSD Library copy, a 'Burrovian' collection if ever there was one, with a lot of aleatory, drug-influenced art by W.S.B., Gysin, Kerouac et al.

The prints were derived from sheets of plywood, that Burroughs shot at with a 12 gauge, and paintings on mylar.

Much underappreciated, probably because of the awkward size. The show for the prints, at October Gallery, effectively introduced Burroughs as an artist to the British scene, or, at least for this cataloguer's generation.

230329



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6

6. BURROUGHS (William S.) [Ali's Smile].

Sole pressing, from the small, limited edition.

12", LP, 33 & 78 rpm. (A/B respectively), as issued by the publisher in their dustsleeve within a card sleeve and a manila stapled card box, decorative ex libris bookplate.

From a projected series of 99 signed and numbered copies, with 91-99 issued hors commerce and the other 1-90 copies for the trade.

N.p. [Brighton], n.p. [Unicorn Books], n.d. 1971. £3,750

In very good condition, but unplayed by this cataloguer, and sold as described with any faults, box a bit crushed. Lacks the book it was issued with, being the accompanying, Timothy Leary copy which was deposited at The Houghton as part of The LSD Library.

Rare and sought after by both private and institutional collectors. A fragile, possibly 'acetate' type, disc in excellent condition. In the Carter Burden Collection at The Morgan.

Maynard & Miles A19a. Reality Studio (derived from Shoaf) who notes that of the 99 copies, 20 were heat damaged and discarded and books were pulped, leaving less than 50 with the records as issued; most of which went straight to libraries. Subsequent census finds two copies only of the record with or without the book in major, accessible,

institutional libraries. Though, I know that there are a couple more in the trade and an institution (because I have put them there).

Provenance: Timothy Leary then an unknown trader to Julio Mario Santo Domingo (with his ex libris bookplate designed by Pierre le Tan) thence to The LSD Library.

The 33 rpm side is a reading of the second draft of the printed 'routine' culled from W.S.B.'s experiences at the Scientology Centre, Saint Hill Manor, East Grinstead. The 78 rpm side is what Maynard and Miles call "...technical data of the recording process.." or what NYPL term "...an unidentified voice announcing tone tests".

An important relic of W.S.B.'s fling with, or 'takedown' of, Scientology, the new religious movement created by L.Ron Hubbard (the 'Ali' of the 'Smile') based on psychology, an extraterrestrial creation myth and maybe some Crowleyanity via Jack Parsons.

This copy was once owned by Timothy Leary, the psychologist and founder of The Castalia Foundation, IFIF, The League For Spiritual Discovery (see the Altered States section for a rare example of memorabilia) and a thinker who also embraced ideas of extraterrestriality (see Leary's 'Neurologic' also in the Altered States section).

230331



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7. BURROUGHS (William S.) & SILKE (James R.) (Design & illustration).

Where Naked Troubadours Shoot Snotty Baboons.

Broadside. 51 x 35.5cm. sheet, text and line-drawn illustration printed in black and red on white stock, matted in gold card, framed and glazed.

One of 126 copies, with 26 lettered and 100 numbered, all copies were signed by both artist and writer, this is copy 67.

Northridge, California, Lord John Press, 1978. £75

Appears to be very good indeed, unexamined out of frame. After Maynard and Miles. On Reality Studio (derived from Shoaf).

Text from the then unreleased 'Cities of the Red Night'. The Houghton Library catalogue entry describes Silke as "...an



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art historian and legendary pin-up artist known for his style and wit". The scantily clad woman makes for a strangely heterosexualised item for such a strange homosexual writer.

230271

8. GYSIN (Brion). [BSGR..].

Limited edition 'roller-poem'. 121.5 x 22.8 cm., silkscreened text in a grid of four rough columns, printed in black on one side only, on semi-opaque, possibly Japanese, tracing paper.

Scrolled as issued with stiff black card rods at each end, in the original rolled Rhodoïd tube and the plastic capped card mailing tube with the publishers' address labels.

Number 14 of of 90 copies, numbered in pencil. Signed and dated '77' by Gysin on foot of poem in black ink.

N.p. [Antwerp], Guy Schraenen Editeur, n.d., 1977. £1,250

Slight browning, a crisp, clean copy.

Rare in both institutions and commerce with 2 copies only on Worldcat at SUNY and the National Library of France (albeit with slight differences in dimensions; or the cataloguing thereof).

A beautiful copy of a very fragile ephemeron.

Provenance: the trade to Maggs to The LSD Library, Post-it annotated by Santo Domingo's PA Beatrice Rodriguez, in French, on one cap, saying it's 'the publisher's'.

A 'roller-poem' that scrambles up the artist's name in a series of permutations, it is one of the most desirable and pure examples of Gysin's



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obsession with randomly rearranged words as visual art (and in both of the original, rarely seen, containers).

134806

9. MOLINIER (Pierre). S.T. (Amoureusement).

Etching. 12.7 x 9.5 cm. image, 25.5 x 17.2 cm. sheet edge, 33 x 30 cm. frame.

IVAM printed label on frame back over registrar's number opposite gallery rubberstamp, matted under a passepartout and framed and glazed.

Titled, numbered and signed in pencil by the artist on the bottom right margin.

Paris, Galerie A L'Enseigne des Oudins, 1974. £500

Seems fine to the eye, on possibly off-white paper, unexamined out of the frame.

Provenance: this copy loaned by Galerie A L'Enseigne des Oudins, for Pierre Molinier at IVAM Centre Julio González, Valencia, 15 April – 21 June 1999, catalogue number 47, thence to JMDS and LSD Library.

230314

10. – [Petit bec – l'oeuf d'amour].

Etching. 24 x 17.9 cm. image to plate edge, on a leaf of wove paper (38.5 x 29 cm.) in very wide margins, loosely tipped into auctioneers' window mount, signed and dated by the artist in pencil in the lower margin, unnumbered, out of series, artist's proof?

N.p., 1972. £675

Print near fine, triflingly darkened paper.

Provenance: formerly in the Collection du Docteur Jean-Francois Janin, as lot 71bis at Renaud & Giquello, May 17th, 2006 – thence to LSD Library. Translates as something like 'Little beak. The Egg of Love'.

134707

11. MACCHERONI (Henri). L'Invitation de l'Origine.

Vintage photograph. 30 x 23 cm., b&w, silverprint, on papier baryte?, conservation framed and glazed (31.8 x 34.8),

Number 5 of 31 copies, numbered in roman numerals, and signed by the artist.

N.p., n.p. [The Artist?], 1968. £1,200

Appears fine, unexamined out of the frame by this cataloguer. Rare. Watts p-426, Volume 1. The image was also published in Maccheroni's meisterwerk '2 000 photographies du sexe d'une femme'.

Provenance: the Occult Room (Julio Mario Santo Domingo's office), The LSD Library, leaning on a cable conduit below a cheap, printed repro' of Courbet's source painting of the genitals and abdomen of a naked, ungroomed woman.

A nice little icon of Western sexualia that Michel Butor discovered and subsequently gave a title and dedicated a poem to (based on Courbet's shocking [half?] painting 'L'Origine du Monde').

230475



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12. MACCHERONI [Henri] & CAMUS (Michel) (Introduction). Cent photographies choisies dans la série Deux mille photographies du sexe d'une femme [One hundred photographs selected from the series Two thousand photographs of a woman's sex].

Mostly illustrated with 99 pages of b&w photographs.

First edition. 8vo., endpaper, blank, imprint, title/frontispiece, pp-7-10, [99pp.] of b&w photographs on glossy black bordered paper, pp-110-111.

In the publishers' charcoal cloth covered boards, titles stamped in red on upper board and spine, black endpapers, French text, signed by the photographer.

From the trade edition, there were also 40 numbered copies on couché ivoire accompanied by 4 original photographic prints numbered and signed by Maccheroni and 10 other hors-commerce copies designated HC1 to HC10 reserved for the author and collaborators with the publisher. Signed by Maccheroni.

Paris, Éditions Borderie, Images Obliques, 1978. £250

Near fine contents, slightly faded cloth. Scarce. Badger & Parr, Volume 3, p-149, referred to in Watts p-427, Volume 1 as ".the best known.." of Maccheroni's photos of vaginas.

A contemporaneously signed copy with "Maccheroni" in pencil on the title.

Camus's contribution is entitled 'La Calligraphie du Sacrum'.

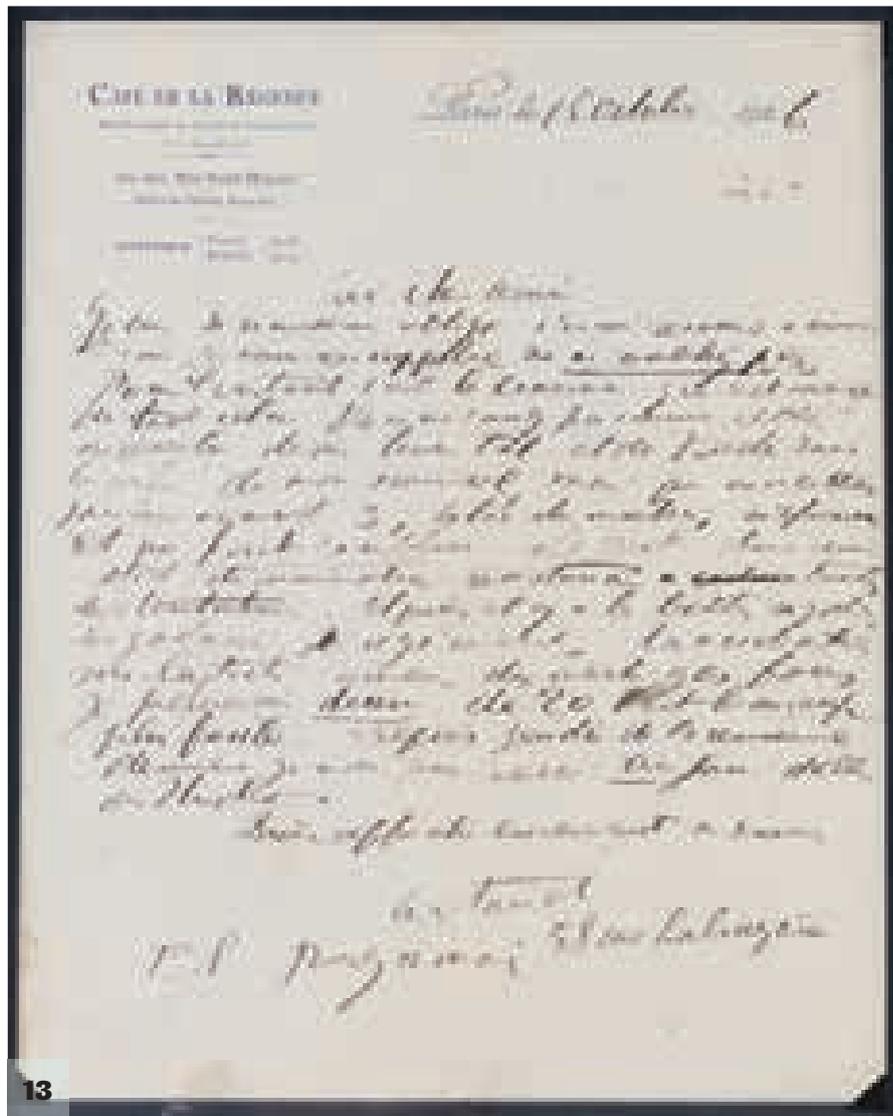
Photos of external female genitalia published by a small press run by Camus and Pierre Bourgeade. Parr thought the book was a tour-de-force, with "...a charm and lightness of touch that belies the normal misogyny... It is repetitive, obsessive, unerotic and fascinating".

219493

13. ARTAUD (Antonin). ["The acrobatics on the roofs with mad vertigo"] .

Autograph Letter Signed, 27.3 x 21.6., 1l.[1p.], 20 lines including salutation and postscript, sepia ink; in a largely clear hand, framed and glazed (36 x 29.8 cm.).

On the cream letterhead of Café de la Regence, recipient unknown, in French, signed boldly as 'Artaud', Paris, 15 October, 1926. £4, 000



Unexamined out of the frame, light, even endemic browning, lightly creased, central vertical and horizontal folds. Fresh on the market and seemingly unpublished, not in Oeuvres Complètes (OC). We cannot find this letter on auction records as a named item.

Provenance: The LSD Library, an important document in JMSD's personal pantheon of 'funky stuff'.

JMSD was very into Artaud the actor, playwright, poet, director, dramaturg, surrealist, madman and especially the morphine addict and psychedelic voyager who wrote of the 'Peyote Dance' in the land of the Tarahumaras. JMSD had the 'legendary' 'Hitler' copy of 'Les nouvelles révélations de l'être', in a complex series of pull-apart boxes by Renaud Vernier, great letters, photos and all of the other books in every edition imaginable. He loved the letter in hand and read it out aloud to me in the Salle de Bibliothèque, my old office, in Thônex, overlooking the Salève.

Artaud wrote the letter from one of his favourite haunts, a famous Parisian café on rue Saint Honore, where he played chess and wrote a number of important, documented letters and articles. In this unpublished message, he wrote in what seems to be a considerable state of agitation and fatigue, caused by perhaps drugs, psychological fallout from 'boot camp' style rehearsals or anxiety. His messed up state of mind reflected in the style of his writing.

The recipient is a "Dear friend", possibly the fellow surrealist Armand Salacrou who he had wrote to on a similar subject two or so years before. In the same year as this letter, Salacrou's own dramatic work was viciously parodied by Artaud in his one act play 'Jet de Sang' for the Alfred Jarry Theatre.

This seems to be almost a follow-up in some ways to his earlier letter to Salacrou, where he says that the director Luitz-Morat had punished him on the set of 'Surcouf' by making him "do scenes on roofs and towers" (letter published in OC and referred to in



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David Shafer -Antonin Artaud, 2016) knowing that he had vertigo.

Evidently a masochist, he went on to play Gringalet in Luitz-Morat's 'Le Juif Errant'. Artaud says that he is obliged to ask for help again, because of some "connerie[?]" adding "...don't forget me". He seems to be referring to early morning rehearsals for a play or film and uncomfortable period costume. The film was possibly 'le Juif Errant' or Gance's 'Napoleon' for which he played Marat. Artaud says that "You don't know how much this necessity to rise early and to touch the heart of my sleep, tires me and makes me suffer.." and how it put him in a "...state of lower resistance to all temptations and now also the rigid boots, these shoes]. Presumably, the "temptations" are his delusional/paranoid thought patterns and drug abuse. He refers to his very strong fear of heights and a punishing rehearsal/shooting schedule; thus:

"The acrobatics on the roofs with mad vertigo. I would rather like [you], two of 20 it's much easier. Since Thursday last week I haven't stopped going for one day to the studio".

The translation is the cataloguer's own, a full transcription in French follows:

"Tres Cher Ami,

Je suis de nouveau obligé d'avoir recours à vous.

Mais je vous en supplie me n'oubliez pas.

Pour l'instant c'est le connerie [?] qui est cause de tout cela. Vous me savez pas comme cette nécessité de me lever tôt et de toucher dans le vif de mon sommeil moi qui m'endors jamais avant 3, 4h. du matin, m'éprouve et me fait souffrir. [?] dans un état de moindre résistance à toutes les tentations. Et puis il y a les bottes rigides les godasses [??] les acrobaties sur les toits avec des vertiges fous préférerais deux [?] de 20 est beaucoup plus facile. Depuis jeudi de la semaine

dernière je n'ai pas cessé un jour d'aller au studio.

Bien affectueusement à vous

Artaud. 58 Rue Bruyère

PS penser à moi"

14. BUCKLEY (Lord). Euphoria Volumes I & II

Second and first pressing respectively. 12", LP, mono, in the original inner and outer sleeves; latter designed by Andi, blurbs on lower portion.

Los Angeles, Vaya Records, VLP, 101/2, VLP 107/8. 1957 & 1956. £35

Dusty, edgeworn sleeves, I split with surface scratches on disc; II looks fine. II is scarce. We have a small quantity of cheap but great Buckley records, please ask for a rudimentary list and/or pictures.

230542

15. PAOLOZZI (E[duardo].) (Sir)]. [Reefer Madness].

Artist multiple, a relief in bronze, 16 x 23.5 x 3.5 cm. rectangular, signed 'E Paolozzi', inscribed 'A/C'.

N.p., n.p. [The Artist], dated 1996. £3,750

Fine.

Provenance: An Artist's Cast, a gift from Paolozzi to his secretary Sabina Grinling and thence to Sothebys and Maggs, briefly with a collector of statuary, then Maggs and The LSD Library.

Eduardo Paolozzi is a first generation British Pop Artist, he admired the popular culture of industrial inter-war America and borrowed heavily from it.

Reliefs after this subject were first made by Paolozzi in plaster in 1988-9, they were derived from cinema lobby cards that depict an armed police raid on a drug den from a scene in Louis Gasnier's 1936 propaganda film 'Reefer Madness'.

The film shows a group of all-American teenagers puffing on marijuana and their subsequent fall into depravity. It was one of the first 'talkie' drug films and was therefore an important disseminator of dope argot.

A 'Cult Classic' that was loved by generations of pot-smoking-students for the hammy acting and melodramatic plot. 'Reefer Madness' was originally funded by a church group who intended it to be a morality tale and titled it 'Tell Your Children'. Dwain Esper, who purchased the film after shooting had finished, recut the footage for distribution on the so-called 'exploitation circuit'. Starks calls it a "...classic of misinformation and hysterical propaganda" (p-102).

134793

16. TING (Walasse) (Text), FRANCIS (Sam) (Editor) & BEAUDET (Maurice) (Lithography). 1¢ Life.

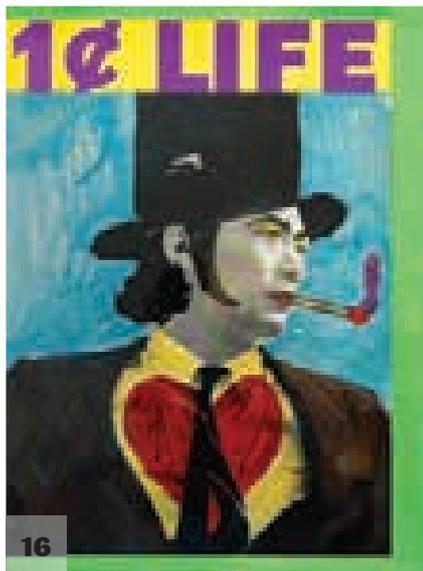
68 colour lithographs with many as double-spreads & numerous other illustrations.

First edition. Folio, 172pp., loose leaves in the original colour lithographed cloth covered portfolio and pictorial dust jacket by Machteld Appel, in a blue cloth covered slipcase.

Number 1,440 from the 'regular' edition of 2,000 signed by Ting, Francis and the publisher with their Chinese chops



15



alongside. There was also a special edition of 100 on handmade paper with all the lithographs signed by the artists with 20 apiece for Paris, New York and the rest of the world and 40 reserved for the artists.

Bern, E.W.Kornfeld, 1964. £3,750

Near fine contents, portfolio and very good or better slipcase, slight, endemic wear on the jacket. A nice copy.

Hogben & Watson #135 (pp-132-3). In Castleman (pp-208-9) who describes Ting as a "...Chinese artist whose thoughts are conveyed in a raunchy Pidgin English" (p-40) and the book as a "...vibrantly fresh addition to the library of modern artists' books" (p-40). The 28 artists include Andy Warhol, Alan Davie, Karel Appel, Sam Francis, Asger Jorn, Antonio Saura, Pierre Alechinsky, Jim Dine, Robert Rauschenberg, Claes Oldenburg, Allan Kaprow, Roy Lichtenstein, Tom Wesselmann, Robert Indiana and Mel Ramos.

133418

17. GENERAL IDEA. Pla©ebo (Helium).

Artists' multiples from the second signed, limited and numbered edition.

32.5 x 22.8 cm., 25 x 65 x 25 cm. (inflated), 3 folded, pill shaped, metallic Mylar balloons in red and blue, blue and green and green and red, lettered and ruled in black, with the title card Xeroxed in black, signed numbered 96/250 in pencil, in the clear Ziploc plastic bag, all original.

Chicago, Museum of Contemporary Art, Chicago, copyright 1991/2001 i.e. 2001. £75

Near fine, the balloons have been unfolded. Uncommon. In Fischer, illustrated on p-236, www.aabronson.com - 9209.

Provenance: with Maggs pencil code on verso of card, The LSD Library.

The balloons are in General Idea's livery of red, green and blue like their infamous AIDS logo, a detournement of Robert Indiana's 'LOVE'. Helium filled balloons were first installed in a group of 4,500 or 4,800 under the same name in the Westbahnhof U-Bahn Station, Vienna, 9 May - 19 June 1992. Then produced for this edition with 3000 balloons as part of Bronson's solo show entitled 'Negative Thoughts' at the Museum of Contemporary Art, Chicago, 27 January - 22 April 2001 (op.cit).

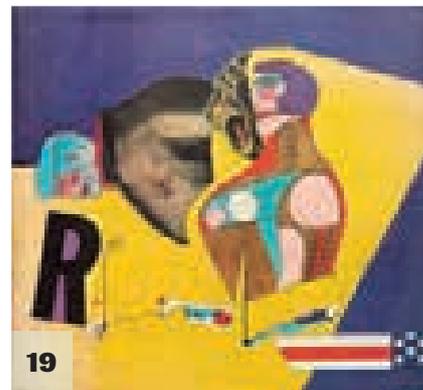
'General Idea' was a Guerrilla Art group founded in Toronto in 1969 by AA Bronson, Felix Partz and Jorge Zontal (p- 20 Barbara Fisher et al - General Idea: Editions 1969-1994, 2003). They adopted the "...anonymity of a corporate entity..." (op. cit.), working together as "Three heads are better" (op. cit.).

They saw drug dependency as a product of the "...predatory practices of pharmaceutical companies..." , and Pla©ebo signifies that art itself is a soporific drug (p- 298 Trescher).

218602

18. - Generi©.

Artists' multiple from a signed limited and numbered edition. 29.1 x 22.9 cm., folded, 25 x 65 x 25 cm. (inflated), pill shaped, metallic Mylar balloon, in red and gold, with black ruling and titles.



In a clear acrylic bag, the title card Xeroxed in black, signed and numbered 35/250 in pencil.

Barcelona, General Idea, Centre D'Art Santa Mònica, copyright 1992. £125

One recent crease in card, balloon uninflated and neatly folded, old price ticket on verso of bag.

Scarce. In Fischer, illustrated p-232, www.aabronson.com 9204.

Provenance: with Maggs pencil stock code card verso, The LSD Library.

The Mylar balloon echoes Warhol's Silver Clouds ; it is in the colours of the Catalan flag reflecting the venue of the show in the capital of the region perhaps 3,000 inflated multiples of this balloon were installed as part of "...General Idea's exhibition Pharma©opia at Centre d'Art Santa Mònica, Barcelona, 15 September - 10 November 1992" (op. cit).

218600

19. [BEARD (Peter)], ASHTON (Dore). Richard Lindner.

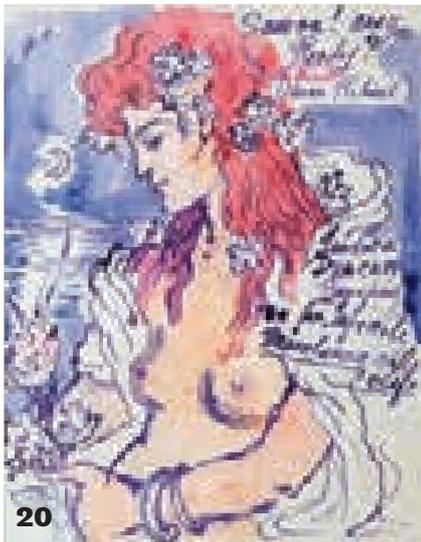
Profusely illustrated with 187 b&w and colour plates, some tipped in.

First edition, extra illustrated by Beard.

Oblong 4to., [8pp.], pp-9-217, in the original red cloth, upper board illustrated and with titles on spine both in gilt, decorative colour dust jacket.

Beard has added 3 extra plates on the front pastedown and free endpaper and 2 annotated original b&w 9.5 x 14 cm. gelatin photographs, 4 colour flags; 3 stamped, 1 a doodle, postal stamps and at least 6 annotations on plates and text.

Signed by Lindner on the half-title, and also near contemporaneously signed, inscribed and dated as a presentation copy from Peter Beard to Ralph Graves.



New York, Harry N. Abrams Inc., n.d., 1969. £675

Top and bottom edges of boards badly rubbed, in a good but dusty jacket.

Provenance: JMSD's ripped up Post-its marking Beard's interventions.

Extensively improved by an obsessive Grangeriser of books, making this a very good association copy indeed as both Lindner and Graves are core Beardians. Santo Domingo knew Beard too, he had for instance, a large sort of multimedia photowork in his Paris flat given to him by the photographer.

The full inscription to Graves, in pencil on the front free endpaper, reads:

"To Ralph Graves from Peter B. with all best wishes memories July 4, 1970".

Beard published his dramatic wild animal photographs (including a cover story on elephants) for issues of Life Magazine in the sixties, when Graves was the managing editor.

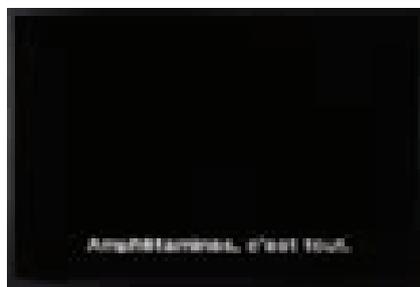
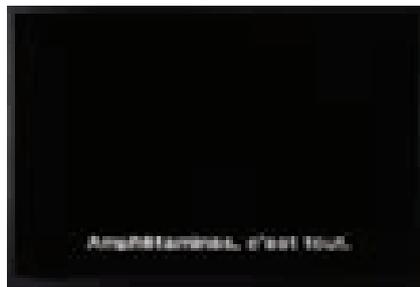
Lindner was one of Beard's teachers, and a very inspirational figure in his life, who he did camera work for and also collected and collaborated with.

The first of Beard's tipped-in 35mm. photographs is directly underneath Lindner's signature and depicts the artist profiled in motion, brush in hand, with a detail from an important painting in the background, it is initialed and annotated in pencil, thus:

"1st photo ever taken of R.L. painting (1964) 'CONEY ISLAND'? now up for \$50, 000 at Cordier Eckstrom P.B."

The second precedes Ashton's essay, it is from the same session and depicts Linder in full profile at his painting table with 'Coney Island' visible.

133401



20. TENNANT (Stephen). Samoa!

22.4 x 17.3 cm. to matte, 36.5 x 32 cm. frame, watercolours and coloured ink on white paper, matted, purple passepartout, gilt-framed and glazed, a price, gallery classmark and the title and name inked on frame back.

N.p., n.d., £500

Unexamined out of the frame. No signature can be found but the attribution is correct, Tennant's work is unmistakable. The full text reads: "Samoa! Are You Ready? (A New Dance Ritual) Isadora Duncan Brooding on the Infinite Miscelanea of Life".

Julio Santo Domingo knew Tennant and possibly visited him at his home in Wiltshire, he had a number of his books, which he showed this cataloguer.

230315

21. RONDEPIERRE (Eric). Amphétamines, c'est tout. Poussière d'étoiles, Souvenir I - III.

B&w photos, 3 x 42 x 62 cm., titles in a white line powder font, aluminium backed, all 3 in the artist's original, uniform, painted black wood frames, a triptyque from the Excédents series, gallery labels on backs.

Paris, courtesy of Galerie Michèle Chomette, 1991/2006. £3,750

Near fine, unexamined out of frames. Rare.

Provenance: probably purchased directly from the gallery by JMSD for The LSD Library.

Rondepierre is a respected French conceptual photographer. These, translating as "Amphetamines, that's everything. Stardust", were in a row opposite the LSD Room. "I want to buy up all drug related contemporary stuff around the 5, 000 mark" – (JMSD explained to me once or twice).

230361

22. BALTHUS aka [ROLA DE KLOSSOWSKI (Balthasar) (The Count)] for ROTHSCHILD (Philippine) (Baroness). Château Mouton Rothschild.

Original print. 56 x 43 cm. sheet, illustrated in sepia, one a cream background, with a reproduction after a drawing by Balthus, marque and text in gilt, black and red below, deep plate impression, on good paper, from an unknown edition, in a gilded frame and glazed.

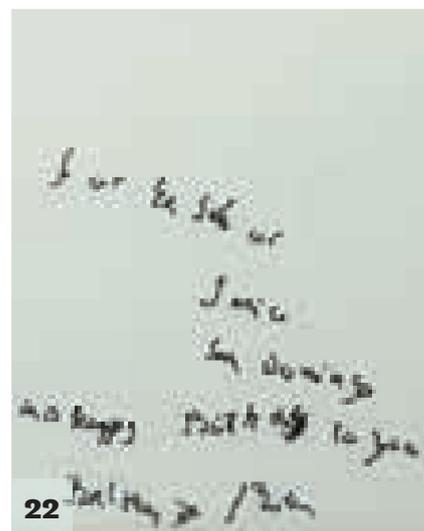
Signed in the stone by Balthus, facsimile signature of Philippine de Rothschild.

A contemporaneously signed and inscribed presentation copy from Balthus, rarely seen on the market.

Champagne, France, Château Mouton Rothschild, 1993. £500

Crisp condition, unexamined out of the frame.

A warm association copy, the full holograph inscription in Balthus's ancient shaky hand in a fuller version of



his name (but equally as fabricated) in black ink, extends from the bottom plate edge to the sheet edge and reads:

"For le Señor Julio Santo Domingo Jnr. Happy Birthday to you, Balthus de Rola"

Provenance: a birthday gift to Julio Mario Santo Domingo.

The drawing, rather unsurprisingly, is of a naked young girl. JMSD was friends with Balthus's son, the esotericist, Stanislaus de Rola de Klossowski or 'Stash'. He kept a drawing by Balthus, of Stash as a young man, that bore an uncanny resemblance to his own son by his bed. Stash's books on Arcana lined his shelves. The label for which this design was commissioned was apparently banned in California for the depiction of a naked girl, Mouton recanted (decanted?) and replaced it with a white label. 230368

II. MAGICKALS 23-29.

23. [CROWLEY (Aleister)] [revealed as] 666 (The Priest of The Princes) [from] AIWASS.

AL Liber Legis. The Book of the Law, Sub Figura XXXI, as delivered by 93 - תי"ב - אִיפֶאִס - 418 to תי"ב - אִיפֶאִס - [Aifass in Hebrew and Greek] to Ankh-af-na-khonsu the Priest of The Princes who is TO METAPHION 666.

Now issued privately after 22 years of preparation to eleven persons from the Lair of The Lion.

Pirate edition/print production material [?] in the form of original transparent positives of the first separate edition.

17.9 x 12.4 cm., with some small variations in size and slight cropping of the text; 74 prints with one a duplicate with a different background and 1 original photograph (20.2 x 12.6 cm.) printed from this, with annotations on

verso in purple ink possibly by C.F. Russell (though Crowley often used the same ink).

In a recently made purple cloth drop back box, titles in black on spine.

From The Lair of The Lion, [London], [C.F. Russell], n.d., c.1920s.

£5,000

Endemic yellowing and curling, images of processing clips on borders, in very good condition overall, many with pinholes on the top edge (not affecting image/text).

*See Yorke 61(b) for the official edition of *11 copies, collating at 65 photographs of the text and 7pp of printed text in a red leather box.*

The first separate imprint, known as the 'Tunis edition', was preceded by two others collected as a photographic facsimile into The Equinox, in spring 1912, as part of 'The Holy Books' (Yorke 60).

This group is one of a pair known to this cataloguer (the other having the extra leaf missing here), it is made up of prints from negatives of the printed text (including the 'Comment') and prints from 64 negatives of the manuscript pages (lacking but one) and with another in duplicate; but from a different photo session. There is also a photographic print, on paper, of one page of manuscript: a note on the verso of the latter explains that it was a 20 second exposure.

Very rare indeed institutionally with no copies/traces of similars on Worldcat.

Provenance: the heirs of C.F. Russell, a disciple at Cefalu with the magical name 'Frater Genesthai', to Caduceus Books directly to The LSD Library through this cataloguer.

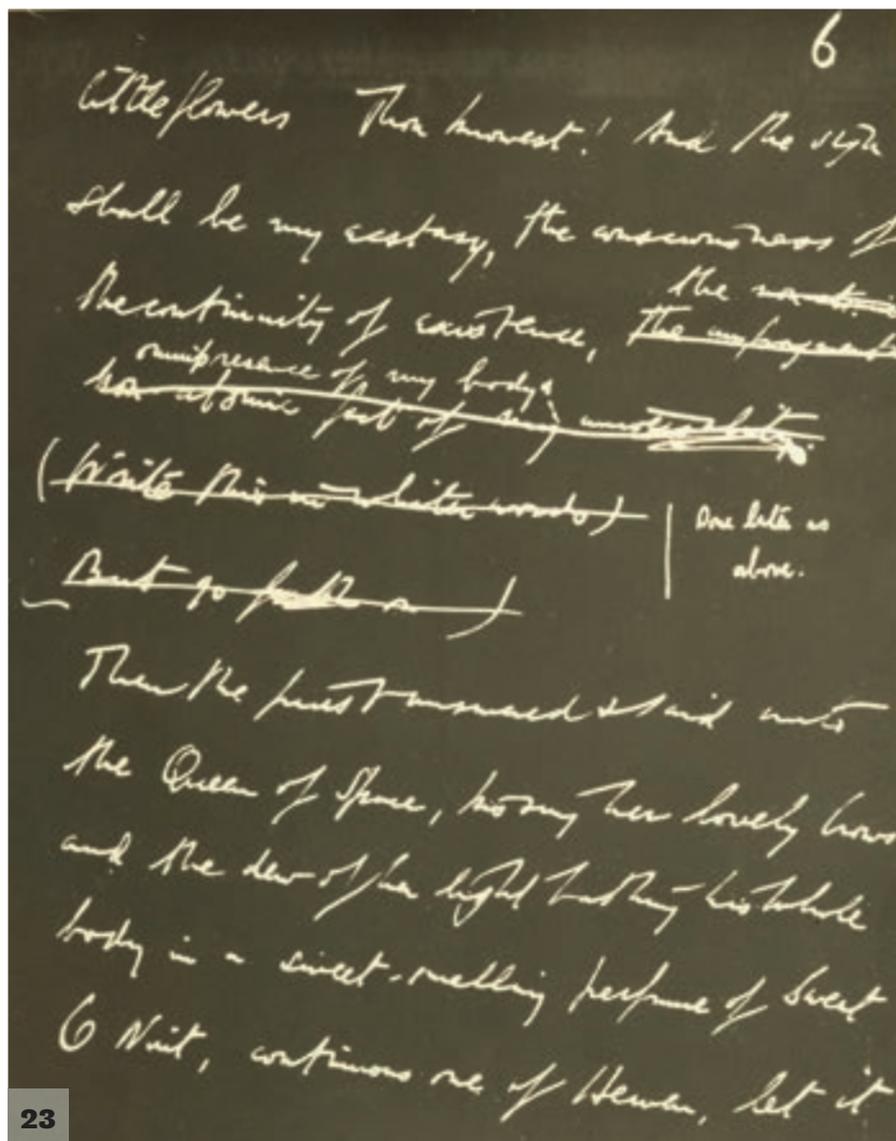
A wonderful association, The Beast and Russell were once so close that they made sex magick together:

"Now I'll shave and makeup my face like the lowest kind of whore and rub on perfume and go after Genesthai like a drunken two bit prickpit in old New Orleans"

(Crowley quoted on p-220 Sutin).

*The occult booktrade suggests that C.F. Russell acquired one of the *11 copies from Dorothy Olsen, who ascended to Leah Hirsig's role as Crowley's 'Scarlet Woman and the Oracle of Babalon', and either re-photographed it himself or had a set made up.*

By 1907, it was typeset, (ibid p-170) but Crowley had of course mislaid the



original for a long time, until, one day as he was fossicking through his attic at Boleskine he

"..found a long-lost relic: the original manuscript of The Book of The Law" (ibid, p189).

This is the holiest book of Crowley's religion of the sacred order of the A?A? based on 'Thelema', the so called doctrine of 'True Will'. AL Liber Legis is considered to be an A?A? Publication in Class A, a text in which not one letter is to be changed, for it is the expression of an "Adept" and 'beyond criticism'. The 'Tunis Comment' emphatically states this, saying that, it is unchangeable in essence, so Thelemites should look to the text itself for illumination. It was channelled through him by a supernatural being called Aiwass, his Holy Guardian Angel, over 8-10 April 1904 (pp-206-209 Richard Kaczynski -Perdurabo. The Life of Aleister Crowley, 2010).

219046

24. [HALL (Manly Palmer). [Arcana for The 'Big Book' and Other Esoterica].

7 printed copper printing plates panel nailed on hardwood blocks, ranges: 16.5 10 cm (plate); 17.5 x 10 cm. (block), 11.8 x 2.2 cm. (plate), 11.8 x 4.8 cm., (block), 11.4 x 11.6 cm. (plate), 11.7 x 11.6 (block).

6 moulded/engraved, one photomechanical, holograph inscription on one and printer's instructions on 4 others, two paper backed; one in remnants.

N.p. [Los Angeles], [Philosophical Research Society?], 1927-1960.

£2,000

In very good condition, though they are well worn from multiple strikes, they still have 'bite', washed with turps.

The block backed with paper inscribed 'Big Book page 102' in an elegant contemporary hand and 'BB29'. 'Symbolical' print production materials

into The LSD Library; arguably the foremost private collection of material on altered states of consciousness (ever).

The 'Big Book' refers to 'An encyclopedic outline of Masonic, Hermetic, Qabbalistic, and Rosicrucian symbolical philosophy: being an interpretation of the secret teachings concealed within the rituals, allegories, and mysteries of all ages..', first published in 1928 and republished many times afterwards.

Hall was a Canadian who lived in LA and was a sort of superoccultist preacher, teacher and publisher. He started a new religious movement, a kind of educational clearinghouse for 'secret teachings', called The Philosophical Research Society (PRS). PRS was based on a world-class collection of magia, freemasonry, kabbalah and early occultism funded by Caroline Lloyd and her lesbian daughter Estelle, two wealthy oil



Thanks to Jane and Louise Wilson for the photo of the printing plates.

of this nature are rarely seen in the trade.

Provenance: The LSD Library, from the Occult Room, illustrated in Watts p-621, captioned as the whole group being from The Big Book.

Print production fragments derived from one of the world's most important esoteric collections, gathered in turn

women, blessed with a Ventura oilfield. They were congregants all in 'The Church of The People', where M.P.H. preached and taught.

His was but one of a number of mystery orders that grew up in the rich soil of Los Angeles in the 1920s. They offered initiates Secret Doctrines and emblematic instruction from Invisible Colleges and obscure traditions from

the hidden doctrines of 'The People of The Book', The East and of Native Americans.

Those that I have positively identified by sight in a printed book, are in a copy of the original 1928 edition of the 'Big Book' in the The British Library. I would surmise that all are illustrations within the text that are either copied or adapted from classic magia/early science or masonic/Rosicrucian books from the Renaissance to the nineteenth-century. They were used in the multiple editions of The Big Book and some of the 110 or so other M.P.H. publications. One, is from a reprint of a text attributed to the aforementioned 'Immortal' Comte de Saint-Germain, two are from Jakob Bohme, another is a Kabbalistic Tree, the last is unidentified.

A list of ongoing research follows:

i. -The Consonances of the Mundane Monochord.

A kind of cosmic musical stringed instrument that illustrates a chapter entitled 'The Pythagorean Theory of Music and Color in The Big Book. The lyre is "From [Robert] Fludd's de Musica Mundana [Utriusque cosmi... historia, De musica mundana, a section from a five volume work by Theodore de Bry published in Oppenheim, 1617-1621.]

'The Consonances of the Mundane Monochord' was intended to demonstrate the idea of the harmony of the spheres, through harmonic intervals. Hall credits Pythagoras, via Fludd, as deriving the theory from this monochord which was a "...contrivance consisting of a single string stretched between two pegs and supplied with movable frets".

ii. A Magic Circle. From The Complete Book of Magic Science (unpublished).

"The above figure is a complete and faithful representation of a magic circle as designed by mediæval conjurers for the invocation of spirits. The magician accompanied by his assistant takes his place at the point formed by the crossing of the central lines marked MAGISTER. The words about the circle are the names of the invisible intelligences, and the small crosses mark points at which certain prayers and invocations are recited. The small circle outside is prepared for the spirit to be invoked, and while in use has the signature of the desired intelligence traced within the triangle". Page 103.

iii. [From Hall's 1933 edition of 'A parallel French and English text of the most holy trinosophia of the Comte de St.-Germain'].

"Forty columns of fire ornamented the hall in which I found myself. One side of the columns shone with a white and vivid fire, the other side seemed to be in shadow; a blackish flame covered it. In the center of this place stood an altar in the form of a serpent. A greenish gold embellished its diapered scales in which the surrounding flames were reflected. Its eyes looked like rubies. A silvery inscription was placed near it and a rich sword had been driven into the ground near the serpent, on whose head rested a cup. . . I heard the choir of the celestial spirits and a voice said to me: "The end of thy labours draws near. Take the sword and smite the serpent." Page 48.

iv. 'Christi Testamenta' [Christ's Testaments] by/from Jakob Böhme (1575-1624)

Copied from the Protestant theologian and mystic's posthumous book 'Des gottseligen hocheleuchteten Iacob Bohmen teutonici philosophi alle theosophische Schriften, 1682, Amsterdam.

Possibly reprinted in the 1959 edition of volume 2 of M.P.H.'s Complete Works and/or Alchemy: A Comprehensive Bibliography of the Manly P. Hall Collection of Books & Manuscripts issued by the Philosophical Research Society.

v. Die Wiedergeburt [The Resurrection]

From the same source as iv and with the same attribution.

vi. The Endless. תְּמִינָה תְּמִינָה [The Tree of Life/Sephiroth 10]

A diagram associated with the mystical Jewish Kabbalah, unidentified but possibly from a later edition of The Big Book, text in Hebrew and English].

In the first edition of The Big Book Hall wrote:

"THE Tree of the Sephiroth may be considered an invaluable compendium of the secret philosophy which originally was the spirit and soul of Chasidism. page 121.

vii. [Man as hands, feet and head within a five pointed star connected to a sun by an umbilical cord, an unidentified image].

The Big Book has a remark on the pentagram:

"The pentagram is the figure of the microcosm—the magical formula of man. It is the one rising out of the four—the human soul rising from the bondage of the animal nature. It is the true light—the "Star of the morning." It marks the location of five mysterious centers of force, the awakening of which is the supreme secret of white magic"" page 101.

230242

25. SPARE (Austin Osman) & GUTHRIE (James) (Introduction). A Book of Satyrs.

Profusely illustrated.

First edition. Small folio, unpaginated; endpaper, [28pp.], endpaper.

In the publisher's half- vellum, paper covered boards, titles and one illustration in black on upper board.

One of 300 numbered copies, this one designated with the Masonic ? and signed by the author.

A presentation copy that is inscribed and dated and was given 5 years after publication to a significant future family member.

London, Co-Operative Printing Society Ltd. [for the author], 1907. £3,500

The boards rubbed, marked and waterstained, contents crisp. Commercially and institutionally rare with only a brace of copies on Worldcat. Harper A2a.

This copy discussed in Phil Baker - Austin Osman Spare, The Life and Legend Of London's Lost Artist, 2011.

Provenance: Spare to Mrs Shaw: reappears in the trade at Sims Reed, then to Maggs and to The LSD Library circa 2006.

The full inscription in (ink?) on the [?] reads:

"to Mrs Shaw with Best wishes Aug 28th 1911".

An evocative association copy, Spare married Eileen 'Eily' Shaw shortly after this book was inscribed to her mother-in-law on September 4, 1911. The '?' is a Masonic symbol of great longevity, and also maths for 'therefore'. It might suggest Aleister Crowley's holy order, the A?A? formed in 1907 (see 'Liber AI Legis', in this catalogue, for an interesting example of a foundational text).

The volume is essentially an emblem book full of densely woven imagery, and in Baker's view, profoundly indebted to G.F. Watts. Baker wrily notes that



25

“Spare had given an inscribed copy to Mrs Shaw in August 1911, but her daughter seems to not have noticed that she was living with a genius.. she may even have wanted him to get a job” (p-81 op. cit.).

The circumstances around how it came to be Mrs Shaw’s copy are no less emblematic of human greed and folly. Spare was in a Mayfair pub, on gallery business in the area, when a middle-aged woman struck up a conversation with him. Mrs Shaw, for it was she, introduced him to her chorus-girl daughter, who, at twenty-eight, was three years older than him. Baker, in conversation with this cataloguer several years back, said that Mrs Shaw probably assumed that an up-and-coming artist was a ‘safe bet’ but that he felt that she probably had a grossly inflated idea of the sums of money involved. Spare spent most of his life thereafter in poverty, despite, or even because, of that genius. A more recent opinion in a biography by William Wallace, unread by this cataloguer, is that Eily was a huge influence upon him, playing ‘the muse’ role.

230332

26. ANGER (Kenneth). [Scorpio Rising].

Vintage print. 16mm., 28-29 minutes, colour film possibly with soundtrack?, in a recent two part metal film canister.

The wound celluloid film, on a metal projector reel that is signed and inscribed by the director to JMSD.

N.p., n.p. [Puck Film Productions?], n.d., c.1963-1964. £1,000

Unplayed by this cataloguer. In a very good state to the naked eye, possibly lacks an accompanying brochure.

Provenance: the film from the trade to Maggs to The LSD Library.

The full inscription in marker pen on the reel reads:

“To Julio
Kenneth Anger”

Signed on the occasion of the vernissage for the exhibition ‘Chambre des Cauchemars Peintures Inconnues D’Aleister Crowley’ at Paris’s Palais de Tokyo, possibly June 4, 2008.



26



Anger was present for a film show and a question and answer session with Marco Pasi, esoteric scholar, and curator of the show, and others. Anger wandered freely amongst the crowded galleries at the private view. Ever The Fanboy, Santo Domingo carried the film with him to the opening and after this cataloguer had engaged Anger in conversation about his ‘The Green And The White’ (a cricket film made for Mr Getty), the spookiness of Cheney Walk in the ‘60s and The Stones, he pounced and whipped it out shamelessly. The good Doctor Anger agreed to sign anyway, he knows a potential patron of The New Aeon when he sees one.

In this humble ex-LSD Library curator’s opinion, solicited signatures usually destroy a ‘book’ but Anger is the very epitome of good ‘bad taste’ and he inscribed the item beautifully (and this isn’t a book but a celluloid dream from a shaman obsessed with celebrity culture).

‘Scorpio Rising’ is a high-tide mark from the flood of twentieth-century Western esoterica. It is a short avant-garde, homoerotic film of leathered-up bikers and swastikas, a queer classic that Juan A. Suarez hails as ..the most representative film of the 1960s American underground cinema” (p-115 -Pop, Queer or Fascist? The ambiguity of mass culture in Kenneth Anger’s Scorpio Rising [in Dixon]).

For this cataloguer, it is the West Coast 'bookend' to Jack Smith's 'Flaming Creatures' made at the same time in New York. Indeed, Anger has said, on reel.com, that the print used for his premiere in LA was seized by the Vice Squad for obscenity as was the case with 'Flaming Creatures' in New York. The LSD Library had a nice copy of Smith's 'Beautiful Book' (acquired at Swann), derived from film stills, to go with this print.

The soundtrack is even more praiseworthy, it includes Elvis 'Devil in Disguise', Ray Charles 'Hit The Road Jack', and Martha and The Vandellas 'Heat Wave', David E. James considers it to be "One of the half-dozen most important rock 'n' roll films ever made.." (p-68 Rock 'N' Film: Cinema's Dance with Popular Music, 2017).

230335

**27. GRIFFIN (Rick).
Lucifer Rising, A love vision by
Kenneth Anger.**

Original poster. 51 x 36 cm., in black on white paper, framed and glazed.

Berkeley, Berkeley Bonaparte, 1967. £75

A crisp copy, unexamined out of frame.

Made for Anger's Thelemic underground film, by the greatest of the 'Big Five' poster designers. A montage of an old Gustave Doré engraving of an eagle carrying a maiden towards the sun framed by a classical arch, with two pillars entwined with flowers. A variety of Crowley inspired magical, Egyptian and Luciferian symbols, like '666' on the corners are scattered around.

230269

**28. [COHEN (Ira)] & [MACLISE (Angus)].
[The Invasion of Thunderbolt
Pagoda].**

Original vintage print. 16mm., colour, 20 minutes duration, in the contemporary lidded film can made by Motion Picture Enterprises, lid with a strip of white tape annotated in pencil.

N.p., n.p. [Universal Mutant?], n.d., 1968-1970. £750

Print unplayed by this cataloguer but appears on external inspection to be fine and was acquired on that basis, box a bit rusty, tape label fading though "Thunderbolt Pagoda (Ira Cohen)" is still legible.

Very rare, this is reputed to be one of only two prints. We can find no examples on Worldcat. The BFI has a



print from 1970 published by Cohen's Universal Mutant production company.

Provenance: possibly Skyline Books to The LSD Library.

Cohen was a poet, publisher, filmmaker and photographer, in effect, an underground Renaissance Man like Burroughs, Kerouac and Ginsberg before him. He went to Tangier to live the Beatific life in exile, from where he issued 'Gnaoua', his journal of magic, art and letters. He also lived in Kathmandu in the seventies helping to publish a series of books under Angus MacLise's Bardo Matrix imprint, at the sign of the Spirit Catcher Bookstore.

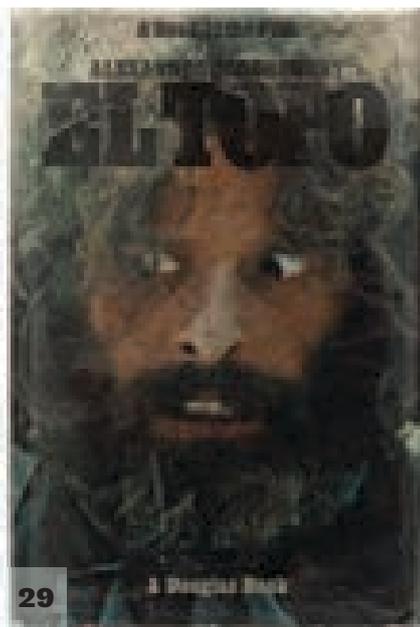
This highly innovative underground film came out of Cohen's experimental mirror photography. Like Gysin, he had been obsessed with traditional Gnaoua trance states, 'tseuheur' and other maghrebi magic and also reflective surfaces from his hashed-out Tangier days.

This remarkable film was shot inside a hexagonal mylar chamber made out of reflective mylar boards constructed in Cohen's New York apartment. The film includes Cohen himself, The Universal Mutant Repertoire Company, Tony Conrad, Beverly Grant, Robert Lavigne, Rosalind, Ziska Baum, Peter Birnbaum and Loren Standl. Mr and Mrs Angus MacLise also featured in the film, with the first Velvet Underground drummer providing the soundtrack. 'Thunderbolt Pagoda' is not as well known as Jack Smith's 'Flaming Creatures' or indeed Kenneth Anger's 'Scorpio Rising'. Yet, it is equally as important an experiment in altered states and magic from the 'long' American sixties.

Subjects were dressed-up as sorcerers and other mythical characters and the movement of the camera combined with the mylar to distort the image creating new, very hallucinatory scenes. Stills from the film were also published in Aspen, number 9, 'The Psychedelic Issue'.

218821





29

**29. JODOROWSKY (Alejandro).
El Topo. A Book of The Film.**

Profusely illustrated with b&w photos throughout by Chuck Pulin.

First edition. 8vo., photographic portrait frontispiece, [4pp.], pp-5-173pp., sewn, in the original white cloth with red titles on spine, red pastedowns and endpapers, integral tricolour bookmark, laminated jacket in colour with portraits on both portions, blurb on back and front fold-in, author biography on back fold in.

Edited by Ross Firestone and translated from the original Spanish by Joanne Pottlitzer.

Holographically initialled by Jodorowsky in gold pen on the front free endpaper.

New York, A Douglas Book. 1971. £150

A very, good tight clean copy, endemic bubbling of laminated jacket with wear on head and tail of spine. Rare signed.

A shorter, similarly titled, Spanish language book was published in Mexico around the same time.

Provenance: Maggs to The LSD Library with the stock code in pencil in back.

The book is a scene-by-scene analysis of the film followed by an interview with Jodorowsky, including a rather unsettling scene of an "...Elder [who] picks up one of the beetles and sucks on the rear of its carapace... and hands it to El Topo who repeats the action and feels 'The juices drug him'". (Jodo is appearing at the Biblioteca Julio Mario Santo Domingo in Bogotá as I catalogue this).

133425



30

**III. CELLULOID HIGHS & LOWS
30-50.**

**30. - Moulin Rouge Theatre 8th
Between Broadway and
Washington Now Showing -
Popular Prices Always 3 Big Unit
Shows.**

**Secrets of Chinatown. The Dope
Traffic. Must Death be the Price Of
Such Glorious Dreams?**

Original small poster/window card. 55.88 x 35.56 cm., titles in red, black and orange, offset colour lithography, on white stock, tightly framed and glazed.

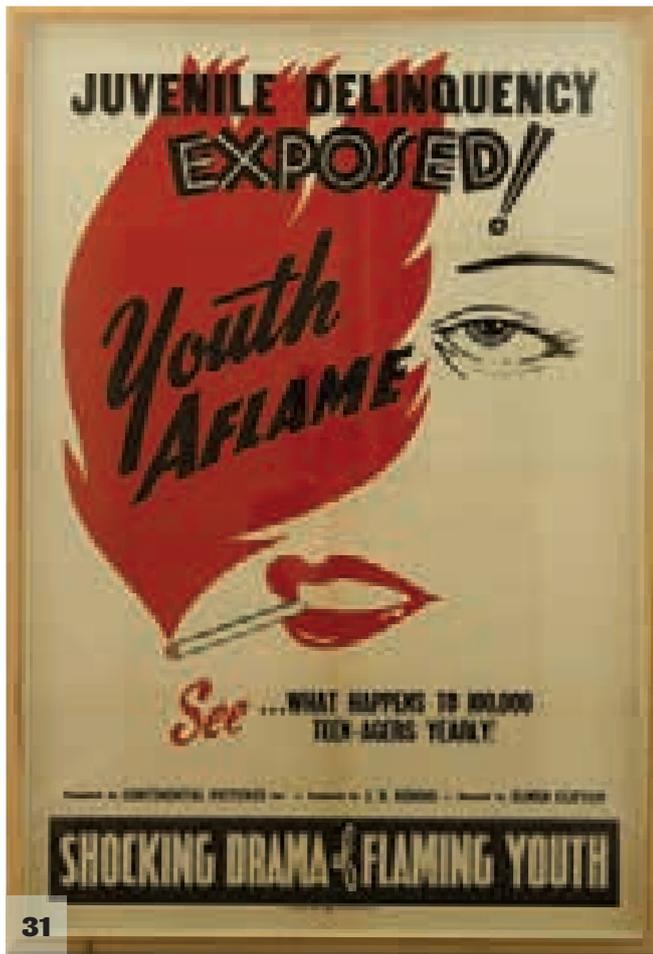
*Los Angeles, Pacific Show Print Co.,
Presented by Capt. Sonney, 1933.
£1,500*

Very good condition, corner pinholes, unexamined out of frame by this cataloguer. Rare and sought after. Depicted in Watts p-426-427, Volume 1, described as "...recalls [Eugene] Grasset's Morphinomane..." print of a 'prostitute' injecting into her thigh, wearing a negligée.

Provenance: The LSD Library.

'The Dope Traffic' is pure 'dope porn', underlined by the graphic of a flapper, minus bob cut, bending forward whilst fiddling with an opium pipe and holding a handgun. The Dolly Girl's skimpy dress or undergarment reveals her ample décolletage.

In the background, Death as The Grim Reaper stalks her. The corner of a tray



31

with an opium layout, including a lamp, is in the foreground. Nourmand in his Christie's note for a related ephemeron says that this film, also released as 'Narcotic', was promoted by Dwain Esper "... by displaying the corpse of .. 'Elmer The Dope Fiend'. The preserved cadaver was, in fact, that of a former highwayman acquired by Esper from a circus".

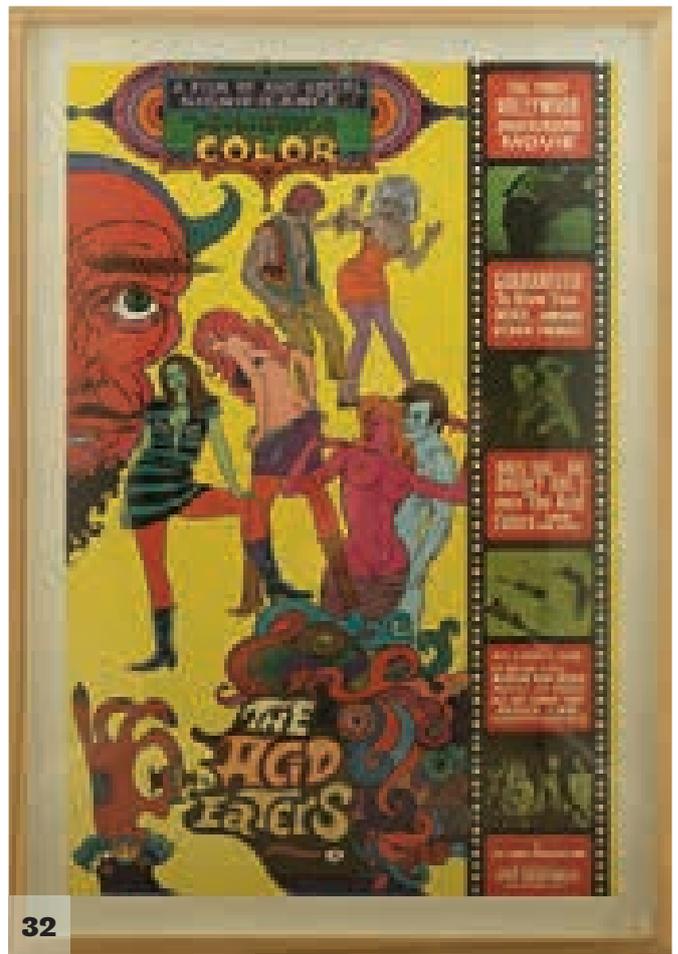
230354

31. – Juvenile Delinquency Exposed! Youth Aflame. See ...What Happens to 100,000 Teen-Agers Yearly! Shocking Drama of Flaming Youth.

Original one-sheet poster. 104 x 69 cm., titles in black, reverse white in outline and red partly integrated into the graphic in red and black, laid on linen, conservation framed and glazed.

Los Angeles, Presented by Continental Pictures Inc., Woolever Press, 1944. £1,800

Endemic, even browning, sold as described unexamined out of the frame by this cataloguer. In Nourmand & Marsh, this copy illustrated on p-7, lot 134, Sale 5733, Exploitation Poster Art: The Tony Nourmand Collection, 8 December 2005.



32

Provenance: Tony Nourmand to Christies where bought by this cataloguer for Maggs, as a commission bid for JMSD, thence to The LSD Library.

The distinctive poster design, picked out as a woman's face smoking a reefer with a hellish blaze (or the universal symbol for flammable materials) is well executed and is probably far better than the standard tabloid sex and drugs fare of the film itself. Nourmand, in his Christies catalogue note, describes the director (actually producer) J.D. Kendis as an "exploitation mogul". For this film he ganged-up with veteran silent era director Elmer Clifton who also did the screenplay with writer Helen Kiely.

230358

32. – The Acid Eaters. A Film of Anti-Social Significance..!

Original one-sheet poster. 104 x 69cm., colour offset lithography, laid on linen, conservation framed and glazed.

Hollywood, California, A Ill Lions Production Released by FPS Ventures, n.d., 1968. £1,600

Near fine. Nourmand & Marsh illustrated on p-47, described as an example "...of the increasingly

glamorous way in which drugs were presented in 60s cinema" (p-46).

Provenance: Exploitation Poster Art: The Tony Nourmand Collection Christies, South Kensington, 8 December 2005, lot 260, purchased by this cataloguer for Julio Mario Santo Domingo for his LSD Library.

In psychedelic colours on a yellow background with a sidebar strip of film cell stills, under a green filter, captioned with one sentence apiece from the following:

"An Adult Happening in Psychedelic Color. The First Hollywood Underground Movie Guaranteed to Blow Your Mind.. Among Other Things! Does She... Or Doesn't She...? Only "The Acid Eaters" Know for Sure! It's a Kook's Tour of Motor-Cycle Mayhem, Nude Beach Parties, LSD Orgies all the Things that Make Life Worthwhile".

Every variety of tabloid exploitation is trotted out in this well composed and laid out poster with louche stereotypes of seedy alien looking hippies, much exposure of flesh, a Luciferian figure ('Buck Bucky' modelled on La Vey of the Church of Satan), a knife and the prelude to a drugged-up rape.

230355

**33. [MINEO (Sal)], O'NEIL (Russell).
The Flower Children From An Original Story by Sal Mineo.**

Original film script. Foolscap, title, [3pp.], pp-2-159, 1l., on rectos only, duplicated, loose leaves, Brad bound thrice into the original lavender paper boards, titles in black on upper portion, T.L.S. loosely inserted.

N.p, [Los Angeles], Boots Productions, Inc, Sal Mineo Productions, Inc, Kwik Script Service, n.d., c. 1972. £250

Wrappers edge-worn and mottled, cap of top Brad lost, TLS browned. A good or better copy. Very rare, no copies in CLC.

The T.L.S. from a Columbia executive to another industry person describes this (sadly) unmade film as a “..real emotional power play” . The cast of characters from LA's 'freak scene' reads like a Russ Meyer epic crossed with the Symbionese Liberation Army. The film was a Nancy Sinatra production ('Boots Productions' taken from 'These Boots are Made For Walking') and intended by Mineo as a vehicle for his transformation from clean cut child star to 'serious' adult protagonist. At the time, Mineo said to a journalist that;

“The Flower Children is a very significant project.. There are a lot of young people in America involved in massive demonstrations to protest the war in Vietnam. I have participated in real marches against the Vietnam War, and I have shared and understood their problems. Are they rebels, with or without a cause? It seems like that's the question” (p-239 Michael Gregg Michaud -Sal Mineo: A Biography, 2010).

133350



34. [SHELTON (Gilbert)] (Artwork), [CHAMBERLAIN (Wynn)]. [Cinema Workshop and Cinemedia Cell #1 present Brand X. Wednesday, Dec. 2 1970 155 Dwinelle, U.C. Berkeley...].

Original poster. 28 x 36.5 cm., graphic and text in black on Goldenrod, under wrap loose on foamboard, offset.

N.p. [Berkeley], n.p. [Cinema Workshop and Cinemedia Cell], 1970. £35

Seems near fine.

Chamberlain wrote, produced and directed 'Brand X'; the cast included Taylor Mead, Candy Darling, Abbie Hoffman, Baby Jane Holzer and Sam Shepard. The uncredited Freewheelin' Franklin' smoking a doobie was probably a student appropriation for the flyer.

230298

35. – Metropolitan films S.A. présente Richard Greene, Anouk Aimée, Michael Denison. Meurtre, Drogue & Cie. “Contraband Spain”. Moord, smokkel Enz [Murder Drugs & Co.] En Eastmancolor Mise en scene Lawrence Huntington.

Original film poster, Belgian issue. 46.4 x 34.5 cm. to poster edges, colour printed, matted, framed and glazed, text in French with some Flemish and English.

Brussels, Metropolitan Films S.A., IMP. J. Lichtert & Fils, c.1955. £300

In very good condition, pinholes on corner borders, unexamined out of frame.

A 'B - Movie' going for the international exploitation market, thus, co-produced for both English and Spanish audiences.

230270

36. [BURROUGHS (William S.)] (Synopsis) & ROOKS (Conrad). chappaqua a film by conrad rooks.

Largely photographically illustrated. First edition. 4to., [22pp.], unpaginated, perfect bound into the original card



covers with pictorial flaps affixed with a red sticker, in a recent black cloth covered portfolio, gilt titles on a blue leather label on spine, in a uniform cloth covered card slipcase. With two loose, apparently unrelated, photographs.

N.p. [Paris], n.p. [samuel pisar], n.d., 1966. £150

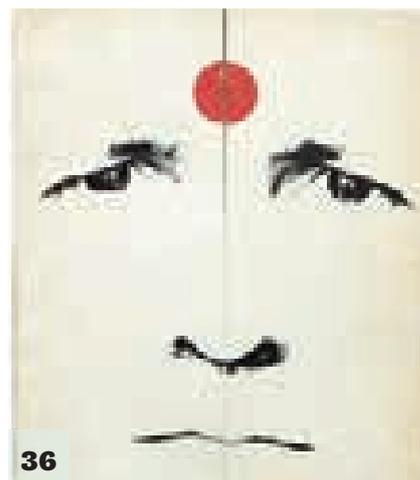
Seal broken, rubbed, a few leaves and the flaps damp stained, loose leaves.

Very rare, no copy on Worldcat.

The photos are of a group of longhairs and an intense looking man in a 'Cocaine' T-shirt.

Chappaqua is an important narco-vanity film project made outside of the studio system by Rooks, the ex-junkie son of a wealthy businessman. Jack Stevenson describes it thus:

“..a free- association series of flashback dreams and fantasies to tell the story of Rooks' heroin sleep cure in a Paris clinic” (p-52 -Addicted: An Illustrated Guide to Drug Cinema, 2000). The casting of “..William Burroughs, Allen Ginsberg, Ravi





36

Shankar and Ornette Coleman assured the picture some degree of underground credibility” (ibid).

133422

37. MAYSLES (David) & (Albert), ZWERIN (Charlotte) (Directors). The Music That Thrilled The World... and The Killing That Stunned It! The Rolling Stones Gimme Shelter. Directed by David Maysles, Albert Maysles, Charlotte Zwerin. A Maysles Films, Inc. Production Distributed By 20th Century-Fox Film Corporation. Not Suitable For Children.

Original daybill. 65 x 33.3 cm., printed in yellow, black and pink on white paper, titles in yellow and red on black and red on white, in a white border, hand lithography.

N.p. [Sydney], n.p. [Maysles Films, Inc. Production], printed by M.A.P.S. Litho Pty Ltd., n.d., c. 1970. £200

Two horizontal handmade folds as issued, crisp. clean copy, slight creasing. Rare.

Published for the Australian release of the film of a concert that, for some, signalled the end of the sixties dream of peace and love. The design of the daybill, showing the group onstage and Jagger beckoning to the audience, is uniform with a few famous variant US issued film posters and others from around the globe.

The film documents a free music festival at Altamont Speedway, Northern California, that turned to tragedy when the Hells’ Angels, acting

as stage security, waded into the surging crowd with blunt instruments and knives killing a gun wielding young black man called Meredith Hunter.

134830

38. GODARD (Jean-Luc) (Director). Freaky, Funky and Visually Stunning! The Rolling Stones. Jean -Luc Godard’s Masterpiece Sympathy For The Devil (1 Plus 1). Technicolor M Rating.

A Bolivian revolutionary hides in a London lavatory waiting for UNCLE MAO’S YELLOW SUBMARINE. As he reads a pornographic political novel to pass the time, the Rolling Stones rehearse a new song, SYMPATHY FOR THE DEVIL

Original daybill. 65 x 30.3 cm., b&w Benday dot montage illustration, titles in black with some in a box, hand lithography, on thin glossy, coated paper.

N.p., [Sydney(?)], n.p., n.d., c. 1971. £150

Clean, crisp copy, old creases with a large diagonal one on the lower half of the poster, central horizontal fold probably as issued. Uncommon. The montage includes a reference to Altamont, staged in 1969, the year after “Godard’s masterpiece” was released, thus tentatively dating the poster to ‘71.

134831

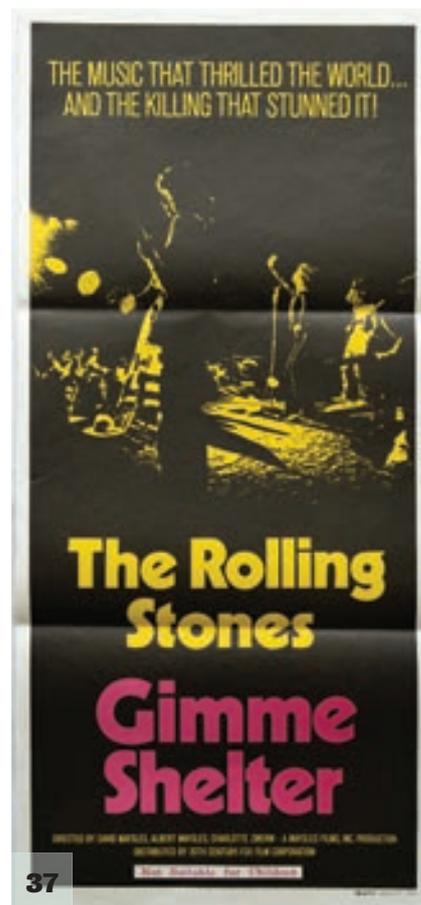
39. CLARK (Larry) & KORINE (Harmony) (Writer). Kids. A Film by Larry Clark.

91 colour full page colour photos with several in composite/montage style. First UK edition. Small 4to., 2 photo



38

frontispieces, title, [87 pp.], pp-88-150, [10pp.], perfect bound into the original decorative, glossy stiff paper wrapper, signed by Clark in black Biro on the inside back wrapper.



37



London, Faber and Faber, 1995. £175

Crisp clean copy. Previous booksellers' note in pencil on first page.

The book is largely stills from the quite shocking montage sort of pseudo-documentary style film of teenage kicks, AIDS and drugs that starred Chloe Sevigny. The other part is made up of transcripts of dialogue from the film. The opening sequence portrays rough, teenage sex on a bed piled high with teddy bears, this caused a furore at the time.

218790

40. EISINGER (Jo) & LARDNER (Ring).

Revised Screenplay Opium .. From an Original Story by Rudolph Johnson Jr.. Revised screenplay.

Foolscap, titlepage, [1p.], pp-2-133, 1l., duplicated on rectos only, brad-bound into the original stiff red card boards, titles in black on upper portion, remains of holograph version/issue slip on spine.

Hong Kong, Inter-Asian Productions, duplicated by Barbara's Place, Writer's Guild number 182179, September 1977. £200

Crisp, clean condition, spine and edges yellowed.



Provenance: from Serendipity Books, with Peter Howard's pencil annotations and card note inserted, to Maggs and The LSD Library.

An international opium trafficking story about 'Barbarossa', a macho, red bearded, belligerent nightclub owner who gets involved in breaking up an Italo-American Mafia and Triad plot to corner the market in opium by buying an entire year's crop and forcing the price up. The film was never made but Eisinger went on to create a screenplay from an Ian Fleming film outline entitled 'The Poppy is Also A Flower'.

218799

41. [DE PALMA (Brian) (Director)]. [Scarface - Cocaine Exclusive Presentation].

26.2 x 36.8 cm. (frame edges), 2 postcard sized colour publicity stills; placed either side of a transparent PVC prop bag nearly full of prop cocaine (presumably talc) with an engraved brass plaque below, matted with black card in compartments, the passepartout edges outlined in silver gilt, glazed and framed in reflective, polished chrome.

N.p., [Los Angeles?], n.p. [Universal Pictures?], n.d., c.1983. £225

Near fine, unexamined out of the frame which has a few knocks on the upper beam. Seems rare, possibly unique.

Provenance: The LSD Library.

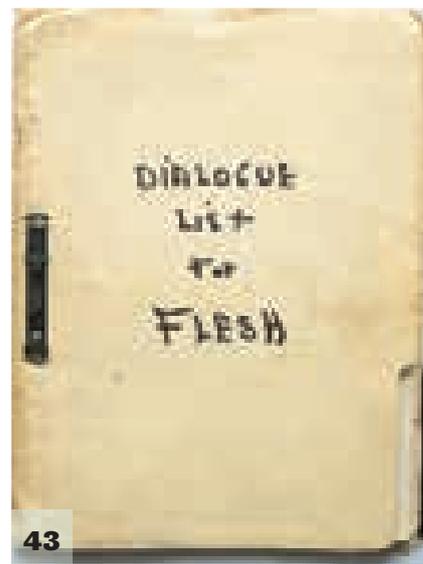
Brian De Palma's brutal depiction of a Cubano narcotrafficante, played by Al Pacino, went through a number of censorship wrangles. Scarface was eventually released uncut, by an act of legerdemain, in the version that was seen at the premiere and that was originally disapproved of by the censors.

It is not inconceivable that promo shock-tactic gimmicks were commissioned by De Palma, as was the case with 'Blow' (see below). There is a large offering of film souvenirs for similar layouts on the market, but they are not of the same age as this and the feel is less 'vernacular'. Also, the materials used are slightly more expensive, they are not the largely black wood painted frames in which most all of the recents ones are in. Rather, it is framed with a reflective 'snorty' chrome. Most of all, none of them come from the greatest private collection of drug material ever assembled.

230274



42



43

43. [WARHOL (Andy)] (Producer) & [MORRISSEY (Paul)] (Director). Flesh.

Original dialogue list. 4to., 32pp., contemporary Xerox of a corrected typescript on white stock.

Re-corrected in holograph with corrigenda, insertions etc in both purple ink and pencil.

Bound with a brad into a drop-in manila file cabinet folder, "Dialogue List For 'Flesh'" scrawled on the upper board in black felt pen, Jacqueline Bisset's name crossed out on the index tab.

N.p., n.p., n.d., circa August 1968. £1,000

Worn and rubbed folder, the contents clean and crisp.

Provenance: The Director's copy?, from an unknown source to The LSD Library. JMSD had a great deal of material from the Warhol circle which he to some extent frequented as a student at Columbia.

The copy in hand was annotated by someone very intimate with the script or film production process. The "i" on the blocked cover titles closely resembles Morrissey's with his very singular off-centre dot to the right of the stroke of the letter.

Strictly speaking, a 'dialogue list' is a transcription of a film taken at the post-production stage and usually at the behest of the film distributors. They tend to conform to a strict formula in a stage-play style format, with IDs, word-for-word accurate dialogue and timecodes.

The page layout for the copy-in-hand, resembles other published conversations in a loose dialogical style

42. [JUNG (George)]. Blow. Coming Soon.

Original promotional/press kit.

17.7 x 12.6 cm., oversized postcard, recto coated in mylar, titles in white simulating 'lined-up' cocaine.

6.3 x 0.8 cm., a transparent plastic 'snorting' straw cut in a nib style on one end.

10.2 x 10.2 cm.[unfolded], 3 identical printed square flyers folded into powdered cocaine containers or 'wraps' (five items.)

Los Angeles, New Line Cinema, n.d., c. 2001. £300

Card a bit nicked, wraps and straw near fine. Seems to be very rare in commerce and also institutionally with no similars on Worldcat. Illustrated Watts p-508, Volume 1.

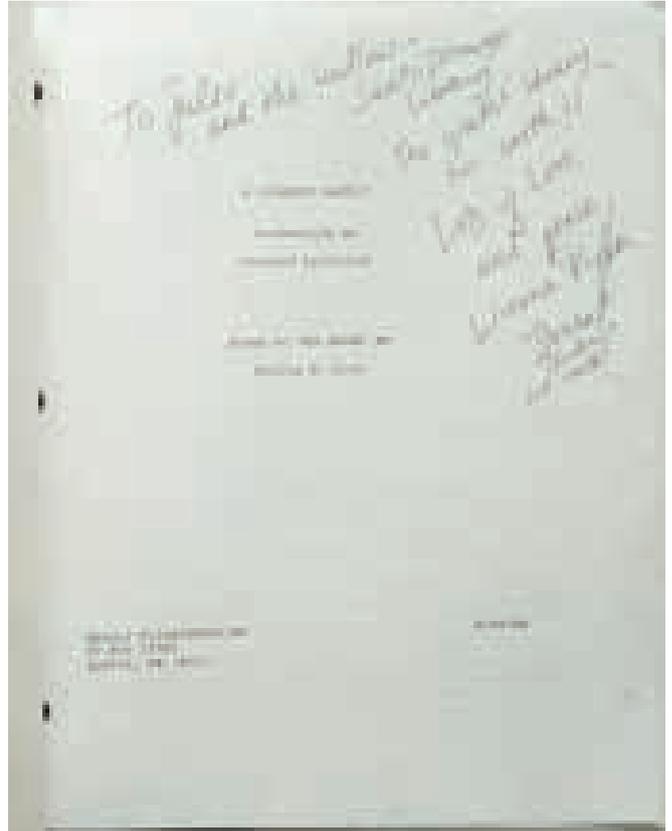
The straw is said, in the booktrade, to have been issued with the wraps and mirror postcard. However, we can find no record of a 'kit' other than in a passing reference to a similar item in Harry Shapiro's book 'Shooting Stars: Drugs Hollywood and The Movies' which notes that:

"Nor did Blow endear itself to the press when the distributors, New Line Cinema, gave out pocket-sized mirrors to promote the film" (p-236).

The wrap depicts a very glamorous scene with Penelope Cruz and Johnny Depp lounging head-to-toe, with arms draped across each other, and wads of dollars scattered across their chests. The verso lists the film soundtrack which includes Link Wray, The Rolling Stones, The Faces, Cream and Bob Dylan.

The film's title is taken from Bruce Porter's biography of the cocaine smuggler George Jung, credited with kickstarting America's rediscovery of cocaine as a recreational drug in the seventies and eighties. He turned it into a mass-market phenomenon and connected with Colombia, via Carlos Lehder and the Medellin cartel which was headed-up by the then rising star Pablo Escobar. Depp played Jung as a classic 'outsider' character (op cit) and Cruz played his drop-dead gorgeous Colombian wife Mirtha.

218611



such as 'The Philosophy of Andy Warhol'. It differs from a traditional dialogue list in that there are numerous corrections of mainly single words, or half sentences and bracketing etc., but with no structural changes, recommendations or cuts at all.

I would speculate that a small number of copies of this so-called dialogue list were run-off for the Warhol entourage, including Bisset, to look at either at the preview screening or a viewing party or some other event.

'Flesh' is one part of a trilogy of classic Morrissey films, along with 'Heat' and 'Trash', that were made in a style similar to Warhol's. The cast included Factory Superstars Jackie Curtis, Patti D'Arbanville, Candy Darling, Geraldine Smith and Joe Dallesandro.

134783

44. [DICK (Philip K.)], LINKLATER (Richard). A Scanner Darkly. Screenplay by Richard Linklater Based on The Novel by Philip K. Dick.

Original in-house screenplay. Foolscap, photocopied script, the loose leaves in the original white plastic comb binding in stiff red card boards from the Creative Arts Agency, titles in reverse white, 3pp outline loosely inserted.

A signed and inscribed presentation copy (contemporary with/just before the film release) from Winona Ryder, using her stage name, and also the 3 three simulacra characters she plays in the film, to Julio Mario Santo Domingo and The LSD Library.

Austin, Detour Filmproduction, 25/02/2004. £750

Creased corner on outline, tip of corner on lower front cover rubbed, back cover a trifle scuffed on the foreedge. Crisp, clean copy. Very rare to the point of nonexistence in both commerce and institutions with no copies on Worldcat. For the Dickian completist.

The title-page of a near identical copy can be seen in the hands of Keanu Reeves in the documentary 'One Summer in Austin – The Story of Filming A Scanner Darkly'. Reeves and Robert Downey Jr. starred alongside Ryder.

The inscription written in a clear hand in black Biro on the titlepage reads:

"" To Julio and The Ludlow Santo Domingo Library, The greatest library on Earth!! Lots of Love and peace, Winona Ryder "Donna" "Audrey" and "Hank" "".

A wonderful association copy from the world famous co-star of an important film themed around an altered states of consciousness, to the foremost

collector of drug material and his library.

The book was obtained through Michael Horowitz, Ryder's father, who was a close associate of Julio's and a prime mover in the creation of The LSD Library. Ryder knew PKD as a child and Timothy Leary was her godfather. By default, she is probably one of the world's most erudite and knowledgeable people on the literature of altered states of consciousness.

Linklater's psychedelic-noir crime story of pharmaceutically blurred and obscured realities and simulacra personalities is based on PKD's eponymous 1977 novel about an undercover, drug-addicted 'narc' who realises he is investigating himself clandestinely.

218818

45. DIDION (Joan) & DUNNE (John Gregory) (Screenplay). The Panic in Needle Park. From The Book By James Mills.

Original scripted screenplay. 4to., title, note, [1p.], pp-2-132, mimeographed typescript printed on rectos only, bradbound into the original stiff glossy, textured paper wrapper, gilt stamped titles on the upper portion, "63" in red felt pen on title leaf, text has a few pencil annotations in an unknown hand.



45

In a bespoke card folder within a slipcase covered in dark grained faux leather, brown cloth backstrip with onlaid uniform leather, titles in black on brown paper labels on the spine and each board of the folder, signed by the boxmaker Therese Treille.

N.p. [New York], n.p., Duplicating Service, June 16 1970. 1970. £400

Very good condition albeit with slightly rumpled and creased wrapper.

Rare, we can find no other copies on Worldcat and only what seem to be later versions from 1971.

Provenance: Maggs to The LSD Library: JMSD commissioned many boxes by Treille for books, letters and vinyl records that had a particular (often private) significance for him or that he found humorous or ironic.

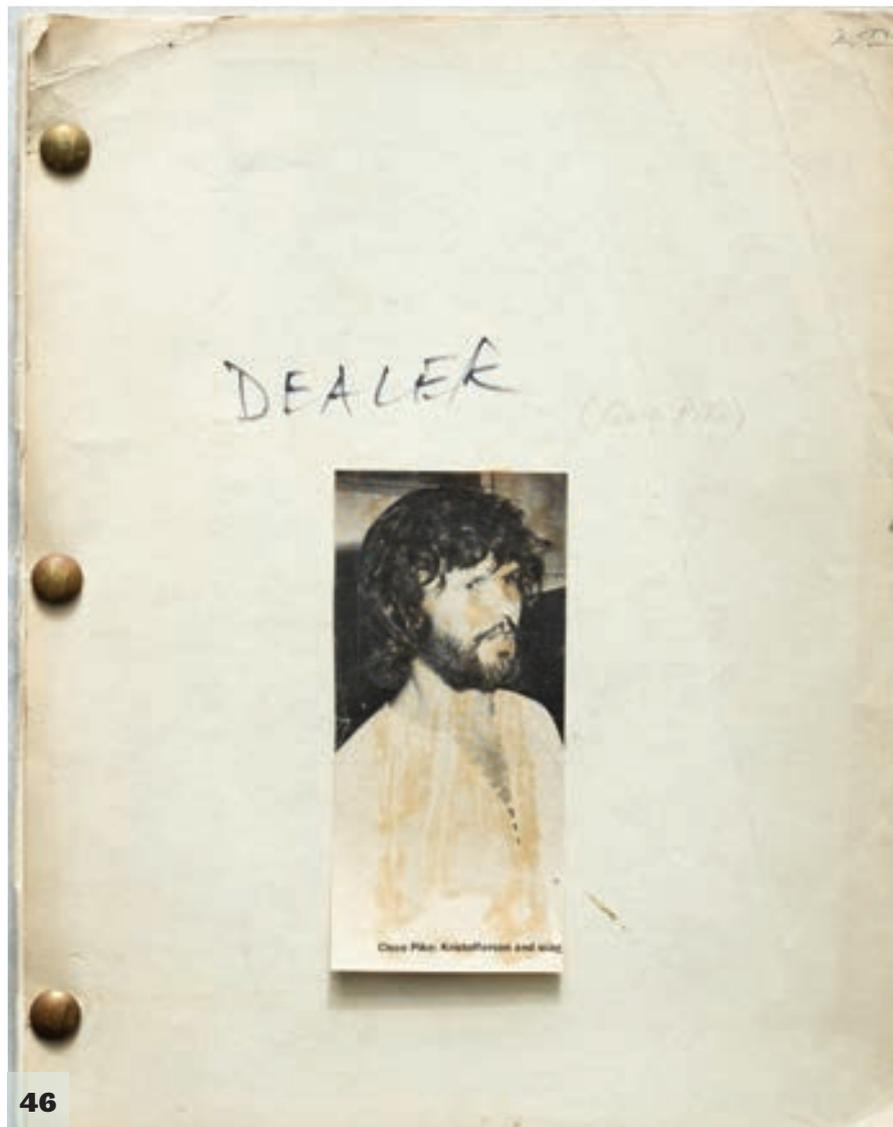
An early script for the screen adaptation of Mills's first novel, the film was directed by Jerry Schatzberg and eventually starred Al Pacino (in only his second film appearance) and Kitty Winn in the lead roles of a heroin using couple hanging out in the seamy New York location of Sherman Square on the Upper West Side.

A few years after the film's release, Joan Mellen described the female lead as:

"...Helen, who aimlessly sleeps around and has little contact with her Fort Wayne, Indiana parents, ... Brutalized, evicted, driven to prostitution and to selling pills to children, Helen doggedly pursues her own destruction."

(- Hollywood's Political Cinema in Cinéaste, Vol. 5, No. 2, 1972 p-27).

218802



46

46. NORTON (B.L.). [Dealer].

Original screenplay, second draft. 4to., [2pp.], pp-3-loose leaves, stab Brad bound, original paper covers, the upper cover with a pasted on magazine clipping, annotated in pen "Dealer" and pencil "Cisco Pike", duplicated, on rectos only.

Clipped film review by Paul Ringe loosely inserted and another small handmade paper sign "Caution Acid First Class Electric" on the verso of Marijuana Review letterhead in back of book.

N.p. [Acrobat Films], n.p. [Beverly Hills], May 1, 1970. £300

Upper cover creased and dusty, glue seepage through clipping. A very good copy of a trashy printing. The cover clipping is a portrait of the male lead Kris Kristofferson, captioned "Cisco Pike: Kristofferson and scag".

A cult film about a washed up musician and convicted drug dealer forced to do a marijuana deal by a narc played by Gene Hackman. "One of the best dope

pictures I've seen" says Ringe. It was eventually released in 1972 and co-starred Harry Dean Stanton, Karen Black and Factory person Viva.

133421



47

47. [ELLROY (James)] & HANSON (Curtis) (Director).
Regency Enterprises présente Une Production Arnon Milchan/David L. Wolper. Un film de Curtis Hanson L.A. Confidential. Kevin Spacey, Russell Crowe, Guy Pearce et James Cromwell. Avec Kim Basinger et Danny DeVito..

First French language edition. 8vo., [1p.], pp-2-48, profusely illustrated with b&w photos and spreads, perfect bound into the original textured off-white paper wrapper, titles, ruling and photoportrait in black on upper portion and spine, French text.

N.p. [Paris], n.p. [Warner Bros], n.d., 1997. £25

Text near fine, wrapper a bit dusty with slight wear. Very rare in both commerce and institutions with no copies in Worldcat.

The beautifully designed, and compendious, press book for the film's entry into Cannes on the Festival's fiftieth anniversary with many lush photos of Basinger in character (her portrait is on the front cover).

218615

48. CORMAN (Roger) & NICHOLSON (Jack).
The Trip. A Lovely Sort of Death. In Psychedelic Color. Deutsche Fassung [German version]. Starring Peter Fonda, Susan Strasberg, Also starring Dennis Hopper and Bruce Dern. Written by Jack Nicholson. Produced and Directed by Roger Corman.

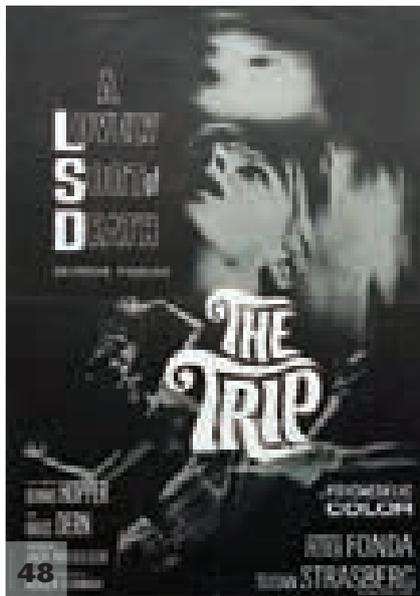
Original poster, German issue. 59.2 x 41.7 cm., b&w photomontage, titles outlined and in reverse white, on thin white paper stock, offset, text in English and German.

N.p. [Hamburg], Im Verleih der FiFiGe /AG Kino, [American International Pictures], n.d., circa January 1969. £200

Clean copy, two old central, horizontal and vertical folds and very brief pencil annotation on verso, corners slightly worn. Seems rare.

I.M.D.B. notes a different distributor for the former West Germany, we cannot ascertain whether this poster is for a contemporary or later re-licensing of the film.

A poster for the German language version of an important drug film released two years after the initial American release.



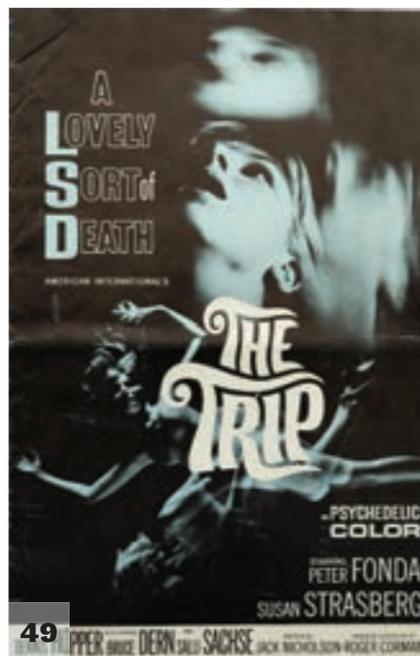
The Trip is a transitional work between the pure debauched rebellion of 'Wild Angels' and the countercultural Western that is 'Easy Rider'. Peter Fonda, the "...John Wayne of biker flicks..." (Peter Biskind - Easy Riders, Raging Bulls, How the Sex - Drugs-and Rock 'N Roll Generation Saved Hollywood, 2011, p42), starred in all three. It satirizes exploitative drug-scare films by depicting the pre-Trip life of a jaded commercial director undergoing a divorce in black and white. Contrasted with his erotically charged rebirth and psychedelic transformation and rejection of convention through the use of LSD, thereafter filmed in colour. This German version is said to be even funnier than the English language one because the lip-synched dialogue is slightly out of key and badly translated, thus: "He's high on weed" = Er is oben vom Heu" / "He's upstairs from the hay".

218525

49. [NATIONAL SCREEN SERVICES].
A Lovely Sort of Death. American International's The Trip. In Psychedelic Color. Starring Peter Fonda, Susan Strasberg, Also starring Dennis Hopper and Bruce Dern. Written by Jack Nicholson. Produced and Directed by Roger Corman.

First edition Folio, unpaginated; [14pp.], illustrated throughout with poster artwork, b&w portraits etc, and facsimile news stories, stapled into the original illustrated paper wrapper, loose in a card window with corners.

N.p. [Englewood, New Jersey], n.p. [National Screen Services], n.d., c.1967. £375



Old, central, horizontal fold, slightly worn spine, cover a bit creased. Surely very rare.

Solely on marketing The Trip from a monopolistic 'soup to nuts' production and distribution company advertising posters and other print, media space, trailers, point of sale and window standees and strategies. They advise on building local brand awareness by stocking psychedelic books from Dr. Timothy Leary etc.

230337

50. ZAHN (Curtis).
"The Escape, Purgation and Re-entry of Group 17-N".

Play script. Foolscape, unpaginated, brad bound into the original limp grey marbled paper boards, duplicated, contemporaneously added list of first names handwritten in Biro on the 'Characters' page.



50

to cut out

N.p. [Los Angeles], n.p., Massey's Manuscript Services, n.d., c. 1967. £300

Wrapper a bit tired and thumbed. Very rare, two copies only on Worldcat at NYPL and University of Guelph, Canada's Théâtre Passe Muraille Archives. The typescript/manuscript in The Gottlieb Center, in Zahn's archive.

Provenance: The LSD Library with the pencil accession code in the back.

A three-act Absurdist anti-war play set in an undefined time period, during wartime, with a group of people who are possibly returning to civilian life, and an 'Interrogator'. One of the other characters is a female "LSD dropout". The play has never been produced. Zahn was a poet and playwright, and former conscientious objector, who was involved with Pacifica radio.

218820



51

IV. BODIES – INKED, EXPOSED & PUNKED 51–59.

51. [LEIBOWITZ (Annie)] & CHEEVER (Julia) (Text). Tattoo 70.

Profusely illustrated with b&w photos, graphics and decorations in the text.

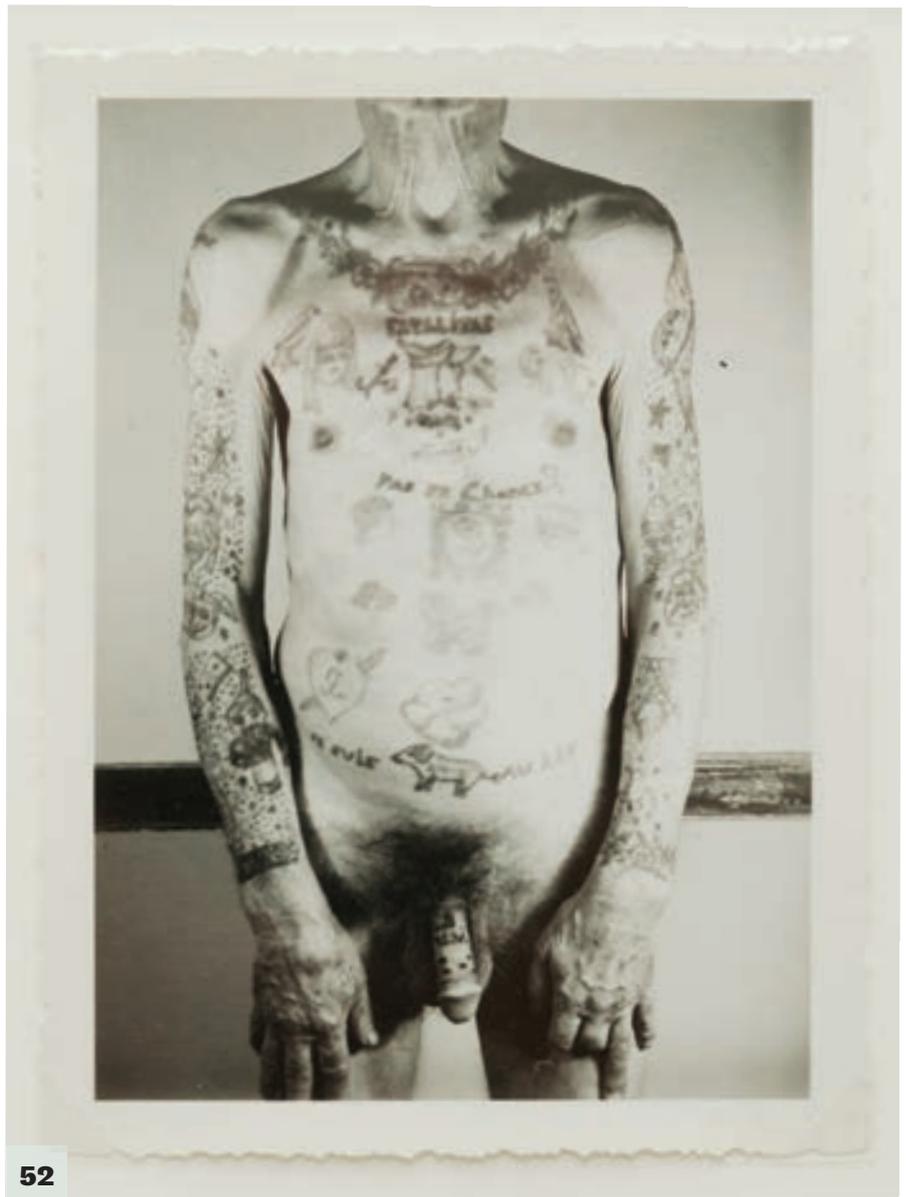
First edition. 4to., unpaginated, [28pp.], stapled into the original decorative, glossy, stiff white card wrappers printed in black, titles and illustrations in reverse white, red inside front covers, decorative front and back free endpapers, with an oversized photographic colour postcard by Annie Leibovitz: a portrait of tattoo artist Lyle Tuttle signed by him in black on black, loosely inserted.

N.p. [San Francisco], n.p. [Tattoo Museum and Hall of Fame], n.d., copyright 1970. £100

Internally near good to fine, spine a bit worn, corners of wrapper bent and scratched. Card a trifle worn. Institutionally very rare with two copies only on Worldcat at S.F. State and Columbia College.

Includes a history of inking and a global survey of individual tattoo artists including Lyle Tuttle, Dan & Bev Robinson, Cliff Raven and others. Non-dermal holographic marks by Tuttle seem uncommon.

133407



52



53

A COLLECTION OF VINTAGE B&W PHOTO-PORTRAITS OF SUBJECTS WITH FOLKISH TATTOOS, BY AN UNKNOWN PHOTOGRAPHER IN FRANCE c.1950. 52-57.

From the superb collection of Limougeaud Ernest Brachet, with his collector's stamps on versos, to Didier Grandsart, of Obsis. Contemporary prints, with gauffered type edges, framed and glazed uniformly in black wood, tipped in and matted within card windows, printed catalogue notes on the backs of some. Both photographer and subjects remain elusive. In crisp condition. Purchased by Julio Mario Santo Domingo for his LSD Library, with me, at the Grand Palais circa 2006-7.

52. – [Je suis cochon au lit (I am a pig in bed)].

10.8 x 7.7 cm., 12 x 7.7 cm. border to edges. £500

Depicts a naked torso on the thighs of a heavily tattooed older man. Unusually perhaps, the inking runs along the shaft of his circumcised penis. Includes mottoes in French such as "I am a Pig in bed", the pig in a delightful rebus.

230254

53. – [Tattoo of a naked woman on a funeral pyre/in an inferno].

9.6 x 7 cm., 11.4 x 7.7 cm. border to edges. £350

An arm tattoo with a vengeful, naively inked image. A French suttee? Or, perhaps she is 'hot'?

230252

54. – [Dancing skeleton, Popeye, Mickey Mouse, Indian Chief].

10.2 x 7.5 cm. image, 11.6 x 8.6 cm. border to edges. £450

The Skeleton on the subject's upper arm is beautifully executed, the rather naive Indian Chief in profile is derived from a much used Yank advertising trope. The sleeves and torso are densely packed with folky images.

230250

55. – [L'Enfant de Malheur and Grapes des Raisin].

9.8 x 7.9 cm. Image, 11.2 x 8.3 cm. border to edges. £500

'L'Enfant de Malheur' (Child of Sorrow) and the 'Grapes des Raisin' (bunch of grapes) are well known marks of former inmates of Calvi's naval 'section disciplinaire' and symbolize the blood of Christ (See the Christi Testamenta printer's block in the Manly Hall collection elsewhere in the Magickals section in this catalogue).

230249



56

56. – [Women's Head encircled by roses].

9.3 x 7.3 cm. image, 10.9 x 8.8 cm. border to edges. £450

A spectacle of love, adoration and physical endurance in the form of a massive head of a woman surrounded by roses over the whole of a man's back, from nearly a century ago.

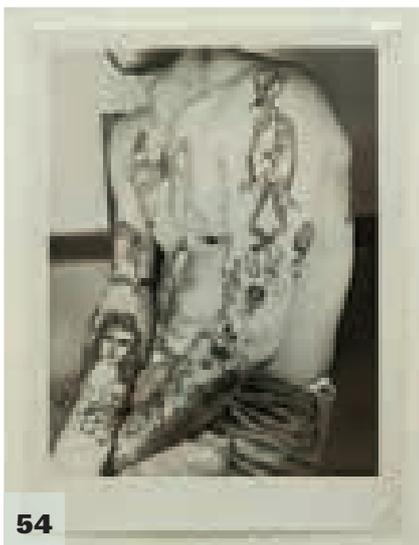
230248

57. – [L'Espoire Fait Vivre (Hope Lives)].

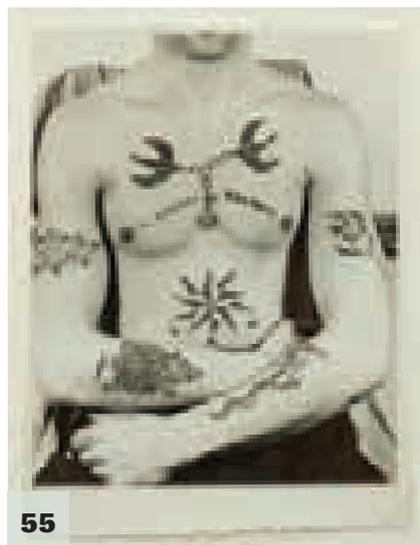
9.7 x 7.7 cm. Image, 11.6 x 8.8 cm. border to edges. £450

A rich inking of multilayered symbolism, with many animals such as a mammoth and an elephant. A well known figure of a sailing boat, "L'Espoire Fait Vivre", with two lucky horseshoes one with musings the other with a horse head indicate a man fond of the racetrack. The left arm has a Gallic head and a mouse.

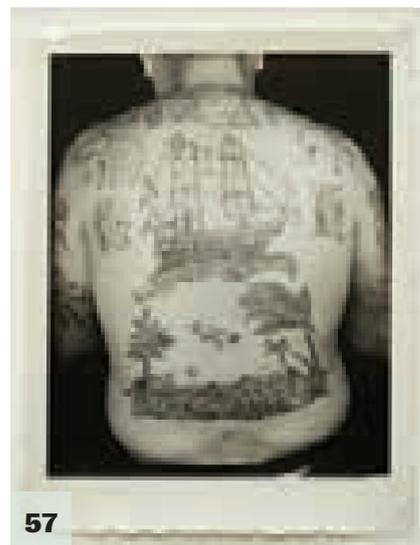
230247



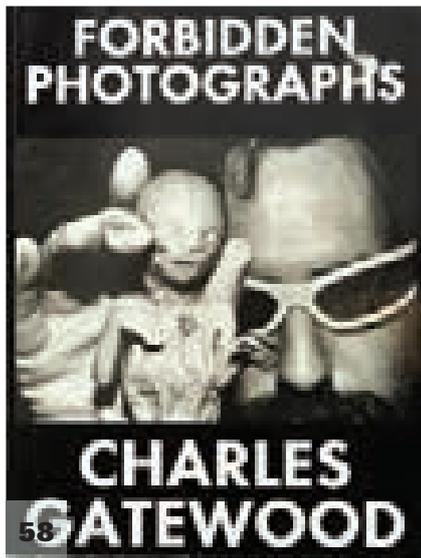
54



55



57



58. CRUMB (R[obert]) (Foreword), GATEWOOD (Charles). Forbidden Photographs.

Profusely illustrated with b&w photographs. Second edition, paperbound issue. Folio, unpaginated, in the original photographically illustrated, glossy, stiff card wrappers, one of 1,950 paperbound copies, from a complete run of 2,000 signed and numbered copies; 1–50 with an original print.

San Francisco, Flash Publications, Sun in Scorpio, 1995. £25

Wrappers a bit creased and scratched, old price sticker removal mark on the upper portion. Crumb's contribution is a facsimile of an illustrated letter to Gatewood, he compares the work to Lesy's 'Wisconsin Death Trip', saying:

"Actually, I mostly hate photographers, but I'll make an exception in your case.."

133413

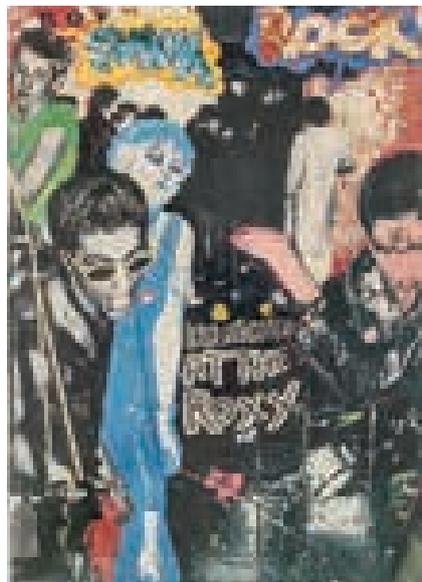
59. DEMPSEY (Michael) (Text) JEDRASZCZYK (Ralf), CZEZOWSKI (Andrew) & JONES (Barry) (Compilers). Punk Rock... 100 Nights at The Roxy.

Largely illustrated with b&w photos and some colour plates.

First edition. 4to., [5 pp.], pp-6–95, [1p.], photographic endpapers, perfect bound into the original stiff card pictorial wrappers decorated in a photomontage style.

London, Big O Publishing, 1978. £455

Spine and edges rubbed, endemic but light offsetting on endpapers, loose pages.



59

A sought after book. A potent visual record that documents the period 1 January to 23rd April 1977 at the early London punk venue. Includes crowd photos, off-stage perspectives, onstage performances and portraits of punks and acts wearing the gear of the day, as well as the flyers, handbills and posters that emerged from the scene. The groups include Generation X, The Clash, The Heartbreakers, Chelsea, The Slits, The Banshees, The Stranglers, Cherry Vanilla, Penetration, The Vibrators et al.

133374

V. SATIRE, CARICATURE, PROVOCATION & HATE 68–72.

60. LENEVUE ([Auguste]-] V[ictor]). Musée Des Horreurs [Museum of Horrors]. Nos. 1–51 & 30 Ans Après [30 Years later] (all published).

Original placards. 65 x 50 cm., 52 placards, lithography; on stiff card, tinting and hand colouring, text in French/French vernacular.

Annotated contemporaneously with a blue marking up crayon and overwritten in red pen, signed in the stone.

N.p. [Paris], n.p. [Hayard?], imp[rimerie]. Gérant Lenevue 58 Rue Dulong, partly dated but 1899–1900. £15,000

A rare complete set of perhaps the most repugnant and skillful anti-semitic hate mongering propaganda of the nineteenth-century with the vile and rare unnumbered 52nd 'sequel' depicting Dreyfus throttling 'Marianne', the spirit of France.

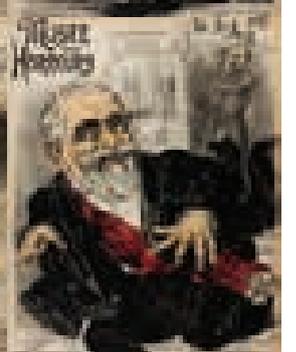
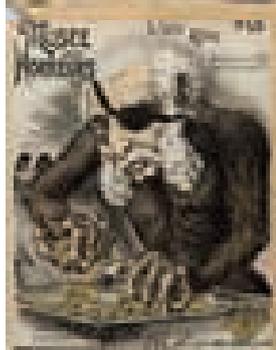
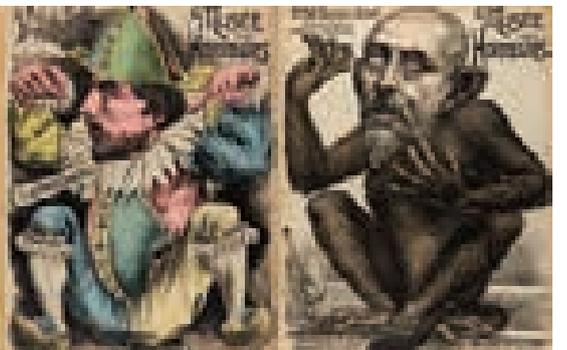
Endemic browning of edges, bright, crisp colouring. Kleebatt with a selection illustrated pp-244–252, apparently illustrated in toto in Malhotra (not seen by this cataloguer).

Around 200 issues of this weekly publication that was distributed through kiosks and by subscription, were planned. Yet, only 51 consecutively numbered issues, and a final unnumbered one, were published after the Ministry of The Interior stepped in and banned Lenevue from publishing it in 1900. There is also a set of five supplements, not included here, called 'Musée Des Patriotes'. These are 'straight' portraits of national heroes that didn't garner the same interest and that were apparently offered as a free inducement to subscribers of The Horrors to continue collecting post-ban.

Provenance: from The LSD Library (Santo Domingo had a personal side project building a collection of anti-semitic largely pre-Shoah material with some Petain era stuff included).

The best complete set of these anti-Dreyfus placards that this cataloguer has seen in a quarter century of active looking. The condition is remarkable given that, as has been pointed out, they "...often appear glued into folio-sized collectors albums or show the wear of domestic display (p-3 Maya Balakirsky Katz -Revising Dreyfus, 2013). This set is loose in a contemporary scruffy marbled paper

30 ans après!...



boards and cloth folder that Santo Domingo kept them in (He did a filmed "show and tell" of them to this cataloguer one early morning in Paris on Avenue Montaigne).

We have seen no others of comparable quality on the open market, an inferior set went for €10,000 in the room at Ader, Paris in 2015 and another for \$31,000 in Sotheby's, New York eight years prior. Both did have the five, supplementary, and frankly unremarkable, 'Musée Des Patriotes' posters. The earlier lot also had five unrelated pre-Lenepveu heliogravures.

The annotations in crayon were invaluable, in the pre-google image search era, as they identify the subjects who were largely racially caricatured to the point of invisibility through a polysemous mix of animalisation, racial stereotyping, infantilization, straight smear or enlargement/shrinking of physiognomy. The text is composed of highly strangulated slang and anti-semitic insider jokes. Without a key, this 'bestiary' is largely unrecognisable to the modern, untutored eye. However, its sentiments are alive and well and all too recognizable..

One of the most significant artifacts of French, or indeed global anti-semitism, the Houghton Library set occupied a whole room in the New York, Jewish Museum's 1978-1988 show entitled 'The Dreyfus Affair', a selection of them are illustrated in Kleeblatt's catalogue. They satirise the so called 'Dreyfusard' side of a country riven by the wrongful arrest and imprisonment in a penal colony of a French artillery officer of Jewish heritage on charges of spying for the Germans. Undoubtedly derived from Grandville, a big presence in The LSD Library also, and of course the French revolutionary era. They are very much 'of the moment' in the ring of the highly charged political media circus of France in the aftermath of the Dreyfus Affair and the officer's release (and eventual full rehabilitation in 1906) after false accusations of spying led to his conviction. Rather ironically, in the 120 years since Lenepveu based his operations at 58 Rue Dulong, it has gone from a cradle of hate to a budget crèche for working Parisian mothers.

The placards include Dreyfus himself, the Jewish financier Joseph Reinach, Théophile Delcassé; Minister for Foreign Affairs, Émile Loubet; President of France in 1899, Yves Guyot publisher of the newspaper 'Le Siècle' and co-founder of the League of the Rights of Man, Pierre Waldeck-

Rousseau Cabinet and later Prime minister of France, Henri de Rothschild, of the powerful and successful banking clan, Jean Jaurès, Socialist leader and editor of 'La Petite République' and most famously the novelist Émile Zola. The latter wrote a famous open letter entitled 'J'Accuse' in which he defended Dreyfus and which was published in 'L'Aurore' newspaper on January 13, 1898. It caused great debate and rancour at the time and the issue "...sold well over 300,000 copies..." (p-7 Kleeblatt). "Horreurs" the word might well be a play on "Aurore".

Lenepveu was possibly a pseudonym but his true identity has gone with him to the grave. However, his bigoted ideas of The Illuminati, Jewish conspiracy, infidelity and untrustworthiness live on. The set probably served a small but significant part in spreading the idea of an international Jewish Conspiracy into the European crucible of anti-semitism. There were several Rothschilds depicted in the Musée.

Tillier points out that the zoomorphic caricaturing of Zola in particular, as a pig perched on a stack of his novels, spreading "Caca International" over the map of France had big ripples in the media pond. He notes how it spread over The Channel into the pages of 'London Punch' and to Vienna in 'Kikerik' and back into 'La France libre illustrée' and 'Pot Bouille' (p-87 op. cit.).

"Votez Con.Vous n'avez pas le choix".

61. CHARLIE HEBDO & HARA KIRI. [Charlie Hebdo and Hara Kiri posters].

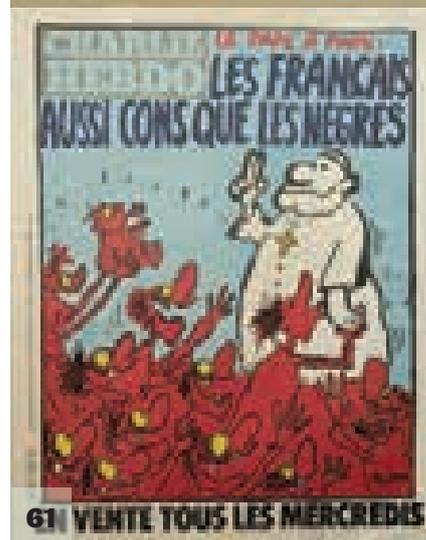
Original posters. 17 x 30 x 38 cm. & 1 x 40 x 29.8 cm., titles largely in black, illustration in colour, offset on white newsprint. With 3 other 32 x 29 cm. photomontage style ones for Hara Kiri, on stiff white card (21).

N.p. [Paris], [Editions du Square], 1971-1980. £4,200

Largely in very good condition or better, several worn, waterstained, creased, some with slight loss, #17 with a pen scribble.

Scarce. The Hebdo affiches intérieures are for numbers 17, 38, 51, 54-55, 339, 342, 345, 398, 399, 416, 441, 453, 464, 487, 494, 498 and 502. The Hara Kiris advertise numbers 205, 219, 221.

Bumf for the weekly and monthly, respectively, satirical zines of a broadly left wing slant. Hara Kiri is subtitled "Journal bête et méchant" or a 'stupid and vicious magazine'. Charlie Hebdo,





formerly Hara-Kiri-Hebdo, was once a little known 'zine, outside of Francophone Europe.

Obscenely satirical works, in very bad taste that reproduce the cover art of each issue they advertise. The illustrators for both serials included Gébé, Nicoulaud and Wolinski amongst their ranks, the latter was murdered in Hebdo's offices by Islamist terrorists.

218650

62. BRUCE (Lenny).
Stamp Help Out! And other short stories. By Lenny Bruce. See...
Actual Photos of Tortured Marijuanaites. See **Hookers Resort To Prostitution.** See... **Shame.** See..
Shame Sell. See... **Shame Sell Sea Shells at The Shim Sham.**

29 b&w photographs. First edition. 4to., [28ll.], unpaginated, mail reply coupon bound in, a 'censored' copy with a label covering Bruce's genitalia on a nude shot of him on a toilet, numerous holes punched throughout.

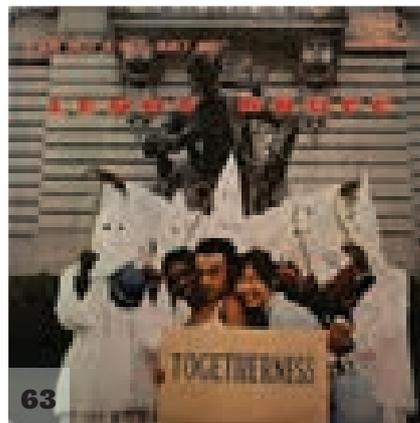
With a loose long Thermofax type copy of an annotated galley or printer's proof and a smaller fragment loosely inserted, old booksellers' annotations in pencil on dedication leaf.

Stapled into the original white paper wrapper, titles in blue and reverse white above a photographic portrait of Bruce and collaborators on upper portion.

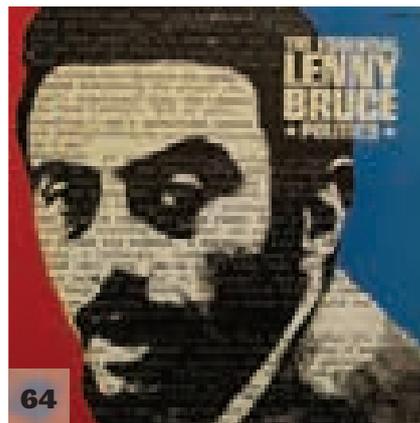
N.p., n.p. [Self-published], n.d., c. 1961-1962. £575

Mottled from damp on lower portion of wrapper with a small patch near the top of the spine on the front cover where it is also torn on the backstrip running onto the cover (not affecting titles or illustration), first leaf with offsetting from galleys and with a stain. Inserts roughly cut and browned. Illustrated Watts p-576, Volume 2.

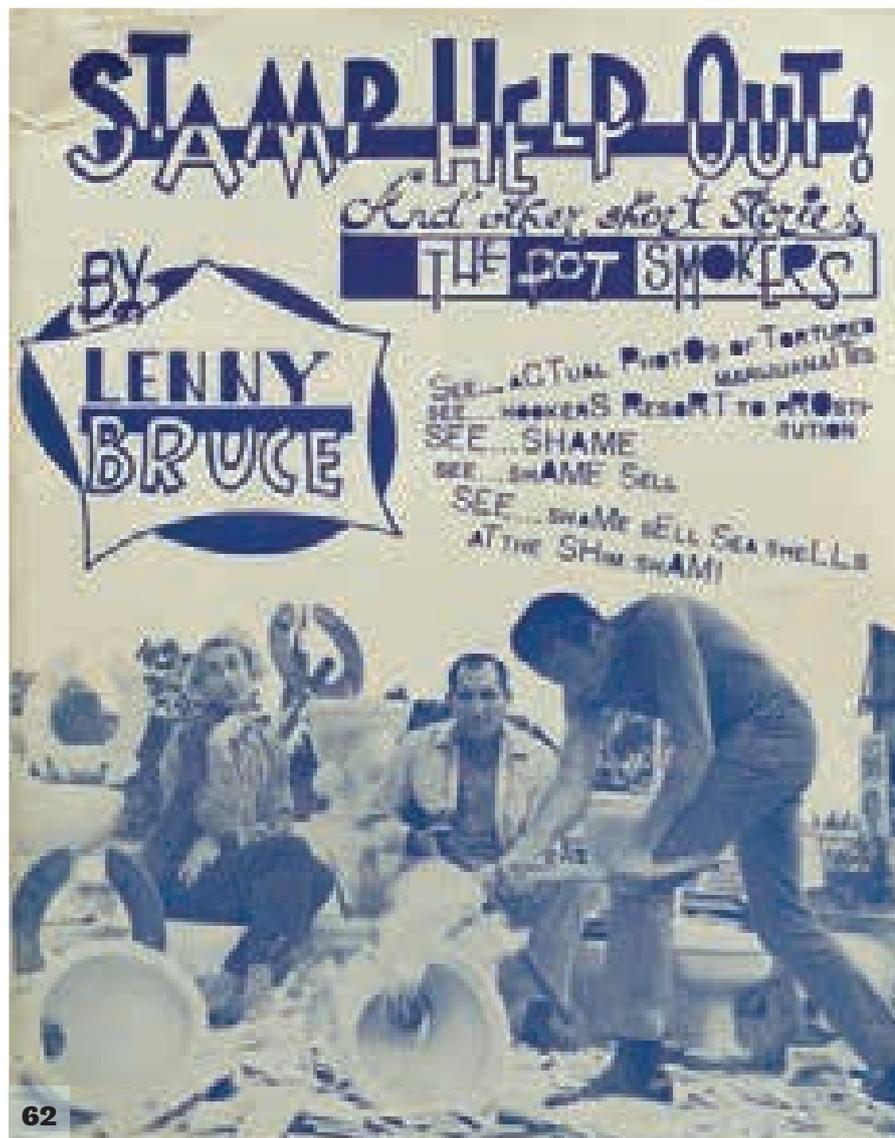
Rare, as a working document towards a potential new edition, possibly doctored by Bruce himself or someone close and with interesting notes on the galleys.



63



64



62

He died in 1966, so there is not much association material available. Other dealers say that he censored profanity in copies when he got the legal heebie-jeebies.

Provenance: The LSD Library.

The ever topical Bruce's self published pamphlet that he probably made to sell at his gigs. The proofs are for 'A Chippie off The Old Block'. 'The Pot Smoker' is a satirical fumetto on addict 'Russell Dreck' that mocks 50s' anti-cannabis propaganda films and moralising pseudo-documentary reports. It is illustrated with captioned found photos and staged reconstructions of the lives of "...the poor souls involved with this living death.."

134595

63. - "I am not a Nut, elect Me".

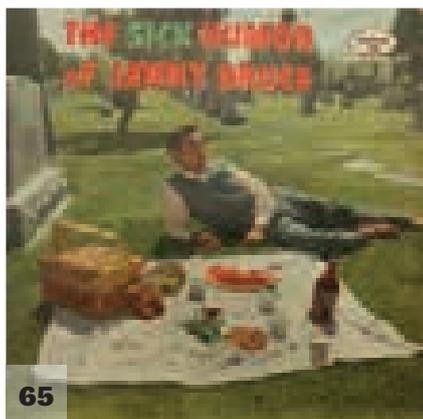
First pressing. 12", LP, in the original decorative inner and outer sleeves.

San Francisco, Fantasy Records Inc., 7007, 1960. £5

Sleeve worn, dustsleeve torn, surface scratched vinyl. Discogs. There was a red, translucent vinyl issue in the same year.

Worth the fiver for the cover photo of Black KKKlansmen.

230531



65

64. – The Essential Lenny Bruce * Politics *

Variant first pressing? 12", LP, in the original inner and outer sleeves, latter decorative.

New York, Douglas, SD-788, 1968. £5

Sleeve lightly worn, surface scratches on disc.

230530

65. – Fantasy Presents The Sick Humor of Lenny Bruce.

First pressing. 12", LP, in the original inner and outer sleeves; latter decorative with a blurb by Ralph Gleason.

San Francisco, Fantasy Records Inc., 7003, 1959. £7.50

Cover worn, disc looks fine. Discogs. There was a red vinyl version released in the same year.

230528

66. – The Best Of Lenny Bruce.

First pressing. 12", LP, in the original blank inner and decorative outer sleeves; latter with a blurb by Ralph Gleason.

San Francisco, Fantasy Records Inc., 7012, 1962. £5

Sleeve dusty and tired, old price label, inner sleeve torn, vinyl near fine.

230525

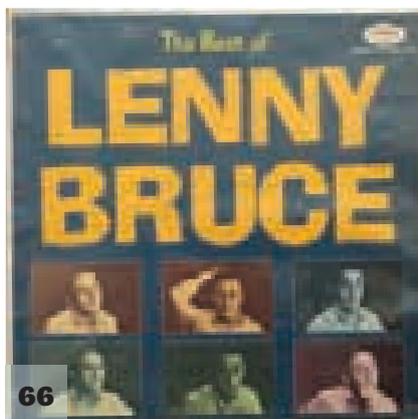
67. – Another copy.

£5

230524

68. – A "New Orthopedic" sound recording. Lenny Bruce's Interviews of Our Times.

First pressing. 12", LP, red vinyl, in the original dust sleeve and decorative outer sleeve with blurb by Horace Sprott III and John Estes.



66



69

San Francisco, Fantasy Records Inc., 1958. £5

Sleeve rubbed, record looks playable or even better. Discogs.

"The cat [on the sleeve] is stuffed".

230523

69. – Lenny Bruce – American.

First pressing. 12", LP, in the original decorative inner and outer sleeves, the latter with a blurb by Ralph Gleason on the lower portion.

San Francisco, Fantasy Records Inc., 7011, F-2081, F-2082. 1961. £10

Disc fine, cover a trifle worn with an old price sticker and Sellotape remains on the open edge. Discogs.

There was a red, translucent vinyl issue in the same year, see below.

230522

70. – Another copy.

Red translucent vinyl, in the original decorative inner and outer sleeves. £5

Disc appears fine, cover and inner sleeve a trifle worn and split. Discogs.

There was a black vinyl issue in the same year, see above. Ask this cataloguer for more Lenny Bruce records.

230521



68



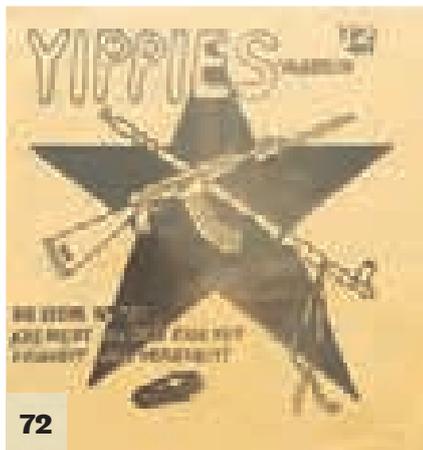
70

71. [VANEIGEM (Raoul)] (Text) & [JOHANNES (Gerard)] (Graphics) (Attributions). [Dans le décor spectaculaire ou le regard ne contre que les choses et leur prix].

Original poster. 37.5 x 56 cm., linedrawn fumetto in nine panels in black in a box; the titles in red superscript below with a puff and mailing address for subs for I/S/ 11 in black above that, offset colour lithography, framed and glazed.



71



72

Paris, n.p. [Situationniste Internationale], Imp. Les Presses du Marais, n.d., December 1967. £300

Seems crisp, unexamined out of the frame by this cataloguer. Raspaud & Voyer 120–121. Gonzalvez 136. Possibly the rarer graphical variant of the two versions.

A promo poster with a graphically enhanced extract from 'Internationale Situationniste' #11, the shiniest revolutionary 'zine of all time.

230241

72. YIPPIES W. BERLIN.
[Die Szene Ist Tot Kriepert An Der Eigenen Feigheit Und Trägheit! (The Scene is Dying of Its Own Inertia and Cowardice!).]

Original flyer. 21.3 cm. squared, 1l., printed on both sides in black, mimeographed, two illustrations, on thin yellow stock, sandwich frames and double glazed. W[est]. Berlin, YIP2, 1971. £175

One recent closed tear, a few creases. Institutionally rare, we can find no copies on Worldcat. In Watts p-573, Volume 2.

Provenance: Maggs pencil stock code from sale to The LSD Library.

A large communist red star with a Kalashnikov and bayonet, criss-crossed with a dope pipe in a Native American Peace Pipe style occupies most of the recto. An even cruder drawing of a coffin is below. The verso is a tirade against the 'pigsystem' of the police (in 'angry' block capitals).

From the 'Kifferbefreiungsfront' (Kif smoker's Liberation Front in English) of the Berlin Youth International Party.

230313



73

VI. DRUGS & COMIX 73–77.

73. GÜRSEL [Gürcan].
[RRROONNFF!]

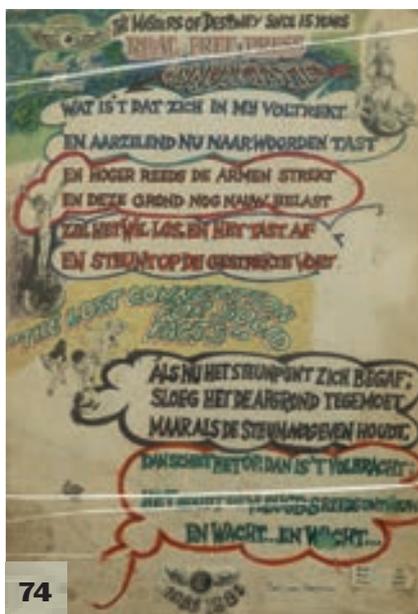
Original comic art. 42 x 29.6 cm., in coloured inks on thick cartridge paper, two words of text in Italian onomatopoeia, signed by the artist on the foot, a presentation copy additionally signed and inscribed on the verso in ink with a small vignette in pencil and pen, dated 2005.

N.p., n.d. c.2004–2005. £25

Very slightly worn on the corners and slightly dusty on verso. A fresh example.

The drawing is of a young naked, long-haired woman, with large breasts, smoking a very large cannabis joint. A think bubble with a trail of love hearts reads "Pour Julio".

Provenance: the artist to The LSD Library.



74

The board for the 39th page of an unknown Italian publication; which was probably a 'one-shot' erotic comic-book. It was possibly published in the year or so previous to Julio Santo Domingo's acquisition of it. A very politically incorrect story, it depicts a sleazy, sexual predator who is drugging a large chested girl's drink (presumably with Rohypnol). He is put off trying to date-rape her because she snores like a noisy cat, thus: "Rrroonfff!" (derived from the Italian verb 'ronfare' to purr).

218524

74. [STOOP (Olaf)].
[The Masters of Destiney Since 15 Years. 'Annunciatie' Wat is't dat zich in my voltrekt en aarzelend nu naarwoorden tast...1966–1981].

Original holograph wall placard. 41.7 x 28.2 cm., vignette illustrations, masthead of the Reel Free Press, lettering, multimedia; coloured inks, collage. Boxed framed and glazed, wrapped in the original cling film for shipping.

N.p. [Amsterdam], n.d., c.1981. £35

Rubbed, browned, patina, dust.

Provenance: Bubb Kuyper, Maggs, LSD Library – to Boigneville.

Inscribed 'Jac. van Hattum'. Scatological craziness from the Reel Free Press from the contents of their hashished up comic shop that this cataloguer sold to JMDS.

230369

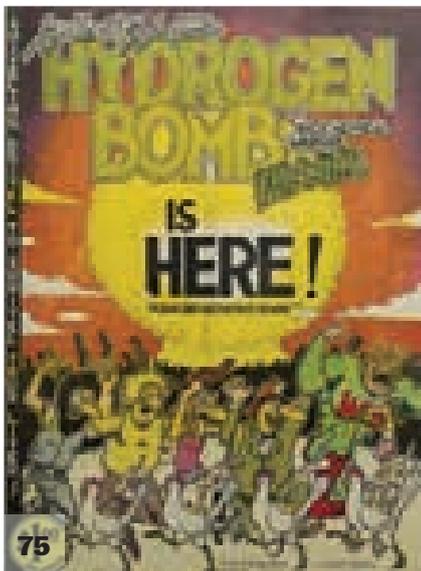
75. SHELTON (Gilbert).
Gilbert Shelton's Hydrogen Bomb and Biological Warfare Funnies is Here! Cartoons and stories by Robert Crumb, Kim Deitch, Greg Irons, Jack Jackson, Fred Schrier, Gilbert Shelton, Dave Sheridan, Foolbert Sturgeon, Robert Williams & S. Clay Wilson. Snivelling Drivel to Shrivell your Liver!! \$1 Adult Literature.

Original promo poster. 41.8 x 31.6 cm., titles in a variety of fonts over a graphic and on the left border, offset colour lithography, loose under wrap over a white foamboard.

A contemporaneously signed, inscribed and dated presentation copy from the poster artist.

N.p. [San Francisco], n.p. [Rip-Off Press], n.d., 1970. £125

A central, dusty, horizontal crease. Very rare institutionally with no copies on Worldcat, underlined by the fact



that the run extended to a single issue only.

Provenance: Shelton to the FHML, thence to The LSD Library.

The full inscription in Biro on the lower left corner reads:

“For the Fitz Hugh Ludlow Library
9/21/71 Gilbert Shelton”

A wonderful association copy from the creator of the Fabulous Furry Freak Brothers, depicted on the poster, to another set of Fraternal Freaks, the founders of the Fitz Hugh Ludlow Memorial Library.

230338

**76. HAYES (Rory).
Snort! Snort! Snort!**

Original limited edition poster. 55.2 x 33 cm., printed in black on thick white stock, in a border, offset, 4/151 signed and hand numbered copies.

N.p.[San Francisco], n.p.[Apex Novelties], copyright 1973. £25

Provenance: Maggs to The LSD Library.

Bright and clean copy, creased on top right corner, small tear midway on the left edge (not affecting image). Lambiek online comic encyclopedia notes that, Hayes, an outsider style comix artist, died young of a drug overdose. He did very good comic work for ‘Snatch’ and ‘Weirdo’ and others and in the late ‘60s he produced his own serial called ‘Bogeyman Comics’. The image shows a demented head in profile with a large coke straw up his left nostril.

134814



**77. SEYFRIED [Gerhard].
[Haschisch! ! Gesundheit!]**

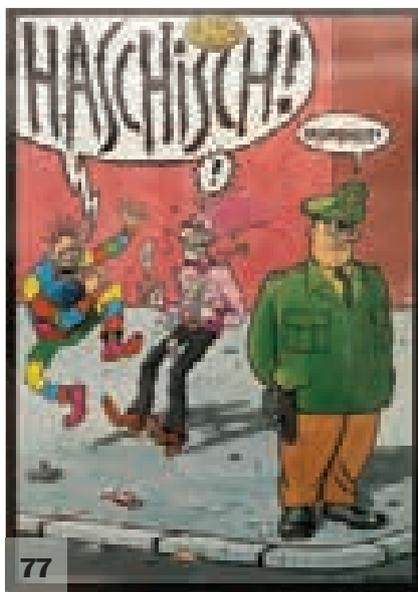
Postcard, comic panel in colour within a black border, under glass in an IKEA clip frame, signed and dated in the stone, a ‘2’ on the bottom left corner.

N.p., n.p. [Seyfried Classics], 2000. £5

Edges worn, colours crisp. Unexamined out of frame.

Depicts dumb punky freak scoring hash, shouting it aloud, a dealer dropping his cash and a dumber fat cop wishing good health to a sneezer. Published in ‘Seyfried’s Cannabis Collection’. The acclaimed German comic artist was a darling of the anarchist, APO, squatter Left.

230272



VII. ZEPHYRUS IMAGE 78-127.

A BAY AREA SORT OF ANTI-PRIVATE PRESS STARTED BY MICHAEL MYERS & HOLBROOK, REFERRED TO HERE AS MYERS &/OR TETER. ALL OF THE MATERIAL CAME FROM TETER’S ARCHIVE BY WAY OF SERENDIPITY BOOKS, BERKELEY.

**78. [RAWORTH (Tom)], [MYERS] & [TETER].
“Hours of fun!”**

Late state of print production. 5.5 x 3.7 cm. (folded), two folded and cut sheets of off-white stiff paper printed with found b&w Identik-i-t portraits of Patty Hearst, tipped in and glued together.

N.p. [San Francisco], [Hermes Free Press ornament], Made possible by a grant from the National Endowment For The Arts, n.d., c. 1974. £1,000

Very good, clean and crisp copy, mild glue seepage onto backboard.

Commercially and institutionally very rare, we can find no copies in Worldcat. In Johnston p-199 (illustrated on p- 98 and discussed on p-99) who collates for textual imprint details with the Hermes Press symbol. Watts p-587, Volume 2.

The late Peter Howard, who was the vendor of Holbrook Teter’s archive; where this item originally came from, described this as in the “.likeness of a match book...” (Word file emailed to this cataloguer) that when completed would have had a “.striker strip of a matchbook stapled at the bottom. This copy lacks a striker, it is doubtful that any completed copies even exist and matches and books don’t mix well.

Provenance: ex-LSD Library copy illustrated p-587, Watts “The Patty Hearst Ident-i-kit is made up of a series of artist’s impressions of the heiress as she might look after her kidnapping by the Symbionese Liberation Army and subsequent defection”.

After the SLA ‘brainwashed’/ ‘Stockholm Syndromed’ her, Hearst broke cover as a clandestine urban guerrilla named ‘Tania’, wearing a succession of disguises. She also robbed banks, wore a very chic beret and toted a machine-gun to pose in front of the SLA flag. The original source mockups were published in The San Francisco Chronicle , which was part of her father’s news empire.

The book is cleverly arranged so that permutations of Hearst’s various disguises can be created by folding and unfolding the flaps. Many of the visual



78



puns created by the Zephyrus Image emerged from drink and drug use and abuse, this one came from "What if? conversations with Michael after a liquid lunch, and the team sprang into action, turning the book out overnight" (ibid p-99). It tickled Raworth that the Hermes Free Press received a \$400 government grant to produce this miniature folly.

134774

79. [GINSBERG (Allen)] & [SNYDER Gary].

The Totem Protectorates. Being the Assignment of Same to the Honorable Senators, Lawmakers of the United States Government, toward the Preservation of Life and Spirit in these Lands. This Investiture Proclaimed in Grace Cathedral at the Autumnal Equinox, 1971.

First separate edition. Small folio, unpaginated; blank, title leaf, [6pp.], colophon leaf, sewn into the original stiff Tweedweave brown paper wrapper, foreedge of upper portion untrimmed with titles in a darker brown, printed on Bergstrom.

San Francisco, Hermes Free Press [Zephyrus Image], Spring 1972. £3,750

Near fine book, a few faint fingermarks on the wrapper, lacks the printed manila envelope. Very rare in

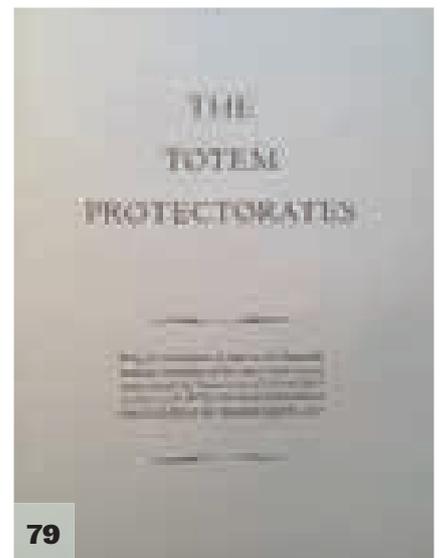
commerce and scarce institutionally with four copies only on Worldcat and all but one in the USA. Another is deposited in Creeley's papers at Stanford.

In Johnston p-175 (illustrated on p-174); the first item discussed in the bibliography. No copies in Morgan C678 & 679 for a later reprint of the 'poem' & also Sherlock D-287, 320 & 321, McNeill C406, 437 for 'Totem Protectors' and the incomplete 'The Totem Protectorates'.

Provenance: old Maggs pencil stock code in back from sale to LSD Library.

Santo Domingo's collection also contained a copy of a six sheet, possibly abandoned, deluxe issue on fine paper printed on rectos only, also sold to him by Maggs and now possibly in the Houghton Library.

This is an early publication from the so called "labor donation" arm of the Zephyrus Image and the first significant book produced by them. A high water mark in books relating to environmental activism. written in the form of a list of U.S. Senators who were "...assigned specific endangered plants and animals.." (op cit). With, for example, the then "Junior Senator from Florida, the Honourable Lawton Chiles, [as] totem protector for the FLORIDA MANATEE". A copy of the book was mailed to each of a 100 senators, this



79

un-mailed copy was bought from Teter's archive via Serendipity Books (though there were other copies in envelopes if memory serves me well).

134681

80. [SNYDER (Gary)].
[The Wilderness/I am a poet].

Broadside. 41 x 23 cm., text and one 'found' zinc cut illustration from a newspaper advert, in brown on Warren's Old Style paper.

N.p.[San Francisco], n.p. [Zephyrus Image], n.d., 1974. £50



80

Very good, clean and crisp copy, bottom left corner a bit creased. Institutionally uncommon. McNeil A49 for the source. In Johnston p-202 (illustrated)

"...Tom Raworth created this work setting a piece of writing by Gary Snyder about 'ecological conscience' and trivializing it by juxtaposing it with a found zinc... of two women gossiping in a bank lobby" (op cit).

Provenance: pencil stock on verso from Maggs' sale to The LSD Library.

The opening section from a transcript of 'The Wilderness,' a statement made

for a seminar at The Center for the Study of Democratic Institutions, Santa Barbara that was published in the collection Turtle Island, for which Snyder was awarded the Pulitzer Prize

134705

81. [SNYDER (Gary)], [MYERS] & [TETER].

Gary Snyder Brand[®]?. Pine Nuts ...as eaten in Turtle Island. Try Ma Nominee's favorite receipt: Pine Nuts Lac du Flambeau!

Spoof bag of nuts. 17.2 x 10.2 cm., beige card label 10.1 x 5.7 cm. (folded), facsimile trademark, Snyder signature and registered mark in blue, label in red with reverse lettering, motto in green, verso with recipe in grey & two ornaments in red, stapled to the original clear polythene bag of approximately 10 x 17.1 cm. containing two broken nuts. Salmonella Ida.

N.p. [San Francisco], n.p. [Zephyrus Image], no publication or expiry dates, 1975. £575

Fine. A fragile ephemeron that is rare in commerce and institutionally with 3 copies only on Worldcat. In Johnston pp-202-203 with discussion on pp-99-101 (illustrated on p-101).

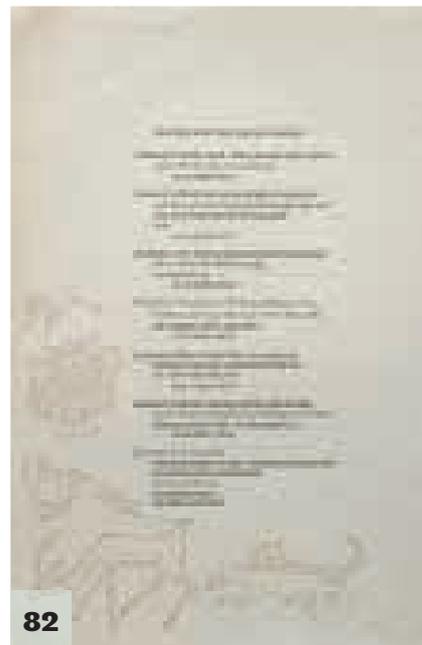
Provenance: Serendipity Books from Teter archive via Maggs to The LSD Library with the stock and classmark in pencil on verso of label.

An ingenious satire directed at a great Beat Poet and one of the most eminent and respected literary advocates for ecological consciousness and Western Buddhism.

As discussed elsewhere in this catalogue, Snyder won a Pulitzer Prize in 1975 for his 'Turtle Island', the title is derived from the Native American name for the U.S.A.. The book is packed with campfire philosophy and wilderness lore.

The "...staunch anti-Hippies.." (p-203 Johnston) of the "...Zephyrus Image crew derided his marketing of zen consciousness.." (p-101 *ibid*) the design of his books and the "...back-to-nature poetry and affectation of Native American ways" (op cit.). Myers took great pains to reproduce the trademark calligraphic signature in a sort of Lloyd Reynolds, Reed College Graduate style (Snyder's alma mater).

These packets were largely distributed via 'guerrilla' actions, by mixing them in with other nuts in Geary Boulevard convenience stores stickered up at 25¢. apiece. Few packets survived beyond the POS as the purchaser would almost



82

inevitably discard them and some of them contained fragments of peyote and "...two six point em quads" (p-101 *ibid*) which are not very toothsome.

134691

82. [SNYDER (Gary)], [KISSINGER (Paul)] (Block prints) & [TETER] (Designer, typesetter & printer). Prayer For The Great Family.

Proof version, unpublished. 44.3 x 29.3 cm., text in black, the 5 illustrations in brown on lower left and bottom margins, on Ticonderoga Text watermarked cream laid paper, unknown quantity of copies pulled, brief note on imprint in pencil lower right corner.

N.p. [San Francisco], n.p. [Hermes Free Press for the Committee of Concern for the Traditional Indian], n.d., 1971. £50

Lightly browned on left edge, small chip on upper, all edges slightly ruffled, turned corners, a tad dusty. Rare. McNeill A32 note: a "fugitive proof state" that was rejected by The Committee.

No copy in Johnston who notes two states (p-189) with different dimensions to the one in hand, one of these has a colophon on the verso. The colophon is inaccurate as this poetry broadside is decorated with animal line drawings derived from traditional Native American art and not by way of Kissinger. It got free from the print works, despite the Committee corralling it, and was never formally published.

134744



81



83

**83. [MYERS] & [TETER].
[Offering The Pipe].**

Leaflet/broadside. Bifolium, [2pp.] text, photograph on recto of first page, text in black, image in sepia.

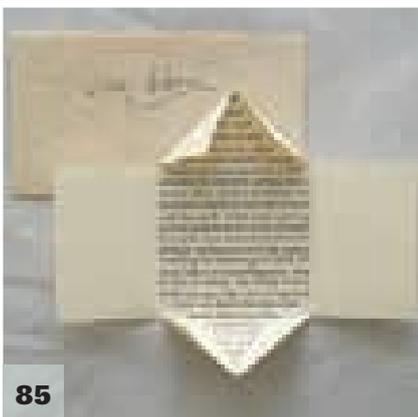
N.p. [Cambridge, Massachusetts?], [Spring Creek Typesetting Service for The Press of The Black Flag Raised?], n.d., c. 1972. £50

Crisp, clean copy, slight creasing. Not in Johnstone. Rare, no copies on Worldcat.

Provenance: Maggs pencil stock code on back page from sale to LSD Library.

The image is of a mudra from a statue of The Buddha, the anonymous work was extracted from 'Black Elk Speaks', it invokes peace and resolution in the name of the great shaman-warrior of the Oglala Lakota tribe.

In 1972, the obscure 'The Press of The Black Flag Raised', that was probably started by John Wieners, commissioned Spring Creek Typesetting to do a larger unfolded broadside of the poem as #9 in a series that included Ed Sanders, Chiefs of the Nez Perce and Yosemite Indians and Joel Oppenheimer. The Mudra



85

illustration indicates that this is possibly a hybrid of an Arthur Okamura show flyer from the previous year and broadside No. 9 i.e. ZI mucking around.

134715

Boo dah is just an orient all character.

84. [WILEY (William T.)] as SUE (Lout).

[The Sayings of Lout Sue].

Galley. 32.2 x 38.5 cm., oblong, 1l, text in black, recto/verso, on newsprint. N.p. [Printed in Narayanganj, Bangladesh but really San Francisco], n.p. [Wizdumb Gate Press but actually Zephyrus Image for William Wiley], n.d., 1970. £30

Endemic browning, creased, top edge with small tears and one spot stain.

Johnstone p-195 for the complete book in two variants. Worldcat notes one copy only of the published book.

An uncut proof or galley sheet for a miniature artist's book, that was also printed on newsprint with 16 of 30 sayings of 'Lout Sue' (i.e. a phonetic pun on Lao Tzu) repeated on both recto and verso. Each epigram is headed Lout Sue Sez: [sic] in bold with a gnomic pun on the Eastern wisdom ("wizdumb") of The Tao Te Ching below. For example, "I will be the best failure" and "Boo dah is just an orient all character".

134757

**85. [WILEY (William T.)] & [MYERS] (Linocuts).
[Pumpkin Papers].**

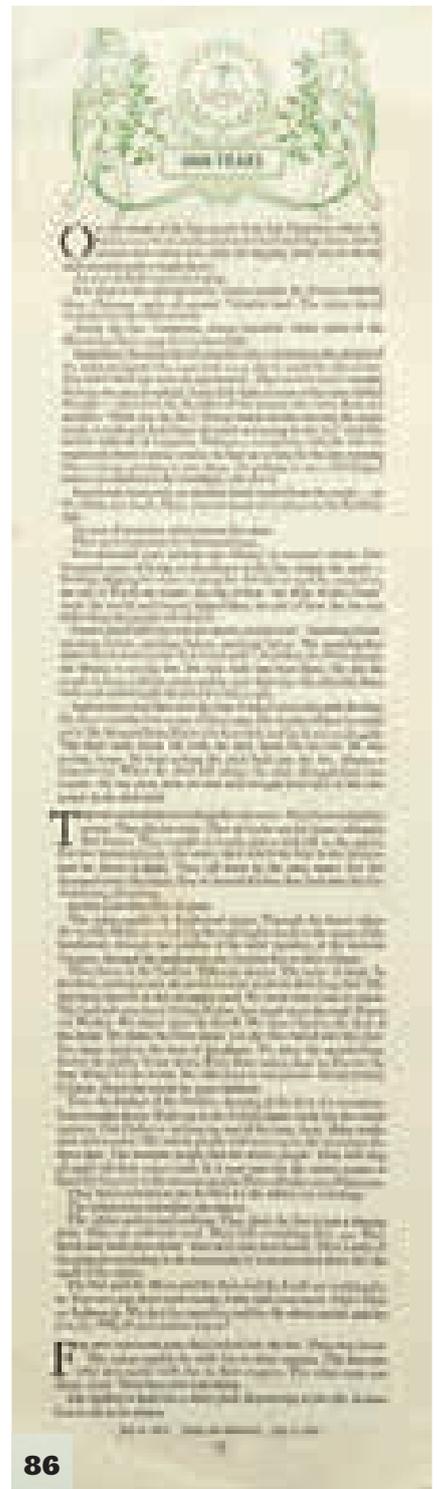
Broadside. 8.5 x 8.5cm., cruciform sheet; the vertical axis folding inwards from top and bottom to make a square, one side with text, the other with linocuts of a door and a string pull, in an envelope labelled 'Wiley Autumn' in holograph in black ink.

N.p. [San Francisco], n.p. [Zephyrus Image], n.d., Hallowe'en 1976. £100

Near fine. In Johnston p-205.

Provenance: envelope label by Holbrook Teter and another hand & Maggs pencil stock code on broadside; from sale to LSD Library.

Wiley was once well known as a pioneering Funk Artist, who was described by art critic Hilton Kramer as a "Dude Ranch Dadaist" (ibid p-112). ZI made three books and a number of other broadsides for/with Wiley as well as this one for a poem beginning:



86

Myers' fine line art for this was derived from symbols in Wiley's paintings.

134701

**86. ANGULO (Jaime, De) & MYERS] (Linocut).
5000 Years.**

Broadside. 58.5 x 16.5 cm., text in black & linocut headpiece in green on cream paper.

N.p. [San Francisco], n.p. [Zephyrus Image for Turtle Island?], n.d., circa July 4 1973. £50



87

Slightly creased, small stain on left edge, some stray glue mid-broadside. Rare, 2 copies only in Worldcat. Not in Johnston but who notes that ZI did several de Angulo books for Turtle Island.

A posthumous prose poem by the great ethnolinguist on the first nations of the U.S.A.

134683

87. COOLIDGE (Clark) & [TETER] (Typesetting). Moroccan Variations.

Original broadside poem, proof version? 10.7 x 50.7 cm., black text and titles on off-white glossy, coated paper.

N.p., [Bolinis], n.p. [Big Sky], [Printed at Cranium Press], n.d., c. 1971. £45

Nicked and worn. Eight copies of the published version (with imprint and other details) on Worldcat but not the example in hand.

A worn ephemeron, an example of printshop rejectamenta, that doesn't appear in many of the noble libraries of the great world institutions, but, it was good enough to be included in Teter Holbrook's archive (he worked closely with and at Cranium Press) and was later sold to The LSD Library (by this cataloguer). Coolidge was a jazz-freak associated with the so-called Language School of poetics.

134765

88. ORTIZ (Simon), [MYERS] & [TETER]. A Birthday Kid Poem.

Broadside. 49.5 x 17.8 cm., linotype text in black and one tinted linocut vignette of a bird in black, grey and green, on watercolour paper, untrimmed on bottom edge, largely in English with six lines in Acoma.

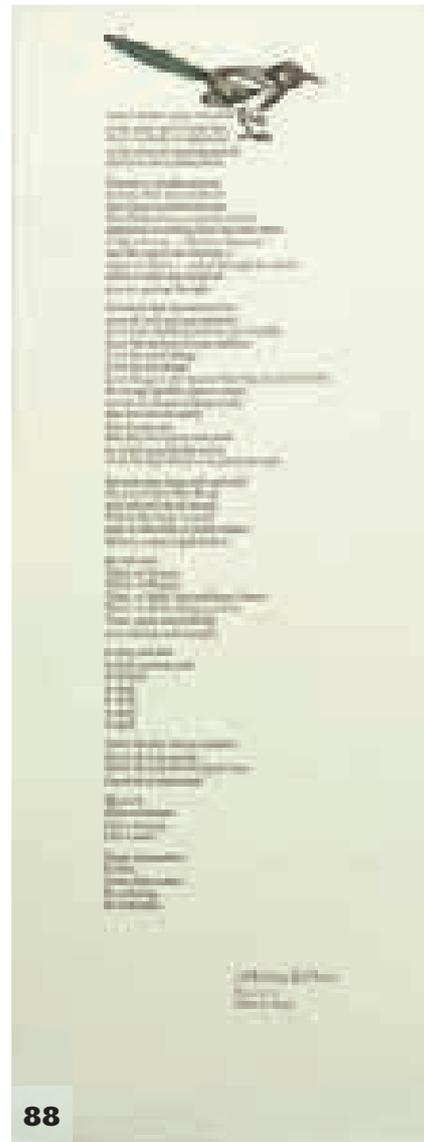
N.p. [Healdsburg], Zephyrus Image, n.d., January 1976. £50

Very good, clean and crisp condition, a trifle rumpled, slightly dusty.

In Johnstone p-216, a detail illustrated on p-121. Quite rare commercially and institutionally with 3 copies only on Worldcat. Johnstone considers the illustration to be one of Myers' best.

Ortiz's poem was forwarded to ZI by Joanne Kyger who wrote that the poet is "...an Acoma Indian and only 3,000 people speak the words at the end". (p-121). On seeing it Tom Raworth wrote "Wasn't that one of the leaflets we dropped on Hanoi?" (op. cit.).

134722



88

89. [DORN (Ed)] & [MYERS] (Graphic design). Bean News. All The News That's Been.

Proof copy? 22.7 x 35.3 cm., 2ll., bifolia, unpaginated, [8pp.], elaborate linocut masthead and other devices, illustrated with found news photos, started from the back, printed in black with one device spot-printed in pink, on newsprint, loose folded sheets.

N.p. [San Francisco], n.p. [Hermes Free Press, Zephyrus Image at the Cranium Press], n.d., July 1972. £40

Newsprint endemically browned, one old central horizontal fold. In Johnston p-177, first state on Bible paper illustrated on p76. Provenance: old Maggs pencil stock code on last page from sale to LSD Library.

A weird imaginary newspaper conceived as part of Ed Dorn's great epic poem 'Slinger'. Contributors include Dorn himself, Bob Callahan, Tom Raworth, Michael McClure and Lewis MacAdams. the front page



89

(actually back page) stories are 'Meaning of Bandung', with a photo of Nixon accepting a book from the Philippine ambassador and 'Sllab Outline Arrives'. Bob Callahan summed up this bizarre publication rather succinctly; "Bean News was some incredibly synthetic act of found art. It started as a silly little bean joke- "Has Bean"- and it just started to fucking grow and it became this vortex that Dorn could put everything and anything brought him into it." (p-74 *ibid.*).

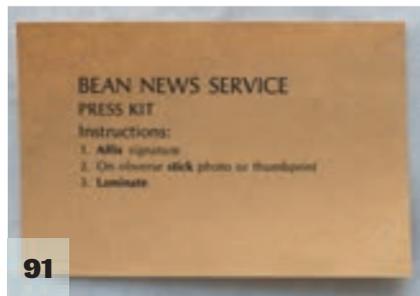
134680

90. – Bean News. All The News Thats Been.

First state. 35.3 cm.x 22.7 cm., 2ll, unpaginated, [8pp.], elaborate linocut masthead and other devices, illustrated



90



91

with found news photos, printed in black with one device spot- printed in pink, on Bible paper, started from the back, loose folded sheets. N.p. [San Francisco], n.p. [Hermes Free Press, Zephyrus Image at the Cranium Press], circa n.d., July 1972. £75

Newsprint endemically browned, one old central horizontal fold. In Johnston p-177, this tate, on Bible paper, illustrated on p76. Provenance: old Maggs pencil stock code on last page from sale to LSD Library.

134684

91. [DORN (Ed)], [TETER] et al. Bean News Service Press Kit.

Original instruction slip. 6.6 x 9.9 cm., printed in black on one side, on thin beige paper stock. N.p. [San Francisco], n.p. [Zephyrus Image], n.d., c. 1972. £35

Clean, crisp copy of a very ephemeral ephemeron, very small nick on right edge. In Johnston p-178 Bean News Service Press Kit (b).

Provenance: Maggs' pencil stock code on verso from sale to LSD Library.

Instructions for a press kit designed for an imaginary news service in the employ of a fictitious newspaper that appears in Dorn's poem Gunslinger.

13476

92. [DORN (Ed)], [MYERS] & [TETER]. Daily WorldBean. Special! Vol 1 No. 3 & 4.

First edition. 22.9 x 13.8 cm., bifolium, unpaginated; [4pp.], masthead illustration in green and 'Localshowshow' linocut in black, détourned b&w portrait of 'Sara Moore' on front page, folded sheet printed recto/verso, on Bible paper.

Frisco [San Francisco], n.p. [Zephyrus Image], 22 Sept., 1974. £50

Slightly creased, a crisp, clean copy. Near fine. Commercially and institutionally very rare with no copies on Worldcat. Johnston p177.



92

Provenance: Maggs pencil stock code on back page from sale to LSD Library.

This strange mock newspaper "Commemorates [the] shooting of Gerald Ford by Sara Moore, a member of the S.L.A." (op cit). Johnson suggests that the Hearst go-between Sara Jane Moore was "Well known on the Left as an FBI informant.." (ibid p-11) and that she denounced a black radical who was subsequently murdered. Moore then tried to kill the President on the steps of San Francisco's St. Francis Hotel on September 22, 1975.

134687

93. DORN (Edward) & [MYERS] (Linocut). Recollections of Gran Apacheria.

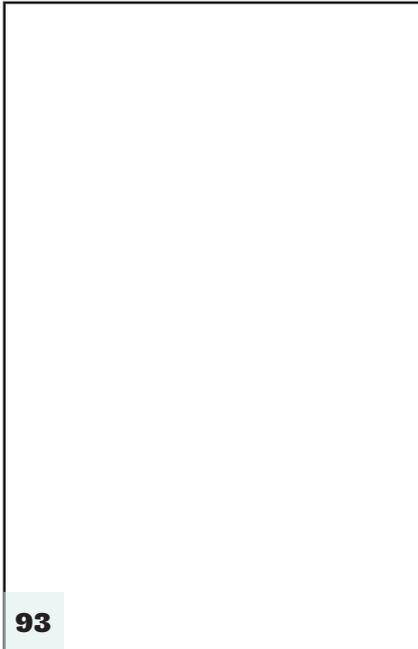
Proof dust jacket. 28.4 x 44.3 cm. folded, letterpress spine titles and linocut in black; signed in the stone, on brown paper.

N.p. [San Francisco], Turtle Island, n.d., 1974. £25

Big thumbtack hole on each corner, slight creasing, a few stains not affecting image, small tear on tail of spine. Very rare. Johnston p-230 (Jobwork 1974) for the book and promotional card.

Provenance: Maggs' pencil stock code on verso from sale to LSD Library.

Depicts Myers' front cover image of Opuntia Ellisiana, a cactus "...made from pingpong bats and balls, and grasses made from television antennae, with sprouting golf tees" (op. cit.). Johnston felt that this was a



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systematic attempt to undermine the "proper form of the book.." (ibid).

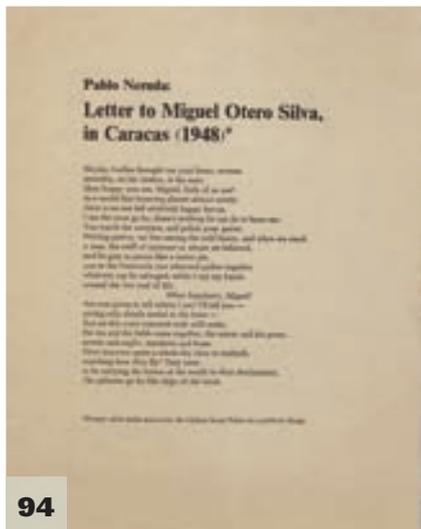
134763

94. NERUDA (Pablo) & [BLY (Robert)] (Translator). Pablo Neruda: Letter To Miguel Otero Silva, in Caracas. (1948)*.

First separate & first English language edition, proof printing. 25.3 x 19 cm., bifolium, [4pp.], in black, title in bold, on medium beige proofing paper. N.p., [San Francisco], Printed at Cranium Press, To Be Printed Free Forever, n.d., 1970. £25

Very good, clean and crisp copy with a stain on the foreedge. Becco 75 for the source.

Scarce. Copies were described by Serendipity Books, as "...proof[s] on a pale beige paper and on thin white paper" .



94



95

Provenance: Maggs' pencil stock code on last page from sale to LSD Library.

"*Written while under pursuit by the Chilean Secret Police on a political charge.", the text for this leaflet was extracted from Section 12 f the very long poem Canto General, (first published in 1950 in Mexico as an encyclopedic style poem of the Americas).

134739

95. [MYERS]. [UAW Local 17].

Etching, 26.5 x 9.5 cm. image (to plate edge) on very wide margins, in black on laid off-white paper, unsigned.

N.p. [San Francisco], n.p. [Zephyrus Image?], n.d., c. 1971. £300

Image near fine, crisp and clean, edges of sheet a bit creased. Seems rare, Not in Johnston?

Depicts a naked long-haired and bearded Jesus with the United Automobile Workers of America's cogwheel logo as a halo. He stands



96

upon a concept chopper or outboard motor and holds two pelicans with one aloft in his right hand. This could be from Myers' pre-Zephyrus career or perhaps it is from the early so-called Collins Street period when he produced Ford a linocut with a similar figure mounted on a car engine.

134688

96. KYGER (Joanne) & [MYERS] (Graphics). September.

Broadside. 36.5 x 24.6 cm., text in black, linocut border and a ruled text box in terracotta, on cream mould-made paper. N.p. [San Francisco], n.p. [Zephyrus Image], n.d., c. 1974. £50

A crisp, clean copy with a very small triangular chip out of top right edge. Scarce. In Johnston p-200, illustrated on p-83.

Provenance: Maggs' pencil stock code from sale to LSD Library.

The Buddhist inspired poet lived a rather rustic life with Myers in Bolinas, together in a "red painted house" (p-83 ibid) taking a large quantity of drugs. With reference to his drug taking at this time, Tom Clark observed that; "The quality of line in his work was as fluid as Beardsley's, whatever the staccato evidence of the quality of mind.." (op. cit.).

134709

97. [MYERS]. [International Harvester].

Broadside. 44.5 x 33 cm., central linocut in black within decorative green borders, a cannabis sativa leaf on each corner and the International Harvester



97

logo on the top border, on hemp paper. San Francisco, Zephyrus Image, n.d., c. 1970. £75

A bit creased and bumped, loss of bottom left corner and a smaller loss on top left, nicked and ruffled on lower right edge, not affecting image.

Very rare both in commerce and institutionally with no copies on Worldcat.

This is either a second state of the so-called 'Mechanized Opium', reusing the fine linocut, or, it is a slightly later work in its own right, as suggested by Johnstone (p-186 with illustration) who describes the linocut as having ".bilateral symmetry and organic shapes combined with mechanized ones. Gatling guns (?), skinny Indian opium smokers rising out of a lotus, surmounted by a nude woman" (op. cit).

134636

98. – [International Harvester].

Original broadside, unrecorded state. 44.5 x 33 cm., central linocut in black within decorative green borders, a cannabis sativa leaf on each corner and the International Harvester logo on the top border, on white paper.

San Francisco, Zephyrus Image, n.d., c. 1970. £75

Lightly browned, a bit creased and bumped, loss of top right corner, small nicks out of lower edge, not affecting image. Very rare both in commerce and institutionally with no copies on Worldcat. See above but on white paper.

134630



98

99. – [B-52].

Original poster. 50.80 x 35.56 cm., depicts a USAF bomber in silhouette within a border; all in blue, crossed out in red, no text, on hemp?, 1500 copies printed.

N.p. [San Francisco], n.p. [Printed by Clifford Burke], n.d., c.1970. £75

Crisp, clean copy, bumped corners and edges, tips of corners creased, top edge scratched on border, two tears on bottom left and midway on right edge.

Rare, no copies on Worldcat. In Johnston p-187.

A cool example of anti-Vietnam War agitprop that is a play on aircraft recognition guides. Johnston considers this to be "uncharacteristic" of Myers' artwork, but, it dovetails neatly with much of his later visual puns such as the 'Warm Springs Damn' poster and



101

'Impeach Nixon' the bumper sticker that is typeset in rebus. This was "Printed by Burke during the bombing of Cambodia and handed out at an anti-war rally in Kezar stadium" (op. cit.). The stadium in Golden Gate Park was an important rallying centre for the MOBE and previous rallies with 60,000 plus attending had attracted Judy Collins, The Black Panthers, Coretta Scott King and others.

134729

100. – Another copy.

£50

Bumped corners and edges, tips of bottom and top left corners missing, a bit scratched, two tears on left edge, another closed tear on top edge (all into the border), a darkened area of offsetting or a paper defect on top right corner.

Provenance: with Maggs' pencil stock code on verso from sale to LSD Library.

134728

101. – Another copy.

£35

Clean, lacks top right corner, worn with long tears near to image on right edge.

134731

**102. [MYERS].
He's Gunning For The Top.**

Broadside. 35 x 22.7 cm., linocut/found zinc cut, photomontage and text in a mourning border, printed in black on one side, on off-white, possibly,



102

recycled paper. N.p. [San Francisco?], n.p. [Hermes Free Press/Zephyrus Image], n.d., c. 1972. £75

In very good, clean, crisp condition, with one chip on the lower right edge near the corner.

Commercially and institutionally rare with one copy only on Worldcat at Brown. In Johnston; p- 206.

Provenance: Maggs' pencil stock code on verso from sale to LSD Library.

Illustrated with a linocut of Richard Nixon's head montaged between a photo of the big forward guns of a warship with slogan underneath. Thick black mourning border in the shape of an artillery shell. A duplicate is available.

134710

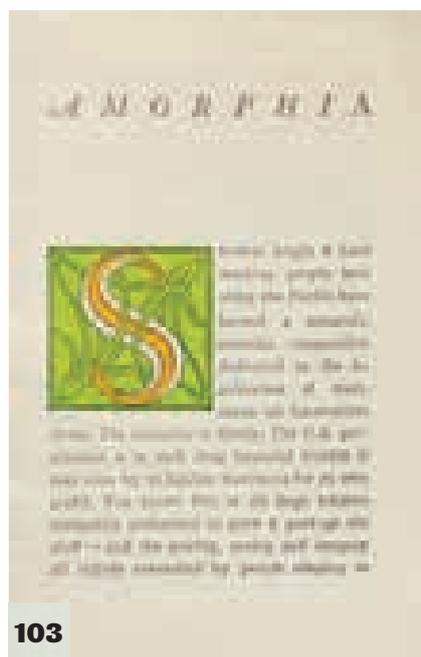
**103. TEX-RO-NON-SO-TE
pseudonym of [LAMPE (Keith) &
[MYERS] (Design).
Amorphia.**

Yellow initial 'S' in green box with green tendrils, a variant first edition. 12mo., unpaginated [8pp. including original wrappers], linotype, stapled.

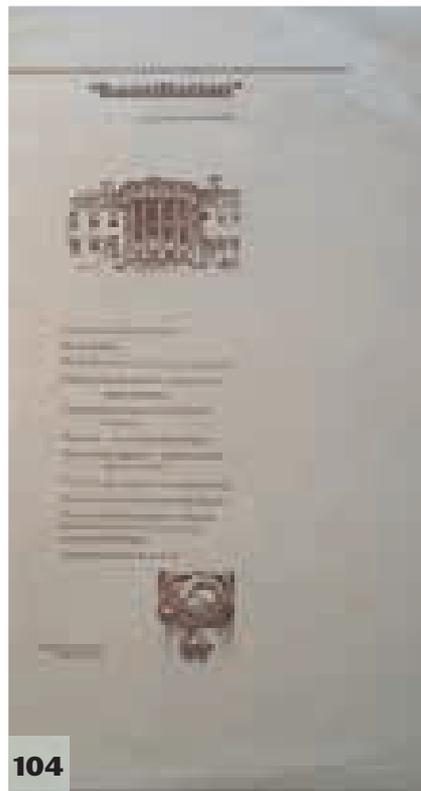
San Francisco, Hermes Free Press [Zephyrus Image], n.d., c. 1972. £100

Near fine. Commercially and institutionally rare with two listings only on Worldcat with Brown holding 2 variants. Not in Johnston who collates and illustrates for a two colour initial 'S' by Myers (p-176, illustrated on p-27).

There are thought to be nine variants in total, this cataloguer has handled four of them.



103



104

Provenance: Holbrook, Serendipity to Maggs Bros. Ltd. to The LSD Library; with the pencil code on back page.

This bijoux pamphlet was printed by the Hermes Free Press, the "labor donation arm" (Johnston p-27) of ZI.

The "Amorphia" of the title was a Mill Valley pressure group, with LeMAR founder Michael Aldrich as co-director, that was seeking the legalization of marijuana funded by the sale of 'Acapulco Gold' branded dope papers (trademark applied for and advertised in this booklet). The organization later merged with NORML; the National Organization for the Reform of Marijuana Laws.

The author was an early environmental activist, member of SNCC and a Yippie Party founder with another colourful alter ego called 'Ponderosa Pine'.

The pamphlet pushes for "Free Backyard Marijuana" and a "benevolent foundation" for the "new society" and various environmental initiatives but only if "Amorphia is able to get its cigaret [sic] papers well established in the market.."

134645

**104. [MYERS] & [TETER].
"humiliation" – quotes from the
Parrot's Beak.**

Broadside. 39.3 x 21.3 cm., two line-drawn vignettes, ruling and text, printed in burgundy on cream paper.

"humiliation"



N.p. [San Francisco], empty house press, May Day 1970. £50

A trifle creased overall; top right lower and upper corners a bit ruffled. Top left corner with a small nick. Scarce in both commerce and institutions with three copies only on Worldcat. Not in Johnston.

The two vignettes are of the White House and an Atomic blast cloud. Made up of statements by then President Richard Nixon ("the Parrot.."), coming at the time of the military incursion into Cambodia. These include: "This is not an invasion of Cambodia", "We take this action... for the purpose of ending the war", and "Great decisions (which) led to victory".

We have found a library record for another item by this press by 'Nicole Dixon' (Dick Nixon). The Zephyrus Image were obsessed with Nixon, and especially so during the Watergate Hearings, producing similar and more whimsical spoofs, visual puns, rebuses and put-ons such as 'The Dick and Pat Fly Swatter'.

134721

105. – "humiliation" -quotes from the Parrot's Beak.

Original galleys for a broadside, proof printing. 10.5 cm., x two line-drawn vignettes and text in black, on newsprint.

N.p. [San Francisco], n.p. [empty house press], n.d.. [May Day], 1970. £50

Folded three times centrally; the bottom one a bit skewed, light, even, endemic browning. Very rare in both commerce and institutions with no proof copies on Worldcat other than the published broadside. Not in Johnston.

134716

106. [MYERS]. [Reagan: Horse`s Ass].

Broadside. 37 x 22.7 cm., linocut in black on newsprint.

N.p. [San Francisco], n.p. [Zephyrus Image], n.d., c.1973. £100



106

Fragile, endemic browning, one tear on top and right edge apiece, not affecting image.

Very rare perhaps, but hard to tell as this untitled, odd, fugitive item has no titles or imprint and is impossible to catalogue 'blind' pre-Johnstone.

In Johnston p-200 with illustration.

Depicts Ronald Reagan, the then governor of California, as a ".horse looking back at a pile of his own manure" (op cit).

134689

107. [MYERS]] & [VINCENT (Stephen)]. [Bodyguards Make Better Lovers].

Spoof bumper sticker. 46.9 x 13.9 cm., in bold on white crack and peel paper, with a detailed zinc block of a gun and a rose.

N.p. [San Francisco], n.p. [Zephyrus Image], n.d., c. 1974 £50

A few stains, a little bit creased, good to very good copy. Rare, one copy only on Worldcat; at Brown. Discussed and illustrated on p-130 Johnston.

Provenance: old Maggs pencil stock code on verso from sale to LSD Library.



107

105



108

Worldcat. In Johnston p-212 (folded) with both states illustrated on p125.

Provenance: old Maggs pencil stock number from original sale to LSD Library.

The 'prayer' was found in a Malcolm Lowry short story collection, it is "...an old Manx fisherman's hymn that occurs in three of the stories..." (op. cit).

At the launch for Raworth's 'Logbook', at a Berkeley artist's book fair, ZI arrived carrying paper planes, which they handed out to the attendees, they just made it to the show in time; hence: "Coming in on a wing and a prayer..World war II stuff, you know barely making it." – Teter (op. cit).

134641

109. – [Lettuce Pray (LettuceP [Manta Ray in rebus]) aka On a Wing and A Prayer].

Broadside, second folded state.

Healdsburg, Zephyrus Image, 1977. £75

Near fine. Very rare in both commerce and institutions with no copies on Worldcat. In Johnston p-212 (folded) with both states illustrated on p125.

134637

**110. [MYERS].
Genuine Mormon.**

Original sticker. 7.6 x 12.8 cm., text and dotted line printed in black; 'Genuine' in italics, on the original (slightly oversized) glossy 'Crack-n Peel'; rounded corners. N.p. [Utah?], n.p. [Zephyrus Image], n.d., c. 1977. £50

Stained. Very rare.

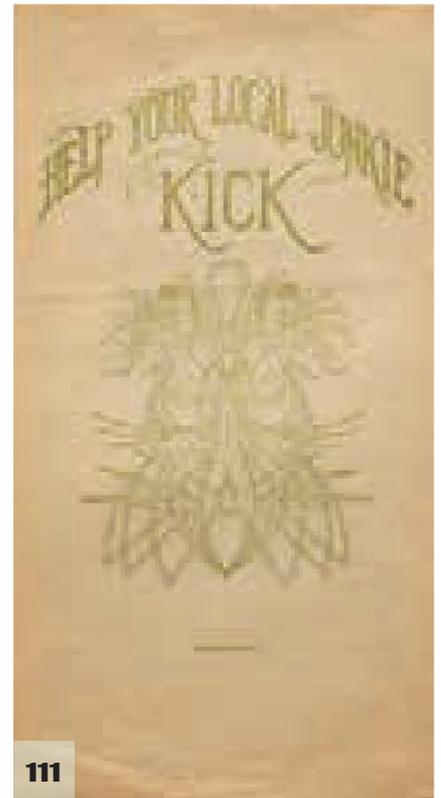
In Johnston p-213.

Provenance: Maggs old pencil stock code from sale to LSD Library.

Former Utah resident, and ZI friend, Kristin Haage spoke to Johnston on the subject of Mormons: "[Myers] had several other things... all this guerrilla stuff. We went round to all the Mormon sites – the temple, the genealogical society. They had these tables full of brochures and we added.. to the piles of



110



111

ephemera you could give away" (ibid p-149).

134704

**111. [MYERS].
Help Your Local Junkie Kick.**

Original fly poster, first state. 30.2. x 6.3 cm., titles and linocut illustration in green on newsprint.

San Francisco, Zephyrus Image, n.d., 1970. £75

A crease, a few chips on lower right edge, endemic, even browning; the bleach has now stabilized but the item is still fragile.

Scarce. In Johnston p-185, the original block illustrated on p-59, the dust jacket illustration for the bibliography is Bob Rusk's contemporary photo of this broadside posted on a telegraph pole.

Provenance: Maggs pencil stock number from previous sale to LSD Library.

The titles are written in a weird 'growing' tendril font that is echoed by the finely executed and detailed, phantasmagoric illustration below. This is of two symmetrical feminine long-haired 'flower' people with foreheads in hands and stunted, vestigial wings. They are plugged into a bizarre double hypodermic syringe with a large pendulous drop or pearl suspended in a network of angular and very elegant tendrils. 134696



109

The gun was recycled from Myers' design for the upper wrapper of the Momo's Press publication The Ballad of Artie Bremer that was themed after events surrounding the attempted assassination of Governor George Wallace in 1972.

Vincent thought up the motto after hearing about the engagements of Susan Ford and Patty Hearst to their bodyguards.

134678

**108. [MYERS] & [TETER].
[Lettuce Pray (LettuceP [Manta Ray in rebus]) aka On a Wing and A Prayer].**

Broadside, first state. 30.9 x 22 cm. (measured from tip-to-tip), an unfolded paper plane with a banner prayer 'hanging' below, the linocut rebus in drab olive, imprint in brown. Origami guidelines, linocut propeller device, a box with printed prayer (on a brown background) all in black, printed recto/verso on beige stock.

Healdsburg, Zephyrus Image, 1977. £50

Near fine. Very rare in both commerce and institutions with no copies on



112

**112. [MYERS] & [TETER].
Accordions to St. Luke.**

First edition. 7 x 5.8 cm. (folded), 7 x 35.1 cm. (unfolded), unpaginated [12pp. including title], initial in red and black with hand gilding, 11pp. of zinc cuts, 10 of accordions (one being played) and 1 détourned portrait (also with hand gilding), accordion folded as issued.

N.p. [San Francisco], n.p. [Zephyrus Image], n.d., c. 1973. £60

Near fine. Commercially and institutionally rare with 2 copies only on Worldcat. In Johnston p-176.

Provenance: Maggs pencil stock code from sale to LSD Library on back cover.

The détournement is a slipped golden halo placed on the head of Ted Mack radio host of The Original Amateur Hour and other similar shows.

Described as a "...brilliant visual pun on The Gospel According To St. Luke, with a collection of accordions... circulated as Myers' Christmas greeting one year" (op cit).

134682

**113. [MYERS].
Accordions to St. Luke.**

Uncut sheet. 28.2 x 40 cm., 1l., two uncut and not yet folded copies, printed in duplicate on both recto and verso as per published version.

N.p. [San Francisco], n.d., c. 1973. £35

Clean, crisp copy, one corner a bit creased.

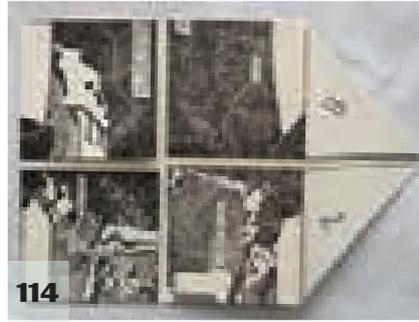
A rare ephemeron; Worldcat shows no print production materials for this.

Provenance: Maggs pencil stock code from their sale to The LSD Library.

134732

**114. [MYERS] (Artwork).
Warm Springs Fortune Teller.**

'Cootie catcher'. 10 x 10 cm. (folded), plan for Warm Springs Dam in black and white; 9 windows revealing various illustrated ecological catastrophes, printed on recto only.



114



115

N.p. [Healdsburg], n.p. [Zephyrus Image], nd., late 1970s. £75

Near fine. In Johnston p-218; with illustration on p-219. Very rare in both institutions and commerce with one copy only on Worldcat.

One of three ephemerae produced for to protest the building of a dam on Lake Sonoma, which, according to Johnston:

"..seriously impacted the ecology of the Sonoma Valley.." (p-218). Every iteration of the algorithm in this game ends in catastrophes like evaporation and silt, earthquake risk and "smog-belt Chardonnay" .

134624

**115. [MYERS] & [TETER].
Warm Springs Damn.**

Original poster.

46 x 35 cm., titles in black underneath linocut illustration in green, purple and black within the circle of the international 'no smoking' symbol printed in red, on stiff brown paper.

N.p. [Healdsburg], n.p. [Zephyrus Image], n.d., c. 1979. £50

Clean and crisp copy marred by a tear on the right edge into the image, pinhole in image, bumped corners and

two other much smaller tears on the left and top edges (not affecting image).

Very rare in both commerce and institutions with one copy only on Worldcat, at Brown. In Johnston, p-218 (illustrated on p-146).

Depicts a bunch of grapes on the vine crossed out by the international no smoking symbol. One of three ephemerae created for to protest the construction of Warm Springs Dam that, when completed, created Lake Sonoma.

134711

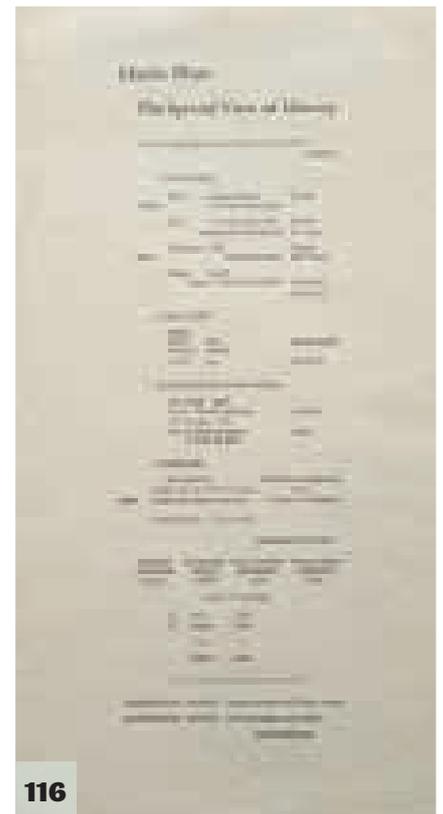
**116. OLSON (Charles) & CHARTERS (Ann) (Introduction).
Charles Olson: The Special View of History.**

Original hybrid broadside & prospectus.

43 x 22 cm., unfolded, 1l., recto is a prospectus for the book of the same title, with an extract from Charters' introduction to the book, Oyez details and a publishers' catalogue. Verso with diagrammatic poem and epigram from Heraclitus, printed in black on cream paper.

Berkeley, Oyez, n.d., 1970. £75

Two thumbtack holes opposite each other on left/right margins, slight darkening, one old crease on lower right near corner, one small nick apiece in centres of top and bottom edges.



116



117

Rare unfolded copy, 5 copies only (and probably folded ones) on Worldcat.

This was issued thrice folded and actually this 'authentic', natural, unfolded state of the poem was how it was intended to be seen and read. There is a theory that Holbrook Teter did the typesetting for this.

134750

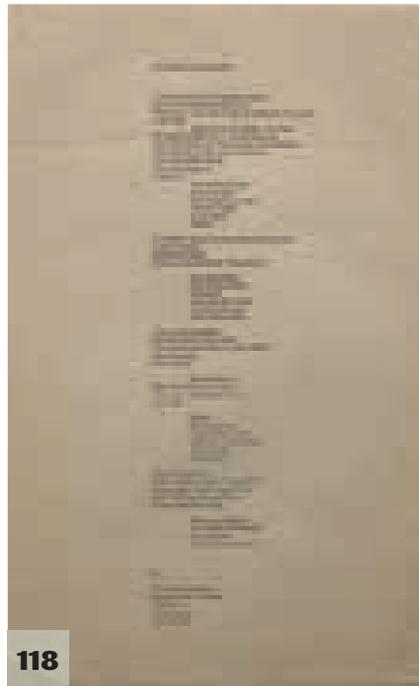
**117. OLSON (Charles) & [MYERS] (Linocut).
Maximus, To Himself.**

Broadside. 50.8 x 20.3 cm., text in black, linocut illustration of a compass rose in green, on off-white wove paper.

San Francisco, Spanish Main Press, 1970. £100

A bit creased on both head and tail, the head a little browned and ruffled, very browned on verso with a pencil note on the tail "1 of 2". Uncommon. In Johnston, as 'Jobwork' p-223, he collates for tan coloured paper.

Provenance: Maggs' pencil stock code on verso, from sale to LSD Library by this catalogue.



118

A Myers and Clifford Burke collaboration, the latter designed and printed this poem. Described by Peter Howard, of Serendipity, in his catalogue note as a "late state" in print production. This poem was read publicly by Olson at the famous Vancouver Poetry Conference in 1963, published in an issue of Oxford's Review in January of the following year and later set to music and published as a score by the Seesaw Music Corporation in 1975.

134743

**118. [OLSON (Charles)].
Maximus, To Himself.**

Broadside, typesetter's proof. 50.8 x 20.3 cm., text in black on newsprint.

N.p. [San Francisco], n.p. [Spanish Main Press], 1970. £35

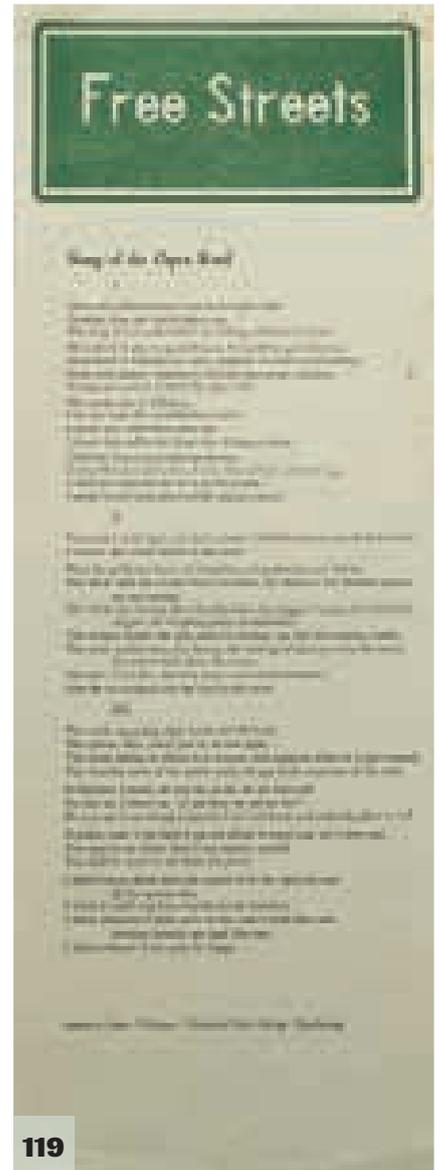
A good, crisp, clean copy, slightly creased, endemic browning, one small tear on upper right edge. Rare. In Johnston, for the published version with Myers' linocut, as 'Jobwork' p-223. With a duplicate.

134741

**119. [WHITMAN (Walt)], [MYERS] & [TETER]
Song of the Open Road.**

Broadside. 51.2 x 18.4 cm., text and imprint in black, mock U.S. road sign on head in green with 'Free Streets' printed in reverse, on cream paper.

Healdsburg, Friends of Hitch-hiking, [Spring Creek Typesetting/Zephyrus Image], n.d., late 1970s. £50



119

Slightly creased, spattered coffee stains on top right edge, more on verso. Very rare in institutions with no copies on Worldcat. Selected from 'Leaves of Grass'.

134675

**120. [DORN (Edward)] (Text), [MYERS] (Art) & [TETER] (Engraving).
The Octopus Thinks With Its Third Arm (after Young)].**

Printer's proof. 27.7 x 41.5 cm., text in black, 2 illustration of an octopus in blue, on newsprint.



120



121

**121. [DORN] & [MYERS].
[The Octopus Thinks With Its Third
Arm (after Young)].**

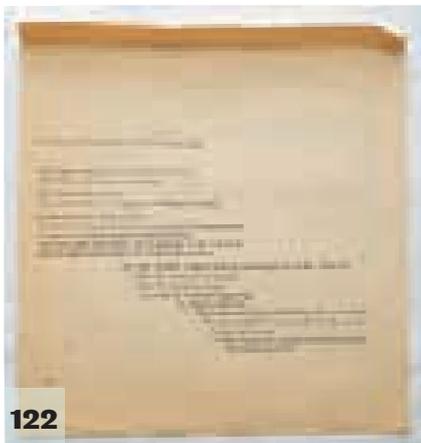
*Illustrator's proof. 28 x 44 cm., 2
illustrations of octopuses in blue, no
text, on newsprint.*

*N.p. [San Francisco], n.p. [Zephyrus
Image], n.d., 1973. £25*

Endemic browning, a few nicks and
small tears, one creased and torn
corner. Rare. Johnston p-198 (b) for
the finished state of this colour variant.

Provenance: Maggs' pencil stock code
from sale to LSD Library on verso.

134730



122

**122. [DORN] (Text) & [TETER]
(Typesetting?).
The Octopus Thinks With Its Third
Arm (after Young)].**

*Typesetter's proof. 30.6 x 33.3 cm., text
in black, on newsprint.*

*N.p. [San Francisco], n.p. [Zephyrus
Image], n.d., 1973. £20*

Endemic browning, torn, crumpled and
worn on the upper edge. Johnston p-
198 for the finished states.

134737



123

**123. [DORN] & [MYERS].
[The Octopus Thinks With Its Third
Arm (after Young)].**

*Illustrator's proof. 27.7 x 41.5 cm., 2
illustrations of 2], n.p. [Zephyrus
Image], n.d., 1973. £20*

Endemic browning, a few nicks and
small tears, one crease on a corner.
Rare. Johnston p-198 (a) for the
finished state of this colour variant.

134738



124

**124. DORN (Text) & MYERS
(Artwork) & TETER (Engraving).
The Octopus Thinks With Its Third
Arm (after Young).**

*Broadside. 44.7 x 28.4 cm., text in
black, 1 illustrations of an octopus in
blue, on cream TH Saunders
handmade paper, two edges
untrimmed, signed in the stone by
author, illustrator and engraver.*

*N.p. [San Francisco], n.p. [Zephyrus
Image], n.d., 1973. £75*

Near fine. In Johnston p-198 with
illustration (this copy is state b).

134629

*N.p. [San Francisco], n.p. [Zephyrus
Image], n.d., 1973. £35*

Dusty, old central vertical fold, one
double staple hole apiece on each
upper corner, endemic browning, a few
nicks and tears. Rare. Johnston p-198
for the finished states.

A prose-poem on the courtship and
mating rituals of the Octopus Vulgaris
an animal that, according to Dorn
"...fucks by putting the tip of the Third
Arm Inside the Mantle of the female
Who sits several feet away Looking like
nothing's happening". "Young" refers to
John Zachary Young, the renowned
zoologist and neurophysiologist.

134736



125

**125. [MYERS] (Design) & DORN
(text).
green poems.**

*Broadside. Foolscap, 'found' zinc cut in
green, overprinted with 15 very brief
poems scattered across the page in
black with individual typefaces for each
line; includes Dorn's facsimile hand in
linocut, ZI ibis and Zeppelin imprint on
verso, on off-white stock.*

*N.p. [San Francisco/Kent, Ohio],
[Zephyrus Image], Kent State Arts
Festival, 1974. £40*

Very good to near fine. In Johnston p-
199 (#3) part of a folder with nine items
produced for the Festival, illustrated on
p-79.

Other contributors included New Wave
group Devo and Joanne Kyger.

Provenance: old Maggs pencil stock
code on verso from sale to LSD Library.

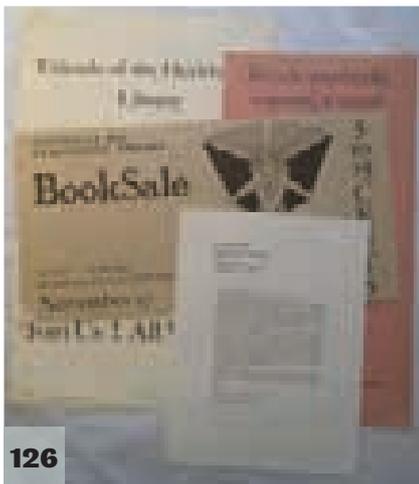
The illustration is of Hitler shaking
hands with a giant. Johnston notes that
"The Kent State Creative Arts Festival
in 1974 was organized to dispel the
notion that Kent State was a soulless
institution that callously gunned down
its student body (after the National
Guard opened fire on students
protesting the Vietnam War in 1970,
killing four and wounding nine)". (p-79)

134652

**126. [ZEPHYRUS IMAGE].
[Friends of The Healdsburg Library
Ephemera].**

List follows:

- i. Recycle your books magazines &
records. FRIENDS OF THE
HEALDSBURG LIBRARY BOOKFAIR.



Books may be left at the Library, Fitch & Matheson Sts.

Original broadside, 40.7 x 21.4 cm., titles and Myers' linocut in black on thin pink paper.

ii. [Dear Member of The Healdsburg Library Community, In the wake of Proposition 13, the Sonoma County Library System has been faced with a significant decrease in tax revenues].

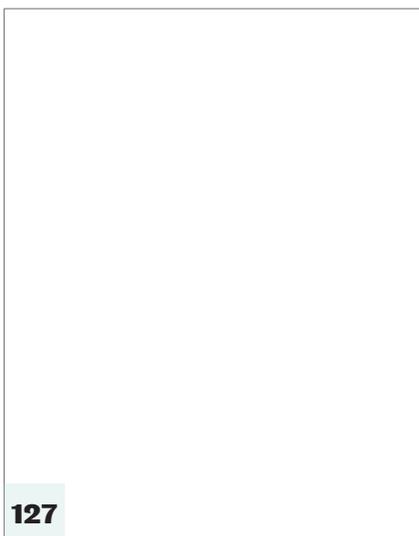
Mailshot, 27.6 x 21.7 cm., letterhead and text in black Linotype Aldus on cream stock, signed off by Nancy Immordino, President.

iii. Friends of The Healdsburg Library BookSale. Saturday in the plaza [or, in the event of rain, St. Paul's Hall 209 Matheson, November 27 10 to 4 5 10 25 cents.

Poster, 21 x 41 cm., titles and Myers' linocut in black on grey paper.

iv. Friends of The Healdsburg Library Open Organizing Meeting at The Library 14 July 1976 7.30p.m. Join US! All Welcome.

Poster, 27.8 cm., titles in black on cream paper stock. With a duplicate.



(5 items).

N.p.[Healdsburg], n.p., [Spring Creek Typesetting and/or Cranium Press for The Friends of The Healdsburg Library], n.d., 1976. £50

i. faded with one tear on top edge and an old horizontal crease on bottom half, remainder in good, clean condition though a trifle creased. Scarce.

In Johnston, Jobwork, p-234 (a) with illustration, (b), (c) and (f) respectively. Teter was a dynamic presence in The Friends.

134749

127. BURROUGHS (William S.) & WILSON (S. Clay) (Comic strip) et al.

The Pop Corn Kid [extracted from/prepared for Boiled Owl #3].

36.7 x 28.6 cm., (unfolded), 1l., bifolium, unpaginated; 4pp. of 8pp. printed and illustrated in black on white, comic strip that runs on from Burroughs' contribution on the first page.

Dick's Bar, San Francisco, Boiled Owl, 1980. £50

Old vertical creasing, a few small stains, lacks wrappers, one word booksellers' pencil inscription.

Commercially and institutionally rare, auction records show one complete copy, no copies on Worldcat.

Not in Maynard & Miles. In Schottlaender (3.0), C461. In Johnston p-238, he notes that Holbrook Teter contributed some typesetting, describing it as a

"..tabloid..magazine published from Dick's Bar in San Francisco's Castro/Mission neighbourhood".

Provenance: Maggs' pencil stock code on last page from sale to LSD Library.

It is tempting to see this as a proof of some sort but at the very least, even if defective, it seems a difficult to find W.S.B. C-item. S. Clay Wilson's three panel cartoon enlivens Burroughs' text considerably as does the centrespread by Robert Swick.

The last page is typeset in landscape format, with a central montage and three other smaller illustrations and scattered poems by Tom Raworth, Beau (Bobby?) Beausoleil, Rick London, David Gitin, Jim Wilson and Gail Sher, Letterpress Astroprint by Frances Butler, Special Effects by John Bryan, Covers by Crash Carlsen and layout by B.O.C.U..

134748

VIII. COLD WAR WOMEN 128-130.

128. [SPACE AGE FASHION].

[Futuristic female portraits from/'60s films, fashion shoots, newspapers and magazines].

14 largely original prints produced by/for the press, 7 x 18 x 12.5 cm., 4 x 25.8 x 20.6 cm., 21.5 x 16.4 cm, 23.8 x 18.2 cm., 26.7 x 21.2 cm., b&w.

The majority with printed captions, in either French or English or both, and/or date/agency stamps and annotations, or cropping directions, on versos, largely from Le Parisien archive.

Paris, London and Moscow, AGIP, France-URSS Magazine, Europix/Le Parisien, Agence Dalmas, Agence France Presses, Keystone, one stamped 1977, the rest produced in the period 1966-1969. £300

All a bit curled, several rumpled and with turned corners, versos glue stained.

Fashion, the forgotten frontier, in which the 'Cold' part of the Cold War was waged and the earthly part of the Space Race was run and wherein utopian visions from Eastern and Western blocs competed. The sixties Space Age like the Atom Age of the fifties before it, spurred on a lot of activity in films, fashion and graphic design.

French Space Age Fashion probably started with Andrés Courreges in 1965, closely followed by Pierre Cardin, Emanuel Ungaro, famously Paco Rabanne (who designed outfits for Jane Fonda's character Barbarella in 1968) and moved on to California with Rudi Gernreich. It was characterised by clean lines, black and white and silver and other shiny artificial materials, transparency, headgear and eyewear, revealing cutaways and cutouts and one piece undergarments.

Included here are four large publicity stills for 'Moon Zero Two' the 1969 'space western' starring Catherine Schell as Clementine Taplin. Three of the pictures depict Schell with two these of her in a state of semi-undress in a revealing one-piece. Another depicts three of the lunar police force in rather fetishistic uniforms with shiny patent leather thigh length boots and trousers.

The Russian photograph from 1977 depicts a model in furs and shiny rayon trousers posing next to a rocket. The AGIP, Dalmas and Keystone prints



128

depict a variety of models described as “.habitants d'une autre planète..” and “cosmonauts” wearing designs by furrier Jacques Heim, Emmanuelle Khanh (the stylist, eyewear and ready-to-wear designer known as the French Mary Quant) and other unknown fashionistas.

218625

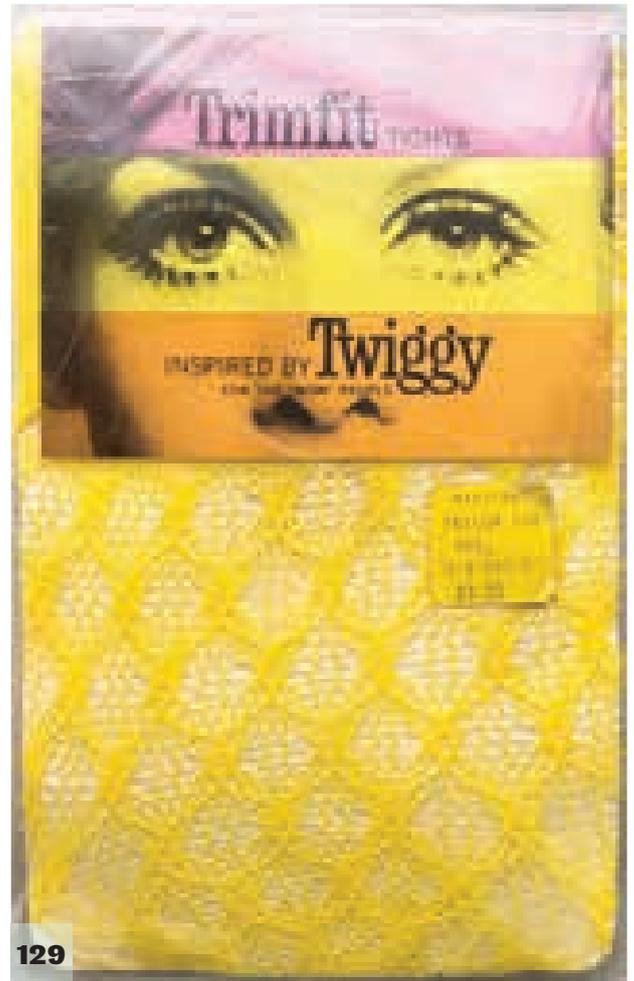
**129. [TWIGGY].
Trimfit Tights Inspired by Twiggy
For The “Now” People.**

Original apparel. Approximately 20.8 x 12.4 cm. (folded), lacey opaque tights in yellow polyester on white card support, in original plastic bag with price sticker, with a 20 x 12 cm. printed inlay card with titles in black, on a pink, yellow and orange ground layered over a close-up photograph of Twiggy.

N.p. [USA], Minnow Company Ltd., 1967. £40

Very good condition, presumably unworn, the creased bag opened, price label rubbed. The card reproduces a beautiful photograph of the sixties 'it girl' Lesley Hornby.

134809



129

130. [BARDOT (Brigitte)] Brigitte & Brigitte Bardot.

Original standees, point of sale displays. 39.5 cm. height; one full body b&w photoportrait apiece, text in uppercase black in white boxes, on shaped thick white card, folding stands

Made in Holland stickers on verso n.p., n.d., c.1990s. £20

Crisp condition.

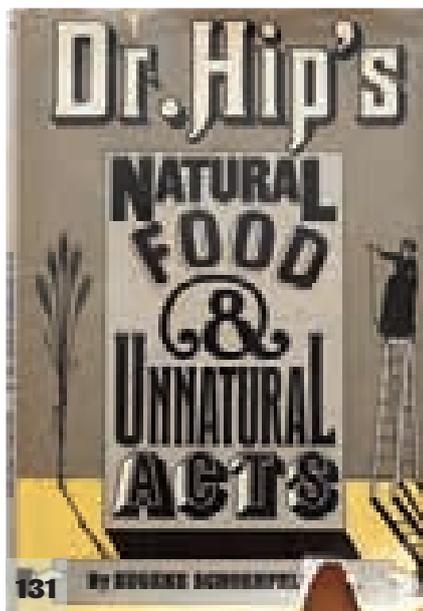
Provenance: The LSD Library (in the audiovisual room with some plastic cannabis plants).

The magnetically beautiful young Bardot in damask white teddy, holding her blonde tresses and dressed in a long gingham skirt, matelot top and big belt exposing her long legs. In a library full of chemical and spiritual bardos, Brigitte was a profound relief at times. (Book available on request.)



130





230507

**IX. BAY AREA RENAISSANCE
131-134.**

**131. SCHOENFELD (Eugene).
Dr Hip's Natural Food & Unnatural
Acts.**

First edition. 8vo., in the original quarter yellow cloth and paper covered boards, titles in red within a decorative lozenge on the spine, decorative jacket by Mark Rubin in the gothic Edward Gorey style, a copy signed, inscribed and dated as a presentation.

New York, Delacorte Press, 1974. £20

Chipped jacket, crisp book.

Provenance: The LSD Library from the author, the full inscription in black ink on the half-title reads:



131

"I am pleased that this book will be part of the Ludlow Santo Domingo Library, Eugene Schoenfeld 9/18/04".

A cool association copy, Dr. Hip Pocrates wrote an advice column for the Berkeley Barb and was quickly by many other underground publications. Chapters include one on cannabis.

230341

**132. [JEFFERSON AIRPLANE],
THE MOD HATTER.**
"The Mod Hatter" you are cordially invited to attend a soiree that will include The Calliope Co. psychedelic Fashion show. consciousness expanding rings (free) – tarot reading, incense, surprises – also The Only Alternative and His Other Possibility. Mimi Farina – Jefferson Airplane. The Quicksilver Messenger Service. Wednesday August 17, 8:30 – 1:00 Fillmore Auditorium. Tickets available: Marin/The Mod Hatter – S.F./Town Squire, Psychedelic Shop. R.S.V.P.

Original poster. 45 x 36.2 cm., text and line drawn vignettes in burgundy within a decorative border, on thick green paper stock, offset?

N.p. [San Francisco], n.p. [The Mod Hatter], n.d., 1966. £275

Clean and crisp, slightly creased, large thumbtack hole on upper middle border (not affecting image), four old Sellotape marks, two affecting plate area slightly. The Art of Rock 2.84. Uncommon.

134821

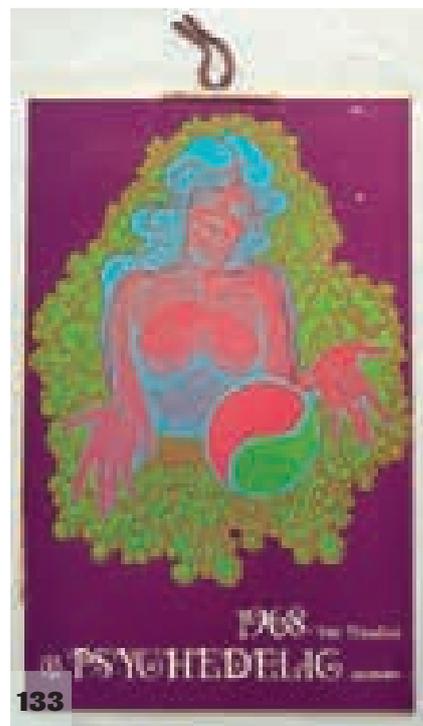
**133. MOSCOSO (Victor) & WILSON
(Wes) (Graphics).
1968 San Francisco PSYCHEDELIC
Calendar.**

Original wall-hanging calendar. 57 x 35.3 cm., 711 including cover, 6 colour plates with a two month calendar and text on lower portion in black on each, the illustrated cover printed in purple, pink and green with titles in reverse white, loose leaves strung on the original purple satin rope, colour offset lithography.

N.p. [San Francisco], n.p. [Tea Lautrec Litho], n.d., 1967. £175

Cover smudged, from careless handling at the printworks, corners and edges lightly worn, verso of last leaf is dusty. Rare, we can find no other copies of this in Worldcat, or indeed anywhere else.

Provenance: The LSD Library.



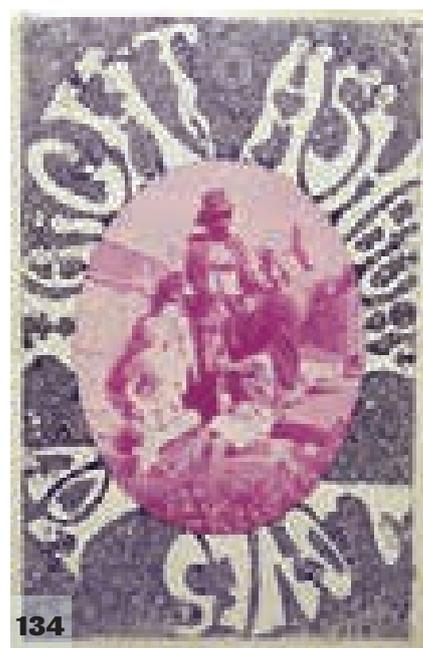
133

The striking cover art by Wes Wilson depicts a Mucha style bare-breasted women in a psychedelic haze letting loose a sort of ball with a Yin Yang on it. This cataloguer has never seen any of the artwork in the calendar, which includes photomontages by Moscoso and a portrait of "Cannabis Rex" by Stanley Mouse. Nevertheless, a very familiar item, for this cataloguer; from his time at The LSD Library.

218520

**134. GOMEZ [Joseph].
[Haight Ashbury Loves You].**

Original poster. 357.15 x 36.83 cm., central oval photographic portrait



134

tinted in pink, encircling titles in a naked human font in reverse white on a dense purple and reverse white psychedelic 'flower power' background within a white border, offset lithography, loose under transparent wrap on white card or foam board, signed in the stone.

San Francisco, Joseph Gomez Printed by Double H Press, 1967. £75

A trifle rumpled and creased on the corners but easily reversible by slicing open the wrap. The Rossman copy in OMCA Collections. Rare institutionally, or perhaps not catalogued separately from the numerous Bay Area psychedelic posters that surely fill many a library plan chest.

The image depicts a Pig Pen type flower person with 'LOVE' in fuzzy felt lettering on his hat, besieged by adoring hippy chicks, one with a bouquet.

230295

X. ROCK MUSIC 135–139.

A Laboratory of Light...

135. [PSYCHEDELIC LIGHT SHOW]. Rank Aldis Tutor 2.

Projector with lens, front mounted array, hacked with a Crouzet rotator motor on the housing. With an Anastigmatic projection lens, a kaleidoscopic filter, a varifocal? lens/filter and another longer, mirrored one in the box, 3 Optikinetics Ltd effects filters, 6 large rotating oil/pictorial slides, spare bulb in box, electric cables. Great Britain, The Rank Organization, n.d., manufactured from the late 1960s. £500

Untested by this cataloguer, sold as an artifact, one of the wires on the attached motor has broken. At the very least a great selection of slides in their original context.

Provenance: by repute, i.e. JMDS said so, tenuously associated with Pink Floyd, the accessories formerly in cardboard boxes labelled "Pink Floyd Light Show". From The LSD Library.

The Psychedelic light shows, what Pouncey terms "Laboratories of Light", by Bill Ham, Owsley, The Exploding Plastic Inevitable, Mike Leonard, The Boyles, Joshua Light Show, at Castalia etc were, from 1965–1966, an integral part of the "total environment" (p-145 Jon Savage – All Together Now in Broackes & Marsh, 2016) in parallel



with esoteric rituals, the psychedelic rock sound, bohemian style and LSD.

230343

136. FAST (Doug). 1988 Rocky Awards. Jimi Hendrix, The Wailers, The Sonics, Little Bill, The Fleetwoods. NW. Hall of Fame.

Original flyer. 22.4 x 11.3 cm., in dark ink on white paper, framed slightly larger and glazed, signed in the stone.

N.p. [Seattle], n.p. [Northwest Hall of Fame], n.d., c. 1988. £20.

Unexamined out the frame, looks very good, near fine.

A revival poster with a portrait of Hendrix and near illegible psychedelic titles.

230318



137. [HENDRIX (Jimi)]. [Jimi Hendrix II/Jimi Hendrix 2 at Monterey].

Original Action Figure. Approximate height 18 cm., central figure kneeling over a flaming guitar, guitar lead, with two part amplifier stack, lighter fuel can, matchbook, pegged to a trompe l'oeil stage, in painted thermoplastic.

McFarlane, November 2004. £15

Lacks clamshell box, layered with dust from The LSD Library.

Depicts Hendrix 'funeral pyreing' his guitar at the end of his famous Monterey appearance.



138

138. SCRAPLE (John C.) Bob Dylan.

Engraving. 9.9 x 7.1 cm. image, 12 x 9 cm. to mat, 25 x 22.5 cm. frame, in black on white, under a passepartout in a gilded frame, inscribed/possibly signed on paper covered frame back.

N.p., n.p., n.d., £30

Appears near fine, unexamined out of frame, paper ripped on back.

Depicts Dylan in profile possibly from Blood on The Tracks era, by an artist unknown to this cataloguer.

230262

**139. [THE ROLLING STONES].
[Sticky Fingers / Rolling Stones
Records].**

Original vintage banner/wall hanging. 146 x 115cm. Red 'tongue and lips' logo printed on to light gold/off-white, sheer nylon cloth.

N.p., n.p., n.d. c. 1970s. £75

Uneven top edge from the 'liberating', image worn from folding.

Provenance: Julio Mario Santo Domingo, The LSD Library.

Banners appear often in Stones' promotional history, for instance several larger cream silk or satin appliquéd versions of the 'tongue and lips' hung outside of the Ziegfeld Theatre during a film festival in which the group appeared. A progression from John Pasche's truly iconic image that originally created in 1970 for the gatefold of 'Sticky Fingers', The Stones' first release on their eponymous record label. Warhol designed the cover with its assemblage of zips and jeans.

The original logo was based on the stuck-out tongue of the goddess Kali and was subsequently rejigged by the



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album cover design team. We can only speculate as to the origins of this banner, if it is indeed that, though it came from the very finest private collection. Santo Domingo was a 'magpie' in the habit of acquiring all things Stonesian from the humblest badge to acetates of unreleased records. He even kept and plasticised a half grapefruit signed by Keith Richards.

218785

XI. WASHINGTONIANA 140-141.

140. [NATIONAL STUDENT ASSOCIATION] as THE COMMUNICATION INDUSTRY FOR PEACE AND FREEDOM. We The People... Declare Peace. A joint treaty of peace between the people of the United States, South Vietnam and North Vietnam.

Original fake broadside/petition. 45 x 34.3 cm., black text on white paper; form for signatures on tail, address rubberstamp for Washington on the vertical of bottom right, loosely tipped into corners under plastic wrap on white foam board.

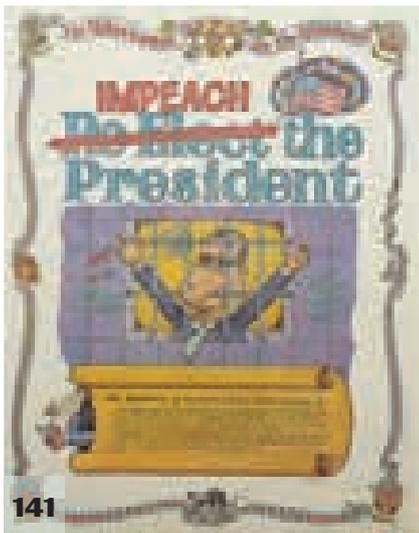
N.p.[Washington?], The Communications Industry for Peace and Freedom, n.d., c. early 1970s. £75

Crisp copy. Very rare.

The smallest print on the tail, claims authorship for students in both North and South Vietnam and the USA. The



140



141

stamped address for '2115 S Street NW Washington' is that of the National Student Association, a sometime front for the CIA, rendering the reply-to form into a possible intelligence gathering exercise for COINTELPRO.

230293

**141. MUECKE (Carl M.) (Design & Illustration).
No Whitewash in the Whitehouse. Impeach Re-Elect The President.**

Poster. 56.20 cm. x 43.02 cm., central graphic within a bunting border inset with vignettes, offset colour lithograph.

San Francisco, W.C. Posters, 1973. £20

Condition very good. In OMCA.

Illustration of Richard Nixon in jail with Article 1, Section 3, the impeachment procedure, of The Constitution below.

230352



142

XII. LOUIS SANTO DOMINGO'S LIBRARY 142-145.

**142. [KONK & REPLONK EDITEURS].
[NS - Petit nain de jardin (Little garden gnome)].**

Artists' multiple. 13 cm. within 11.3³. 8kg., garden gnome in a red hat immersed within an unfinished concrete block up to nose.

N.p. [Plonk & Replonk Editeurs], 1997-2000s. £30

Held the door of the occult room open for Louis to wander freely in-and-out.

**143. [SANTO DOMINGO (Julio Mario)].
[Portrait of Louis Santo Domingo].**

Colour photo. 6.5 x 6.5 cm. (approximately), in a black Pottery Barn photoframe.

N.p. [Geneva?], n.p., n.d., circa early 2000s. £10

Good condition.

An important portrait of the inspirational figure behind the naming of The Ludlow Santo Domingo Library most probably taken by Julio Mario Santo Domingo (Louis' 'owner' in name only). It sat on my desk for three years after I suggested that he was a mean dog. "Look, he's so sweet.." -JMSD.

218826



143

**144. [DUPONT DE NEMOURS (Pierre-Samuel)].
Quelques Mémoires Sur Différens Sujets: La pluspart d'Histoire naturelle, ou de Physique générale et particulière [Some Memoirs of various subjects. Mainly Natural History..].**

First edition. 8vo., endpaper, half-title,



144

to cut out

title, [1p.], vi-viii, engraved plate, 374pp., folding map, rebound with the original endpapers into red grained rexine, gilt titles on black cloth spine label, French text.

Paris. De L'Imprimerie De Delance, 1807. £75

Light evenly browned text, sporadic spots of foxing throughout and more so on the endpapers, notes by bookseller in pencil in front. Uncommon with the second edition only in the Library of Congress.

Provenance: bought by Julio Mario Santo Domingo for the "Louis's books" section of The LSD Library devoted to his pet Wheaten Terrier Louis Santo Domingo. A small yellow slip inserted by JMSD marks a section on wolves, foxes and wild dogs.

Dupont de Nemours moved to the USA during a tumultuous phase of the French Revolution. He was a guiding spirit behind the Louisiana Purchase and corresponded with Jefferson. Famously, his son founded DuPont chemicals.

218832

Rare Dog Paratroopers...

145. SOULIÉ (Le Vétérinaire Lt-Colonel)].
La Psychologie Du Chien De Guerre. Débat dirigé par le Vétérinaire Lt-Colonel Soulié Directeur du Service Vétérinaire de la 5eme Région Militaire... [The Psychology of The War Dog. A Debate led by Veterinary Lt-Colonel Soulié of the Veterinary Service of the 5th military region].

First separate edition. 4to., [2ll.], pp-3-37, line-drawn illuminated first page and 2 plates with 1 hand-coloured, 4 illustrations in the text, roneoed?, holograph corrections in the text,



145

perfect bound into the original blue paper backed limp mustard coloured paper wrapper with an onlaid line-drawn portrait of a dog's head on the upper portion, integral glacine jacket, tipped in T.L.S. from Soulié in the front, French text.

N.p. [Toulouse], n.p., n.d., after February 1950. £350

Very rare, possibly unique, no copies in Worldcat, BL, BNF, CCFR (France's Union Catalogue).

The letter to a fellow officer discusses the publishing of this debate in Revue d'Études et d'Information de la Gendarmerie Nationale and the subject of parachuting dogs into warzones. The text covers many areas including canine sexual urges during battle and the bravery of the German Shepherd in war. A work of supreme canine devotion.

218828

XIII. JOURNEYERS TO THE EAST 146-150.

146. [HIPPIES OF KATHMANDU?]. Tibetan [sic] Writing Pad Kathmandu Nepal.

Souvenir stationery. Tall 8vo., 15ll., letterhead with three woodblocks apiece, perfect bound from the top into the original card backing and illustrated paper wrapper; wrapper and block printed in black on off-white Lokta paper derived from Daphne.

N.p. [Kathmandu], n.p., n.d., possibly early 1970s. £20

Clean crisp condition, a Pali (?) word in western cursive is written on the front cover in pencil. A spiritual tchotchke from the hippy-trail, the wrapper seems to depict the Bodhisattva Avalokitesvara, three other aspects of Buddhist deities are used as the letterhead ornaments. Reminiscent in style and with the same paper as Angus MacLise' 'Bardo Matrix' press.

218558

147. KROLIK (Steven). "Original Photos of an Indian Festival in the area above Bombay. Taken in 1968".

2 x 14.5 x 22.3 cm., laid on black card (34.5 x 28.7 cm.), a letter signed pasted on verso of card of one with an inscription. 1968. £20

Crisp condition, 2 corners lifting.



146



147

Provenance: the photographer to Michael Horowitz for the FHLML then LSD Library. The letter from Krolik is dated March 1, 1978.

230311

148. BELLASIS (John Brownrigg). Steamer point, Aden. shows s... flag 2000 ft..

14.60 x 24.3 cm., pencil, pen and ink and watercolour, gilt framed, glazed and matted, gift inscription on back. N.d. late 1800s. £750

Apparently fine in vendor's frame.

Inscribed verso in pencil as title.

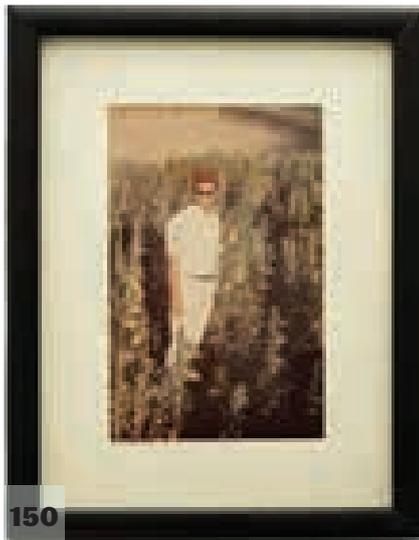
Provenance: from Martyn Gregory - Watercolours by John Brownrigg Bellasis (1806 - 1890). Catalogue 73, no 23, with their label, to Julio Mario Santo Domingo, with an inscription in his hand, thus:



148



149



150

"For Karen with love February 14th, 1999. J."

The recipient was Dutch supermodel Karen Mulder.

230245

149. –Sunset in the Ghat. March from Solapoor to Baroda.

11.43 x 18.42 cm., pencil, pen and ink and watercolour, gilt framed, glazed and matted, a sketch on verso, initialled and inscribed by the painter in red ink. N.d., 1800s. £750

Appears fine, unexamined out of frame.

The sketch on the verso is of piratical figures in combat.

Provenance: Martyn Gregory. Watercolours by John Brownrigg Bellasis (1806 – 1890). Catalogue 73, no 16, with their label, to Julio Mario Santo Domingo.

230244

150. MONFRIED (Taya)?]. [Tieta Ketama, Rif Mountains, Morocco August 1966]

Original photograph. 13.8 x 8.7 cm., colour, matted in a cheap black painted



151

wood frame with, signed, titled dated and initialled on the back board. 1966. £10

Unexamined out of frame.

Provenance: presumably given to the FHLML by "THM 12/25/75".

Depicts a Rifi in Fez and wraparound shades in a patch of spindly cannabis plants. My old Rough Guide from the 80s on cautions that Tieta is full of gangsters, explaining the scarcity of photos from this lawless anti-Rabat stronghold, the centre of the hashish industry.

230273

XIV.THE ALTERED STATES OF SHULGIN, KESEY, LEARY ET AL 151–186.

151. [KESEY (Ken)]. [Orange Suns]. Original LSD blotter sheet.

19.2 ?., 289 perforated hits, printed in burnt orange on cream paper, printed on one side only, in a card window.

With a red, white and blue collage in silver, red and blue foils (or possibly paint) scored unevenly across the lower part of the sheet that is edged in black felt pen marker that reads "Kesey".

N.p. [Southern California], n.p., n.d., £1,000

Crisp copy, very light endemic browning, 'Kesey' collage possibly a

little rubbed, the card window 'frames out' a row or column of 'hits' on each edge respectively.

Seems very rare, by association, as would be expected from The LSD Library, where this came from. The patina on the card window suggests a early detournement of a blotter from say the 1970s.

An interesting association copy that echoes the spirit of one of the great psychedelic American subversives and juxtaposes the colours of Old Glory with Orange, harkening back to that most potent and subversive of underground acids 'Orange Sunshine.

Kesey wrote 'One Flew over The Cuckoo's Nest', the great novel of anti-psychiatry, when he was at the height of his powers and influence. He stands as one of the most important 'Trickster' figures of the twentieth century, and as one of a group of "...notorious acid proselytizers of the '60s" (p-119 Martin A. Lee & Bruce Shlain -Acid Dreams: The Complete History of LSD, The CIA and The Sixties, 1992.) known as the 'Merry Pranksters', who tried to 'seed; America with LSD in a series of 'Acid Tests' administered from an archetypal school bus (and thereby change national consciousness). He took massive doses of LSD in the region of ten times more, Wolfe thought 1500 mikes at a time as compared to the normal 200 micrograms or so. Presumably a later variant of the Grail like "orange sunshine", a "... type of acid [that] was particularly popular among American ground forces in Vietnam.. and much of it was smuggled from Southern California" (p-236 Lee & Shlain).

218683

152. [GARCIA (Jerry)], REICH (Charles) (Introduction), WENNER (Jann), (Foreword) & MOUNTAIN GIRL. Garcia. The Rolling Stone Interview.

Illustrated with b&w photographic plates.

First collected edition. 8vo., [10pp.], pp-11- 254pp., [2pp.], in the original faux grained, black leather covered boards, gilt publishers' device and titles on spine, photo-illustrated dust jacket with an Annie Leibovitz portrait on the upper portion.

With a copy of Rolling Stones #100 & 217 and a double leaf extracted from 'North Shore News'.

The whole, in a recent drop back black cloth covered box with gilt titles and ruling on a blue leather label on spine.

Signed and inscribed by Trixie and Annabelle Garcia and Sunday Kesey on the title.

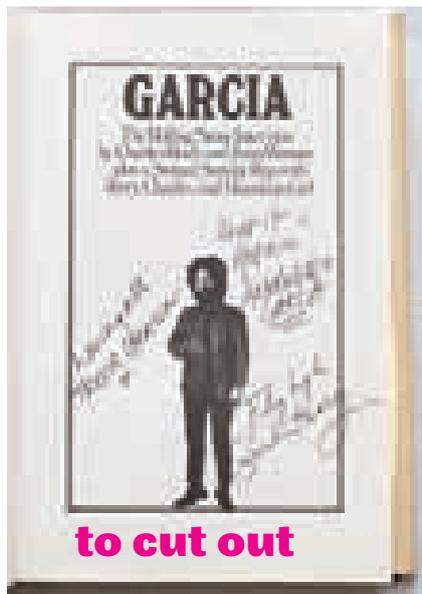
San Francisco, Straight Arrow Books, 1972. £350

Very good clean and tight copy, boards worn on lower edge, very good or better jacket.

The full inscriptions, boldly inscribed in pen on the illustrated title, are:

"Loving all Trixie Garcia; Keep it Hapnin' Annabelle Garcia; Fly High Sunday Kesey".

The cover of Rolling Stone #100 reproduces Leibowitz's portrait of Garcia and includes Wenner and Reich's interview. The other RS is a tribute to Garcia's life and legacy and the Canadian newspaper article discusses a sisterly art show.



The roster reads like an ethnographer's kinship chart of the Bay Area Acid Test tribe. Includes a "Stoned Sunday Rap" by Garcia, Reich and Mountain Girl ie. Carolyn Adams. Sunshine Kesey is the self-described 'lovechild' of Ken Kesey and Mountain Girl. Jerry Garcia and the Warlocks, later the Grateful Dead, played at Kesey's Acid Tests. Garcia married Mountain Girl and assumed a paternal role to Sunshine. Theresa Adams Garcia, or 'Trixie' is the biological child of Garcia and Mountain Girl. Annabelle Garcia McLean is the biological daughter of Jerry Garcia and Sarah McLean.

133406

153. TRUJILLO (Immanuel Pardeahntan) known as MANA (Attributed to). League for Spiritual Discovery. Go to Seed.

Original neo-religious artifact. 12.5 x 14.5 cm., studio pot, a ceramic drinking vessel or 'stein' with right handle, white over black and a clear glaze, onlaid block lettered titles and lotus seal in blind on body, handle, top and bottom rim and edge chased in black. Inscribed in white paint on base.

N.p., n.p. [League For Spiritual Discovery], n.d., c.1974 £1,000

Beautiful condition, a few pits on base. Very rare, possibly one other in NYPL that I seem to vaguely recall from a visit to the Leary archive in Baker canyon.

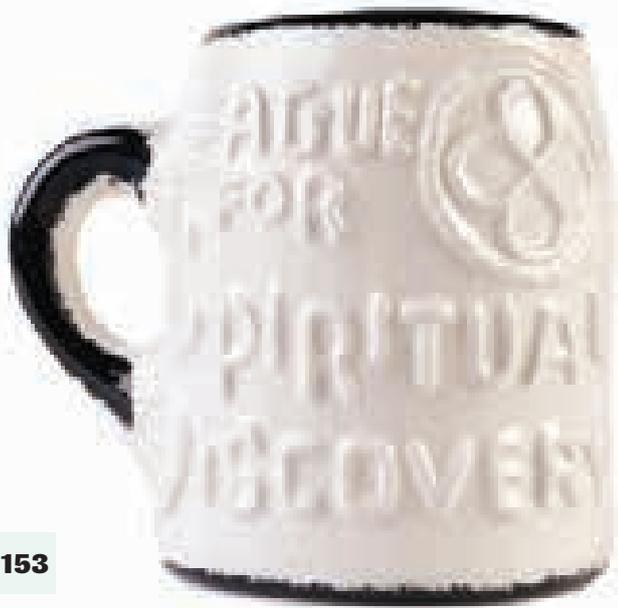
Mana has clearly inscribed the base, the two parts are written upside down to each other, on opposite halves of the base, they read:

Arizona
Seeding 1966
67

1913-74
growing

Provenance: by repute from Rosemary Leary to the FHLML or Flashback Books and then to The LSD Library.

An early religious art-object, from an important psychedelic church, that was created by the man who became the founding father of the first mixed-race legal Peyote Way Church. Mana was a mixed-race, part Apache, Peyote roadman of the Native American Church who gave some of their sacramental hallucinogenic cactus to Leary and was given LSD in return. Mana travelled from Millbrook, after the 1966 raid by Liddy, and helped set up a League home as the Sri Ram Ashram in Benson, Arizona, with Bill Haines, using Billy Hitchcock's money.



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His pottery was in the gatehouse at Millbrook, then Denver and Benson (Unpaginated preview on Google of Garrick Beck -True Stories: Tales from the Generation of a New World Culture, 2017).

Leary founded the League to “change and elevate the consciousness of every American within the next few years. Slowly, carefully, and beautifully, you can learn to drop out of American society as it is now set up.” Their mantra “tune in, turn on, drop out” (p256) which Leary tried out at a New York Advertising Club press conference for the first time, along with an invitation to attend their first “public worship service” (p-257) at the [East] Village Theatre.

Leary probably took the religion’s name from ‘The League’ cribbed from Herman Hesse’s ‘Journey To The East’, he had taken his Castalia Foundation from ‘The Glass Bead Game’ and would base the Village Theatre shows on the ‘Magic Theatre’ in Steppenwolf. The League For Spiritual Discovery’s Eastern logo was “given an Irish twist.. [using a] ..a four leafed Lotus flower..” and Millbrook was proclaimed to be a “monastery, a seed ashram, a sanctuary, a spiritual shrine” and Leary its “First Guide” (p-73 John Higgs -I have America Surrounded: The Life of Timothy Leary, 2006). The League had but two commandments ‘Thou Shalt not alter the consciousness of thy fellow man’ and “Thou Shalt not prevent thy fellow man from altering his own consciousness” (op. cit).

Everything else not forbidden was permitted but starting one’s own psychedelic religion was definitely encouraged, hence: “Go To Seed”. Leary



considered his organisations to be seedbeds for a transformation of consciousness and later when imprisoned he became obsessed with his extraterrestrial ‘Starseed Transmission’ theories (see ‘Neurologic’ elsewhere in this catalogue).

230267

154. LUTZ (Ed). [Painting by Ed Lutz reproduced on front cover of Psychedelic Review #10, 1969].

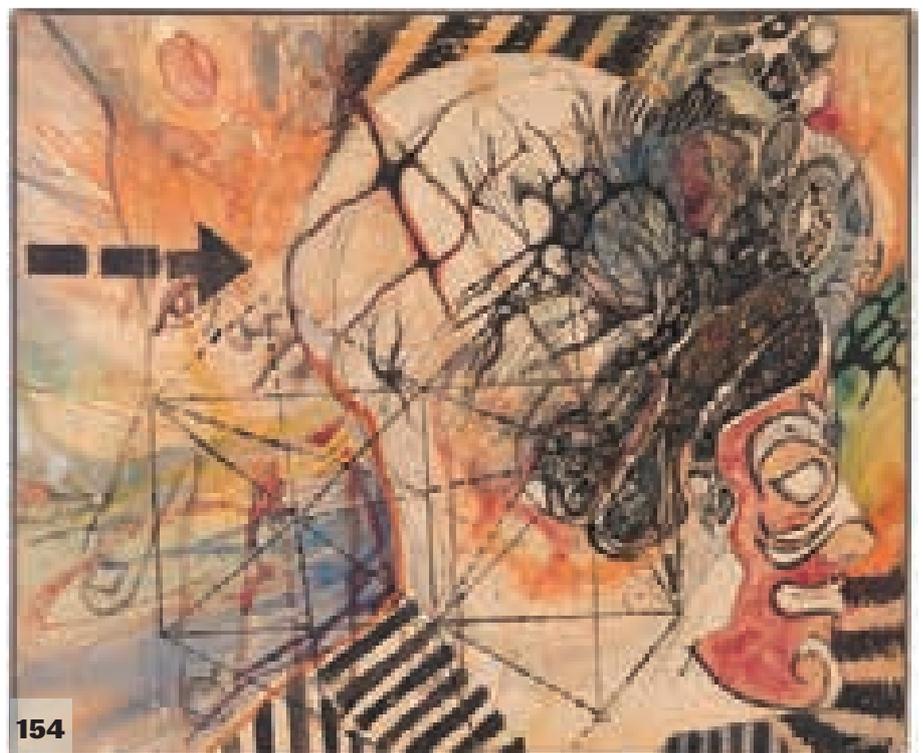
24.5 x 29.3 cm., watercolours in polychrome on paper laid on to ply board, mounted for hanging with an eye, handwritten label on frame mount

and signed above that in ink by the artist. N.p., c.1969. £1,000

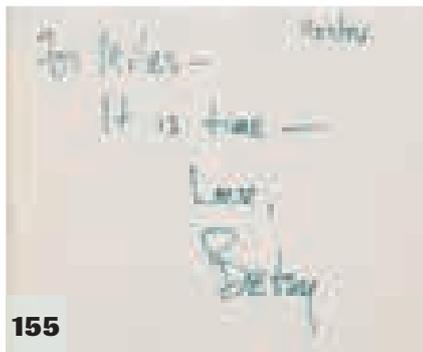
Crisp and bright condition. Flashback Books. A rare and highly eidetic relic of the world’s most important scholarly but pro-entheogen Review started by Leary et al.

Provenance: Flashback books to The LSD Library.

The tenth issue included ‘LSD and Sexuality’ by Richard Alpert and ‘The Effects of ‘Consciousness-Expanding Drugs on Prisoner Rehabilitation’ by Timothy Leary. This original art is about 25% bigger than the printed version and the colours far more vivid. Lutz was associated with the group of



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155

creatives and visionaries around 'Mystic Arts World', the Laguna Beach gallery of the Learyite acid-biker cult called The Brotherhood of Eternal Love.

230469

155. [LEARY (Timothy) & (Joanna). Neurologic. Transmitted by Joanna and Timothy.

Third edition. Small 8vo., endpaper, [3pp.], I1-I4, II1-II2, III1-III2, IV1-IV6, V1-V3, VI1-VI4, VII1-VII13, endpaper, stapled, in the original stiff white card wrapper, title in black on upper portion, one of a 1000 copies signed and hand numbered by the publisher (this one out of series), a contemporaneously signed, inscribed and dated presentation copy to Miles [Barry Miles] from Betsy [Grace Klein].

N.p. [Los Angeles], Joanna Leary, copyright 1973. £125

The full inscription on the front free endpaper in green ink reads: "For Miles - It is time - Love, Betsy 1/27/74".

Near fine. Scarce.

Provenance: Miles to the trade, the Ludlow Santo Domingo Library thence to Maggs, old LSD Library classmark in pencil in rear in possibly Viviane Goapper's hand.

Horowitz A13c., who describes it as "First edition, first issue" and collates a first and a second issue of a "Trial edition".

In an editorial note Horowitz cites this work as a good example of the complexities of tying down the correct state and issue of a Leary publication. This was one example of a work that was written whilst Leary was detained in prison by the US Government, and as such, in the space of one year, it was issued as a photocopy, as the two 'trial' editions, then as two 'underground editions' (with five states of the second), finally appearing as a 'proper' book.

This 'neurological' tract is a melange of transcendentalist and Rosicrucian ideas, space migration theory,

abnormal psychology, popular chemistry, physics and genetics written in a cybernetic jargon. A panegyric to L.S.D., the drug is elevated to the status of an elixir to cure all of humanity's mental, religious and sexual ills. A good association copy, Klein was a friend of the Learys who typed up the original typescript for the first trial edition and also apparently appeared on The Fugs second album.

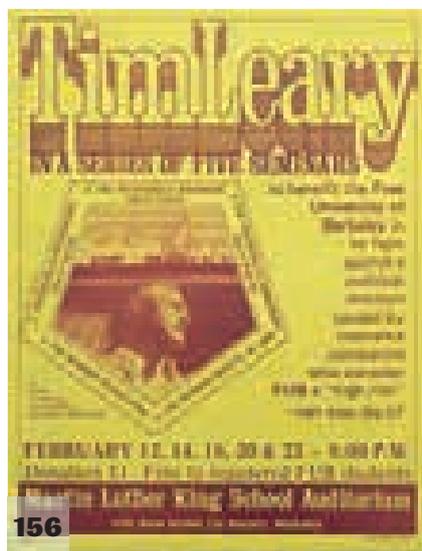
134584

156. [LEARY (Timothy)], [FREE UNIVERSITY OF BERKELEY], STORY (Nick) (Design), GRISSIM (John) (Photo).

Tim Leary in A Series of Five Seminars to benefit the Free University of Berkeley in its fight against a political eviction caused by insurance companies who consider FUB a "high risk" - can you dig it? February 12, 14, 18, 20 & 22 - 8:00 p.m. Donation \$1 - Free to registered FUB students. Martin Luther King School Auditorium 1781 Rose Street (at Grant) Berkeley.

Original poster. 33 x 25.4 cm., 1 photoportrait, stylized titles and informational text printed in red, on yellow card, signed by the artist in the stone. N.p. [Berkeley], n.p. [Free University of Berkeley], Berkeley Graphic Arts [Union Bug], n.d., 1969. £375

Very good, clean and crisp condition. Horowitz L34. Rare, no copies in Worldcat but surely there are copies in the NYPL Leary archive as Michael Horowitz, Leary's bibliographer and former archivist and consultant to The LSD Library, where this item came from, probably distributed printed items and posters equally between the two.



156



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An interesting poster linking the early '60s Free Speech Movement at the University of California at Berkeley, the trend towards 'anti' and 'free' academies and schools in the Western Bloc and the newer revolutionaries of altered states of consciousness and 'cognitive rights'.

The photo of the former Berkeley Professor Leary is in a pentagon shape, (evoking the Pentagon "exorcism" demo of 1967), with a numbered list (which is a psychedelic theory of consciousness revolution). This is linked to his famous trademark mantra "Turn On, Tune In, Drop Out", thus: "1. Psychedelic Psychology. How To Turn On. 2. The Psychedelic Marriage. How To Tune in. 3. The Psychedelic Community. How to Drop Out. 4. The Hedonic Revolution. 5 The Hedonic Society".

218565

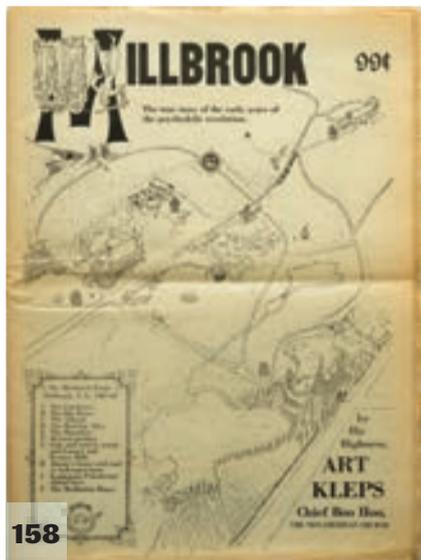
157. [LEARY (Timothy)], [THE WETLANDS PRESERVE]. Timothy Leary's Dead. No!No!No!No! He's at Wetlands. April 9 9p.m. Sunday \$10 161 Hudson Street. Corner of Haight 3 blocks S. of Canal...

Original flyer. 14.1 x 10.7 cm., illustrations, including a portrait of Leary, and line drawn stylised titles in black on thin white paper stock.

N.p. [New York City], n.p. [The Wetlands Preserve], n.d., 1989. £20

Near fine. Seems rare. Depicts Leary grinning at a tracery of psychedelic writing. Promotional ephemeron for a talk by Leary at The Wetlands Preserve, an important New York venue that tended the '60s flame long after the last tab had been dropped.

218680



158

158. [LEARY (Timothy)], KLEPS (Art.) & FINAL (Clarence) (Postscript).

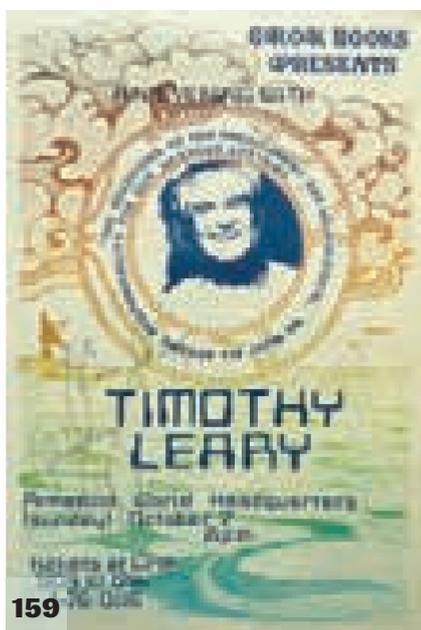
Millbrook. The True Story of the early years of the psychedelic revolution by his Highness, Art Kleps Chief Boo Hoo, The Neo-American Church.

First edition. Small folio, 51pp., facsimile news clippings hors texte, triple columns, offset on newsprint, the loose sheets in the original illustrated paper wrappers.

North Troy, Vermont, the Neo-American Church Inc., copyright 1975. £50

Endemic browning, old horizontal fold (probably as issued), worn on the spine. Uncommon. Horowitz J333.

The front cover has a line-drawn aerial view of Millbrook and a numbered key (with the Neo-American Church's sigil of a cartoon bufotenine toad). Kleps



159

founded an irreverent sort of occasionally secular psychedelic religion that campaigned for the use of hallucinogenic drugs as ritual sacraments. He encamped at the hip LSD haven set up by Timothy Leary at Millbrook; an estate owned by Billy and Tommy Hitchcock.

134623

159. [LEARY (Timothy)]. Grok Books Presents An Evening With Timothy Leary Armadillo World Headquarters [Sunday] October 7 8 p.m. tickets at Griok 503 W. 17th 476 – 0116.

Original poster. 44 x 29 cm., titles, epigram and 1 central oval photographic portrait in blue, roundel border and psychedelic landscape in pastel colours, signed and dated by the artist in the stone, a contemporaneously signed inscribed presentation copy from Leary to the Fitz Hugh Ludlow Memorial Library.

N.p. [Austin, Texas], n.p. [Grok Books], n.d., 1979. £30

Crisp, clean copy, one thumbtack hole apiece on each corner. Institutionally rare, no copies in Worldcat. Not in Horowitz.

The inscription is boldly written in blue Biro ink on the lower left portion, thus: "To The Ludlow Library Timothy Leary".

Provenance: the Fitz Hugh Ludlow Memorial Library to The LSD Library.

Leary is depicted in a cloudscape above a psychedelic seashore with UFOs in the sky and a radio telescope on a banking. Grok books described itself in its tenth anniversary catalogue as "The most complete new age and metaphysical bookstore in the Southwest" and hosted a number of talks by the pioneers of the utopian trend, New Age revival and neuro-consciousness frontier of the sixties counterculture such as John Lilly, Buckminster Fuller and Ram Dass (Bookpeople's Blog).

218537

160. [LEARY (Timothy)] (Contributes), LYDEN (Eric) & BARTNOF (Kevin) (Editors). The Moment. A Randomly Published L.A. Journal of The Arts. #11.

First edition. A4., [1p.], pp-2-31, illustrated throughout with line drawings, détourned illustrations & b&w photos, stapled into the original illustrated paper wrapper designed by



160

Corrado, contemporaneously signed and dated by Timothy Leary on the front cover in black felt pen.

Woodland Hills, Los Angeles, Shelf Life Press 1989. £50

In very good, clean and crisp condition. After Horowitz.

Provenance: acquisition code in pencil of The LSD Library in back.

Leary's contribution is a roughly three page interview wherein, in one section, he talks of his "Celtic" nature and runs through his twentieth-century literary favourites such as Joyce, Burroughs "William Burroughs is my idol", PK Dick, William Gibson, and Pynchon. Later he castigates Dylan and Jagger for "...that song 'Now is The Time for Violent Revolution'" i.e. 'Street Fighting Man'.

The 'zine also includes a Billy Burroughs interview and Charles Bukowski's poetry et al.

218638

161. – Another copy.

Contemporaneously signed and dated by Timothy Leary on the front cover in black felt pen. £50

In very good, clean and crisp condition..

Provenance: penciled acquisition code of The LSD Library in back.

218638

162. LEARY (Timothy) & SYSTEM 01. System 01 "From Psychedelics to Cybernetics" featuring Timothy Leary.

First pressing. 12", LP, in the original inner and decorative card sleeves, round export sticker.

Berlin, Interfisch Records, 1990. £5



162

Slight sleeve wear, fine record on one side and surface scratched on other. Discogs. Not in Sirius.

230541

163. LEARY (Timothy), [BARRITT (Brian)] & ASH RA TEMPEL. Seven Up.

First pressing. 12", LP, in the original inner and gatefold sleeves; latter designed and signed in the stone, by Wayne Wegmüller, annotated Post-it on lower cover, blurbs largely in German.

N.p., Die Kosmischen Kuriere, Metronome Records, KK 58[.]001,1973. £100

Sleeve very good, disc fine. Discogs. Horowitz F9, in Sirius.

Provenance: Post-It in Viviane Goapper's hand; from The LSD Library Filemaker database, thus 'GVA-FOR 6283'.

Barrett, the arranger, is uncredited on the sleeve but appears in this live Bern Festival recording on the disc label.

230539

164. LEARY (Timothy), [BARRITT (Brian)] & ASH RA TEMPEL. Seven Up. Live At The Bern Festival.

Sixth reissue? 12", LP, in the original inner and gatefold sleeves; latter designed by Peter Geitner, 2ll inserts, text largely in German.

N.p. [Dorcheim, Germany?], Die Kosmischen Kuriere, Metronome Records, KK 58001, 1981. £50

Crisp sleeve, fine record. Discogs. Horowitz F9: discussing uniform earlier issues.

Provenance: Post-It in Viviane Goapper's hand; from The LSD Library Filemaker database, the code reads 'GVA-FOR 6483'.

230540

165. LEARY (Timothy) & KELLEY/MOUSE STUDIOS (Artwork). You Can Be Anyone This Time Around.

First pressing. 12", LP, in the original gatefold sleeve and inner sleeve.

New York, Douglas 1, 1970. £20

Disc appears to be fine. Sleeve edgeworn, old price sticker mark. Horowitz F8, in Sirius.

" Side 1 is a studio session from prepared notes; side 2 is a live

broadcast interview in a nightclub with background music of Jimi Hendrix and the Band of Gypsies" (p-215 Horowitz).

230537

166. BARNEY WILEN AND HIS AMAZING FREE ROCK BAND. Dear Prof. Leary.

First German pressing after the Japanese promo in the same year.

12", LP, in the original inner and gatefold sleeves; the latter designed by Heinz Bahr, 6 numbered b&w photos inside with bilingual German and English text.

[Villingen?], Germany, MPS 15191, 1968. £20

Crisp colours but rubbed corners of sleeve, fine disc. Discogs, Horowitz L31.

Free Jazz, Jazz-Rock, Psychedelic Rock versions of 'Fool on The Hill' and the like as well as the title track dedicated to The High Priest.

230536

167. LEARY (Timothy) (Dr.) & THE GRID. Dr. Timothy Leary meets The Grid. Origins of Dance.

First pressing. 12", EP, in the original inner sleeve and decorative outer sleeve with art by Mark Ellis, blurb on lower portion.

N.p. [London], Virgin Music, Control, Rhythm King Records, Evolution. The Great Hearts and Minds Transformation Series, Evo 1, 1990. £10

Fine record in a fine jacket. Discogs. In Sirius.

Rare institutionally with one copy only on Worldcat, another catalogued differently at the BL. No copy in NYPL, but one may emerge from the Leary archive cataloguing project.

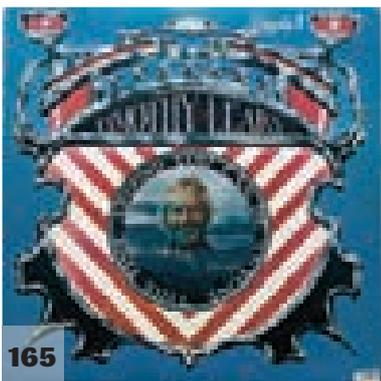
An important document of the Acid House psychedelic revival, the record



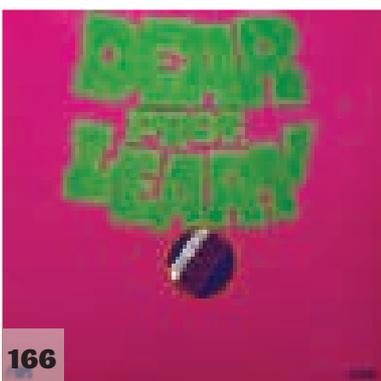
163



164



165



166



167



168

was 'conceptualised' by rave prankster Fraser Clark, the global technogaian, founder of 'Encyclopaedia Psychedelica'. The cover proposes a Chaos Culture countdown and quotes liberally from the Encyclopedia and lays out a recommended Learyan reading list.

230535

168. LEARY (Timothy) (Dr.) & THE GRID.
Dr. Timothy Leary meets The Grid. Origins of Dance.

First pressing, promo sleeve? 12", EP, in the original inner sleeve and grey card outer sleeve with printed label sticker, acetate wrapper with record shop price sticker, signed and dated by Leary.

N.p. [London], Virgin Music, Control, Rhythm King Records, Evolution. The Great Hearts and Minds Transformation Series, 1990. £200

Fine record in a fine jacket. Discogs. In Sirius.

Very rare as a contemporaneously signed copy. Rarer still institutionally with one copy only on Worldcat, another catalogued differently at the BL. No copy in NYPL, but one may emerge from the Leary archive cataloguing project.

The full inscription, in black felt pen on the front cover, looped around the round label cutaway reads:

"Timothy Leary 3-31.91".

We have other Leary vinyl from The LSD Library, please ask.

230534

169. [SHULGIN (Alexander 'Sasha' Theodore)] (Dr.).
[Portrait of Sasha Shulgin and Julio Mario Santo Domingo].

Original colour photograph. 27.9 x 21.6 cm. (including white border), annotated, dated and signed on verso by the photographer, signed by Sasha Shulgin in black ink on the bottom border.

N.p.[San Francisco?], c. 26.03. 2003. £50

Near fine.

Provenance: Aldrich to Julio Santo Domingo for The LSD Library.

Depicts Sasha Shulgin doing a 'show and tell' with what seems to be a police drug education kit (that was later acquired by The LSD Library complete with drug samples and paraphernalia) to JMJD and colleagues. JMJD recalled this event, in conversation with this cataloguer, from a visit to the USA when he was appraising the Fitz Hugh Ludlow Memorial Library with a view to



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acquiring it. As well as being the father of modern MDMA research, Shulgin is a former expert witness for the DEA and in 1988 wrote 'Controlled Substances: Chemical & Legal Guide to Federal Drug Laws'.

218579

170. SHULGIN (Alexander 'Sasha' Theodore).
[Equipment from The Stepfather of Ecstasy's home laboratory].

i. Round bottom centrifuge tube[?]. Approximately 14.5 cm. height, 50 ml., with glass stopper, white titles. N.p., Pyrex, TS 13, No. 8424.

ii. Flat bottom, long-necked rounded flask. Approximately 21cm. height, 200ml., TC 20?, round yellow plastic cap, white titles. N.p., Kimax.

iii. Round Petri dish. 4 x 7.7 cm. (80 x 40), white titles. N.p., Pyrex, No. 3140.

3 pieces of glass laboratory equipment from Shulgin's home laboratory selected from a group of 18 examples in total.

3 x A4 certificates of authenticity on Multidisciplinary Association for Psychedelic Studies letterhead signed by Shulgin and dated 3/19/ 2005. £3,000

Near fine.

Provenance: MAPS to LSD Library. Evocative trophies of the revolutionary dance drug that Shulgin resynthesized.

In 'Pihkal', see item below, Shulgin describes how he first synthesized ecstasy and when he took 120mg " 'I feel absolutely clean inside, and there is nothing but euphoria'" (p-736).

230253

to cut out



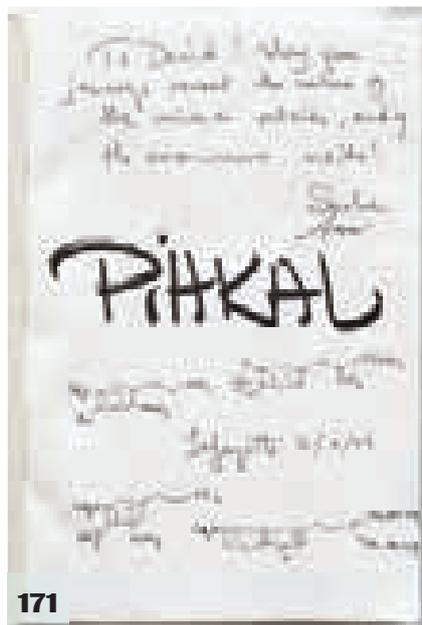
170

Seminal text with extra 'dirty pictures'

171. SHULGIN (Alexander 'Sasha' Theodore) & SHULGIN (Ann). Pihkal. A Chemical Love Story.

Numerous molecular structure diagrams in the text extra illustrated by the chemist. First edition. Tall 8vo., half-title, title, a definition, vii-xxviii, section title, 978pp., perfect bound into the publishers' decorative wrapper with artwork by Pamela Engbretson, a signed, inscribed and dated presentation copy, with hand drawn molecular structure diagrams, from the authors to an unknown recipient, at Shulgin Labs Lafayette California.

Berkeley, Transform Press, c.1992. £400



171

to cut out



Good, crisp condition, a trifle rubbed on the head of the spine. Flashback Books 12.

The full inscription in Biro on the half-title reads:

"To David! May your journeys reveal the nature of the universe outside, and of the consciousness inside! Sasha Anna Lafayette 2/04/03"

With the hand drawn chemical diagrams that Shulgin called "Dirty pictures".

Provenance: an LSD Library copy.

Sasha Shulgin was in the library in spirit, in text and also physically at the opening of The Library where he and his wife signed the guestbook.

'PIHKAL' or 'Phenethylamines I Have Known And Loved' is a compendium of recipes for/and bioassaying of experiences with 179 substances synthesised by 'Sasha', perhaps the greatest overground psychedelic chemist of all time. The MDMA synthesis, published herein, has an enduring appeal to clandestine labs throughout the world. The DEA liked it so much that they launched "...a raid on his home.." Flashback Books catalogue 12.. He followed it up with 'TIHKAL' or 'Tryptamines I Have Known and Loved' several years later.

230257

172. SAUNDERS (Nicholas), SHULGIN (Alexander), WRIGHT (Mary Anna) (Contributors). Ecstasy and the dance culture.

First edition. 8vo., 320pp., 32pp of plates, illustrations; in facsimile, portraits and with some in colour,



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perfect bound into the original decorative wrapper, bookplate on inside front cover.

Neal Street, London, by the author, 1995. £10

Good condition.

Provenance: with the Fitz Hugh Ludlow Memorial Library bookplate thence to The LSD Library.

The great social entrepreneur' follow-on from 'E is for Ecstasy'. Annotated

bibliography by Sasha.

230340

173. [VARIOUS AUTHORS]. Behavioral Sciences Tape Library [All published?].

First editions. Large 4to., 72 cassette tapes with labels, boxed in 12s in recesses of white thermoplastic vacuum formed, in the publishers' blue glossy cloth covered boxes, titles in reverse white on spines. Fort Lee, New Jersey, Sigma Information, Inc., n.d., £200

Largely near fine condition, some cassette labels with foxing/glue seepage, but unplayed by this cataloguer. Rare in this quantity?

Includes 'Intensive Therapy', studies of schizophrenia, of 'Tomboys', child psychology, Existential Therapy, Erich Goode on Marijuana, The Counterculture, Drug Abuse etc.. The Mind Boxed.

230558

A map of altered states.

174. SCHULTES (Richard Evans) (PhD) (Researcher & compiler), SMITH (Elmer W.) (Illustrator). Plant Hallucinogens. Sacred Elements of Native Societies.

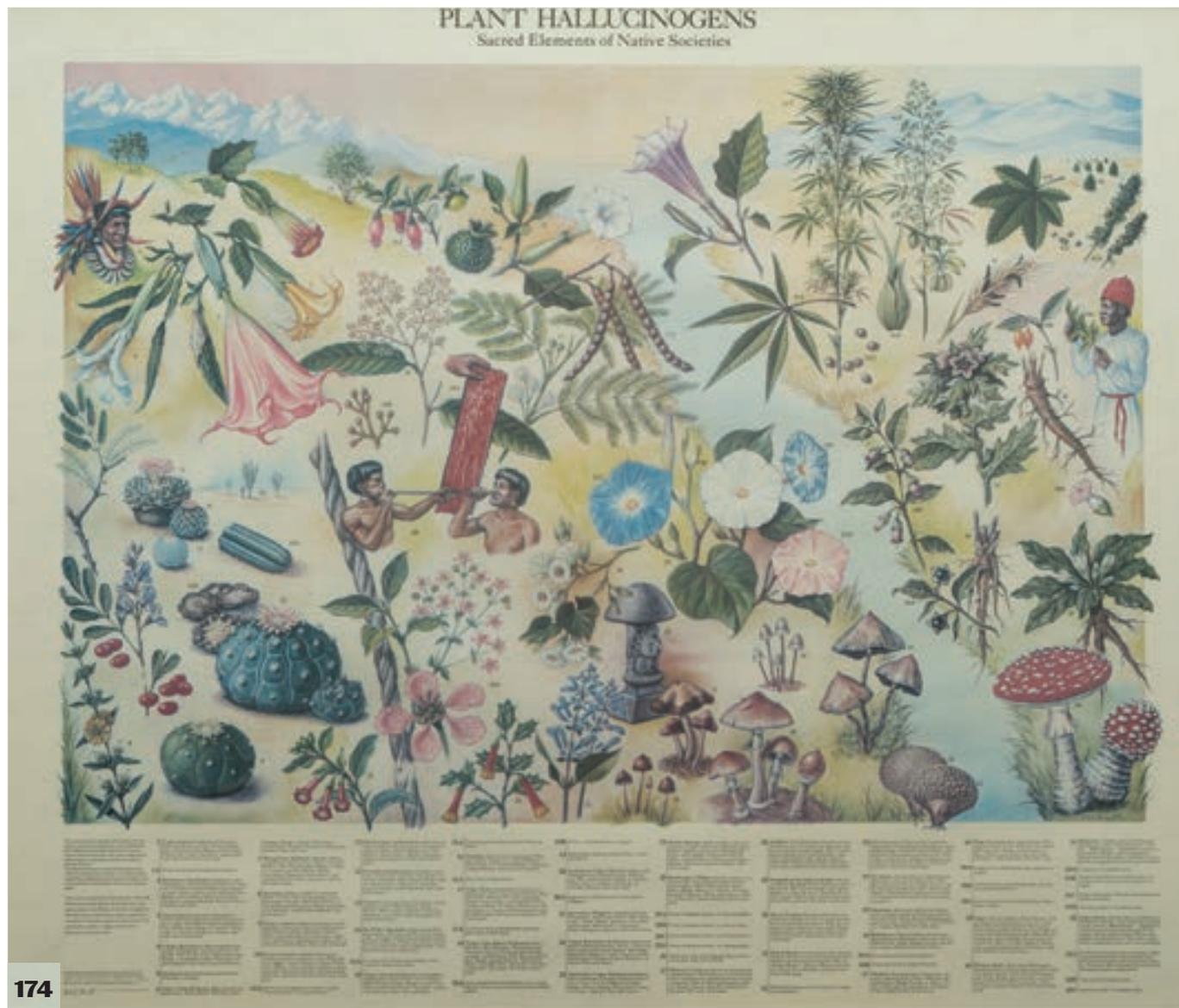
Original instructional wall chart. 64 x 77 cm., pictorial map; richly illustrated with numbered drawings with key text list below, offset colour lithography, framed and glazed.

United Communications, Woodmere, New York, 1980. £500

A bit faded, unexamined out of frame, cracked glass in one corner. Rare, 3 copies only on Worldcat two of those, presumably unframed, copies in Harvard as part of the Santo Domingo deposit.

Provenance: part of the furniture of The LSD Library probably from the FHLML.

The numbered map is in two parts, thus: the plant usages of 'The Old



174



175

World' on the right, over a body of water, with the left reserved for 'New World'. Common and botanical names, a brief description of the plant (cultivated or wild, range, usages, phytochemistry etc are listed. By Schultes, the greatest, and coolest, twentieth-century ethnobotanist and a Director of the Botanical Museum, Harvard University.

230360

175. [THE CITIZEN'S CRIME CLEANUP COMMITTEE]. [Don't Get Hooked! Don't Get Hooked! The Drug Pusher Will Squeeze You for Every Dime You Can Beg - Borrow or Steal! The Citizen's Crime Cleanup Committee. - October 15, 1929].

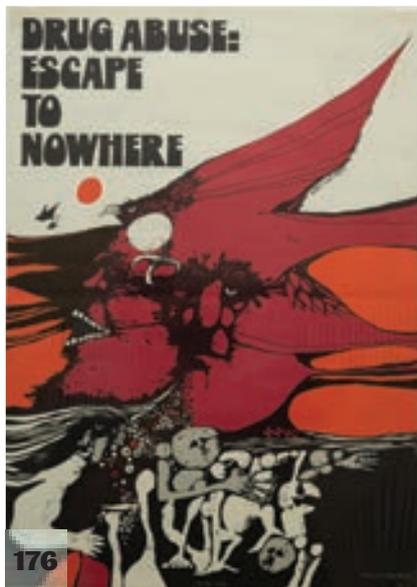
Original poster. L36 x 26.6 cm., graphic in red, text in black and reverse white on blue, in a ruled box with the initial integrated, lithograph. Loose in acetate corners under transparent wrap on foamboard.

N.p. [New York], Copyright Key Publishing Co.1929. £275

A pristine copy. Rare. We can find no example on Worldcat's databases but that might be a tic of their search engine.

An noirish pinstriped arm, with "Rackets" in white, cufflink, religious ring and watch grasps naked and semi naked people and coins, a stream of both falls to the floor. An evocative image of mobbed-up Gotham in the Prohibition era, the public safety committee is a mystery to this cataloguer.

230353



176

176. BROWN (Michael David) (Graphic design). [Drug Abuse: Escape to Nowhere].

Original poster. 46.8 x 33 cm., offset, 2t of Defense, n.d.1970. £20.

A few bumped corners, a trifle dusty.

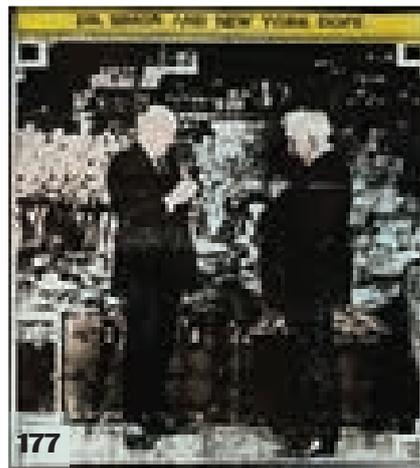
A kind of sub-Leonard Baskin phantasmagoric bestiary type design.

230285

177. [DRUG ABUSE]. [Dr. Simon and New York Dope].

10 x 8.5 cm., 3 x glass slides, 2 landscape, 1 portrait with card edges, one with caption in the negative, 2 colour. Pittsburgh, Catty Slide Co., n.d., £20

One cracked.



177

Depicts the international scourge of opium Dr. Carleton Simon, two dervishes harvesting lactose from poppies and a moral tale of some kind with cocaine. Very funky analogue anti-drug media.

178. [CHEECH & CHONG]. [Reel Toys. A Lou Adler Production. Cheech & Chong's Up In Smoke Series 2].

Original action figures. 31.8 x 22.7cm. (package), 2 thermoplastic figurines, with moveable limbs, accessories in recessed compartments of the original transparent blister packs on decorative card backs with integral cutaway hangers.

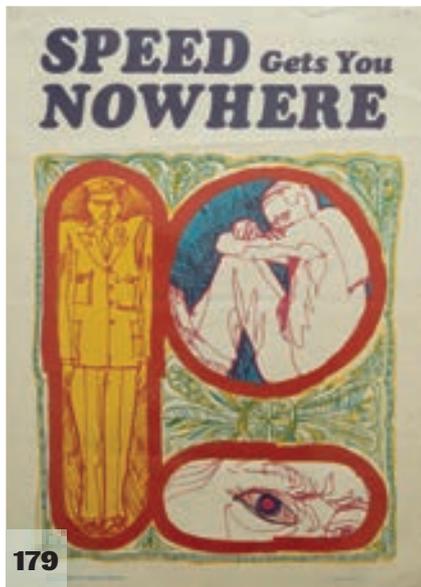
Hillside New Jersey, Reel Toys [for National Entertainment Collectibles], after 1996. £45

Unopened, in crisp and complete condition.



177





179

179. [UNITED STATES DEPARTMENT OF DEFENSE]. [Speed Gets You Nowhere].

Original poster. 45.72 x 33.02 cm., titles in blue on head with 3 linedrawn graphics in red bordered cells on a decorative green and white background, colour offset lithography, under removable wrap; loose on white foamboard.

Washington, U.S. Government Printing Office, D[e]partment[o]f[D]efense], p-62B/ DA Poster 360-123, n.d., ?1970. £20

Worn, dusty, creased. Seems relatively scarce outside of online auctions.

A bird's eye view of a dead soldier in a coffin, with a miserable hunched up man and a close up of a dilated pupil in red. Either for a DoD anti-amphetamine drive or an anti-fast-driving campaign. Or, perhaps an anti-driving fast on speed drive.

230339



180

180. ['STASH' BOXES].

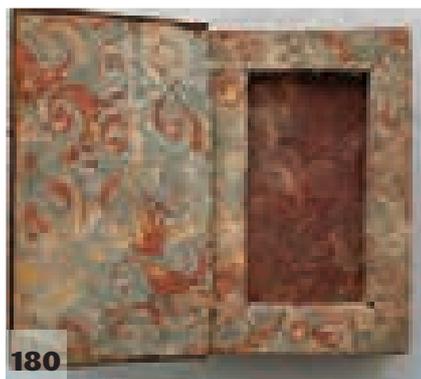
i [M.L.R.]. nom de plume of ROMAN (Jean-Joseph-Thérèse) -Les Curiosités Des Paris [de Versailles, Marly, Vincennes, Saint-Cloud, et des environs... Volume 2].

An extract from. 8vo., endpaper, bandeau, [1p.], pp-2-10, a card lined compartment with four moveable card doors, bordered with faux wood grain paper within the blanks of the book block, marbled front endpapers, in a faux or cheap full brown leather binding richly gilt, spine titles gilt on red label, all edges gilt, paper 'distressed'.

N.p. [Paris], n.d., [Libraires Associés], n.d. 1778, this 1900s. £50

Scratched 'boards'.

230519



180

ii NO AUTHOR. L'AN 2. MELEE CENT QUARA [?] 2 & 3.

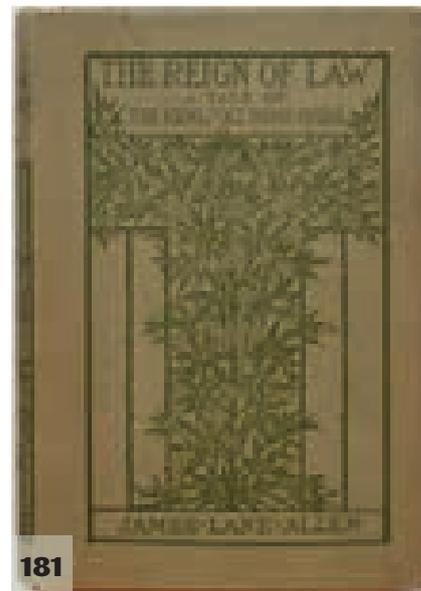
8vo., no pages, wooden box lined with eighteenth century marbled end paper and compartment; modelled as two matching sequential volumes, full calf, 7 compartments, richly gilt spine with titles on red and brown labels, faux? Coat of arms of two fish on a shield on the sole hinged (upper) board. N.p., n.p., n.d., £50

Good condition.

For the hiding of drugs, for which reason they were collected, and other

Tommy Chong wears a Rorer 714 stoner superman costume, with a rolled reefer and drumstick accessories and Cheech Marin a tutu and long nipple pasties accessorised with an electric guitar.

230506



181

contraband, valuables or embarrassiana or clandestinosa.

230519b

A Green Raven?

181. LANE ALLEN (James), FENN (Harry) & EARL (J.C.) (Illustrations).

The Reign of Law. A Tale of The Kentucky Hemp Fields.

9 illustrated plates with captions. First edition. 8vo., endpaper, half-title, frontispiece, title, dedication vii, [2pp.], pp-3385.[1.], [5pp.], publishers' catalogue, original red decorative cloth with green cannabis leaf pattern, with flowers picked out in silver on a ruled frame in a box on the upper portion and a column of the same on the backstrip, titles in gilt, top edge gilt.

In an olive jacket with a uniform design and titles in green and a list of titles by the same author on the lower portion. Old ownership inscription on the front free endpaper.

New York, The Macmillan Company, 1900. £1,500

Partly unopened catalogue section, the book near fine, the fragile jacket bright and clean on both panels but browned on the spine and chipped on the head and tail of the spine and with a fresh but closed tear running into the upper portion. Top edge dustier than the other two.

Very rare in the in the 118 year old dust jacket making for a drug-book-hunter's green raven or perhaps green tulip. No jacket in Harvard.

The full inscription in pencil, by a contemporary woman reader, is:

"Lucy Shelton Caldwell, Steamboat Rock, Iowa"

Provenance: the sole LSD Library dust-jacketed copy, JMSD was very proud of this acquisition.

A strange romance of the susurrantion of crop fields and a couple sowing, growing, stacking, rotting and heckling hemp with 'negro' farmhands illustrated in Millet like soft focus. Important to this rather specialised cataloguer for the serrated cannabis leaf design on jacket and book, more than for the poetic evocations of growing for rope, textiles and paper within. Surely, give the green revolution in North America, it is bound to be republished on hemp.

220022

182. – Another copy.

Old bookseller's price and inscription on the front free endpaper. £50

Tight, bright, lacks jacket.

The full inscription in pencil reads: "Cannabis binding".

230265

183. KENMOCHI (Kozuo). Nihon No Mayakuka.

Profusely illustrated with b&w & colour photos. First edition. 4to., 529pp., in the original publisher's nubbed blue cloth with gilt titles on upper board, and cardboard slipcase; kanji titles in black on spine, Japanese text.

Nagoya, Nisshin-sha. 1975. £700

Crisp slipcase and book.

The third and last book by Kenmochi rather realistically or exploitative documenting drug use/abuse in Japan



183

(a country with very little of either) and the policing thereof. 'Nihon No Mayakuka' includes images from his first two books as well as some additional images.

230240

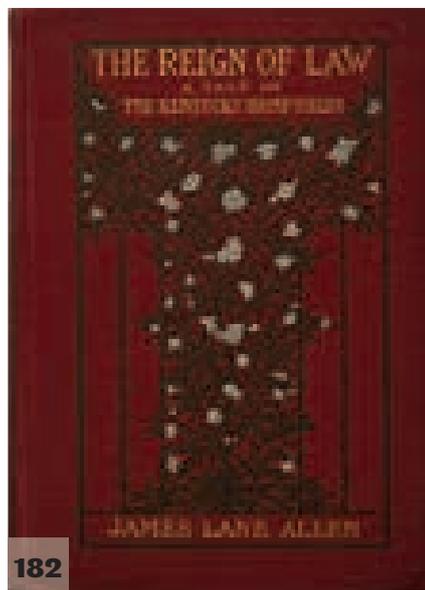
184. PROUVÉ (Victor Emile). L'Opium.

Original print. Image occupying much of 61.5 x 43 cm. sheet, five colour lithograph, on wave Japon, blindstamp of L'Estampe Originale. Box framed, with a passepartout but revealing the sheet edges, glazed and in a sympathetic light wood frame.

Signed and dated "V.P. 94" in the stone, numbered No 14 [of 50] and signed "V Prouvé" and dated 189 in blue pencil under the image.



184



182



185

to cut out



186

Good condition. Illustrated in Flashback Books, Catalogue 12. A copy illustrated on Wellcome website.

An important plate, extracted from between pp-46-47 Gibbon and William Lewis Hendon's Report on the Exploration of the Valley of the Amazon, in which it was noted that the Caravaya region, which this presumably depicts, produced 360,000 lbs of Erythroxylum Coca leaves per annum (the plant source for cocaine).

230263

186. [ESALEN INSTITUTE SAN FRANCISCO / BIG SUR]. Esalen Institute San Francisco / Big Sur presents LSD: Research Report. A program on the status of research into the psychedelic drugs.. Dr. Stanislaus Grof... Joel Fort, M.D. Ralph Metzner, P.h.D., Robert Mogar P.h.D., Berkeley Community Theatre. Thursday, September 21 8 p.m. Tickets: \$2.50.

Poster. 55.9 x 35.4 cm., brown and brown outline titles, borders and subtext, on a yellow laid paper type stock.

N.p. [Big Sur/San Francisco], n.p. [Esalen Institute], Eastwind Printers, n.d., 1972. £100

Old date and bookseller's price on verso in pencil with one old Sellotape mark and old faded damp stain, recto a bit faded and browned, corners and upper edge a bit creased and worn.

Very rare, no copies on Worldcat.

Esalen, the retreat and the 'vision' is an icon of the '60s holistic counterculture and Grof is an eminent psychiatrist and researcher into consciousness who lived at Big Sur for a number of years from 1973 on. The subcript discusses his presentation of a "...new report on Czechoslovakian research into psychedelic substances..." from a decade of "intensive experimentation".

134840

N.p. [Paris], André Marty for L'Estampe Originale, 1894. £1,300

Endemic, light, even browning, unexamined out of frame. Stein and Karshan 56. Lugt 819. In Phantastica. An example included in the recent show 'Tea and Morphine: Women in Paris, 1880-1914' at the Hammer Museum. The sheet slightly larger than the Met's copy and smaller than the Van Gogh Museum.

Provenance: The Fitz Hugh Ludlow Memorial Library to The LSD Library.

Prouvé's masterly Belle Epoque depiction of the goddess of the opium poppy published in L'Estampe Originale, Album VII. This lived in the Salle de Bibliotheque at Thônex, near

this cataloguer's desk amidst the pulp fiction.

230370

185. GIBBON (L[ardner].) (Lieut.t U[nited].S[tates].N[aval]. [Department]). Coca Plantation, Peru.

Lithograph. 14 x 22 cm., captioned, in a grey card window.

N.p. [Washington D.C.], printed by S. Duval & Co. Phil[adelpia] for [United States Congressional Report], Senate Ex[ecutive]. doc[ument]. No.36. 2nd Sess. 32nd Cong. part II. £35

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lives are not there at all! They feel
little; what is, is balanced by great
joys: but ye are my chosen ones.

O obey my prophet! follow out the
oracles of my knowledge! seeh me
only! Then the joys of my love will
redeem ye from all pain. This is
so: I swear it by the vault of my
body; by my sacred heart and tongue;
by all I can give, by all I desire of
ye all.

Then the priest fell into a deep trance.

