



INTRODUCTION

Welcome to the first volume in our series of catalogs for advanced collectors and institutes. Third Mind Books is increasingly being recognized by personal and institutional collectors throughout the world as a paramount source of expertly-curated literary rarities, especially (though not exclusively, as you will see) those which belong to the Beat Generation, its predecessors and progeny.

In this first of four volumes, you will find singularly-significant specimens of breakthrough, now-classic works alongside obscure and underappreciated out-of-print gems—all of which fittingly belong in the holdings of venerable personal or institutional collections such as yours.

Please enjoy this and future volumes of our Special Collections Catalogs with our compliments, and visit our website at www.thirdmindbooks.com.

Respectfully, and with Best Wishes,

Arthur S. Nusbaum Founder, Senior Curator Publisher

Third Mind Books

THE VIGILANTES

A FRAGMENT BY ALAN ANSEN



WATER ROW PRESS SUDBURY, MASSACHU 1987





ALAN ANSEN

Ansen, Alan. *The Vigilantes*. Sudbury, MA: Water Row Press, 1987. Softcover. Lettered, Limited Edition w/Photograph of Alan Ansen. Fine. *Signed by Alan Ansen*.

"When Carl Solomon's Uncle, A.A. Wyn, the publisher of Ace Books, saw three chapters of THE VIGILANTES, he said, 'Ah, a study of the milieu.' The remark irritated me at the time...but I am now thirty-five years later inclined to see it as a fair comment. The fragment does have the redeeming quality of interest in other people, a trait that has not always characterized my subsequent work. Allen Ginsberg, thanks to his meeting in hospital with Carl Solomon, had hit upon Wyn as a potential publisher for writers he was interested in. The principal result of his endeavors was the publication of Burroughs' JUNKY. The VIGILANTES fragment was a side effect. I decided that unless the three chapters and the statement elicited an advance, I should abandon the work. They did not, and I did. This was not because I was in desperate need of funds but because I felt it was the kind of work that needed a concrete sign of public approval. Writing to please oneself has many charms, but language is a catholic medium; and social resonance, I find, tends to haunt to most ivory of towers. All the masques I have written had the prospect of performance, and I not infrequently find myself creatively paralyzed by an absence of external reaction. So much to account for the fragmentariness of THE VIGILANTES. Rereading it after so many years, I find it brings back a seminal period in my own life and may throw a modest light on certain aspects of American culture." (from Introduction). So writes Alan Ansen, notable early associate of the first wave of Beat Generation writers. Ansen grew up on Long Island, was educated at Harvard, and worked as W.H. Auden's secretary and research assistant in 1948-49. One wonders if it was with Auden he first encountered what Auden called "The Chemical Life." Ansen is "Rollo Greb" in "On the Road," (New York, NY: Grove Press, 1957); "AJ" in WSB's "Naked Lunch" (Paris, France: The Olympia Press, 1959); and "Dad Deform" in Gregory Corso's "American Express" (Paris, France: The Olympia Press, 1961). As author & friend of Ansen, William Gaddis wrote in a letter in 1983, Ansen never got the credit for being the mentor ("the mentor" as "exemplary scholar") that he was for the early Beats, "...staying up with Jack until dawn drinking and talking." 1/26 limited, signed, lettered copies with photograph of Alan Ansen; this is copy "W." Signature in thick blue felt-pen ink reads: Alan Ansen." Book in fine condition with moderate rubbing to front, back covers; slight shelf-wear to fine-edges; a few minute smudges near rightmost fineedge of front cover.

(#3800) \$100.00

ELECTRIC BANANA



MARY BEACH



MARY BEACH

Beach, Mary (Burroughs, William S.). *Electric Banana*. Cherry Valley, NY: Cherry Valley Editions, 1975. Stapled Wrappers. Limited First Edition Thus. Very Fine.

"The Electric Banana by Mary Beach is a unique auditory experience approaching the actual found sounds of language as it mutters half a street sign repetitive argument overheard conversations bits of pop songs in millions of minds like some gigantic octopus with myriad tentacles..." (from Introduction by William S. Burroughs) The avant-garde stream-of-consciousness cult classic by Mary Beach (1919-2006), the prolific artist & writer who with her husband Claude Pelieu (1934-2002) was at the center of the American & expatriate creative counterculture from the 1940s through the dawn of the 21st century. Mary was a relative of Sylvia Beach, the legendary Parisian bookseller (Shakespeare & Co.) & publisher (most famously of James Joyce's Ulysses). She was also the mother of Pamela Beach Plymell, who with her husband, the legendary literary outlaw Charles Plymell, was publisher & editor of Cherry Valley Editions, the imprint of this item. Preceded five years earlier (1970) by a German-language edition translated by Carl Weissner, & followed five years later (1980) by an edition that combined this & another work, this version is the first separate English-language edition, one of 500 copies printed as noted in colophon. With an enthusiastic, insightful introduction by WSB (quoted above), the most distinguished of Beach's many colleagues & influences. Front cover artwork by Joel Hubaut. A very rare & important Mary Beach & WSB-related collectible. In very fine condition with only light rubbing & occasional tiny spots at front, back covers & stapled spine; very light wear, a few tiny bumps & light, faint creases at/near edges & corners of same. Interior on colored paper stock with only small bump-waves at lower corners of page leaves; otherwise substantially mint.

(#3331)\$50.00

MARRIAGE WITH PAPERS



OF this first edition, one hundred casebound copies have been signed by the author and translator

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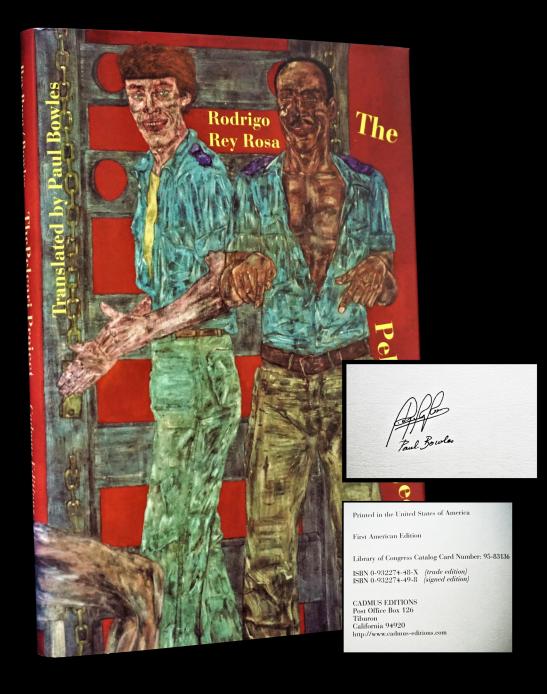


PAUL BOWLES (MRABET, MOHAMMED)

Bowles, Paul (Mrabet, Mohammed). *Marriage With Papers*. Bolinas, CA: Tombouctou, 1986. Hardcover. Limited First Edition. Fine. Signed by Paul Bowles and Mohammed Mrabet.

(1/100 Unnumbered Limited First Edition Hardcover Copies). "...he was beginning to tape a new novel for translation, this one by another young Moroccan, Mohammed Mrabet. Mrabet had actually met Bowles and Jane [Bowles] several years earlier while working as a cook and a bartender for an American who had a house on the Old Mountain, but it wasn't until 1964 that he truly became friends with them. ... In his biography, "Look and Move On," translated by Bowles, he recounted how it was that he came to tell stories: "I began to go see [Bowles] several times a week, and each time I spent two hours or so recording stories. Finally I had a good collection of them. Some were tales I had heard in the cafes, some were dreams, some were inventions I made as I was recording, and some were about things that had actually happened to me." [Excerpt from "An Invisible Spectator: a Biography of Paul Bowles" by Christopher Sawyer-Laucanno (New York, NY: Weidenfeld & Nicolson, 1989) [p.380]. "Married with Papers" is a 1986 collaboration from Paul Bowles and Mohammed Mrabet, another of Bowles' esteemed translations of Mrabet's stories. There are two such stories in this thin yet finely-crafted volume; "Chico," and the title story, "Married with Papers." This highly-desirable rarity is one of one hundred unnumbered & signed copies without dust-jacket as issued; yet another essential collectible from the Bowles and Mrabet canons. Bowles' signature at colophon, in thin black pen ink, reads: "Paul Bowles;" Mrabet's signature, written in Arabic and in thin black felt pen ink, reads: "Mohammed Mrabet." Book in very fine condition with only the slightest shelf-wear to bottom-most fine edges of front, back covers; virtually as issued.

(#3903) \$150.00



PAUL BOWLES (REY ROSA, RODRIGO)

Bowles, Paul (Rey Rosa, Rodrigo). *The Pelcari Project*. Tiburon, CA: Cadmus Editions, 1997. Hardcover. First American Edition. Very Fine / fine. Signed by Paul Bowles and Rey Rosa.

"The Pelcari Project [is] Rey Rosa's first full-length narrative and the first work of his maturity following his earlier collections of short, haunted surrealist tales. This novella is a profound meditation on language...and simultaneously a metaphor for the last half-century of Central American history, a tale of the struggle for human dignity when horrendous and barbaric curbs are placed on thought by political tyranny. It is thus two intertwined tales: tyranny's thwarting of thought--and its results, spoken and written language--expressed by Dr. Pelcari, who purchases condemned political prisoners and uses them in an experiment which deprives them of their ability to speak, and resistance to tyranny, expressed by the character identified only as "Yu," struggling to maintain human dignity, rationality, and intellect in the face of such assault." So reads the first two paragraphs of the front flap for "The Pelcari Project," yet another essential and intriguing translation by the great literary cosmopolitan Paul Bowles. This, like the many other essentials previously alluded to, possesses that signature fog of fascination which emanates from Bowles--and from Bowles to his curated circle of mentees. It is from one such mentee that this work originates, published by the esteemed Cadmus Editions in 1997. The mind of this writer goes inexorably to the present when reading these sections from the blurb quoted above: "...a tale of the struggle for human dignity when horrendous and barbaric curbs are placed on thought by political tyranny...tyranny's thwarting of thought--and its results [on] spoken and written language..." Could this 1997 work from Bowles & Rey Rosa (unwittingly, by allegory) presage with Orwellian lucidity the disdainfully illiberal, retributive practice of "Cancel Culture" (as well as the self-censorship it engenders) as we know it today? It is unlikely or impossible, as it is removed from the excesses of our era, but also without doubt that a paper could be written claiming as such. The curious scholar and/or Bowles devotee will have to settle this for themselves and report the findings therefrom. Signed by Rodrigo Rey Rosa and Paul Bowles. Rey Rosa signature in thin black pen ink reads: "R. Rey Rosa." Bowles signature, also in thin black pen ink, reads: "Paul Bowles." This Limited First American Edition of "The Pelcari Project" has quite an early number in the series, copy No. 20/150. Considering this and the content within, this copy of "The Pelcari Project" would be a prestigious addition to any Bowles-&-Beyond collection or library. Book in very fine condition, virtually as issued. Dust-jacket in very fine-fine condition with only slightest shelf wear to topmost fine-edge, bottom right-hand corner of front cover; same at bottom left-hand corner, topmost fine-edge of back cover; modest appx. 2" horizontal crease at lower-left hand corner of front cover (see photos).

(#3928) \$90.00

WILLIAM BURROUGHS

THE NAKED LUNCH

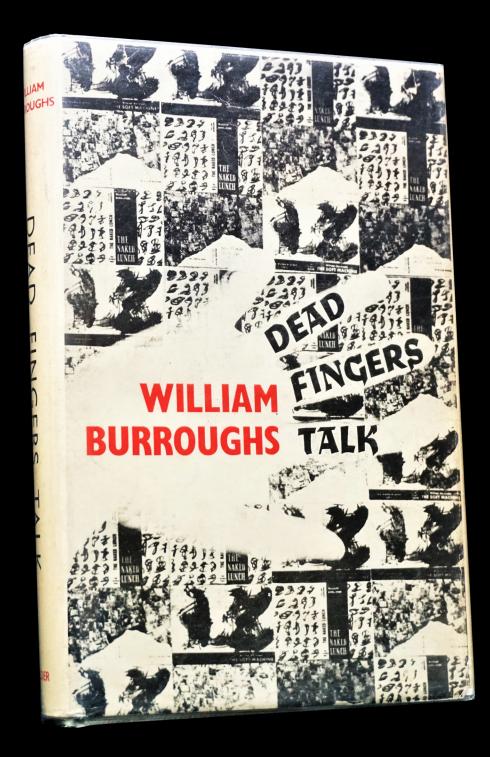
nº 76

SERIES

Burroughs, William S. *The Naked Lunch*. Paris, France: Olympia Press, 1959. Softcover. First Edition. Fine / (Facsimile) Very fine.

"Naked Lunch is a blueprint, a How-to Book...Black insect lusts open into vast, other planet landscapes...Abstract concepts, bare as algebra, narrow down to a black turd or a pair of aging cajones..." (pg. 215) Among the essential primary works associated with the Beat Generation along with Allen Ginsberg's Howl & Jack Kerouac's On the Road, the significance & far-reaching influence of William S. Burroughs' Naked Lunch goes far deeper than our brief description can begin to touch on. Offered here is the very first edition, first printing, published in France under title The Naked Lunch by Maurice Girodias' Olympia Press during July 1959, with all points in Maynard & Miles, A2a, pgs. 8-10. Without original dust jacket, a fairly high-quality facsimile of same is included. An essential canonical collectible, the very first incarnation of the now-classic breakthrough work that detonated the fame & still-strong influence of its author, among the very greatest, most innovative literary & cultural figures of all time: William S. Burroughs. Book in relatively fine condition with mild rubbing, sunning, creasing & scratching to front, back covers & esp. spine; moderate-to-mild wear & some tiny bumps, short creases to edges & corners of same; very light rubbing, browning & occasional spotting to edges of text block. Interior very fine with only tiny bumps at corners of a few page leaves; very small spots in blank areas of a few of same. Facsimile dust jacket in very fine condition on glossy paper stock with only tiny amount of wear & a few miniscule bumps at edges & corners.

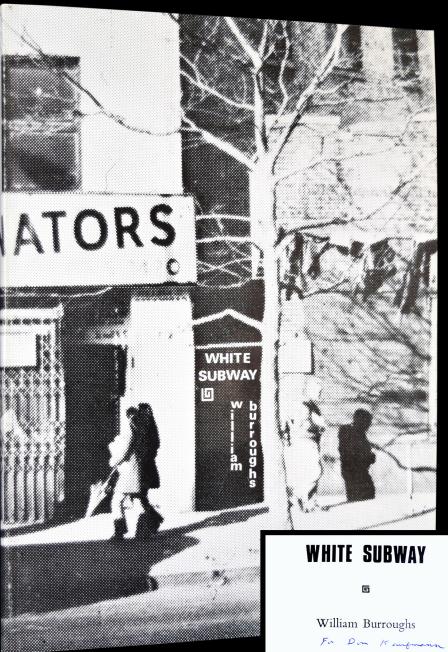
(#3487) \$750.00



Burroughs, William S. *Dead Fingers Talk*. London, England: John Calder [In Association with Olympia Press], 1963. Hardcover. First Edition. Fine / fine.

Published in an edition of 4000 copies and only in the UK, this work combines texts from the Olympia Press editions of "Naked Lunch," "The Soft Machine" & "The Ticket That Exploded," along with new additional material, cut-up & folded-in to form a new work. As Beat-&-Beyond scholar and Elite Burroughsian Jed Birmingham has written, "John Calder, the avant-garde British publisher, issued 'Dead Fingers Talk' as a Burroughs reader to prepare and introduce the British public to the shocking nature of "Naked Lunch" which had yet to be published in Britain." Birmingham continues: "The book capitalized on the international fame of Burroughs generated by the 1962 International Writers Conference held in Edinburgh." As such, "Dead Fingers Talk" is quite the anomaly in the Burroughs oeuvre, a sort of curated promotional publication which intended to put Burroughs' best foot forward. (https://realitystudio.org/bibliographic-bunker/dead-fingers-talk/). Book in fine condition with only slight spotting to edges, & dust jacket with only small creases & closed tears at top front & rear. Maynard & Miles A7(a), pgs. 38-39.

(#1511) \$600.00



Don Haufmann Welliam Barrough

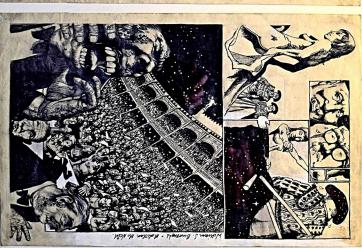


Burroughs, William S. *White Subway.* London, England: Aloes, 1973. Softcover. First Edition; First Printing. Very Fine. *Signed by William S. Burroughs to Noted Scholar and Collector Donald L. Kaufmann.*

"The white subway gathered silent speed as buildings and landscapes slid by-faster- faster- a blur of film flakes then pictures leaped into sharp focus- mist and frogs in 1920 roads- morning sleep of detour- needle beer in Sid's. He was in a long tunnel of old photos stretching back to his childhood- back- back- "STOP." " (from "Unfinished Cigarette") The legendary compilation of sixteen short works of imagination by William S. Burroughs, the supreme figure of the Beat Generation & Beyond, from the late 1950s through the mid-1960s; originally published in a variety of independent journals including Big Table, Birmingham Bulletin (where the above-quoted story first appeared in its second issue of Autumn 1963), Paris Review & Transatlantic Review. This copy is one of the first printings in an edition of 1000 issued in September 1973, with all points noted in Maynard & Miles (A24a, pgs. 85-87). Although this is not among the 25 copies of the first edition officially numbered & signed by the author, WSB has hand-written on the title page: "For Don Kaufmann/ (signed) William S. Burroughs." Donald L. Kaufmann (1927-2015) was a long-time professor of English at the University of Southern Florida & an avid literary collector, particularly of Norman Mailer, about whom he wrote several noted studies. A most desirable WSB collectible classic, with important association & provenance. Published & Printed by our good friend and esteemed colleague at the European Beat Studies Network, Jim Pennington. In especially superb condition with only the tiniest bumps at corners of front, back covers; a bit of wear & faintest creasing at spine edges; otherwise virtually pristine inside & out.

(#2903) \$500.00







malichment 2016

Original Typed Letter with Hand-Corrections & Inscription by William S. Burroughs with: Two-Panel Original Artwork by Malcolm McNeill Depicting & Incorporating text of WSB Letter with: Book, "The Someday Funnies." n/p (London, England & San Francisco, CA); New York, NY: William S. Burroughs; Malcolm McNeill; Abrams, 1973; 2011. Original Manuscript; Original Artwork. Three Single Sheets in One Frame; Hardcover. Original text & artwork by William S. Burroughs & Malcolm McNeill. First Edition.

During the early 1970s, French-Canadian humorist & impresario Michel Choquette planned a compilation of comic strips that would all relate to the just-past decade of the 1960s. He enlisted the participation of 169 artists & writers for this project, including many of the most notable under-&-aboveground figures who defined that tumultuous, eventful decade. Among those contributors was Malcolm McNeill, a British-born artist. McNeill in turn solicited William S. Burroughs, the Beat-&-Beyond writer whom we most revere, then living in London. WSB & McNeill had first collaborated on the series of paneled illustrations entitled "The Unspeakable Mr Hart" which were published in the early English underground comic, "Cyclops." In this series, McNeill portrayed texts by WSB that were not themselves included in the artwork. For the Choquette project, WSB sent a onepage letter to McNeill dated January 15, 1973. The letter begins with this introductory paragraph after the greeting (not including over-corrections of misspelled words): "I have seen Michel Cgoquette's (sic) layout which look (sic) quite good./ I am leaving for Morocco tomorrow for a few days. / Here is my rough script on the page which he proposes which / I think would be good prestige ways." Interestingly, McNeill notes in correspondence with us: "Bill appears to have been somewhat lit when he wrote it." The next, longer & last full paragraph is a quintessential Burroughsian short routine, based on an actual, disturbing scientific experiment (see below). McNeill drew a two-panel artwork, which included the text of the routine in WSB's letter on the first panel & its portrayal through his illustrations. The Choquette project remained unpublished until 2011, when it was finally issued as "The Someday Funnies," a large hardcover volume. We are very proud to offer: (1) WSB's original letter to McNeill, typed & with hand-corrections & inscription (unsigned). (2) two-panel original artwork incorporating & portraying the text of (1) by Malcolm McNeill. Both (1) & (2) are mounted in one frame together by McNeill, hand-signed & dated in 2016 by him at lower right margin of front matte. Total size with frame: 36" x 20".

(#2860) \$7,500.00

1EDAY **FUNNIES** With an introduction by

ROBERT GREENFIELD and a foreword by

JEET HEER

Edited by MICHEL CHOQUETTE*

WOW, IT'S ALL ABOUT SEX, DRUGS, AND ROCK 'N' ROLL, AND ... OH, YEAH ... WARS AND RIOTS AND ASSASSINATIONS AND SPACE STUFF!

















129 original comic strips about the 1960s written and drawn in the 1970s! A kaleidoscopic view of a turbulent decade by 169 contributors from 15 countries!

























(3) A first edition/first printing of "The Someday Funnies" (Abrams, 2011) which has an image of WSB's letter on pg. 20; & of McNeill's artwork on pgs. 44-45, colored-in & with an added illustration by Michael Fog in what is a blank area of the original first panel, part of a series that depicts Choquette's adventures & travails with the project that are interjected throughout the volume as a parallel narrative. McNeil & especially WSB are also mentioned here & there throughout the book, including brief biographies on pgs. 186-187. Also on the former page is this information on the subject of WSB's text & McNeill's art: "In the 1960s, Spanish physiologist Jose Manuel Rodriguez Delgado conducted experiments in which he used radio signals to activate his "stimoceiver" - a device consisting of electrodes implanted in the brains of animals- to provoke emotional and behavioral responses. In his most flamboyant experiment, he stepped into a bull ring at a Cordoba breeding facility and stopped a charging bull in its tracks by switching off its aggressive intent with a stimoceiver embedded in the bovine's hypothalamus." An outstanding group of original, one-of-a-kind productions, the results of mutual inspiration between the greatest Beat-&-Beyond prophet of all time & a gifted, empathetic artist-interpreter. (1) in fair-good condition with two horizontal creases where originally folded into thirds; numerous creases, stains & spotting on surface, moderate wear, bumping at all corners & edges; one small tear-fold at upper mid-right edge; one small, closed tear each at middle-segment areas of left & right edges; two tiny gauges at upper & lower right edges; one tiny hole near right edge in top segment; series of marks & squiggles at lower left area of surface that appear to have been made with watercolor paint, which are not shown on image of letter published in (3), & therefore are likely by McNeill during the creative process in his studio. None of the above effects legibility of typed or hand-written text, & it should be noted that most if not all of the above is the result of WSB's (mis-) handling while "lit" as McNeill put it- the letter has literally been BEATen by Burroughs, so to speak, & therefore aspects of it that would usually decrease desirability do the opposite here in our firm opinion. (2) Both panels in very fine condition with only lightest wear, smudges & spotting at mostly blank margins, edges & corners, possibly partly the result of McNeill's drawing process; discoloration of most of originally white paper surface which is certainly part of the artist's process. At mid-right margin of second panel, there is hand-written, presumably in McNeill's hand: "William S. Burroughs (dot) Malcolm McNeill." Brushed chrome frame, white matte, glass & backing for (1) & (2) all in very fine condition with only very slight bulging at upper edge of stiff board backing, which consists of three segments held together with masking tape. (3) In very fine condition, both book (inside & out) & dust jacket substantially mint. Additional shipping and handling charges will be required for the framed artwork.

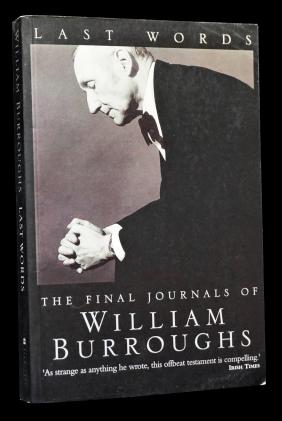
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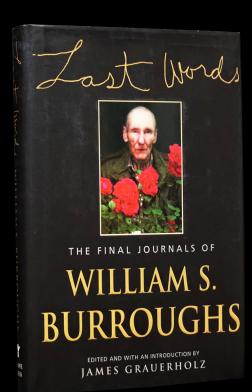


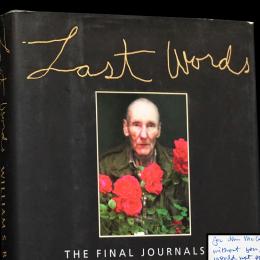
Burroughs, William S. *My Education: A Book of Dreams.* New York, NY: Viking Penguin, 1995. Hardcover. Very Fine / Very fine. *Signed & Inscribed by William S. Burroughs to Inner-Circle Associate of Burroughs Communications, Jim McCrary.*

The second-to-last book length work published during the lifetime of William S. Burroughs, the foremost Beat-&-Beyond literary & cultural icon (Shoaf, Section I, No. 87, pg. 62). This first edition, first printing hardcover in dust jacket is hand-inscribed & signed by WSB: "For Jim (scratched out letters with lines flying upward, downward & to right side)/ McCrary (tail of "y" extending slightly onto opposite front endpaper)/ The man who/ found my long/ lost Demon/ all the best Demons/ for/ 1995/ (signed) William S. Burroughs (followed by line extending to side edge & very slightly onto edge of title page)." Jim McCrary, a poet & educator, is a long-time resident of Lawrence, Kansas, where he was a friend & associate of WSB during his later years; a member of Burroughs Communications under the leadership of James Grauerholz. McCrary was particularly involved in this production, the first to be cited by WSB in his acknowledgements: "My thanks to Jim McCrary, who over a period of several years carefully transcribed these texts from many hastily jotted notes on scraps of paper and index cards and pages typed with one hand." An astonishingly significant WSB collectible with the most intimate association between the author & the recipient of his inscription. This writer cannot resist noting the special significance of this important, very late work in the WSB canon to myself- it was one of the books, newly published at the time, which I brought with me to my visit with WSB during February of 1995. Before inscribing it, he told me: "The best dreams are the ones you're not in." (see my article, "Back at the Pond: A Visit with William S. Burroughs," in the "Topics" section of our "Newsletter" department). Book in very fine condition with only moderate spotting to edges of text block esp. top edge; same even slighter at front & rear paste-downs & endpapers; ghost of WSB's inscription onto title page from his strong pen impression (adding to value & significance in our estimation); otherwise substantially mint inside & out. Dust jacket also in very fine condition with only mildest rubbing & scratching to front, back covers; very mild wear, bumps, creasing & curling at thin edges & corners esp. upper spine edge & upper edges of front & rear flaps; mild soiling-spotting of same.

(#2918) \$700.00







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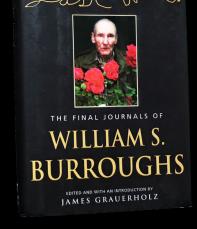
JAMES GRAUERHO

Are Jim McCranz - without you, that books would not oright - thank you for you twindship there - for me, for him -

Last Words The Final Journals of William S. Burroughs

James Grauerholz

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Burroughs, William S. Last Words: The Final Journals of William S. Burroughs (Four Editions from the Collection of Jim McCrary). (1) New York, NY: Atlantic Monthly Press, 1999. Hardcover. Publisher's Mock-Up Featuring Front Cover on Different Book. (2) New York, NY: Grove Press, 2000. Hardcover. First Edition. Inscribed & Signed by James Grauerholz to Jim McCrary. (3) New York, NY: Grove Press, 2000. Hardcover. First Edition. (4) London, England: Flamingo/Harper Collins, 2000. Softcover Original. First UK Edition. Very Fine.

In this volume are the last private musings & reflections of William S. Burroughs, written from mid-November 1996 through July 30, 1997- only a few days before his death on August 2. We are proud to offer a very special bundle of editions of this important work, all from the collection of Jim McCrary. McCrary, a poet & educator, resides in Lawrence, Kansas. He was a close friend & associate of WSB during his later years there, among the core group at Burroughs Communications led by James Grauerholz. The editions we acquired from McCrary are as follows: (1) Publisher's mock-up with dust jacket of first edition covering a different book ("This place you return to is home" by Kirsty Gunn, New York: Atlantic Monthly Press, 1999); & with variant front & rear endpapers of first edition pasted inside. Front endpapers with white facsimile of WSB journal hand-script on black background; rear endpapers with black facsimile of WSB journal hand-script on white background. In the actual first edition, both endpapers are black facsimile of WSB's script on red background. (2) First edition, first printing hardcover in dj of "Last Words." On the title page, there is this inscription from Grauerholz to McCrary: "For Jim McCrary-/without you, this book/ would not exist- thank you/ for yr. friendship + love-/ for me, for Wm-/(signed) James Grauerholz/ (heart symbol) 1-26-00/ KS." (3) First edition, first printing hardcover in dj of "Last Words" without inscription. (4) First UK edition, softcover original issued the same year as USA edition (2000) with reproduction of a 1980 photograph of WSB by Robert Mapplethorpe on front cover. (1) Book in very fine condition with only small bump at lower right corner of front cover; mild spotting at edges of text block. (2)Book in very fine condition with only the slightest wear at & near upper & lower spine-edges; mild, faint spotting at edges of text block; otherwise substantially mint inside & out. (3) Book in substantially the same very fine condition as (2) above. (4) In fine condition with only slight rubbing, wear to front, back covers & spine. Find this book on our website, www.thirdmindbooks.com, to see the unabridged condition grading (inc. expansive descriptions of dust-jacket conditions) of this historic bundle, Burroughs' final twilight-and-first-posthumously published work.

(#2869) \$450.00

AIRPLANES

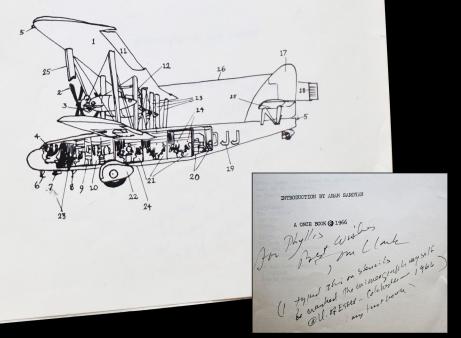
BY TOM CLARK

- 1 Wing 2 Propellor 3 Motor
- 4 Pilot & Radio Operator
- 5 Lights
 6 A Little Knob to Register Air Speed
- o A Little and to register Air speed.
 7 Something that Transforms Wind into Power
 8 Passibly & Relic of Dan Parch
 9 Little Bathroom.

- 10 Kitchen or "Den" 11 Aileron
- 12A Little Box

- 13 "Stays"
 14 Buttons or Dots
 15 Elevator

- 16 Line
 17 The Governor of Derivation
 18 Plan of Direction
- 19 "J" To Be Kopt Outside
- 20 Lumps 21 Seats
- 22 Fender
- 23 Smears 24 Where The Other Wheel Should Be 25 Broken "Stay"



TOM CLARK

Clark, Tom. *Airplanes*. Essex, England: Once Books, 1966. Stapled Sheets. First Printing. Very Fine. *Signed & Inscribed by Tom Clark*.

The first published work by Tom Clark (1941-2018), the esteemed poet & biographer of Jack Kerouac, Charles Olson & Ed Dorn; the epitome of those in our "Prolific & Underappreciated" category whom it is our special mission to spotlight & resurrect. A poet-printer product of the mid-late stages of the mimeograph Revolution, this collection features an introduction by Clark's longtime friend, the controversial minimalist poet Aram Saroyan, & already intimates the kind of amicable wit often exhibited by the associates he later became known alongside (the "Second-Generation New York School" cadre). It is a poet's first book, to be sure, yet as essential in the development and understanding of Clark's poetry as any of his other more mature or acclaimed publications. On title & copyright page, Clark has hand-written & signed: For Phyllis/ Best Wishes/ (signed) Tom Clark/ (I typed this on stencils/ & cranked the mimeograph myself/ @ U(niversity) of Essex- Colchester- 1966)/ (my first book)." The rich inscription serves as a detailed colophon for this rarity by the poet (& apparently printer) himself. An outstanding, foundational rarity in the Clark canon. In very fine condition with only light rubbing, creasing & browning to front, back cover sheets; one small, light spot at upper right edge of front cover; mild wear & a few tiny bumps, small creases at edges & corners of covers & interior sheets.

(#3563) \$100.00

Cid Corman

Volume Two

Lapis Press

Cid Corman

Volume One

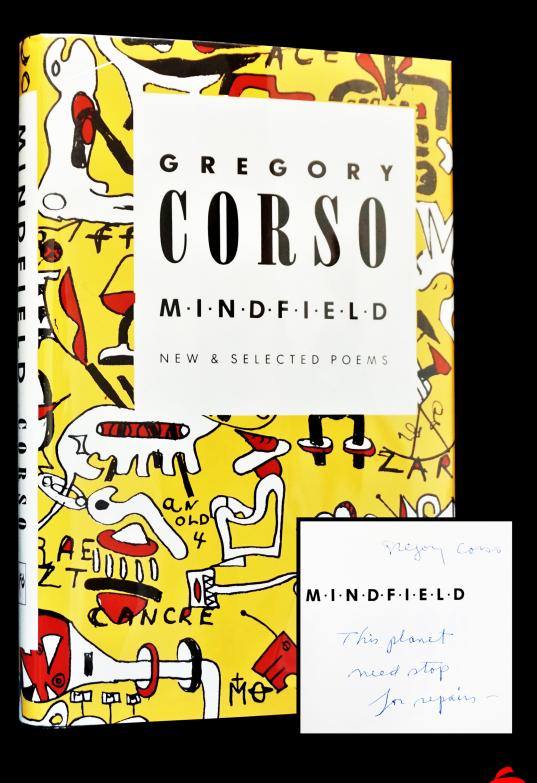
Lapis Press

CID CORMAN

Corman, Cid. *Of: Volumes 1 & 2.* Venice, CA: The Lapis Press, 1990. Softcovers in Slipcase. First Printing. Very Fine.

The first two volumes of a projected five-volume collection of poems by Cid Corman (1924-2004), the acclaimed & prolific poet associated with the Beat Generation & Black Mountain School; founder of the seminal poetry journal, Origin; highly influenced by the culture & literature of Japan (where he lived for much of his life) as in this set. A sumptuous production, two softcover original volumes with cloth spines & sewn bindings, illustrated thick-stock front & back covers, in black cloth slipcase. As noted on copyright/colophon page: "Book design by Les Ferriss, Sam Francis, and Jack W. Stauffacher (Greenwood Press). Digital composition in Baskerville by Wilstead & Taylor Publishing Services, Oakland, California. Printed and bound by Nissha Printing, Kyoto, Japan." A limited-edition third volume was published in 1998, & volumes four & five appear to have been published this year (2015) as a single book. This is the foundational first release of the series, an especially elegant exemplar of bookmaking craftsmanship & among the most significant rarities in the Corman canon. In very fine condition with only very slight rubbing to front, back covers; very light scuffing to black cloth spines; small, faint creases & bumps at upper right corner of front cover & upper left corner of back cover of Vol. 1; tiny bump at lower left corner of back cover of same. Interiors of both volumes very fine, virtually mint except for short, faint waving of upper corners of page leaves through covers of vol. 1. Slipcase very fine with only mild scuffing of black cloth at all surfaces; one tiny gauge with loss of cloth at upper right back corner.

(#2367) \$125.00

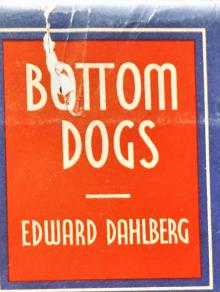


GREGORY CORSO

Corso, Gregory. *Mindfield: New & Selected Poems*. New York, NY: Thunder's Mouth Press, 1989. Hardcover. First Edition. Very Fine / Very Fine. *Inscribed & Signed by Gregory Corso*.

"Death I unsalute you," he declares. His work exhibits a seemingly omniscient command of the encyclopedic details of the sad, noble tragedy of human civilization- invoking the stone tools of Neanderthal Man, the shoe-buckles, the kites and keys of Ben Franklin, and Hermes' Praxitelesean nose, along with forked clarinets, Pie Glue, and turtles exploding over Istanbul. A collection which spans Gregory Corso's entire career, Mindfield is drawn from five volumes of his poetry and selected works which have never before been available in book form." (from front flap) The most comprehensive collection of poems published during the lifetime of Gregory Corso (1930-2001), a Primary Poet of the Beat Generation. With now-classic works including "Bomb," "Marriage" & many others; & interspersed with reproductions of Corso's own drawings. Also with a foreword by Allen Ginsberg & introductory notes by William S. Burroughs, two of Corso's most illustrious Beat-&-Beyond comrades. Hardcover in unclipped dust jacket, first trade edition, issued simultaneously with a limited edition, "First printing 1989" as stated on copyright page. On the shorter title page, Corso has hand-written his signature above title, & below it has hand-written: "This planet/ need stop/ for repairs-" in blue ink. This writer is impressed with the close similarity to WSB in Corso's cursive handwriting. An essential Corso collectible in an extraordinarily rare form with Corso's signature & exemplary inscription. Book in very fine condition with only a bit of wear to edges & corners of front, back covers & spine; mild spotting & browning to upper edge of text block. Interior very fine with only very light browning to blank margins of some page leaves. Dust Jacket very fine with only a few short, faint creases at thin upper edges of front, back covers & spine; small area of thin horizontal smudge-streaks near upper edge of spine; small oblong sticker covering what appears to be an alternate ISBN number near upper left corner of back cover (not within illustrated margins).

(#4049) \$250.00



"It is a genuine book, as far as it goes, even if it is an objectionable one....That directness, that unsentimentalized and non-dramatized thoroughness of setting down the under-dog mind surpasses anything I know."

From the Introduction by D. H. I

EDWARD DAHLBERG

Dahlberg, Edward. *Bottom Dogs.* New York, NY: Simon & Schuster, 1930. Hard-cover. First American Edition. Fine / Fair-Poor.

The hard-hitting first novel by Edward Dahlberg (1900-1977), the great American writer whose Dickensian early life inspired this autobiographical classic of very realistic fiction. With an eloquent, disturbing introduction by none other than D.H. Lawrence. First published in England the previous year (1929), offered here is the first American edition, presumed first printing, in original unclipped, unrestored dust jacket. While of a generation & culture preceding it, there are significant parallels between Dahlberg's life & work to that of the Beat Generation, as our Third Minders may know: The first issue of Big Table contained several contributions by Dahlberg, alongside excerpts from Naked Lunch by William S. Burroughs & "Old Angel Midnight" by Jack Kerouac. The second issue of BT also had work by Dahlberg alongside that of WSB, Lawrence Ferlinghetti & Allen Ginsberg. Both Dahlberg & the Beats wrote from life, & fearlessly described the reality behind conventional mainstream American culture. There is a line of revealing (& romanticizing) the American vagabond-hobo life from before Dahlberg, through Thomas Wolfe, Kerouac et al. & beyond. Needless to say, the revelations of this novel, its kin & progeny are all-too-applicable to the societal condition of the American continent today. A cornerstone collectible in the Dahlberg, & world-literary, canon. Book in fine condition with only very mild rubbing & sunning esp. at-near edges of front, back covers & spine, but with bold lettering & graphics on spine & esp. front cover quite intact; very light wear & fading at edges & corners of same; moderate browning, rubbing & scratching to edges of text block with mild fading of blue coloring at top edge of same. Interior very fine with only moderate browning of inner covers & endpapers; tiny bumps at corners of a few page leaves. Dust jacket in fair-to-poor condition with moderate browning, rubbing, creasing to front, back covers & spine; moderate-to-significant sunning/fading of spine; extreme wear of all edges & corners with loss of paper at all lower edges & upper spine-edge, slightly effecting text; one mostly closed, vertical tear from upper nearleft edge onto front cover, effecting only the first letter "O" in "Bottom." It should be noted that despite this dust jacket's less-than-ideal condition, the text is largely unaffected & it is in as good or better shape than other such unrestored ninetyyear-old specimens we have seen images or read descriptions of.

(#3369) \$200.00

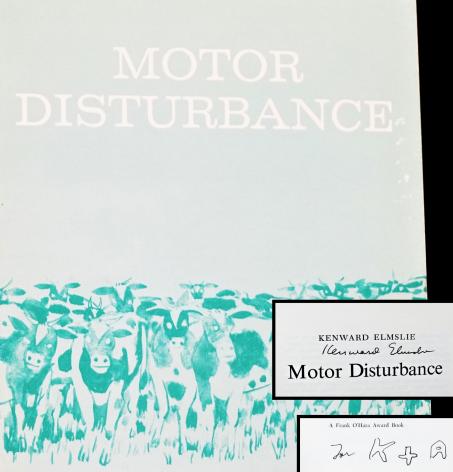


KENWARD ELMSLIE

Elmslie, Kenward. *Circus Nerves*. Los Angeles, CA: Black Sparrow Press, 1971. First Trade Softcover Edition / Review Copy / Association Copy. Fine-Very Fine. *Signed Twice & Inscribed by Kenward Elmslie to Ken Mikolowski, Co-Founder & Publisher of Detroit's Legendary Alternative Press.*

(1/750 Officially Unsigned, Unnumbered Copies). In this exceptional early apex in the multitalented Kenward Elmslie's prolific career, Elmslie bursts forth just a year after Ron Padgett's momentous "Anthology of New York Poets" as a fully-formed modern master with an impeccable ear for vowel, and a discernible talent for the musical arrangement of his lines. Such astounding examples of poetic excellence are these excerpts: "...charred by the spike-like ping of the jungle wind..." and "mushrooms / blooming in fields dank as attics in autumn..." The book is dedicated to Joe Brainard--a long-treasured friend of Elmslie's--but the overarching influence is undoubtedly Frank O'Hara. O'Hara's acutely-attuned ear, as exemplified in the poem "Music" that launches Lunch Poems, pervades Elmslie's "compositional" conceptions--and the profit that study had on its student is abundantly evident. Laid-in are a Black Sparrow Press review slip listing the scheduled release of the book to occur on "Aug. 17, 1971" & an accompanying promotional flyer-insert with Joe Brainard illustration. Both the review slip & the promotional-flyer insert in very fine condition, essentially mint. Inscription by Kenward Elmslie on front-facing endpaper reads: "For Ken / "Here comes more identicals -- / Love, Ken / NYC / Nov 7 '81." Signature on title page above title reads: "Kenward Elmslie" and is written in thin black felt pen ink, as is the inscription. One of the absolute rarest Elmslie titles with legendary association & provenance. Book in fine-very fine condition with only slight yellowing at all fine-edges; minute shelf-wear to same; minor bump to rightmost fine-edge of front cover just below center-middle; minor rubbing to front, back covers; scattered instances of spotting & three slightly broader spots near rightmost fine-edge of back cover at center.

(#2831) \$175.00



KENWARD
"A Frank O'Hara

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Kenward Tois B. Day Mench 11, 1995



KENWARD ELMSLIE

Elmslie, Kenward. *Motor Disturbance*. New York, NY: Frank O'Hara Foundation / Columbia University Press, 1971. Softcover. First Trade Softcover Edition / Association Copy. Fine. *Inscribed & Signed Twice by Kenward Elmslie to Ken & Ann Mikolowski*, Co-Founders & Publishers of Detroit's Legendary Alternative Press.

"O peruser...These poems are good. In fact, very good. Truthfully, The Blurb finds them excellent. Some, superb. Others, less so... As for what the poems are like: The Blurb feels that his dusty copy often stops a reader from going on to the real thing, the book. Try one: little to lose; if you like it, a gain. How about "Girl Machine." Note its rich aridity; its sonorities: clattering tap shoes of chorus girls; how the words form and reform...'Be direct. It is the only way.' A functional idea, one that works, in poetry, and elsewhere. In haste, The Blurb." (from back cover). In 1971, Kenward Elmslie was in his prime, and arguably at his best. In the same year, he saw the publication of "Circus Nerves" and this book, the 1971 Frank O'Hara Award Winner in Poetry, "Motor Disturbance." Elmslie, a poet often associated with the "New York School of Poets," was a contemporary of Frank O'Hara, Joe Brainard, Ron Padgett, et al., and regardless of critical assumption, this gathering of minds proved a fruitful confluence for all involved. Although published by the Frank O'Hara Foundation/Columbia University Press, this Elmslie title was distributed by Ron Padgett & Anne Waldman's Full Court Press. Signed & inscribed to Ken & Ann Mikolowski, close friends of Kenward Elmslie & founders of Detroit's visionary "Alternative Press," publishers of many Beat/New York School/Black Mountain-related authors. Inscription on half-title page reads: (in doodling, block letter format) "for K + A / "June put a man / on bathroom scales" / Love, / Kenward / on / Joe's B.Day / March 11, 1995." This sentimental, elegiac inscription is of essential importance, as Elmslie reflects on the birth & death of his dear friend Joe Brainard, who had died in 1994 and would have turned 53 on the day Elmslie signed this book: March 11, 1995. A second Elmslie signature lies on the title page, and reads: "Kenward Elmslie" in thin black felt pen ink. Book in fine condition with only slight rubbing to front, back covers; horizontal crease running through length of cover nearest-spine edge from apparent use, as Mikolowski would have avidly read this title given its accolades; slight shelf-wear to all fine-edges; minute chipping, tiny bumps at all corners of front cover; minor white scuffs near rightmost fine-edge of front cover; two minor spots near leftmost fine-edge of back cover; small circular price sticker from former bookseller on back cover at upper right-hand corner; Full Court Press distribution sticker at center-middle above bottom fine-edge.

(#2832) \$100.00

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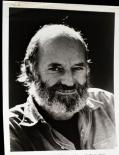
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LAWRENCE FERLINGHETTI, author of Ogen Eye, Open Beart and mine other New Directions books, Photo by Ilka Bartmann, Courtesy of New Directions Publishing Corp.

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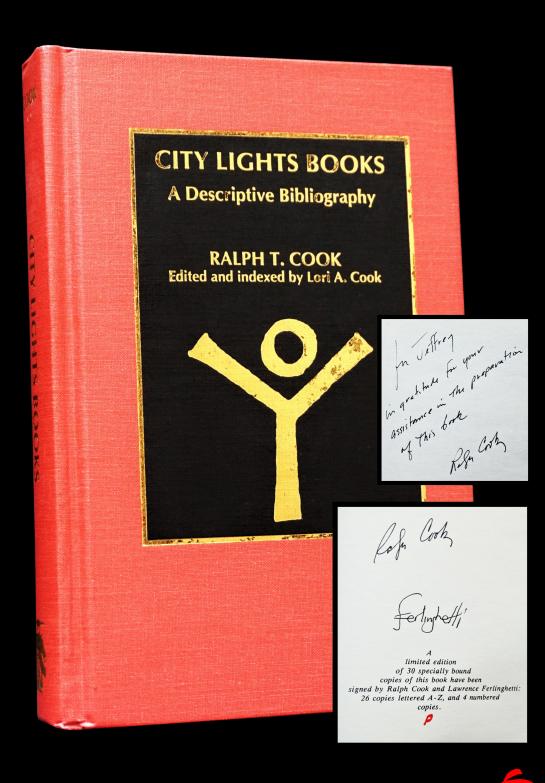


LAWRENCE FERLINGHETTI (LOCKLIN, GERALD)

Ferlinghetti, Lawrence. *Open Eye, Open Heart (Gerald Locklin Review Copy)*. New York, NY: New Directions, 1973. Hardcover. Advance Review Copy / Association Copy. Fine / good.

In this 1973 collection of poems, Ferlinghetti proffered forth four distinctly different types of poetry, four alternative views on the development and execution of his creative conscience. The title section contains a mix of reflective sentimentality and picturesque snapshots of people and life that are quintessentially Ferlinghetti. Section two, "Poems in Transit," is a collection of travel poems written in place-specific locations that offer great insight into his poetic impetus. The third section, "Public and Political Poems," crosses familiar ground for Ferlinghetti--the veneration of emboldened, heroic dissent and a Whitmanesque exaltation of proletarian life. The closing section, "American Mantra & Songs," expands upon Ferlinghetti's own accepted inheritance of the Whitmanian dream and where he chose to take it. This is an Advance Review Copy that once belonged to author and Charles Bukowski memoirist Gerald Locklin, and contains Locklin's hand-written ink commentary on blank first endpaper, first title page; and with his marginalia on a few pages of text. Also contained within the book is the publisher's review slip, along with a quality black & white promotional photograph that is the same as the cover of the book. An outstanding Ferlinghetti rarity with important association. Book in fine condition with only very light wear to edges and corners of covers and spine; moderate rubbing, browning, and foxing to edges of text block esp. upper edge. Interior very fine except for light browning, esp. at thin edges of page leaves; hand-written commentary and marginalia noted above (made up for by its significance). Dust jacket in fair condition, with moderate rubbing and browning to front, back covers and spine; light fraying/chipping from shelf-wear, two bump-creases that have been subsequently flattened on the lower left front cover; nicks throughout the back cover and the marks of waterstains (as if the book had been placed on a lightly wet surface). Photograph in good condition with small dampstain at upper left margin outside of image; small creases esp. at upper edge and lower left edge. Review slip in very fine condition with publisher's penciled notation; very light browning of edges and a few short, faint creases.

(#2537) \$100.00



LAWRENCE FERLINGHETTI (COOK, RALPH)

Ferlinghetti, Lawrence. *City Lights Books: A Descriptive Bibliography.* Metuchen, NJ: Scarecrow Press, 1992. Hardcover. First Edition. Very Fine. *Signed by Ralph Cook and Legendary American Poet & Publisher, Lawrence Ferlinghetti.*

This is the limited signed edition of the City Lights Books bibliography compiled by Ralph Cook with an introduction by City Lights Books publisher and poet, Lawrence Ferlinghetti. Issued in hardcover only, this is one of the limited signed copies (30 total). This is Copy P of 26 lettered copies signed by Lawrence Ferlinghetti and Ralph Cook (there were also 4 numbered copies). Additionally, this copy has been inscribed by Ralph Cook: "For Jeffrey/ In gratitude for your/ assistance in the preparation/ of this book/ Ralph Cook." "Jeffrey" is Jeffrey Weinberg, publisher of Water Row Books. An indispensable reference to one of the most legendary & significant Beat publishers, & an extremely rare collectible item with rich provenance. In very fine condition with slight gilt-stamp wear & a tiny gouge on front cover cloth.

(#1089) \$250.00

OWENSETTER'S

"The most important work of fiction by an American in this literary generation."

—RICHARD GILMAN, THE NEW REPUBLIC

"A gorgeous and stunning achievement"

"Dazzling", -THE NATION ... The novel that lights up the literary sky—the story of Brackett Omensetter, a truly singular man

OMENSETTER'S



A SIGNET BOOK

COMPLETE A

Willi- H. gass

LUCK enen



WILLIAM H. GASS

Gass, William H. *Omensetter's Luck.* New York, NY: Signet Books / The New American Library, 1967. Softcover. First Softcover Edition. Fine. *Signed by William H. Gass.*

"...the story of a rural American town reeling under the impact of a confrontation between Brackett Omensetter, a man of natural goodness, and the Reverend Jethro Furber, a preacher crazed with suppressed sex and violence." (from back cover) The first published novel by the venerable, award-winning American author William H. Gass (1924-2017). This is the first softcover edition, stated first printing of May, 1967; preceded by the first hardcover edition the previous year. With enthusiastic blurbs on front endpaper & back cover, including one by Susan Sontag ("William Gass has written an extraordinary, stunning, beautiful book. I admire him and it very much."). Gass has boldly hand-signed his name on the title page. A most desirable & collectible version of this now-classic work. In fine condition with only mild rubbing, browning & short, faint creasing of front, back covers; several lines of vertical creasing across surface of spine; light browning & very slight fading of letters at same; slight edgewear & tiny bumps at all thin edges & corners; one closed, short vertical tear at lower left spine-corner of front cover; slight fading & spotting of red dye at edges (esp. upper) of text block. Interior very fine with only browning of edges & margins of mass market-quality page leaves; very slight bumps & faint creases at & near corners of a few of same.

(#2829) \$150.00

Stories & Tllustrations by Harley



Introduced by Allen Ginsburg

is bold and smart - I'm proud to know he is a member of the Sensitive Family Allen Ginsberg May 6, 1976 - N.Y.C.

all Tensberg

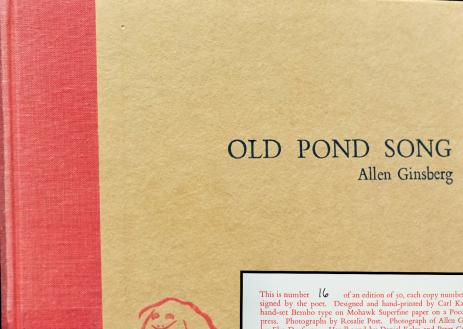


ALLEN GINSBERG (FLANAGAN, HARLEY)

Flanagan, Harley (Ginsberg, Allen). *Stories & Illustrations by Harley*. No Place: Charlatan Press, 1976. Hardcover. First Printing. Fine. *Signed by Allen Ginsberg*.

Among the rarest & most unusual collectors' items related to Allen Ginsberg, primary poet of the Beat Generation. Harley Flanagan, a nine-year-old boy living on the lower east side of NYC with his hippie mother known as "Rosebud," drew & described his impressions of their travels to Morocco in "The Shopkeeper and his Donkey," & an imaginative time-travel story in "The Sabre Tooth Tiger." These two works comprise this slim hardbound volume in thick illustrated boards. Ginsberg knew Harley & his mother, they had lived on a farm together (presumably his East Hill Farm in Cherry Valley, NY), & wrote a brief introduction in his characteristic prose-poetry dated May 6, 1976 on the first page. Below the introduction is a facsimile of Ginsberg's signature. Flanagan grew up to become a founding member of the post-punk hardcore band The Cro Mags. "His sense of perspective is vast/His choise (sic) of details.../is bold and smart- I'm proud to know/he is a member of the Sensitive Family." (from Ginsberg's introduction). Ginsberg signature, at Introduction and signed in black pen ink, reads: "Allen Ginsberg." One of the scarcest Ginsberg-related items. See Bill Morgan's The Works of Allen Ginsberg 1941-1994: A Descriptive Bibliography, B123, pgs. 165-166. In fine condition with only slight rubbing of front & back boards, interior very fine.

(#2056) \$600.00



This is number 16 of an edition of 50, each copy numbered and signed by the poet. Designed and hand-printed by Carl Kay with hand-set Bembo type on Mohawk Superfine paper on a Poco proof press. Photographs by Rosalie Post. Photograph of Allen Ginsberg by Elsa Dorfman. Handbound by Daniel Kelm and Peter Geraty in Contract of the 3d Hongree paper over boards. Fron by Separal (1750) quarter-cloth and Japanese paper over boards. Frog by Sengai (1750-1837). Many thanks to all friends of Firefly Press. Printed in Spring, 1979, while the kitten found the catnip and ate it all in one day.

Allen Guiberg



Cambridge is one of Allen's neighborhoods. He and Peter Orlovsky have been coming here every six months or so since 1958 to give readings at one place or another. Allen always stays for a day or so and by now, he knows his way around. He has favorite haunts, like the Morgan Memorial on Mass Ave. Cambridge Common and Bob Donlan who lives in Arlington, Allen's friends have all lived on or near Putnam Ave, Sidney Goldfarb was the first, at Number 37 in the early sixties. Known as LittleWigwam Neck in 1630, Putnam Ave. is now the outer limit of Harvard's expansionist policy. Kerplunk was hatched on Putnam Ave. Carl Kay has his press in the front room of his first floor flat at #49 Putnam Ave. Carl can knock on his window to friends walking down the street. Everyone can see the large press standing where otherwise would be a sofa. In December 1978 Carl heard from Emmet F. X. Sheehan that Allen was in the neighborhood. So he stopped by my house off Putnam Ave. at 19 Flagg St. to ask Allen for a poem. -ELSA DORFMAN



ALLEN GINSBERG (DORFMAN, ELSA)

Ginsberg, Allen. *Old Pond Song*. Cambridge, MA: Firefly Press, 1979. Hardcover. Limited First Edition. Near Fine. *Signed by Allen Ginsberg and Elsa Dorfman*.

A slender volume of poetry in the form of earthy, uninhibited song lyrics by Allen Ginsberg, among the great original members of the Beat Generation. This is one of the scarcest rarities in all of the vast small-press Ginsberg oeuvre. One of only 50 numbered copies signed by the poet. This is copy #16/50. With photographs by Rosalie Post; a tipped-in portrait of Ginsberg opposite the limitation page by Elsa Dorfman with her handwritten date & signature at lower margin: "December 10, 1978 (signed) Dorfman." Also including a reproduction of a page of musical score with lyrics handwritten by Ginsberg, as well as a brief-yet-informative introduction by Dorfman. We are not aware of any other privately obtainable copy of this item. With the stamp of "Public Library Agawam, Mass." & its number, 61050, on front & rear pastedowns, title page & second from last page; library pocket pasted to rear pastedown. (See Morgan, A42, pgs. 53-54). In near-fine condition with small water stain near lower right edge of front cover, residue of sticker removal to lower cloth portions of spine & covers, evidence of sticker removal to small upper middle portion of page opposite rear pastedown; Very slight wear & sunning to exterior covers & edges. Interior pages very fine. A most unique & important opportunity for the serious collector.

(#1600) \$600.00



THOMAS HARRIS

MANTU

DRAGON.

A NOVEL BY THE AUTHOR OF BLACK SUNDAY

THOMAS HARRIS

RED DRAGON

Thomas Harus



THOMAS HARRIS

Harris, Thomas. *Red Dragon*. New York, NY: G.P. Putnam's Sons, 1981. Hardcover. First Edition. Very Fine / Very fine. *Signed by Thomas Harris*.

"Will Graham has a fearful gift- a talent for the pursuit of human monsters. He has caught two mass murderers in his FBI career. Now he must hunt again. A ritual murderer has struck twice, killing entire families in two Southeastern cities. Graham must find him before the moon is full again or another family will die. Graham's keen empathy permits him- sometimes forces him- to see the crimes from some haunting points of view. This ability and his forensic skills make him the prime threat to the murderer." (from front flap) The second novel by Thomas Harris, which introduced the infamous character Dr. Hannibal Lecter, whom Graham had captured & must consult to help apprehend Francis Dolarhyde, the serial killer of this novel. Harris's next, third novel, The Silence of the Lambs (1988) would really put Lecter on the map of our collective cultural consciousness, especially as so memorably portrayed by Anthony Hopkins in the acclaimed film version (1991). Red Dragon was also filmed (2002) with Hopkins reprising (preceding in accordance with the books) his role as Lecter. This is the First Edition Hardcover in unclipped dust jacket; with the original price of \$13.95. On the first, short title page, Harris has hand-signed his signature in bold black ink below the title. With frontispiece reproduction of an artwork by William Blake entitled "The Red Dragon and the Woman Clothed with the Sun." A key collectible in the Harris canon, especially as signed by him. Book in very fine condition with only mild browning-sunning at/near edges & corners of grey paper front & back cover boards; very mild wear & a few tiny bumps, creases at edges & corners of same & black cloth spine; moderate spotting at edges of text block esp. upper edge. Interior very fine with only very faint, slight warpage at lower blank marginal areas of a few page leaves.

(#3343) \$400.00

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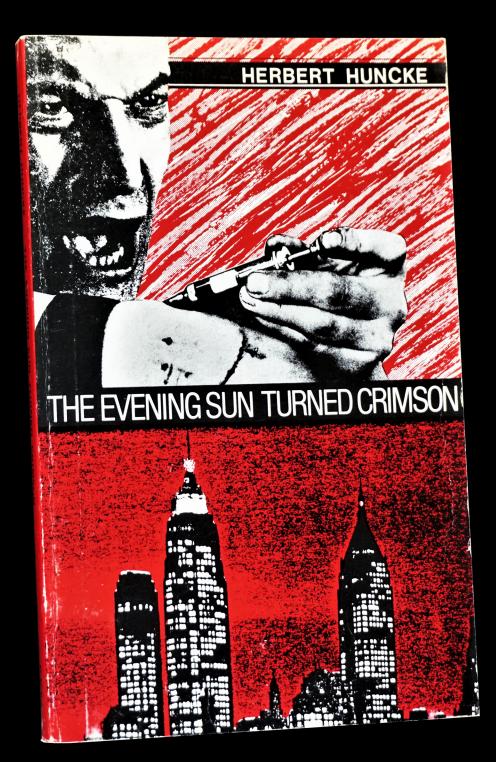


THOMAS HARRIS

Harris, Thomas. *The Silence of the Lambs*. New York, NY: St. Martin's Press, 1988. Hardcover. First Edition. Very Fine / Very fine. *Signed by Thomas Harris on Loose Book Plate*.

"The time is now. A serial murderer known only by a grotesquely apt nickname-Buffalo Bill- is stalking particular women. He has a purpose, but no one can fathom it, for the bodies are discovered in different states. Clarice Starling, a young trainee at the F.B.I. Academy, is surprised to be summoned by Jack Crawford, Chief of the Bureau's Behavioral Science section. Her assignment: to interview Dr. Hannibal Lecter, a brilliant psychiatrist and grisly killer now kept under close watch in the Baltimore State Hospital for the Criminally Insane. Lecter's insight into the minds of murderers could help track and capture Buffalo Bill...His cryptic clues...about Buffalo Bill and about her-launch Clarice on a search that every reader will find startling, harrowing, and totally compelling." (from front & back flaps) The now-classic novel by Thomas Harris that was the basis for the acclaimed film (1991), where Anthony Hopkins' performance as the notorious Dr. Hannibal Lecter immortalized this character into our collective popular consciousness (fava beans & a nice little chianti with your main course, anyone?). The copy offered here is a first edition as stated on copyright page, first printing as indicated by number sequence thereon. Harris has hand-written his signature in bold black ink on a name-plate card loosely included between inside front cover & first endpaper. An iconic collectible in the Harris canon, further enriched with his signature, in extremely fine condition: Book with only mild browning/sunning at thin edges of front, back grey paper boards & maroon cloth spine; very small bumps at corners of back board. Interior substantially mint. Unclipped dust jacket with only slightest rubbing to front, back covers & spine; light wear & a few tiny bumps at edges & corners of same; some short, faint creases at/near upper edges of front cover & spine; one very small chip at lower spine-corner of back cover with a bit of paper loss.

(#3363) \$400.00





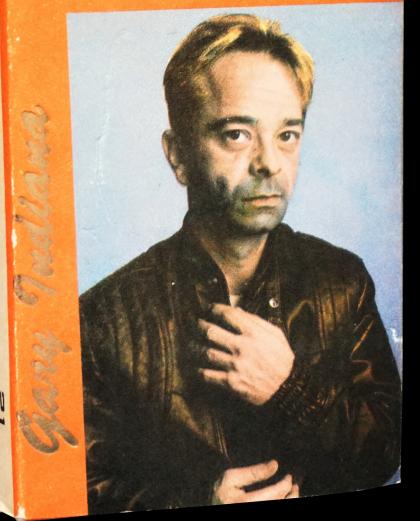
HERBERT HUNCKE

Huncke, Herbert. *The Evening Sun Turned Crimson*. Cherry Valley, NY: Cherry Valley Editions, 1980. Softcover. First Edition. Very Fine.

The first edition of Herbert Huncke's major autobiographical work, published by Charles & Pamela Beach Plymell's Cherry Valley Editions. Huncke (1915-1996) was a key figure in the earliest nucleus of what became known as the Beat Generation, & famously introduced William S. Burroughs, Allen Ginsberg & Jack Kerouac to the NYC criminal & drug underworld during the mid-1940s. He was also a gifted & compelling writer himself, if not as prolific as his legendary friends. With a startlingly bold front cover illustration-collage designed by Walter Hartmann; introduction by Ginsberg & a portfolio of photographs of Huncke & co. by his associate Louis Cartwright. An essential Beat classic & desirable Huncke rarity. In very fine condition with only a few faint creases & mildest rubbing of front, back covers & spine esp. at & near spine edges with very slight loss of crimson color; very light, thin wear to edges & corners of same; some light crimson ink staining to side edge of text block almost certainly a flaw as issued. Interior very fine, virtually mint.

(#2464) \$80.00

VHITE TRASE BOULEVARD



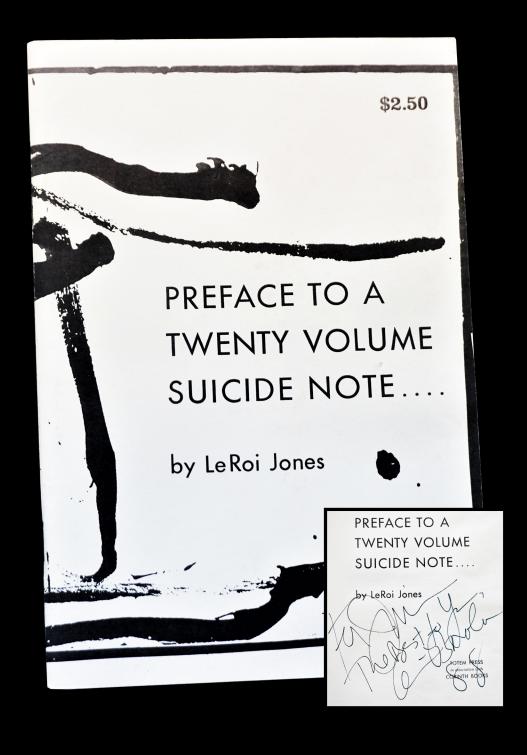


GARY INDIANA

Indiana, Gary. *White Trash Boulevard*. New York, NY: Hanuman Books, 1988. Softcover in Stiff Wraps. First Edition. Very Fine / Very fine.

Three works of fiction including the title story by Gary Indiana, the well-regarded NYC-based artist, author, actor-playwright & critic. The twenty-first number in the collectible series of miniature volumes published by Hanuman Books, the imprint of curator-impresario Raymond Foye (a near-contemporary & undoubted acquaintance of Indiana) & the acclaimed artist Francesco Clemente, produced in Madras, India by the Kalakshetra Press & officially published in NYC. Softcover in sewn binding with pink-colored blank wrappers & dust jacket featuring a colorful portrait of the author by Robin Holland & gilt lettering on front cover. First edition, presumed first printing as subsequent printings are always noted on copyright page in this series. A relatively early exemplar of these unique & beautiful productions issued during the mid-1980s through mid-1990s, all increasingly rare & desirable. Book in very fine condition with only one very small area of mild rubbing-soiling (possibly removed-sticker residue) near upper right corner of front cover; otherwise pristine as such hand-crafted items can be inside & out. Dust jacket also in very fine condition with only very slight rubbing & a few short, faint creases & scratches to front, back covers & spine; very light wear & a few tiny bumps at edges & corners of same; one oblong rectangular area of shading at lower part of publisher's logo illustration on back cover, possibly from removal though no sticker-residue; previous seller's price sticker at upper blank front flap.

(#3288) \$100.00





LEROI JONES (BARAKA, AMIRI)

Jones, Leroi (Baraka, Amiri). *Preface to a Twenty Volume Suicide Note...*. New York, NY: Totem Press/Corinth Books, 1961. Stapled Wrappers. Seventh Printing. Near Fine. *Inscribed & Signed by Amiri Baraka to Noted Collector James Perizzo*, *Onetime Assitant to Edie Kerouac-Parker*.

The first publication by LeRoi Jones, originally issued in 1961 and dedicated to his then-wife, the noted memoirist Hettie Jones (nee Cohen). Totem Press was founded by the poet, & also published works by Ginsberg, Kerouac & others of the Beat Generation. Jones, later known as Amiri Baraka (1934-2014) was in the center of the Beat phenomenon at this time, also having founded the seminal journal Yugen. This crisp copy is a seventh printing from 1978, signed by the poet as Amiri Baraka to the late Beat scholar & collector James Perrizo in 1988: "For Jim/The Best to You,/Amiri Baraka/88." An important item with significant provenance from one of the few African-American members of the original Beats. In near-fine condition with only very slight wear & spotting to front & rear wrappers, thin (possibly water) stain along inner & outer rear cover edge.

(#1641) \$50.00



the PARIS REVIEW

11

NELSON ALGREN

an interview

W. S. Merwin

lack Kerouac

drawings by

KOKOSCHKA and

ANTONI CLAVE

Van Het Reve

Short Stories

Poetry

WINTER 1955

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200 frs



JACK KEROUAC

Kerouac, Jack. *The Paris Review: Vol. 3, No. 11 (Winter 1955) [w/The First Appearance of "The Mexican Girl" Episode/Story by Jack Kerouac].* Paris, France: Sadruddin Aga Khan, 1955. Softcover. First Printing. Near Fine.

The first appearance of "The Mexican Girl" episode/story by Jack Kerouac (1922-1969), in an early number of the legendary literary journal edited by George Plimpton, Peter Matthiessen & Donald Hall. Two years later it would become part of the narrative of On the Road, the great work that would catapult Kerouac & the Beat Generation to fame. The story is the first item in the issue, preceded by a beautiful illustration, rather daring for its time, by Albert Eisenlau. In the Notes on Contributors at the end of the issue, Kerouac is described as "...french-canadian by birth and a resident of Mexico. Harcourt Brace published his first novel, The Town and the City, in 1950 and an article on jazz appeared in New World Writing 7. 'The Mexican Girl'; is part of a novel on which he is presently at work." [See Jack Kerouac: A Bibliography, by Ann Charters (New York, NY: The Phoenix Bookshop, 1975), C13, pg. 81)]. This issue of The Paris Review also contains an interview with Nelson Algren and other literary & artistic contributions. A very early & important pre-fame Kerouac relic, a portent of the imminent phenomenon. In near-fine condition, completely intact with relatively minor wear, yellowing & spotting to covers & spine, a very small circular stain near bottom edge of front cover, closed tearing & minor deterioration at top & bottom of spine, soiling to edges with another small stain at right bottom-side corner. Interior fine with no markings & almost no wear.

(#1665) \$500.00

a novel by Jack Kerouac a novel by Jack Kerouac ON THE ROAD ON THE ROAD Viking



JACK KEROUAC

Kerouac, Jack. *On the Road (First American Edition)*. New York, NY: The Viking Press, 1957. Hardcover. First Printing.

"On the Road," along with Allen Ginsberg's "HOWL & Other Poems" & William S. Burroughs' "Naked Lunch," ignited the Beat Generation into a popular phenomenon that in turn paved the way for the seismic literary & cultural upheavals that culminated a decade later. Famously written on a single roll of paper in a nonstop benzedrine-fueled binge of only several weeks during 1951, it gestated in Kerouac's rucksack until finally published in a highly edited form in September 1957, heralded by an enthusiastic review in a trusted "establishment" newspaper's book review. As with all of Kerouac's novels, this is really a memoir, in this case of Kerouac's ("Sal Paradise") adventures back & forth across the American continent during 1947-1950 with Neal Cassady ("Dean Moriarty"), & their encounters with WSB ("Old Bull Lee"), Ginsberg ("Carlo Marx"), Herbert Huncke ("Elmer Hassel") & many other of their real-life co-members of the founding Beat Generation. We offer here the first edition, first printing of On the Road, hardcover in unclipped first issue dust jacket with blue & red stripes across upper & lower edges of back cover. This & all other points in Charters A2 (a), pg. 17, are present. The very centerpiece of any serious Kerouac collection; among the most iconic relics of the Beat Generation- as if you held the literary equivalent of the Big Bang in your hands. Book in fine condition with only mild rubbing of black cloth front, back covers & spine; tiny bumps with loss of cloth at upper & lower right corners of front cover, even tinier with hardly any such loss at upper spine corners, otherwise no discernible wear at all edges & corners; significant chipping to white letter "A" of "ON THE ROAD" on front cover; miniscule chipping/ loss of ink to a few letters on spine (quite possibly as issued); light browning, rubbing & occasional tiny spots to edges of text block; moderate warpage of spine & text block towards front. Interior very fine with only very light browning at blank margins & edges of endpapers & page leaves. Unclipped, unrestored first issue dust jacket in relatively good-to-near-fine condition with mild-to-moderate rubbing, light browning, scratching & creasing of front, back covers, spine & flaps; mild wear & a few tiny bumps, chips & closed tears at all edges & corners of same; one very thin line with loss of black across front cover just at top of illustration; vertical series of spots & rubbings with loss of black near & at right edge of same; loss of shiny paper across left area of inner front flap; small stain at upper left corner of same; about one square inch of repair tape at upper left corner of inner front cover; vertical line of repair tape & residue with visible loss of shiny paper along right edge of inner rear flap; a few very small, closed tears at edges of outer flaps; very small dark spots along lower edges & corners of inner covers & spine; one each of same at lower edges of outer front & rear flaps.

(#3337) \$4,000.00

FROM

ON THE ROAD:

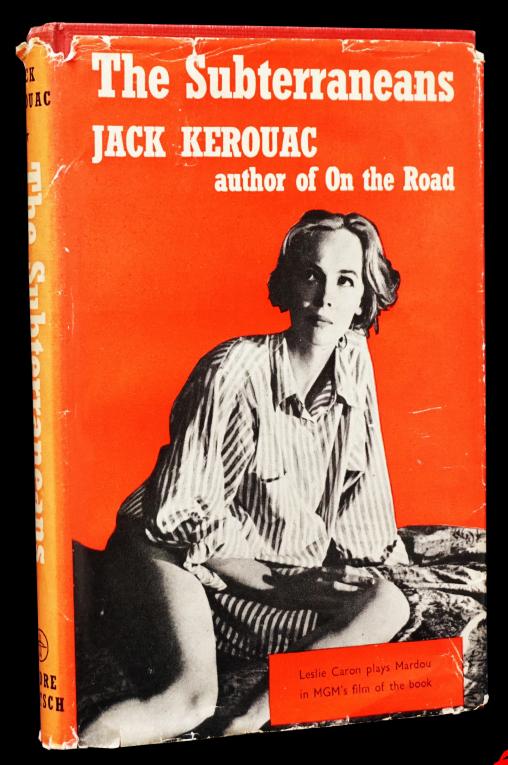
"They rushed down the street together, digging everything in the early way they had, which later became so much sadder and perceptive and blank. But then they danced down the streets like dingledodies, and I shambled after as I've been doing all my life after people who interest me, because the only people for me are the mad ones, the ones who are mad to live, mad to talk, mad to be saved, desirous of everything at the same time, the ones who never yawn or say a commonplace thing, but burn, burn, burn like fabulous yellow roman candles exploding like spiders across the stars and in the middle you see the blue centerlight pop and everybody goes 'Awww!' What did they call such young people in Goethe's Germany? Wanting dearly to learn how to write like Carlo, the first thing you know, Dean was attacking him with a great amorous soul such as only a con-man can have. 'Now, Carlo, let me speak - here's what I'm saying . . .' I didn't see them for about two weeks, during which time they cemented their relationship to fiendish allday-allnight-talk proportions.

"Then came spring, the great time of traveling, and everybody in the scattered gang was getting ready to take one trip or another. I was busily at work on my novel and when I came to the halfway mark, after a trip down South with my aunt to visit my brother Rocco, I got ready to travel West for the very first time."

"IT SEEMED LIKE A MATTER OF MINUTES...

...when we began rolling in the foothills before Oakland and suddenly reached a height and saw stretched out ahead of us the fabulous white city of San Francisco on her eleven mystic hills with the blue Pacific and its advancing wall of potato-patch fog beyond, and smoke and goldenness in the late afternoon of time."

- JACK KEROUAC



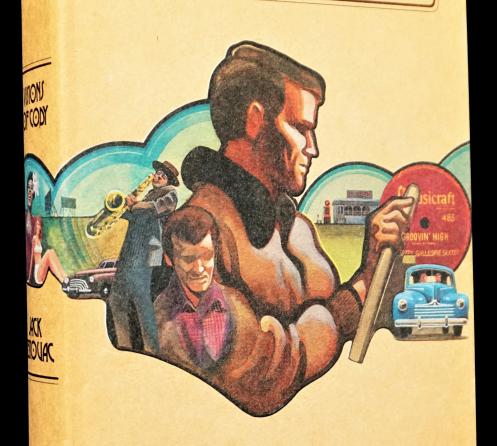
JACK KEROUAC

Kerouac, Jack. *The Subterraneans (First British Edition)*. London, England: Andre Deutsch, 1960. Hardcover. First British Edition in Second Issue Dust Jacket. Fine / Good-Near Fine.

A now-classic short novel by Jack Kerouac, Founding Father of the Beat Generation. As with all his works, this is an emotional, romanticized diary-memoir based on his & his legendary friends' own lives. Here, his alter-ego is Leo Percepied, pursuing an intense love affair with Mardou Fox, based on the African-American Beat associate Alene Lee. During the early 1950s, when this was originally written & its action takes place, an interracial romance was indeed (ruefully) outside the boundaries of mainstream American society. Other of Kerouac's real-life Beat associates appear here, including William S. Burroughs ("Frank Carmody"), Neal Cassady ("Leroy") & Allen Ginsberg ("Adam Moorad"). Offered here is the first British edition, published two years after the first American edition. See Charters, A3(d), pg. 22. We have seen a second printing with the following printed on copyright page: "First published July 1960 by/ Andre Deutsch Limited/...Second Impression August 1960." On copyright page of this copy, the language is: "First published 1960 by/ Andre Deutsch Limited." Charter notes the "red cloth lettered in gold on spine" in the above reference, & that "Green and blue cloth covers also issued with no known priority." This copy has red covers & spine with gold lettering; the second impression we encountered has green covers & spine with gold lettering. The unclipped dust jacket has "Second impression" printed at lower front flap. We therefore conclude that this is a first British printing in second-issue dust jacket. By the time this edition was published, the American film starring Leslie Caron as Mardou & George Peppard as Leo was released & being promoted, including on front cover of this DJ featuring a still of Caron from the movie (a lame, campy production exemplary of Hollywood's contemporary, conventionalizing "castration" of Kerouac's work & the Beat phenomenon, as he would have put it). A very rare & most collectible incarnation of this creation in the Kerouac canon. Book in fine condition with only a tiny amount of wear & a few miniscule bumps at edges & corners of front, back covers & spine; mild rubbing, browning & spotting to edges of text block esp. upper edge. Interior with previous owner's signature in blue ink with "London Oct(ober) 1960" hand-written below it also in blue ink on blank front endpaper; otherwise nearly mint. Dust Jacket in good-tonear-fine condition with mild rubbing, scratching & creasing to front, back covers & spine; mild-to-moderate wear, creasing, chipping & mostly short, closed tears at edges & corners of same.

(#3365) \$150.00

VISIONS OF CODY



Introduction by Allen Ginsberg

JACK KEROUAC



JACK KEROUAC

Kerouac, Jack. *Visions of Cody.* New York, NY: McGraw-Hill Book Company, 1972. Hardcover. First Edition. Very Fine / Very fine.

The haunting, quintessential novel by Jack Kerouac, Founding Father of the Beat Generation. Originally written during 1951-1952, partly overlapping with what became On the Road, this work was not published in its entirety until 1972, three years after Kerouac's sad & untimely death. As ever, this "novel" is really an impressionistic memoir-diary of his experiences (under the thin guise of alter ego "Jack Duluoz") as he restlessly travels back & forth across the American continent, often in the company of Neal Cassady ("Cody Pomeray") & among his real-life Beat cohorts including William S. Burroughs ("Bull Hubbard"), Lucien Carr ("Julien Love"), Allen Ginsberg ("Irwin Garden"), Al & Helen Hinkle ("Slim & Helen Buckle"), John Clellon Holmes ("Tom Wilson") & many others. This writer personally found it to be one of Kerouac's most profound works, which must be read attentively in its entirety to be appreciated for its depth & intense moods. With an exemplary, heartfelt introduction by Ginsberg in the wake of his great friend, collaborator & co-Beat Founder's passing. In it, he writes: "Jack Kerouac didn't write this book for money, he wrote it for love, he gave it away to the world; not even for fame, but as an explanation and prayer to his fellow mortals- with naked motive, and humble piety search- that's what makes Visions of Cody a work of primitive genius..." (pg. xi) Offered here is the first edition as stated on copyright page, hardcover in unclipped dust jacket, with all points noted in Ann Charters' definitive Kerouac bibliography (A30(a), pg. 50). As noted in Charters, this was first published on January 8, 1973 (copyrighted 1972), with review copies issued during November 1972. A most important & desirable collectible in the Kerouac canon. In exceptionally very fine condition: Book with only mildest wear & a few tiny bumps at edges & corners of dark red cloth front, back covers & spine; very small amount of smudging at & just below "CODY" portion of title on spine, with no loss of gilt lettering; very light rubbing & occasional tiny spots at edges of text block. Interior very fine, all but substantially mint. Dust jacket in very fine condition with only a few very faint scratches on front, back covers, the former mostly at blank areas & not effecting illustration, latter hardly effecting illustration (reproduction of a photograph of Kerouac by Burroughs, with his dates); mildest wear & a few tiny bumps, creases at edges & corners of front, back covers & spine; one miniscule, closed tear at upper left spine corner.

(#3405) \$500.00

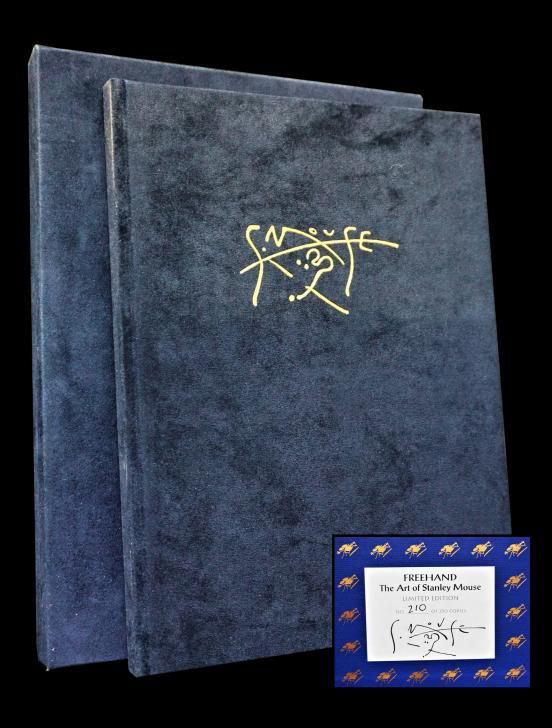


GERARD MALANGA

Malanga, Gerard. *Ten Years After: the Selected Benedetta Poems*. Santa Barbara, CA: Black Sparrow Press, 1977. Hardcover. Limited First Edition (1/26). Very Fine. *Signed by Gerard Malanga*.

A compilation by Gerard Malanga, poet & important member of Andy Warhol's "factory" scene at the height of the 1960s counterculture & beyond, dedicated to the beautiful Benedetta Barzini, pictured on the front cover from a photograph by Richard Avedon. Most were written a decade before during the 1960s, & some were previously published, including a few by the venerable Black Sparrow Press, which issued this edition. One of 26 lettered copies signed by Gerard Malanga and with an original tipped-in signed photograph by the author. This is copy "J". Handbound in boards with decorative cloth spine on which paper title is affixed, in publisher's clear plastic protective dust jacket. The rarest version of a most significant Malanga/Black Sparrow Press collectible. In very fine condition with only some spotting on top edge, mild rubbing to bottom edges of boards, otherwise virtually mint inside & out.

(#1259) \$250.00





STANLEY MOUSE

Mouse, Stanley. *Freehand (with Foreword by Mickey Hart, Celebrated Drummer & Percussionist of the Grateful Dead)*. Berkeley, CA: SLG Books, 1993. Hardcover in Slipcase. Limited First Edition (1/250). Very Fine. *Signed by Stanley Mouse*.

Perhaps most famous for his now-ubiquitous psychedelic rock concert posters from the late 1960s, Stanley Mouse (born Stanley George Miller) was born in Fresno, California but grew up in Detroit, Michigan. After completing his formal education at Detroit's Society of Arts and Crafts, Mouse returned to California, where he was to meet Ed "Big Daddy" Roth, the preeminent exponent of Hot Rod art. Mouse was particularly inspired by the work of his friend, the Underground Comix-&-Beyond artist Rick Griffin. Another detail of note regarding Mouse is that there was a period of time where he resided at 715 Ashbury St., itself across the street from the famous "Grateful Dead House." This gorgeous Mouse compendium is one of 250 numbered copies signed by Stanley Mouse, on a special bookplate affixed to endpaper. "Freehand" is a true art book featuring beautiful reproductions of the legendary artist's album, poster & other works, bound in navy blue crushed velveteen with gilt stamping. Housed in slipcase bound in the same navy-blue material previously mentioned. "Freehand" also includes joint works by Alton Kelley and an Introduction by Joel Selvin. Foreword by celebrated Grateful Dead drummer and percussionist, Mickey Hart, as well as an insightful essay by Walter Medeiros. This is copy #210/250. A superb production in very fine condition.

(#1287) \$500.00





ANAIS NIN

Nin, Anais. *Paris Revisited.* Santa Barbara, CA: Capra Press, 1972. Softcover. First Softcover Edition. *Signed & Inscribed by Anais Nin to Ken & Ann Mikowlski*, *Co-Founders and Publishers of Detroit's Legendary Alternative Press*.

"The Paris I loved is not dead...There is a festive air, as with all people in love with pleasure. There is a patina of shared lives, through high literary articulateness. Paris is still the capital of intelligence and creativity, enriched by the passage of all the artists in the world." (from pgs. 26-27) A late essay by Anais Nin (1903-1977), the great French-Cuban-American writer most known for her voluminous diaries, daringly explicit erotica & very eventful personal life. Nin had left her beloved city of Paris at the beginning of World War II, settled in the USA, then returned after about three decades, late in her life. Her contemporary impressions & reminiscences are conveyed in this wonderful, compelling essay. This is the first softcover edition, of unknown limitation, an exquisite production which is the third title in the publisher's Yes! Capra Chapbook Series. The colophon indicates that 250 special hardcover copies, numbered & signed by Nin, were published. Though not called for, this copy is hand-inscribed & signed on front endpaper: "Ann and Ken/ with friendship/ (signed) Anais Nin." "Ann and Ken" are the late artist Ann Mikolowski & her husband, poet-professor-publisher Ken Mikolowski, who founded & conducted the legendary Alternative Press in Detroit & later Grindstone City, Michigan. The Press produced many broadsides, chapbooks & myriad ephemera by primary writers of the Beat Generation, Black Mountain & New York Schools, etc.- now rare & sought-after. A most beautiful & desirable Nin collectible from later within her lifetime, & with very distinguished association & provenance. In very fine condition with only lightest rubbing of front, back covers & esp. spine; very light rubbing & a few tiny spots at edges of text block. Interior very fine with only tiny bumps at corners of a few page leaves; otherwise substantially mint.

(#3202) \$175.00

J & X

poems by Charles Olson drawings by Corrado Cagli



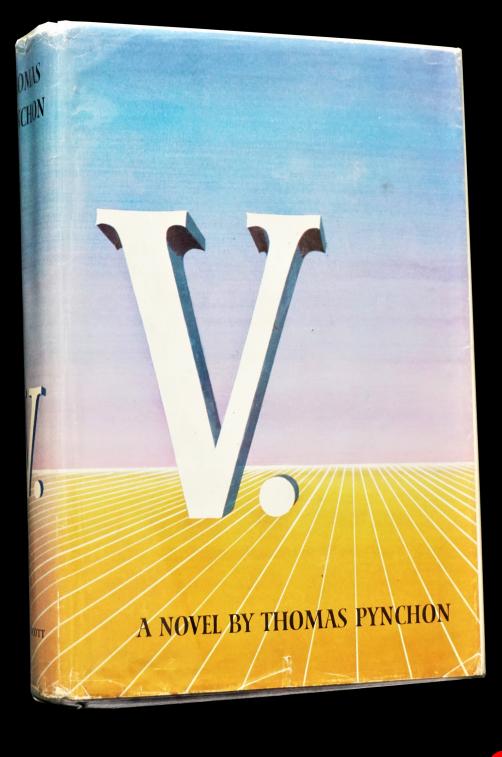
BLACK SUN PRESS Caresse Crosby

CHARLES OLSON

Olson, Charles. *Y & X*. Washington, DC: The Black Sun Press / Caresse Crosby, 1950 (1948). Stapled Wrappers. Offset Edition. Very Fine.

When Charles Olson arrived at an already historic Black Mountain College, he had only this book of poems and his study of Melville, "Call Me Ishmael" (1947) published under his name. To think of all that Olson published post-Black Mountain, and his rising fame in international literary circles and the composition of his endless Maximus Poems during this time, the historical context surrounding existence of this early book cannot be understated. But it doesn't stop at Olson; The Black Sun Press, Corrado Cagli and Caresse Crosby make things all the more interesting. Caresse and her husband Harry Crosby founded The Black Sun Press in 1927 as Narcissus Editions, renaming the imprint to The Black Sun Press not long after. They were one of the major American expatriate presses operating during the Modernist epoch, publishing Hart Crane, James Joyce, T.S. Eliot, Ezra Pound, D.H. Lawrence and Ernest Hemingway (accompanying him to "The Running of the Bulls" in Pamplona in 1927, reporting he could "...drink us under the table...") and Kay Boyle, among many others. Harry Crosby was a son to one of the richest banking families in Boston, MA, and nephew of the wife of J.P. Morgan--as such, he had considerable financial options and stability. Crosby was profoundly affected by his service in World War I, and vowed to live his life completely on his own terms having come so close to death during the war. He had an unabashed proclivity for "oceans of champagne," opium, cocaine and hashish. Harry and Caresse were frequent visitors to Sylvia Beach's Shakespeare & Company, and the list doesn't stop there. Harry and Caresse carried on an open marriage, and Harry made a suicide pact with one of his more fervent young lovers which both parties carried through with. This enabled Caresse to more fully devote herself to publishing, which she did with consummate excellence. A favorite quote of mine on the importance of Black Sun Press books came from dealer Neil Pearson, who said: "If you're interested in the best of what came out of Paris at that time, a Black Sun book is the literary equivalent of a Braque or a Picasso painting except it is a few thousand pounds, not 20 million." This is the "Offset Edition" (see Butterick & Glover, A3, pgs. 4-5) directly following the virtually unobtainable First Edition of 1948. From the collection of Ken & Ann Mikolowski, co-founders of Detroit's visionary Alternative Press (publishers of many Beat/"New York School"/Black Mountain-affiliated authors), which grew out of the Detroit Artist's Workshop. Book in very fine condition with only typical heavy rusting to staples and slight bleeding therefrom.

(#3094) \$200.00



THOMAS PYNCHON

Pynchon, Thomas. V. Philadelphia, PA / New York, NY: J.B. Lippincott Company, 1963. Hardcover. First Edition. Very Fine / Near fine.

"...V. is indescribably original. In a madcap, sometimes sad, frequently hilarious way, it captures the ruthlessness and multiplicity of the modern world. Incident piles on incident until, in what amounts almost to a revelation, the pattern of the book and the century it describes emerge with a terrible beauty." (from rear flap) A first edition of Thomas Pynchon's debut novel, in first issue dust jacket with list of chapter numbers & headings. Still being parsed & analyzed, this is a dense, surreal dream-narrative that launched the Pynchon legend & is a landmark of twentieth-century American literature. As Mark Hayden writes, "fans regularly proclaim Pynchon as the father and most intricate designer of postmodern hip lit. There's something to this. The writer name-checks and digresses more than any writer since Kerouac, with his wanderlust ramblings. Pynchon proves more verbose than Vonnegut or Salinger too. I mention these specific writers because their themes turn up in V., as protagonist Benny Profane searches, like Sal Paradise or Holden Caulfield, for place and identity."(from a review in pastemagazine.com) We are proud to offer this most important literary collectible in exceptionally fine condition among those available. Book in very fine condition with only sunning to edges of light purple cloth; very mild soiling to bottom edge; a few very tiny gauges to black-colored top edge. Interior mint except for mild rubbing at upper right corner of first page after front endpaper, not effecting inverse pyramid of "V"s. Dust Jacket with only minor rubbing & soiling, esp. to light background of rear cover; moderate chipping & creases to upper & lower edges; spine has approx. 1/8" missing at top.

(#1826) \$1,200.00

POEM FROM JAIL



Ed Sanders

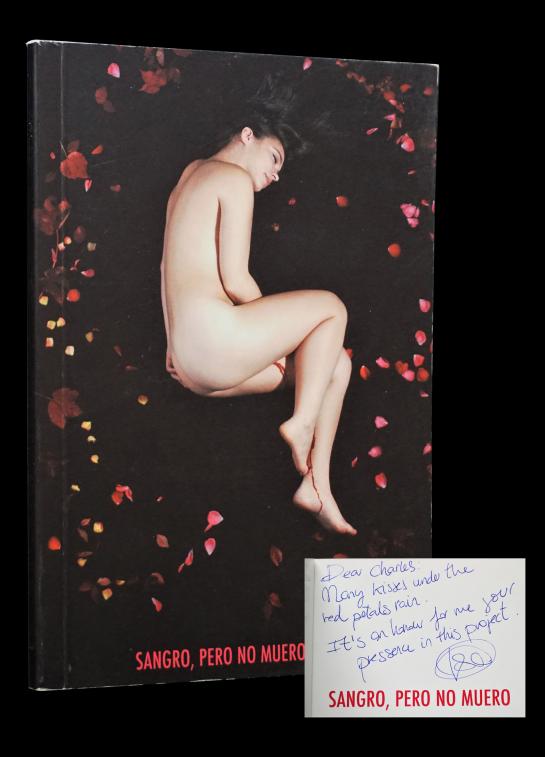


ED SANDERS

Sanders, Ed. *Poem from Jail.* San Francisco, CA: City Lights Books, 1963. Stapled Wrappers. First Edition. Very Fine.

"Poem from Jail" is the debut publication from trailblazing printer-poet-publisher-activist Ed Sanders, truly one of the most underappreciated poets of the Beat era, and one of the most erudite and assiduous of the entire crop. Sanders Forrest-Gumped his way through the counterculture: as proprietor of the legendary "Peace Eye Bookstore,"—itself an incomparable hub for underground literature and countercultural activity—he helped organize (with Allen Ginsberg) what was perhaps the very first rally-protest for the legalization of marijuana in America. Ed made a name for himself as a mover-&-shaker during precisely the time the Beat Generation's first wave was giving way to the "Mimeograph Revolution" that directly preceded and precipitated the rise of the Hippie Counterculture in the late 1960s. Sanders' mimeograph publishing imprint—inimitably-named The Fuck You Press—published numerous literary lights-&-lions during that mythically-fertile milieu of New York in which these figures flourished. Sanders is a longtime anti-war activist, and his work in the field started early: the story behind the "Poem from Jail" (in short) is that he was arrested for protesting the launch of nuclear submarines armed with nuclear missiles in August of 1961. Ed was temporarily incarcerated in the Montville State Jail in Uncasville, Connecticut as a result, and it was while behind bars at Montville he wrote (and subsequently smuggled out) this precocious masterwork of Ecstatic Literature. A scarce item written before he became a full-on countercultural icon with The Fugs, etc. In very fine condition with only the slightest sunning & wear to edges of covers.

(#1327) \$190.00





ISA SANZ (PLYMELL, CHARLES)

Sanz, Isa. Sangro, Pero No Muero (I Bleed, But Do Not Die). Valladolid, Spain: Ayuntamiento de Valladolid, 2010. Softcover. First Edition. Signed & Inscribed by Isa Sanz to Charles Plymell; Additionally Signed by Charles Plymell.

"The artworks that picture this catalog show a group of women, alone or with other women being in different ages, naked over neutral backgrounds. Each of them becoming visible in the public space through photography or video, but also opening a part of their intimacy: the menstrual blood flowing through their legs or pointing out, like a bindu, some different parts of their body." (from commentary by Marta Mantecon) A small booklet-catalog with images from the titled exhibit held at the Teatro Calderon in Valladolid, Spain during 2010 by the noted feminist multi-media Spanish artist Isa (Isabel) Sanz. With texts in Spanish & in English translation by Mantecon; & "Perceptions" (quotes about Sanz & her work) by Charles Plymell & others. On title page, Sanz has hand-written & signed in blue ink: "Dear Charles:/ Many kisses under the/ red petals rain./ It's an honor for me your/ presence in this project./ (signed or initialed) Isa Sanz." Plymell, the legendary American poet, printer, publisher & Ultimate Literary Outlaw, provides several laudatory blurb-quotes as noted above. At the end of his second quote, below his printed name, Plymell has hand-written his signature in pink ink. As Plymell writes in his first quote, "Isa Sanz has explored the Open Wound in her art forms. She has endeavored to expand our consciousness into a very private world that has been mostly overlooked, shunned, or even ridiculed throughout history. She has opened my eyes to a natural word (sic) that has no boundaries in our lives and in the cosmos." A rare & most provocative production with outstanding association & provenance; obtained by us from our good friend & inspiration Plymell himself. In very fine condition with only very mild rubbing, scratching to front, back covers & spine; light wear & a few tiny bumps at edges & corners of same. Interior very fine with only tiny bumps at corners of some page leaves.

(#3502) \$30.00

JOHN STEINBECK

Burning

Bright

UNG

CK



JOHN STEINBECK (BACALL, LAUREN; BOGART, STEPHEN)

Steinbeck, John. Burning Bright (Dedication Copy to Stephen Bogart, Son of Humphrey Bogart & Lauren Bacall). New York, NY: The Viking Press, 1950. Hardcover. First Edition / Association Copy. Very Fine / Near fine. Signed & Inscribed by John Steinbeck to Stephen Bogart, Son of Humphrey Bogart & Lauren Bacall.

This is the first edition, first printing of the canonical American writer John Steinbeck's "play in story form" as it is subtitled, "First published by The Viking Press in November 1950" as noted in the copyright page. This presentation copy is very special indeed- it is from the estate of actress Lauren Bacall (1924-2014), & on the dedication page, just below the printed dedication "To, For, and because of Elaine" (who would become his third wife just after this book was first published), Steinbeck has hand-written in black ink: "And also for/Stephen/much love/ (signed) John Steinbeck/(squiggly doodle-drawing)/Regards." Stephen is Stephen Bogart, the son of Bacall & legendary actor Humphrey Bogart. Presuming Steinbeck's undated citation was written at or near the time of publication, Stephen would have been a toddler, born the year before in early 1949. A most important, one-of-a-kind collectible with outstanding provenance & reference. Book in very fine condition with only lightest wear to top & bottom of cloth spine; very light browning to edges, endpapers & interior leaves. Unclipped dust jacket in near-fine condition with very mild creasing, rubbing & soiling to front, back covers & spine; mild, short chips, tears & wear along all edges; one vertical closed tear & horizontal crease forming a small rough rectangle at upper right corner of front cover.

(#2163) \$4,000.00

JOHN STEINBECK

Burning

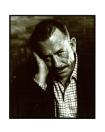
Bright

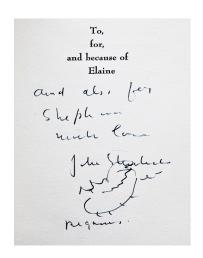


"I HAVE COME TO BELIEVE
THAT A GREAT TEACHER
IS A GREAT ARTIST AND
THAT THERE ARE AS FEW
AS THERE ARE ANY OTHER
GREAT ARTISTS. TEACHING MIGHT EVEN BE THE
GREATEST OF THE ARTS
SINCE THE MEDIUM IS THE
HUMAN MIND AND SPIRIT."

- JOHN STEINBECK









The Underground Comix Revolution

by Patrick Rosenkranz













TO CHARLES PLYMELL
THE PUBLICHER PRINTER
WHO BROUGHT ZAR COMIX INTO
AN UNSUSPECTING WORLD.
THANK FOR ALL YOUR HELP.

Batt Rosely

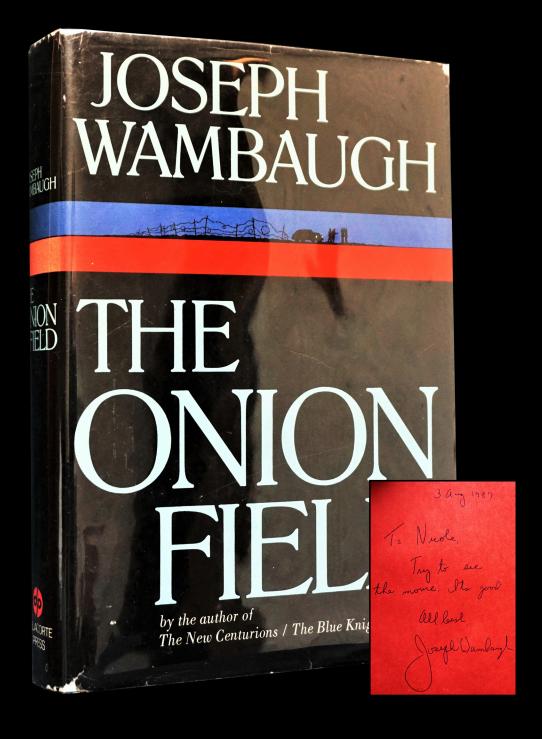


VARIOUS (CRUMB, R.; PLYMELL, CHARLES ET AL.)

Various (Plymell, Charles; Crumb, Robert et al.). *Rebel Visions: The Underground Comix Revolution 1963-1975*. Seattle, WA: Fantagraphics Books, 2002. Hardcover / Association Copy. First Edition. Very Fine / Very fine. *Signed by Patrick Rosenk-ranz to Legendary Literary Outlaw, Charles Plymell*,

This impressively-researched work follows the movements of 50 artists from 1967 to 1972 through not only interviews with the many participants and promulgators, but by way of employing Navy-grade, deep-diving, scuba-suit scholarship that fitfully led its author and editor, Patrick Rosenkranz, to producing this definitive and essential history. This particular copy of the beautifully produced large-format survey of Underground Comix belonged to Charles Plymell, one of the most important figures in that genre/movement. It is inscribed to Plymell on the title page: "To Charles Plymell/The Publisher-Printer/who Brought ZAP Comix into/ an Unsuspecting World./Thanx (sic) for all your help./(signed) Patrick Rosenkranz." Plymell is of course featured in this volume, & he has signed his name twice, each time at a separate Plymell entry. This is a significant & valuable collectible item, full of illustrations, some in color, & with one of the ultimate Underground Comix provenances. In very fine condition with only very slight wear to edges of di, & corners of book.

(#1550) \$600.00





JOSEPH WAMBAUGH

Wambaugh, Joseph. *The Onion Field*. New York, NY: Delacorte Press, 1973. Hardcover. First Edition. Fine / Fine. *Hand-Dated*, *Signed & Inscribed by Joseph Wambaugh*.

"The reader of this book will, after the first overwhelming emotional assault, be forced to ask if it could really be true. The answer is yes. In his first work of nonfiction, Joseph Wambaugh presents his strongest, most important book. It is the vivid story of an incredible murder and its aftermath- a murder that led to the longest, most intricate court case in California's history. Here is a book as thorough as In Cold Blood and as unique as the events it describes." (from front flap) The acclaimed, now-classic true crime case study by Joseph Wambaugh, a Los Angeles Police Detective who had published two popular police-related novels before turning to non-fiction. With a laudatory blurb by non-fiction true crime & literary master Truman Capote next to photograph of Wambaugh on back cover of dust jacket which reads: "Mr. Wambaugh's The Onion Field is a distinguished contribution toward the gradually enlarging field of the 'factual novel.' A fascinating account of a double tragedy: One physical, the other psychological." This work was the basis of the 1979 film starring James Woods in an unforgettable performance as the real-life ultra-villainous murderer Gregory Powell. Offered here is the first edition, first printing as stated on copyright page, hardcover in clipped original dust jacket. On the blank, appropriately blood-red front free endpaper, Wambaugh has hand-written: 3 Aug(ust) 1987/ To Nicole,/ Try to see/ the movie. Its good./ All best,/ (signed) Joseph Wambaugh." A riveting, best-selling masterpiece; & a highly desirable collectible with Wambaugh's inscription that refers to the film. Book in fine condition with only very light rubbing & smudging to black cloth front, back covers & spine; very light wear & a bit of fading to edges & corners of same; very slight loss of gilt in spine lettering with no loss of legibility; slight rubbing, spotting, & a few faint marks to edges of text block; fading & small-medium areas of loss to red dye at upper edge of same. Interior very fine with only tiny bumps at corners of a few page leaves. Dust jacket in fine condition with very mild rubbing, scratching & a few short, faint creases to front, back covers & spine; mild-to-moderate wear & some bumps with very slight loss of paper at edges & corners of same; very slight browning & edgewear at flaps.

(#3425) \$250.00







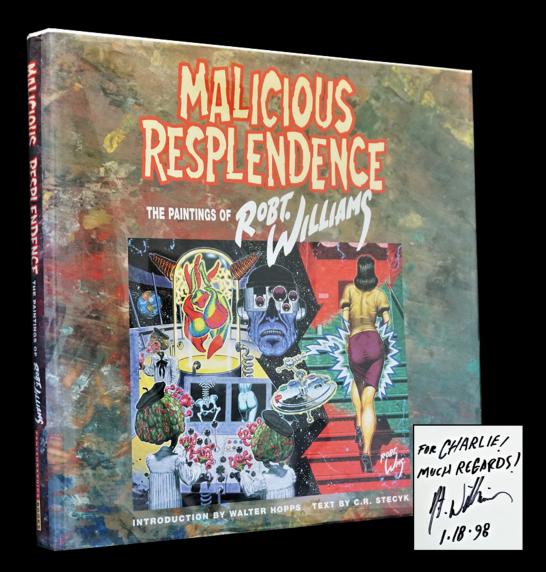


ANDY WARHOL

Warhol, Andy. *Andy Warhol's Index*. New York, NY: Random House, 1967. Hard-cover. First Printing.

The classic work of Pop Art in book form by Andy Warhol- silly, surreal & psychedelic. A statement by an enigma defined as much by the entourage at his Factory as by his own blank presence. This hardcover stated first printing contains all ten famous & fragile interior elements, including a paper disc with announcement & blurbs about Warhol's film Chelsea Girls, now loose but complete with loose spring & clear adhesive stickers; a 7" flexi-disc, paper with plastic grooved film on front side with image of Lou Reed, said to contain a recording by The Velvet Underground & Nico which may not have otherwise been released, & still attached between two pages with unbroken perforation & central hole still covered, therefore never played; many images of Warhol & his associates including Gerard Malanga & "Superstar" Edie Sedgwick, along with members of the Velvet Underground including Reed, John Cale & Nico; an interview of Warhol with German interviewer's inquiries in gothic script & Warhol's sparse responses in a plain font & more. With 3-D hologram image pasted to front board, no dust jacket as issued. A major collector's item, among the quintessential relics of the 1960s era. The extremely rare bag in which this first hardcover edition was originally released is not present, & there are two signatures of a previous owner- one horizontal on front endpaper with "return to" above & address below in thinner black felt marker with slight bleeding including onto the opposite & following page, & another vertical on first title page in regular black ink. Otherwise, this is a complete & exceptionally well-preserved item in all its delicate complexity. Pasted image on front board is slightly loose from age or possibly as issued, very mild rubbing to (mostly white portions) of front, back, edges & corners of boards, cloth spine with silver-gilt lettering perfectly mint. Interior very fine & complete with all elements as described above, with only very light browning to lighter edges, mild waving at front endpapers, title pages & (as always) the pages that contain the old balloon. Three small circular paper seals that originally enclosed the pages with the folded paper geodesic structure-on-a-string are broken, causing one very small gauge (the missing fragment is on the opposite half of the broken seal) & very minor waving.

(#1868) \$1,800.00





ROBT. WILLIAMS (PLYMELL, CHARLES)

Williams, Robt. (Plymell, Charles). *Malicious Resplendence: the Paintings of Robt. Williams*. Seattle, WA: Fantagraphics Books, Inc., 1997. Hardcover. First Edition. Association Copy. Fine / Near fine. *Signed by Robt. Williams to Legendary Literary Outlaw and Printer of Zap Comix No. 1, Charles Plymell.*

A large, lavish production surveying the art of Robert Williams, cult conjurer of images that are truly sui generis, incorporating a panoply of high & low cultural references into a jarring maniacal stew. Williams is also the founder of the renowned monthly art periodical, Juxtapoz. This first edition has a very special provenance- it is from the collection of Charles Plymell, the venerable author & associate of William S. Burroughs, Neal Cassady, Allen Ginsberg, Claude Pelieu & co. The artist has signed in bold marker on a page featuring a photograph of himself opposite the introduction: "For Charlie!/Much Regards!/(signed) Robt. Williams/1.18.98" The date is very close to the official publication of the first edition in December 1997 as noted in the copyright page. With introduction by Walter Hopps & text by C.R. Stecyk. Also included is a small flyer announcing a book signing by Williams at the Shafrazi Gallery that took place the day before he signed this copy to Plymell. A unique collectible with significant provenance. This writer would recommend viewing Williams' appearances in the recent Netflix documentary on the visionary Polish artist-&-sculptor Stanislav Szukalski, a mentor to Williams, among others—Robert's commentary is worth the price of admission alone. Book in fine condition with only minor spotting to upper edge, minor rubbing to black surface of front board. Dust jacket in near-fine condition, with mild soiling & very minor creasing & tearing to edges. Flyer creased & with minor tears to edges.

(#3425) \$250.00

troduction by Rosh Ireland

Bratsk Station

\$1.45

and other new poems

Yevgeny Yevtushenko



Bratsk Station and Other New Poems

YEVGENY YEVTUSHENKO (MIKOLOWSKI, KEN)

Yevtushenko, Yevgeny. Bratsk Station and Other New Poems. New York, NY: Doubleday Anchor, 1967. Softcover. First Softcover Edition. Fine. Signed & Inscribed by Yevgeny Yevtushenko to Legendary Publisher Ken Mikolowski of Detroit's Alternative Press.

"Two philosophies are now struggling in this world: the philosophy of disbelief, of pessimism, and the philosophy of belief in an enlightened future for humanity. I have seen the living incarnation of this belief in many wonderful people whom I met at Bratsk. In the new Siberia of today, a country which in the past was a huge prison measuring thousands of square miles but which now becomes a source of light for our homeland, I saw the symbol of this faith." (from Author's Preface). First published in two parts by Sun Books in 1966, this Doubleday Anchor publication gathered for the first time these two books, from which Yevtushenko added more poems to round out and complete the volume. This first edition is signed by Yevtushenko to Ken Mikolowski, co-founder of Detroit's visionary "Alternative Press," publishers & friends of many Beat Generation, "Black Mountain," "New York School"-affiliated authors and beyond. From what Ken Mikolowski relayed to us, he believes this signature took place on what was Yevtushenko's first visit to America. Yevtushenko was published by Ken & Ann's "Alternative Press," and briefly stayed with the Mikolowskis during his time in Michigan. The signature reads: "To Ken / with LOVE. / Yevgeny / (doodle)." Book in fine condition with only minor rubbing to front, back covers esp. nearest fine-edges; vertical crease at spine-edge of front cover from Ken Mikolowski's thorough reading of this volume, which in our case enhances provenance; minute bumps to top right, bottom right corners of front cover; minor shelf-wear throughout; bump-crease to back cover at leftmost fine-edge at near center-middle, minute chipping therefrom.

(#2956) \$125.00



Sap Comics are Squinky Comics!!



Special Bonus!

MB MATURAL



ZAP COMIX (R. CRUMB; CHARLES PLYMELL)

Crumb, R.; Plymell, Charles. *Zap Comix No. 1 (The Legendary Charles Plymell Edition)*. San Francisco, CA: Apex Novelties, 1968. Stapled Wrappers. First Edition, First Printing.

This is the legendary, coveted, very first printing of Zap Comix No.1, which inaugurated the "underground comix" phenomenon, a highlight of the 1960s counterculture. Robert Crumb illustrated & wrote the entire issue, his subversive genius broke all barriers. Mr. Natural, the "Keep on Truckin"..." figures & other images that made their debut here have resonated in the collective consciousness, & they continue to influence art & culture. As Crumb describes it in Vol. V of the new box set, The Complete Zap Comix (Fantagrafic Books, Inc.; 2014): "I drew one issue in October and one in November (1967). They were twenty-four pages each. It went fast. Don Donahue (publisher of Apex Novelties) saw the original art for Zap and really liked it. Donahue knew Charles Plymell, an old hipster poet who had a small offset printing press, a Multilith 1250. Donahue paid for the first printing of Zap by trading his \$300 tape recorder to Plymell in early 1968. The first print run of five thousand copies came out. The first edition had an orange and blue cover, and the cover price was twenty-five cents. Dana (Robert's wife at the time) and I, Donahue, and some friends of ours sold Zap on the street and took it around to all the shops on Haight Street..." (from "Coming Together," pg. 887) The issue Crumb refers to drawing in October 1967 was published as Zap No. 0 in late 1968, around the time that Zap No. 3 was published. Charles Plymell, the "old hipster poet" referred to by Crumb, is of course the noted Beat-&-beyond poet, prose writer & publisher who collaborated with & issued works by William S. Burroughs, Allen Ginsberg & others in addition to Crumb & co. According to Charles & Pamela Beach Plymell, his wife & co-publisher, there were far fewer than the 5,000 copies of the first printing as recalled by Crumb, somewhere between 600-1,500. It is believed that approximately 500 copies were destroyed in a fire. As noted in the various grading & price guides, essays & commentaries that have appeared & expanded over decades like a comix Talmud, the first printing is distinguished by several points, all present here: A 25-cent cover price, small white border at top & right edge, & orange along with blue, black & white colors on front cover (further printings have 35-cents & over cover price, usually yellow instead of orange & no borders); pagination beginning with "3" & ending with "23" at lower right of interior pages, 24 pages in total as noted by Crumb including front, back inner & outer covers (further printings are unpaginated); the words "Printed by Charles Plymell" in blue fine print at lower left edge of back cover. We are pleased to offer this iconic production, among the rarest & most sought-after by collectors. As famously stated on front cover above the title, "Fair Warning: For Adult Intellectuals Only!"

(#2164) \$6,000.00

JUST LOOK AT THE



Betty Doxie of Utica N.Y., writes us; T've been turning on for only six months but I still can't believe the dif-ference! Wow!!"

BEFORE



The old Betty, caught up in boring, up-tight social games, alienated, frustrated, waiting for something, she knew not What!

BETTY'S JUST ONE OF THOUSANDS OF LUCKY YOUNGSTERS WHO HAVE DISCOVERED POR THEMSELVES THE MIRACULOUS PROCESS OF SELF-LIB ERATION USING THIS EASY METHOD!



"I was a Nice Jewish Bry with all kinds of Mid-dle-class of Mid-dle-class of Mid-dle-class of Mid-dle-class of Mid-glad I started using stuff! And believe me, it's only the beginning," Joel Deutsch Cleveland, Cl



New Betty is uninhibited ecstatic Flower child, tuned in, stoned out, excited about the NOW! SO CAN [[LOTS OF

· AVAILABLE SOURCES NOW IN EVERY MAJOR CITY FROM COAST TO COAST!

NOTHING!

SHE FOR YOURSELF We recommend a 30 day Trial Period!

THAT'S RIGHT! TRY IT FOR JUST ONE MONTH,
WE GAURANTEE THAT YOU WILL SE COMPLETELY SATISFIED, IF NOT FREAKED OUT!

Help Others! IF YOU'RE ALREADY TURNED ON, YOU CAN HELF OTHERS BY GENTLY OFFERING THEM SOME.



BEFORE



PRINTED BY CHARLES PLYMELL

BEFORE



BEFORE

"I used to think life was a very serious business, and I worried alot Now I'm on the weed... I just laugh at trovble? I get higher and higher!

-E.E. Pnakov, San Erancisco



AFTER

ZAP COMIX (R. CRUMB; CHARLES PLYMELL)

In fine condition, approximately equivalent to a 6.0 grade per Fogel's, CGC, etc.: Light to moderate creasing, rubbing, soiling & spotting to front, back covers & stapled spine; tiny bump-creases at corners of same; one approx. 1&1/2" angled crease at lower right corner of front cover. Interior very fine except for browning of just-above-newspaper quality pages esp. margins & edges (slightly effecting inner front & back covers), but pages not brittle & with barely any acidic scent.

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