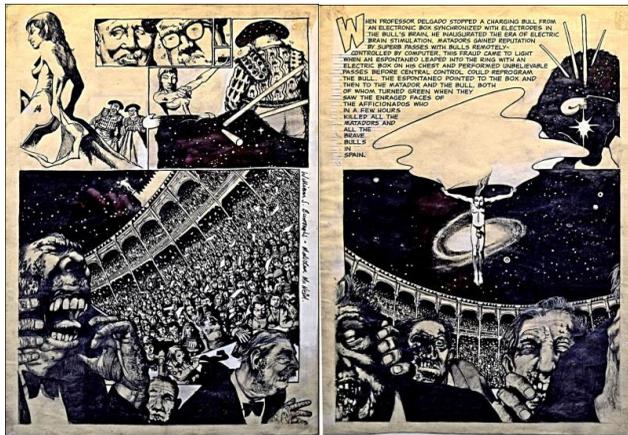


Third Mind Books

PRESENTS

RELIQS OF THE TRENDSETTING UNDERGROUND



**BUKOWSKI
BURROUGHS
CASSADY
CORSO
FORD
GINSBERG
MALANGA
MIKOŁOWSKI
O'HARA
PADGETT & more...**

CATALOG NO. 7

We are pleased to present Third Mind Books' seventh catalog, featuring a curated selection of the rarest relics of the trendsetting underground--Beat & Beyond.

You, our loyal collectors, recall my major interview with John Tytell, the first & foremost figure who put the Beat Generation on the scholarly map with his pioneering portrait of Burroughs, Ginsberg, & Kerouac--*Naked Angels* (1976). We are proud to announce that Third Mind Books has acquired the all-important Tytell archive: over four decades' worth of original correspondence, audio interviews, manuscripts, books, journals & myriad ephemera--much of it never before published or transcribed in its entirety.

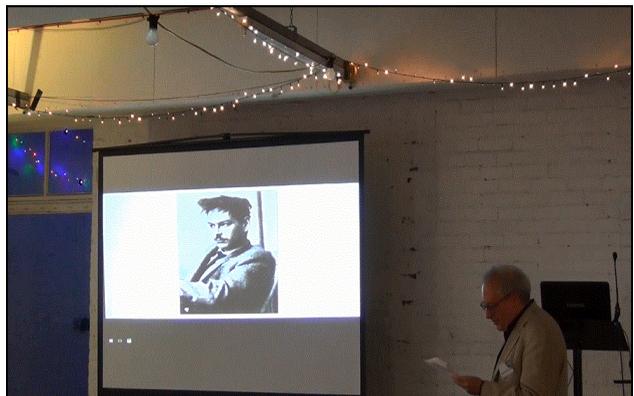
After we have tackled the Thomas Rain Crowe Archive (see TMB Catalog No. 6 introductory essay), we will curate this seminal treasure trove for sale as a whole to a prestigious collection or institution. We also plan to launch a Third Mind Books publishing imprint with complete interview transcriptions, chapters deleted or abandoned from many acclaimed works, lectures, etc.; all with the blessing & participation of John Tytell.

The archive includes a postcard from late 1973 sent by William S. Burroughs in London shortly before WSB's move to New York City where Tytell would conduct the first extensive interview upon his return, largely the basis of the WSB chapters in *Naked Angels*, *Paradise Outlaws* & other works. In it, WSB writes: "The Third Mind is not yet published." This phrase could be our new unofficial motto, and a call for its redemption by WSB himself!

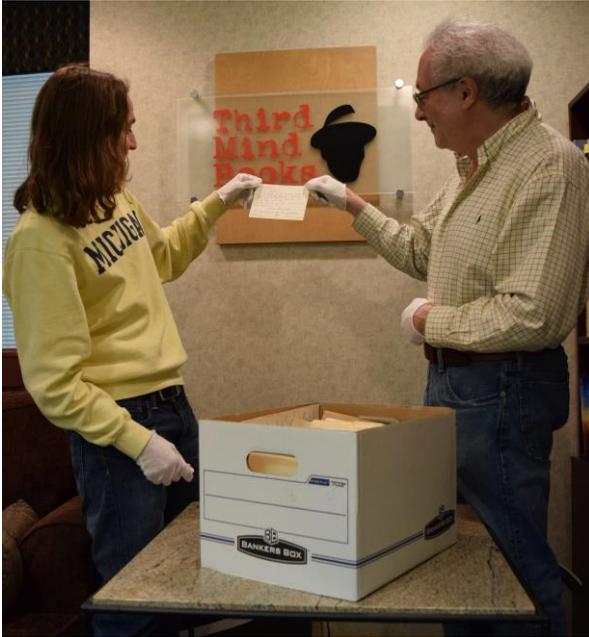
So please enjoy & "as ever" stay tuned for further updates.

Best Regards--Beat-&-Beyond,

Arthur S. Nusbaum
Founder & Senior Curator
Third Mind Books



ASN Delivers the Third Mind Books Presentation, "Beat Impressions: A Conversation with John Tytell," at the fifth annual European Beat Studies Network Conference in Manchester, UK, June 2016.



Arthur S. Nusbaum & Joe Provenzano view a gem from the archive of John Tytell: an original postcard from William S. Burroughs to John Tytell from 1973 that reads:

“Dear Mr. Tytell, /

Much thanks for the essays which I / found brilliantly perceptive. Perhaps I / have gone too far in rejecting the / concept of a movement. / All the best to you for Christmas and / new year (sic), / William Burroughs. / The Third Mind is not yet published.”

Orcagna, Inferno
(detail from the Last Judgment)
Museo dell'Opera di Santa Croce, Florence

Dear Mr Tytell,

Many thanks for the essays which I found brilliantly perceptive. Perhaps I have gone too far in rejecting the concept of a movement.

All the best to you for Christmas and New year,

William Burroughs.

The Third Mind is not yet published

Frescoes from Florence
The Arts Council of Great Britain



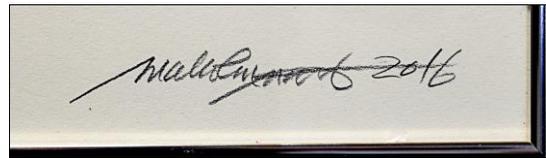
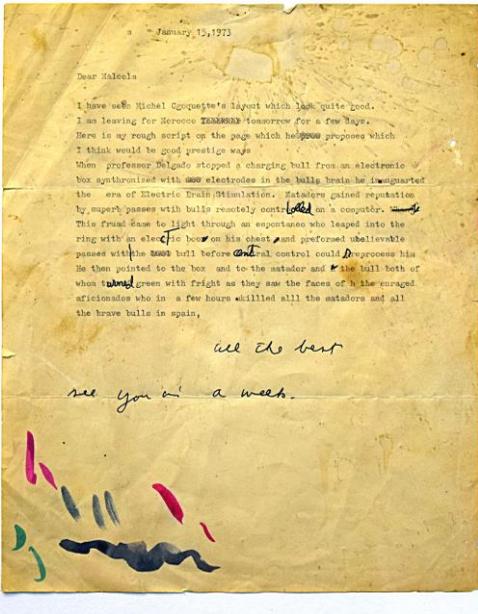
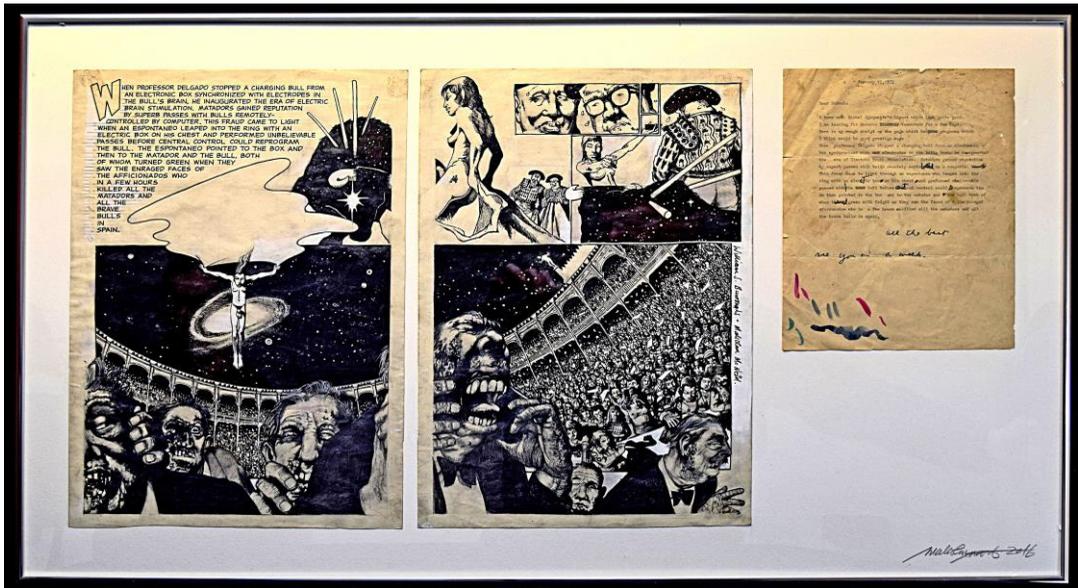
AGAF - FIRENZE

Burroughs, William S.; McNeill, Malcolm. *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" Edited by Michel Choquette.* n/p (London, England & San Francisco, CA); New York, NY: William S. Burroughs; Malcolm McNeill; Abrams, 1973; 2011. Three Single Sheets in One Frame; Hardcover. Original Manuscript; Original Artwork; First Edition. ISBN: 978-0-8109-9618-2. Good; Very Fine; Very Fine in Very fine dust-jacket. Original text & artwork by William S. Burroughs & Malcolm McNeill.



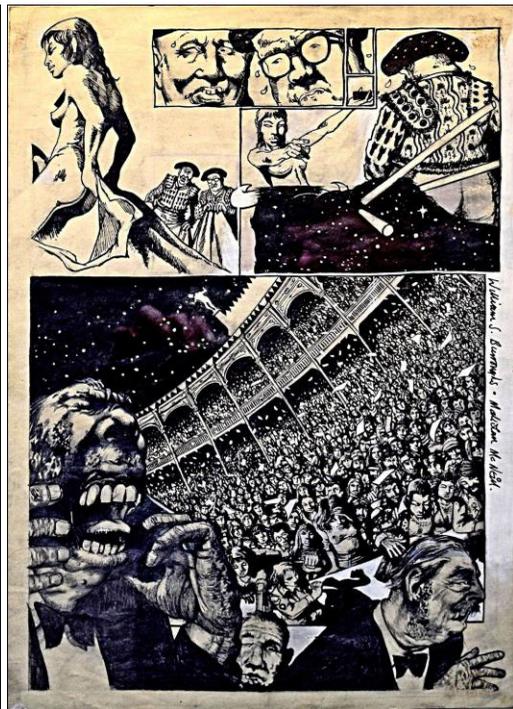
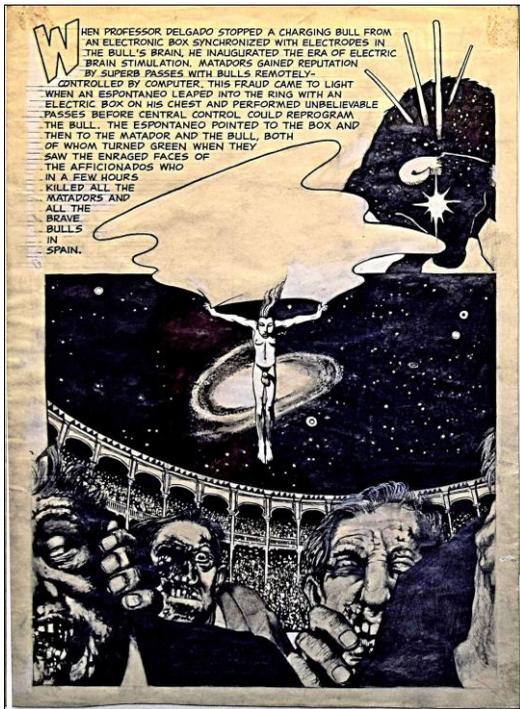
During the early 1970s, French-Canadian humorist & impresario Michel Choquette planned a compilation of comic strips that would all relate to the just-past decade of the 1960s. He enlisted the participation of 169 artists & writers for this project, including many of the most notable under-&-aboveground 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 one-page 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". (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

m January 15, 1973

Dear Malcola

I have seen Michel Cgoquette's layout which look quite good.
I am leaving for Morocco ~~TAMMERE~~ tomorrow for a few days.
Here is my rough script on the page which he ~~proposes~~ proposes which
I think would be good prestige ways
When professor Delgado stopped a charging bull from an electronic
box synthonized with ~~two~~ electrodes in the bulls brain he inauguated
the era of Electric Brain Stimulation. Matadors gained reputation
by superb passes with bulls remotely controlled on a computer. ~~Which~~
This fraud came to light through an espontaneo who leaped into the
ring with an electric box on his chest and performed unbelievable
passes with the ~~bull~~ bull before ~~control~~ control could ~~reprocess~~ reprocess him
He then pointed to the box and to the matador and ~~the~~ the bull both of
whom ~~turned~~ turned green with fright as they saw the faces of h the enraged
aficionados who in a few hours skilled all the matadors and all
the brave bulls in spain,

all the best

see you in a week.

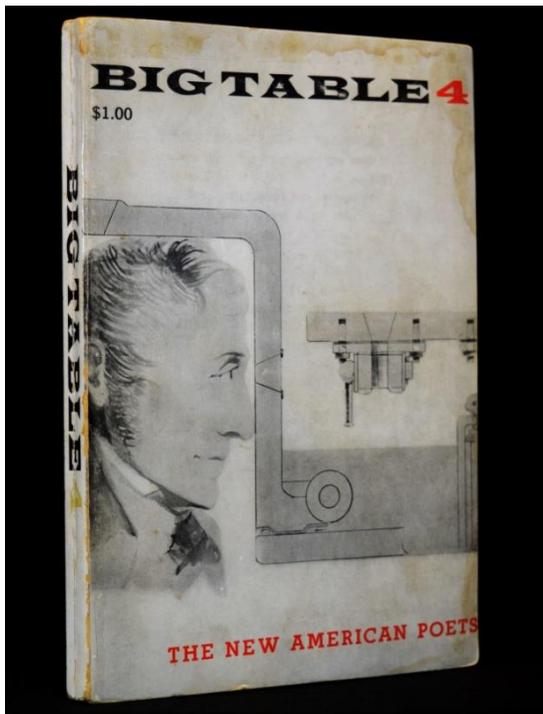


IMAGE FROM
THE SOMEDAY
FUNNIES (PG. 20)

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.

(#2860) \$7,500.00

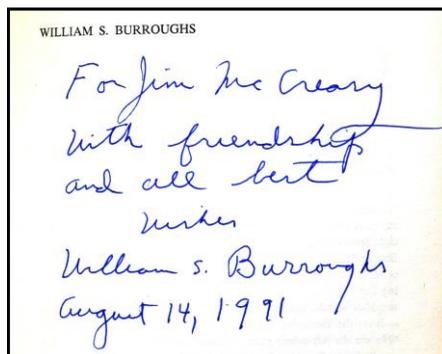
Various (Burroughs, William S. et al.). *Big Table, Vol. 1, No. 4, Spring 1960.*
Chicago, IL: Big Table, Inc., 1960. Softcover. First Printing. Good/Near Fine.
Inscribed & signed by William S. Burroughs to Jim McCrary.



The second-to-last number of the renegade literary journal that published what was too controversial for the *Chicago Review*, from which it broke off. The first feature in this issue is a hallucinatory, hilarious routine by William S. Burroughs, a founding father of the Beat Generation & among the key literary-counter-cultural figures of the twentieth century & beyond, entitled "But Is All Back Seat of Dreaming." (Maynard & Miles, C16, pg. 114, mis-printed as "But All Is Back Seat of Dreaming"). On the first page of the story (pg. 13), in a large blank area between author & title, WSB has hand-written: "For Jim McCrary (sic) with friendship/ and all best/ wishes/ (signed) William S. Burroughs/ August 14, 1991." Poet-educator Jim McCrary was a friend & assistant to WSB during his later years in Lawrence, Kansas; a member of the inner circle at Burroughs Communications led by James Grauerholz. Also in this issue is the lengthy poem "Europe" by John Ashbery; a section entitled "The New Poets" with poems by Gregory Corso, Robert Creeley, Diane di Prima, Lawrence Ferlinghetti,

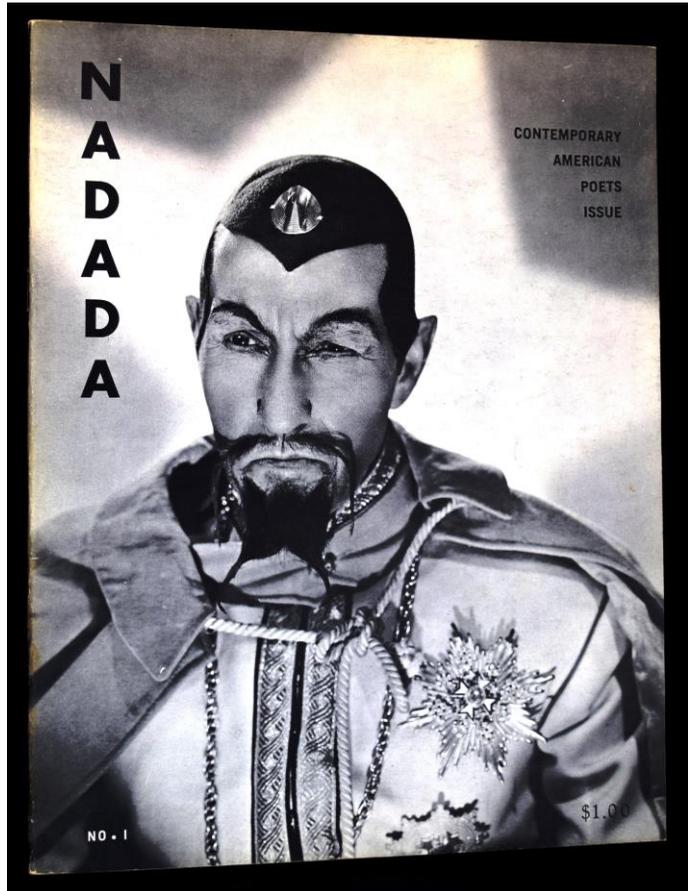
Allen Ginsberg, Harold Norse, Michael McClure, Charles Olson, Gary Snyder & other Beat- & Beyond luminaries; & more. With a fold-out reproduction of an artwork by Franz Kline; contemporary ads; a short bibliography of some of the contributors; etc. Softcover in sewn binding. An essential WSB & co. collectible with this rich inscription & association, obtained directly from McCrary. In good-to-near fine condition with moderate rubbing, scratching & spotting of front, back covers & spine; areas of mild water (or coffee?!) staining along edges of same; vertical crease along length of spine; mild bumps & wear along all edges & corners; staining & browning at all edges of text block. Interior fine with only mild browning mostly at blank margins of page leaves; threads in some signatures broken & loose.

(#2876) \$125.00



Various (Baum, Timothy; Berkson, Bill; Berrigan, Ted; Bukowski, Charles; di Prima, Diane; Elmslie, Kenward; Ford, Charles Henri; Ginsberg, Allen; Malanga, Gerard; O'Hara, Frank; Padgett, Ron; Warhol, Andy et al.) . *Nadada No. 1*. New York, NY: Nadada, Inc., 1964. Stapled Wrappers. First Printing. Very Fine.

The first number (of only two in total) of the incredibly rare & significant literary journal, sub-titled "Contemporary American Poets Issue", co-edited & with contributions by Timothy Baum, who would become a noted writer on Dada & Surrealism; & Gerard Malanga, the acclaimed poet & photographer. Collected here are a collaborative poem by Bill Berkson & New York School giant Frank O'Hara ("Hecuba," dated March 16, 1962); Ted Berrigan's "Birthday Ode for Ron Padgett," a tribute from the illustrious poet to his contemporary; an early appearance by Charles Bukowski (the poem "My Real Love in Athens"); Diane di Prima's "Poem for Robert Duncan's Birthday," another tribute from one legendary poet to another; two poems by Kenward Elmslie, the prolific poet, artist & associate of Joe Brainard, including "The Depot"; two by Charles Henri Ford including "The Secret of the Golden Flower"; "May 22 Calcutta" by Allen Ginsberg, founding father of the Beat Generation; two poems each by editors Baum & Malanga; "Situations" by Padgett; an exemplary frontispiece artwork by Andy Warhol (for whom Malanga was famously a key associate at the "Factory" during this period) & much more. A most desirable & important literary collectible, representing the height of literary ferment in 1960s NYC. In very fine condition with only the lightest wear at thin edges & corners of front, back covers; creasing along stapled spine. Interior very fine with only faint, mild browning at margins & edges of page leaves; tiny bumps at some corners of same.

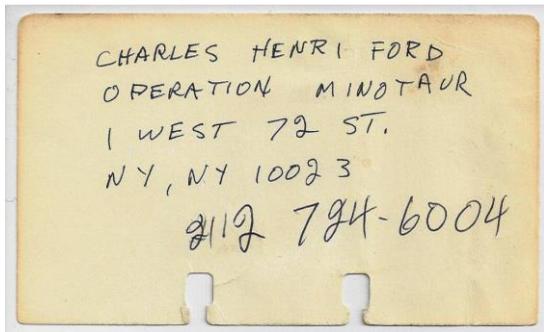
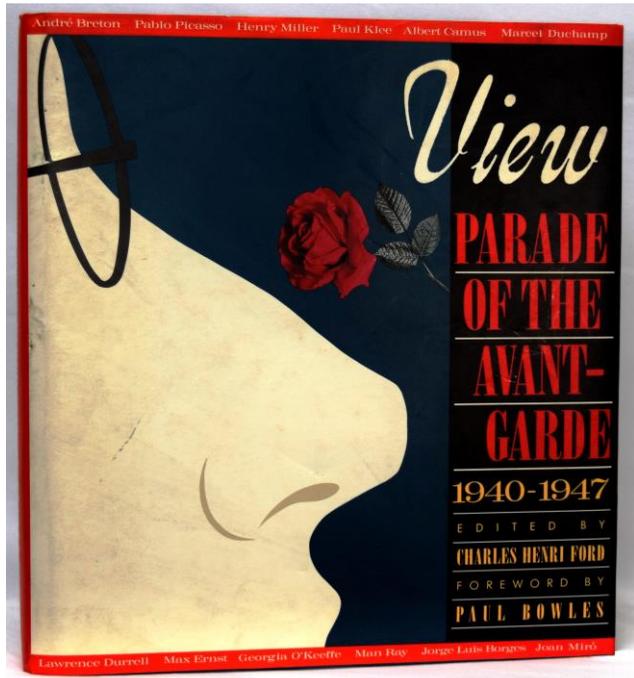


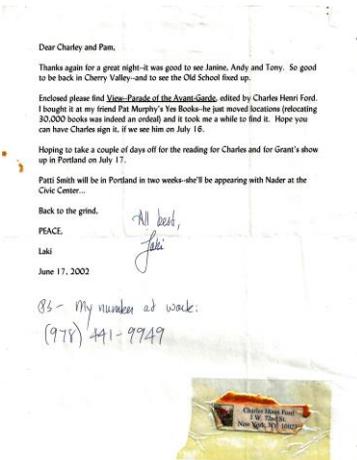
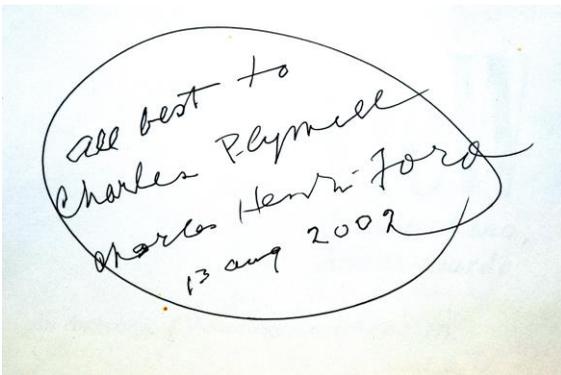
(#2827) \$250.00

Ford, Charles Henri (Editor). *View: Parade of the Avant-Garde, 1940-1947*. New York, NY: Thunder's Mouth Press, 1991. Hardcover. First Edition. Fine in Fine dust-jacket. ISBN: 1-56025-013-5. Signed to Charles Plymell by Charles Henri Ford, & with additional related ephemera.

"In the 1940s, as the world stood divided by war, *View* magazine, together with the talents of the European and American artistic communities, helped define the avant-garde movement in this country and established New York as a world art center."(from front flap)

The first anthology of the influential magazine, compiled in honor of its fiftieth anniversary by its founder & editor, Charles Henri Ford, & with a foreword by Paul Bowles. Ford (1908-2002) was a poet, writer, filmmaker & artist. His long life & work spanned, contributed to & influenced all the creative phenomena from surrealism to the Beats & beyond. Many of the most important artists & writers from the period, especially the surrealists, are featured in these articles as subjects or authors, along with many images of them & their works: Jorge Luis Borges, Andre Breton, Alexander Calder, Albert Camus, Marc Chagall, Salvador Dali (portrayed negatively as an "Anti-Surrealist"), Jean Dubuffet, Max Ernst, Jean Genet, Paul Klee, Rene Magritte, Henry Miller, Pablo Picasso & more. This is a most special copy- it is from the collection of well-known author Charles Plymell & his wife, Pamela Beach Plymell, friends of Ford & publishers (on their Cherry Valley Editions) of his poetry volume *Om Krishna*. It is signed with citation to Charles Plymell by Ford & dated "13 Aug(ust) 2002," very near the end of his life (he died on September 27, 2002) in a slightly shaky but still very legible hand, & is hand-encircled. Additionally, there are the following loose items: An original color photograph developed by Kodak in March, 1982 as stamped on verso, showing Ford signing a copy of *Om Krishna* (published by the Plymells as noted above) at a book-signing gathering.





There is handwriting on the photo about the signing, & indicating that a person only partly visible from the back is author Glenway Wescott, who was a contemporary & acquaintance of Ford; a rolodex card with Ford's full name, address in NYC (at the Dakota Apartments) & telephone number, with a reference to "Operation Minotaur"; a computer-printed, hand-signed letter to the Plymells from filmmaker Laki Vlahakis dated June 17, 2002, & with one of Ford's address stickers taped at lower right corner (mentioning among other things this book, which must have been a gift from Vlahakis to the Plymells & subsequently signed to them by Ford per the respective dates of this letter & Ford's signature in the book); and a computer print-out of Ford's obituary in the New York Times (both the article & printout are dated September 30, 2002, only three days after Ford's death). A very important art & literary Ford collectible, with especially significant provenance & supplementary items. Book in fine condition, with very light spotting & soiling to bottom & side edges, more to top edge, mild rubbing to edges of

blue paper boards, interior very fine with only very light browning to edges & a small white-out spot at top right corner of first endpage (this is also the signature page). Dust jacket also in fine condition, with mild rubbing & soiling to front, back covers & spine, very minor creasing & chipping to edges, esp. at top & bottom of spine, front flap is price-clipped without effecting text. Photograph in very fine condition; rolodex card near-fine with some mild creases & browning at edges, small green ink mark on verso; Vlahakis letter in good condition with horizontal crease through middle where folded, creased & curled at edges, mild spotting/stains at upper-middle left edge & upper right corner; obituary consists of five loose sheets in very fine condition with very slight folding-crease at lower left edge of first sheet, very mild creases at edges, curve-waving to right edge through all sheets.

(#1791) \$200.00

Burroughs, William S. *White Subway*. London, England: Aloes Books, 1973. Softcover. First Edition; First Printing. Very Fine. Signed by William S. Burroughs to noted scholar & collector Donald L. Kaufman.

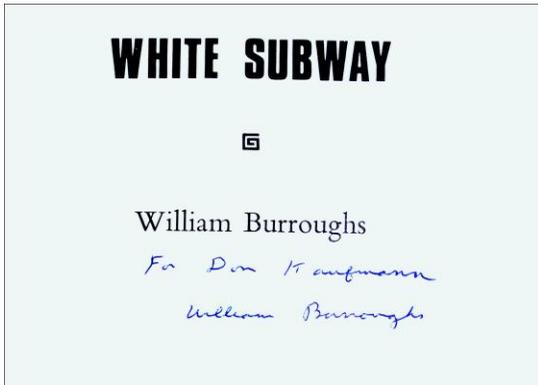
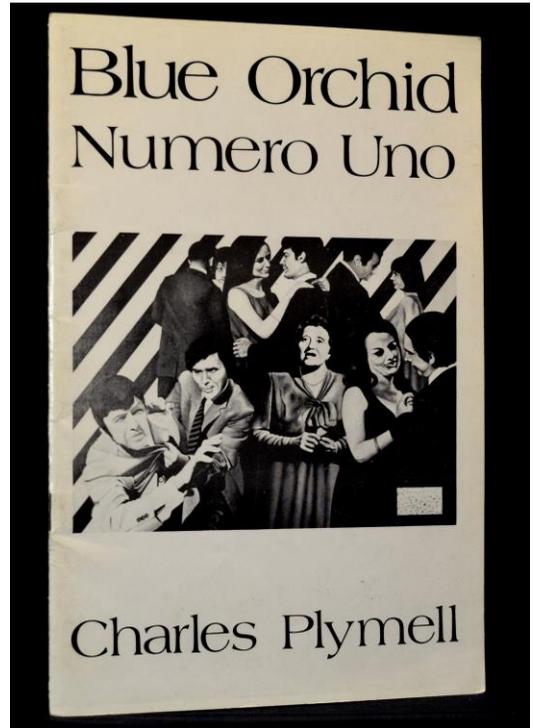
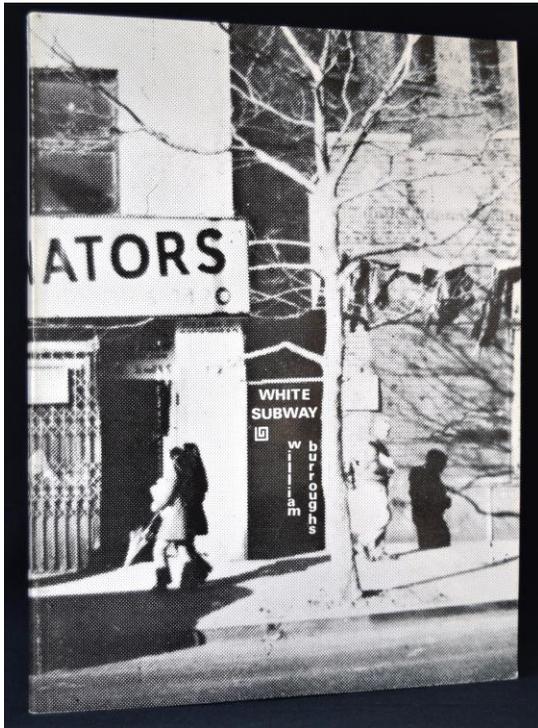
"The white subway gathered silent speed as buildings and landscapes slid by- faster- faster- a blur of film flakes then pictures leaped into sharp focus- mist and frogs in 1920 roads- morning sleep of detour- needle beer in Sid's. He was in a long tunnel of old photos stretching back to his childhood- 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 Kaufman/ (signed) William S. Burroughs." Donald L. Kaufman (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. 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

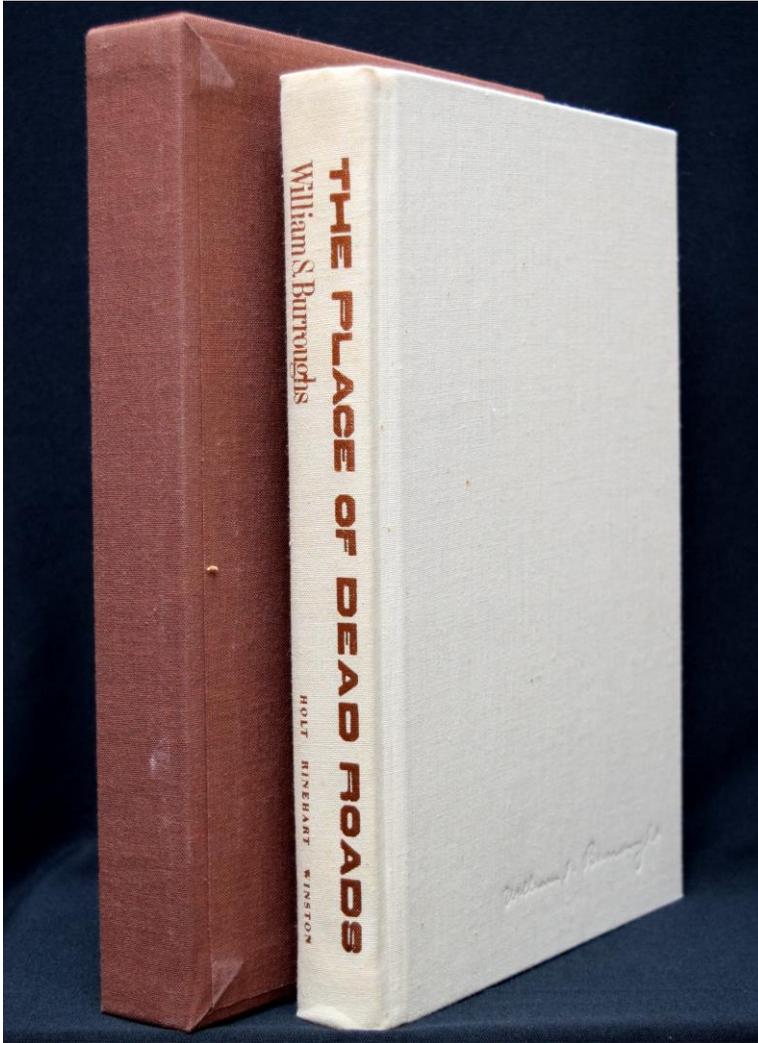
Plymell, Charles. *Blue Orchid Numero Uno*. New York, NY: Telephone Books, 1975. Stapled Wrappers. First Printing. Fine. Signed by Iconic Literary Outlaw Charles Plymell.

In 1975 Charles Plymell published *Blue Orchid Numero Uno*, a book of poetry intertwined with his widely-respected collages, which Plymell first began exhibiting at notorious galleries like The Batman in San Francisco during the early 1960s. By 1975, Plymell had already practiced in the collage genre for over ten years, and his execution here is masterful. The poems in this collection--in this writer's estimation--are unique in Plymell's career in that most are narratives peppered with wit and tactfully produced surrealist imagery more than they are musically-conscious, jazz-like bop mouthings. Both are to be found in Plymell's widely-respected oeuvre, and few genuine opinions can be crafted about the quality of Plymell's work without giving this slim volume the perusal it deserves. Book in fine condition with slight rubbing to front, back covers esp. at leftmost fine-edge of front cover; slight shelf-wear at all fine-edges; minor rusting, bleeding to staples; slight scuffs & nicks to back cover.

(#2882) \$50.00

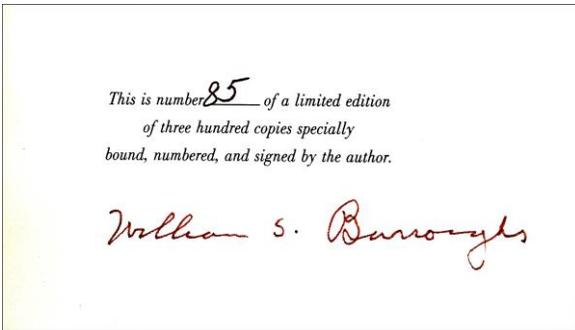
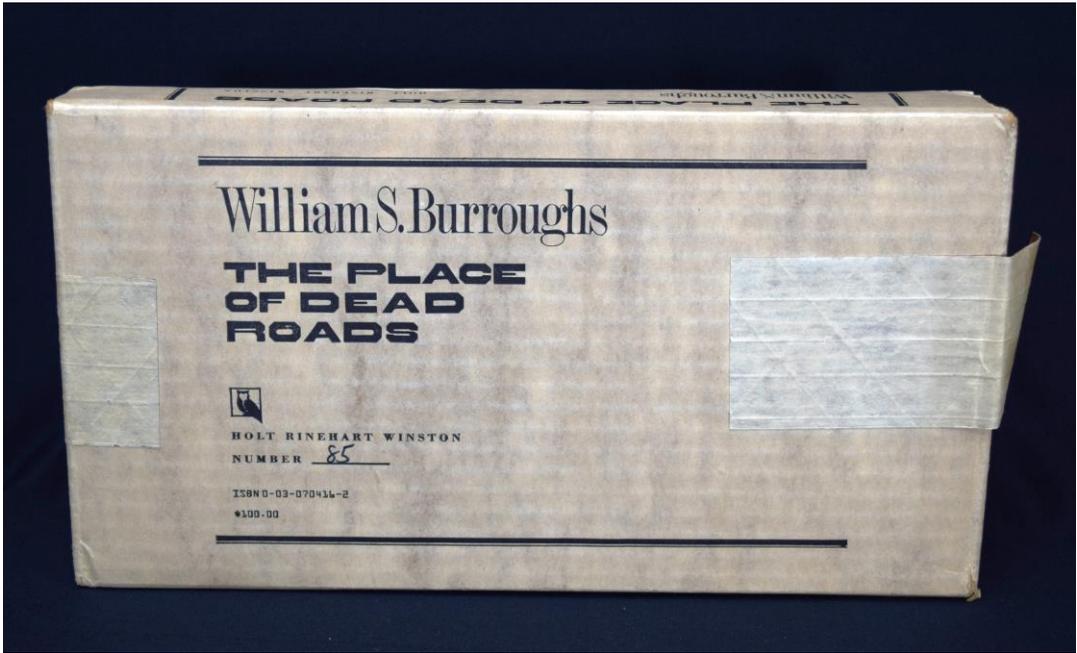


Burroughs, William S. *The Place of Dead Roads*. New York, NY: Holt, Rinehart and Winston, 1983. Limited First Edition. ISBN: 0-03-070416-2. Very Fine. Hardcover in Slipcase, Shipping Carton. One of 300 copies numbered & signed by William S. Burroughs.



The second work in the great later trilogy of novels by William S. Burroughs, a founding father of the Beat Generation; a literary-cultural figure of gigantic influence & inspiration. Preceded by *Cities of the Red Night* (1981) & followed by *The Western Lands* (1987), *The Place of Dead Roads* chronicles the story of William Seward Hall (a/k/a Kim Carsons), beginning with his death in "What appeared to be an Old-Western shoot-out..." (pg. 3) on September 17, 1899- always an important date in the WSB mythology-universe- & incorporates contrasting themes with time-travel episodes. Offered here is one of a limited first edition of 300 hardcover copies in slipcase, specially bound, numbered & signed by WSB. This is copy No. 85/300. Also present is the original shipping carton, on which the

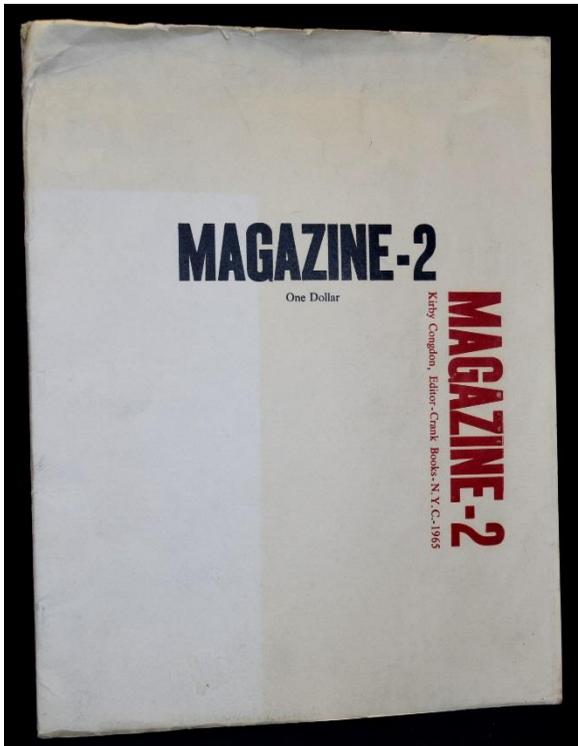
limitation is hand-numbered. From the library of Donald L. Kaufman, the late acclaimed English professor at the University of Southern Florida & noted book collector; the author of several important studies of Norman Mailer's works. A beautiful production, & a most desirable WSB collectible with significant association & provenance. Book in very fine condition, without dust jacket as issued, & with only a series of tiny accretions at upper edge of text block near spine;



one tiny spot near front of lower text block edge; same at lower edge of front cover pastedown/front endpaper (all of the above likely as issued); otherwise virtually mint inside & out. Slipcase in very fine condition with a few tiny areas of fading at spine & right corners of rear panel, likely as issued; otherwise also mint. Shipping carton complete & in very fine condition with only broken seal; mild creasing at edges & corners of utilitarian cardboard material.

(#2905) \$475.00

Various (Congdon, Kirby, Editor; Corso, Gregory et al.). *Magazine-2*. New York, NY: Crank Books, 1965. Stapled Sheets with Over-Wrappers. Limited First Edition. Near Fine.



The second number of a quintessential exemplar of "The Mimeograph Revolution" literary phenomenon during the 1960s. Includes a lengthy prose memoir-essay by primary Beat Generation poet Gregory Corso, "Some of my Beginning- and What I Feel Right Now." Also many reviews; essays including "A history of New York coffee-house readings" by Carol Berge; & a fascinating compilation entitled "A calendar of important poets and their books," which is "A selection of the major influences on contemporary poets, from Aesop to 1965, with an addenda covering the "New Consciousness After Hiroshima." With contemporary advertisement by Ed Sanders' fabled Peace Eye Bookstore; copy of an article in the (London) Times Literary Supplement of August 6, 1964 entitled "The Mimeograph Revolution" where this & other publications by the Crank imprint & its editor-publisher, the acclaimed poet &

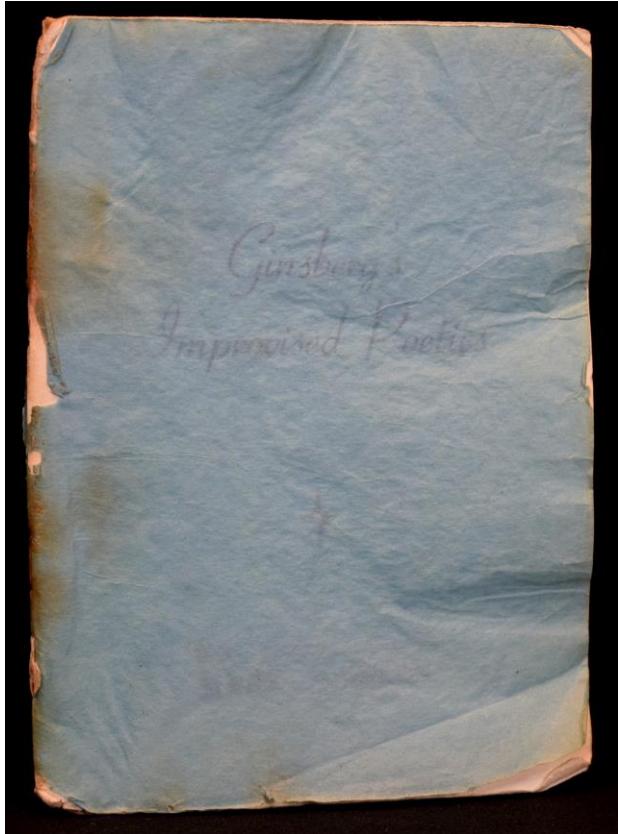
playwright Kirby Congdon, are noted in brackets; etc. One of an edition of 500 copies, this is copy No. 139/500 as stamped at bottom of index page. An outstanding relic of a time & place- New York City during the zenith of this epoch of literary ferment. In near-fine condition with moderate sunning, rubbing & soiling to front, back covers & spine of over-wrap; creases, wear at all corners & edges of same, mostly mild & sparse except for upper edges including short tears & chips. Interior very fine with only slight rusting of staples with minimal bleeding onto inner covers; very short, light bump-creases at upper corners of some page leaves. Stapled interior is loose in over-wraps, partly unattached from glue at inner spine.

(#2788) \$75.00

Ginsberg, Allen. *Improvised Poetics (Rejected Edition)*. Buffalo, NY: The Anonym Press, 1971. Stapled Wrappers. First (only) Printing. Fair.

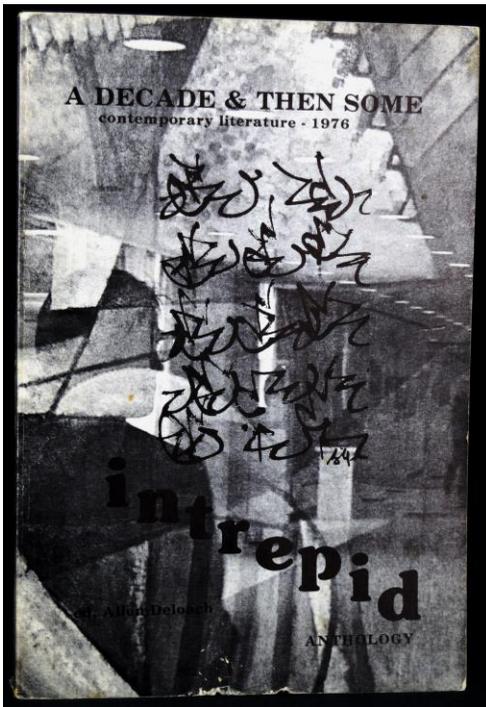
As stated in the introduction by editor Mark Robison, this is "...a discussion of modern poetry between Allen Ginsberg, Michael Aldrich, Edward Kissam, and Nancy Blecker at Ginsberg's farm in Cherry Valley, New York on November 26, 1968...Ginsberg depicts with minute detail how he implements what could be called a marked vocalization of mind thought and how the actual physical circumstance of writing structures his poetry." This copy is from the "First edition, first (proof) state" (Morgan, a1, pg. 32) which states on copyright page: "First American Edition: July 1971/In a limited edition of One Thousand copies, One Hundred of which are signed and numbered by the author." This edition was rejected by Ginsberg & deemed not for sale. The entire printing was, according to Ken Mikolowski from whose collection we obtained this, discarded in a river. An enterprising bibliophile retrieved some copies out of the water, including the one now on offer here. The next year

(1972), the same publisher (this time located in San Francisco) published & sold a different, officially first edition of 2000 copies, 100 of them signed by Ginsberg. Mikolowski, with his late wife Ann, was the founder & proprietor of the legendary Alternative Press in Detroit, which published works by Ginsberg along with many other Beat Generation/New York School/Black Mountain & other giants of poetry. One of the rarest Ginsberg collectibles, rescued from obliteration, & with distinguished provenance. Obviously not in the best condition: Warpage throughout; much damage to thin tissue over-wrappers esp. at spine; significant rusting to (four) staples with bleeding therefrom throughout exterior & interior spine area; all resulting from immersion in water. Nevertheless, interior page leaves in generally fine, legible condition other than Warpage noted above & thin but extensive corner bumps & edgewear.



(#2839) \$100.00

Various (Bremser, Ray & Bonnie; Bukowski, Charles; Burroughs, William S.; Corso, Gregory; Creeley, Robert; De Loach, Allen; di Prima, Diane; Dorn, Edward; Ginsberg, Allen & Louis; Giorno, John; Grauerholz, James; Micheline, Jack; Mikolowski, Ann & Ken; Norse, Harold; Nuttall, Jeff; Orlovsky, Peter; Pelieu, Claude; Rothenberg, Jerome; Solomon, Carl; Waldman, Anne; Weiners, John et al.) . *A Decade & Then Some: Contemporary Literature- 1976, Intrepid Anthology.* Buffalo, NY: Intrepid Press, 1976. Softcover. First Printing. Fine.



"INTREPID #1 joined the "Mimeograph Revolution" in March, 1964, and has continued now a decade and then some...INTREPID's vision has and will remain eclectic, searching for literary extensions beyond the ordinary, mediocre, mundane, and shallow conventional; and that vision rejects the current fad of cliqueism as well as the current lack of literary discrimination/values so evidently published widely and promoted in quantity."(from Editor's Note) A staggering collection with contributions, mostly of poetry, by many of the most legendary writers of the Beat Generation & beyond: Ray & Bonnie Bremser; Charles Bukowski; William S. Burroughs ("CCNY Lecture #11- Writing as a Magical Operation," a transcript of an actual lecture given by WSB during his brief teaching stint upon returning to NYC in 1974, which morphs into a stream-of-consciousness cutup text); Gregory Corso (a poem & three fascinating illustrations); Robert Creeley; Editor Allen De Loach; Diane di Prima; Allen Ginsberg & his father Louis (the latter died that year & is among the three writers to whom this anthology is dedicated in memoriam); John Giorno; James Grauerholz; poems by Ken Mikolowski & illustrations by his late

wife Ann (including one of Allen Ginsberg); Harold Norse; Jeff Nuttall (publisher of the 1960s UK Mimeograph series *My Own Mag*); Peter Orlovsky; Claude Pelieu; Jerome Rothenberg; Carl Solomon; Anne Waldman; John Weiners & many others. With cover photograph by DeLoach over which is imposed calligraphy by Brion Gysin. An astonishing array of Beat & other great literary figures in one anthology, & a cornerstone among collectibles. In fine condition with only mild rubbing to front, back covers & spine; several moderate creases along length of spine & at spine edges; very small crease-bumps at all corners; small chips & gauges at middle lower edge of front cover extending into first three page leaves; series of short, faint stains along mid-width of upper text block (remains of a remainder mark?). Interior very fine except bottom edges of first few page leaves noted above, in blank margins not effecting text.

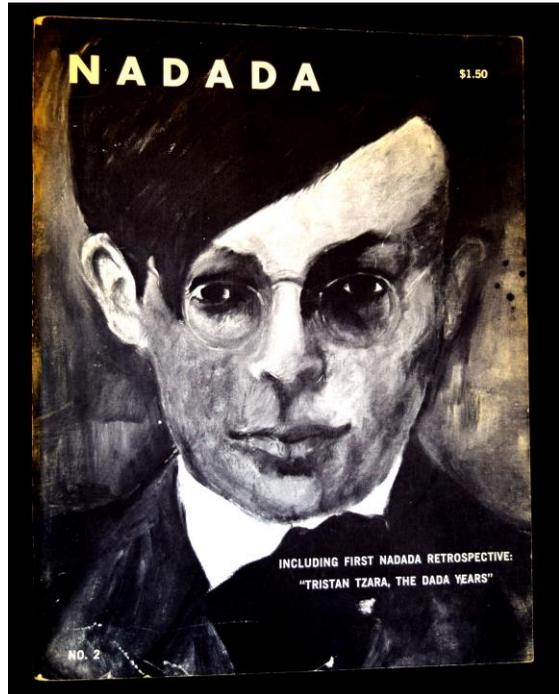
(#2472) \$30.00

Various (Apollinaire, Guillaume; Baum, Timothy; Berrigan, Ted; Cordier, Robert; di Prima, Diane; Elmslie, Kenward; Ford, Charles Henri; Magritte, Rene; Malanga, Gerard; Norse, Harold; Padgett, Ron; Perreault, John; Saroyan, Aram; Tzara, Tristan et al.). *Nadada No. 2*. New York, NY: Nadada, Inc., 1965. Stapled Wrappers. First Printing. Fine.

The second & last number of the exceedingly rare & significant literary-art journal edited & with contributions by Timothy Baum, Robert Cordier & Gerard Malanga, the esteemed poet & photographer who at the time of this issue was a key associate of Andy Warhol. Baum's specialty in his subsequent writing & curatorial career has been Dada & Surrealism, & this interest is evident here: There are three poems by Guillaume Apollinaire, all translated by Ron Padgett; excerpts of epigrams (translated by Baum) and a portfolio of black & white reproductions of three paintings by Surrealist master Rene Magritte; a retrospective of Tristan Tzara including poems (translated by Cordier), photographs & a play, "The Gas Heart" (1921); & the works of other Dada & Surrealist figures.

Also included are contributions by canonical New York School poet Ted Berrigan ("The Ted Berrigan Story"); primary Beat Generation poet Diane di Prima ("Folly Beach"); poet, artist & longtime Joe Brainard associate Kenward Elmslie (three poems including the group "The Babybook Poems"); prolific poet-artist Charles Henri Ford ("3 Spare Parts for the Dada Machine"); Malanga (three poems including "Charles Olson Thinks of Death On Salem Street in West Gloucester"); Beat-&-Beyond legend Harold Norse (the essay "Winter Scene: Athens, or Art-Lit Camps in Greece"); Padgett ("Paris in Pants," a literary collage "cut-up" certainly influenced by William S. Burroughs); noted art critic & curator John Perreault (1937-2015, letter excerpt & five poems including "An Ordinary Poem"); Aram Saroyan ("Boxing Match," a poem consisting of rows of dots, very Dada indeed) & many more. An essential rarity that exemplifies 1960s NYC literary activity at its zenith. In fine condition with only mild rubbing, browning, scratching & creasing to front, back covers & stapled spine; mild-to-miniscule wear at all edges & corners of same; one tiny spot at mid-right area of back cover; lower of two staples beginning to rust but with no bleeding. Interior very fine except for light browning at thin edges of page leaves; mild creasing at & near upper edges of some page leaves; small bumps at upper corners of same.

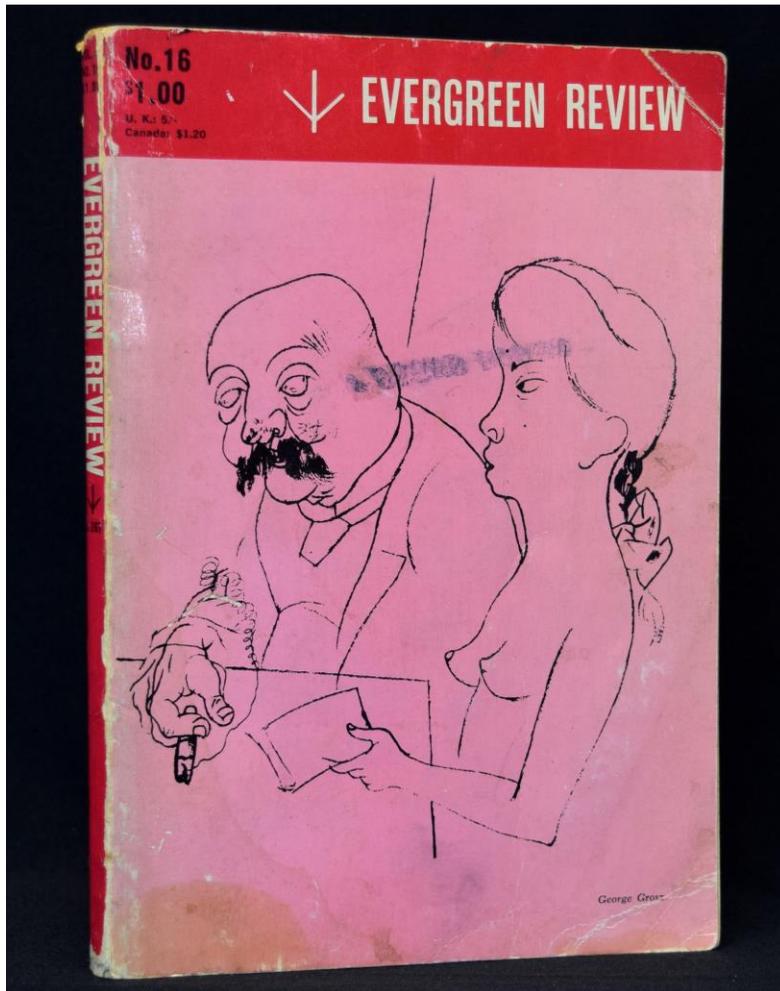
(#2828) \$250.00



Various (Burroughs, William S.; Ginsberg, Allen et al.). *Evergreen Review*, Vol. 5, No. 16, January-February 1961. New York, NY: Evergreen Review, Inc., 1961. Softcover. First Printing. Fair/Good. Inscribed & signed by William S. Burroughs to Jim McCrary; also signed by Allen Ginsberg.

This number of the literary journal edited by Barney Rosset features a section from *Naked Lunch*, the breakthrough work of William S. Burroughs & one of the cornerstones of the Beat Generation & beyond. At the time of this issue, *NL* had been published in its entirety in Paris but not yet in the USA, it would be the following year (1962), & emerge successfully from the gauntlet of obscenity proceedings. On the first page of the excerpt (pg. 18), above & below author & title, WSB has handwritten: "For Jim McCreary (sic)/ who found this rarity/ (signed) William S. Burroughs/ Aug. 3, 1996." Jim McCrary was a friend & associate of WSB during his later years in Lawrence, Kansas; a member of Burroughs Communications led by James Grauerholz. On the contents page preceding the above on the same leaf (pg. 17), in an upper blank area just below the word "Review," is Allen Ginsberg's hand-signature, by itself with no inscription. Ginsberg did not contribute to this issue, but his signature was obtained by McCrary at the same time as WSB's while the two Beat-&-Beyond icons were visiting in Lawrence. This was among the last such meetings, Ginsberg passed away eight months later; WSB just a day short of one year later. McCreary has written of his witnessing these wonderful twilight meetings in his online article, "Remembering William Burroughs and Allen Ginsberg" (see <http://www.vlib.us/beats/mccrary.html>). Also in this issue are contributions by Gregory Corso (the essay "Berlin Impressions" interspersed with reproductions of artworks by George Grosz); Robert Duncan (the poem "Apprehensions") & more. With contemporary ads, notes on contributors, etc. Softcover in sewn binding. Maynard & Miles, C24, pg. 116. A very important collectible, greatly enriched by the hands of WSB & Ginsberg, & with association of McCrary, from whom we obtained it. Indeed, WSB himself certified this as a "rarity" in his inscription! Complete with still-attached subscription card section, in fair-to-good condition which we deem acceptable in light of the inscription, signatures & provenance: Moderate rubbing, scratching & spotting of front, back covers & spine; mostly light wear & bumps at all edges & corners of same; chipping with slight loss at upper & lower spine edges; staining at lower left corner area of front cover & in three small areas of back cover; faded & smudged illegible (probably "Beers Books," see below) stamping on upper-mid area of front cover slightly effecting Grosz illustration; moderate rubbing, spotting & small stains at all edges of text block. Interior mostly fine with stamping of previous seller ("Beers Books") at upper right margin of front endpaper just above title of article; mild browning mostly at blank margins of page leaves; small, light bumps & creases at corners of same; small but very visible stain (or burn?) increasing & decreasing from approx. pgs. 76-93 (not resulting in illegibility).

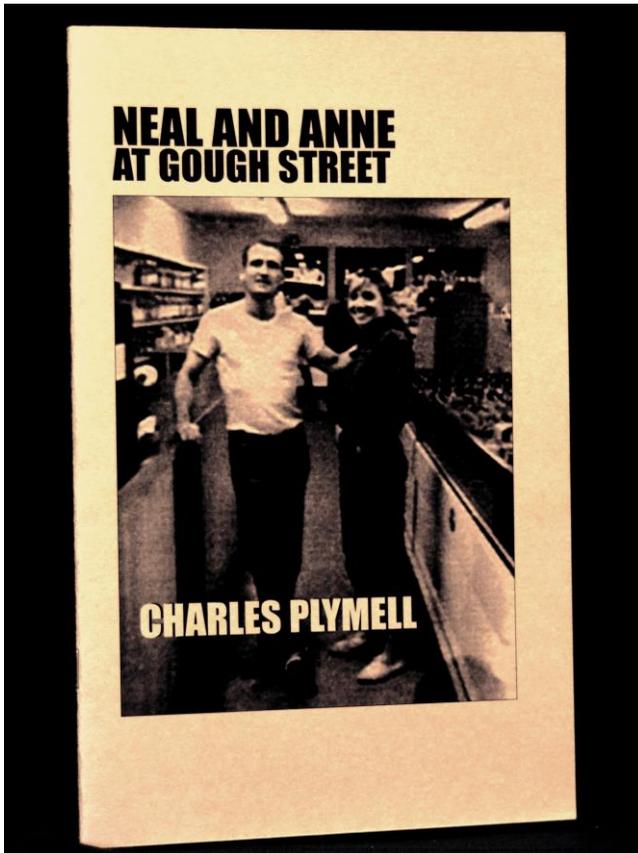
(#2877) \$125.00



For Jim Macary
who found this rarity
WILLIAM BURROUGHS
William S. Burroughs
From Naked Lunch
Aug. 3, 1996

Allen Ginsberg

Plymell, Charles (Cassady, Neal). *Neal and Anne at Gough Street w/Original Letter from "Anne" of Story on Essay's Validity*. Coventry, England: Beat Scene Press, 2008. Stapled Wrappers. First Printing. (#109/125 Signed & Numbered Copies). Very Fine. Signed by Iconic Literary Outlaw Charles Plymell.

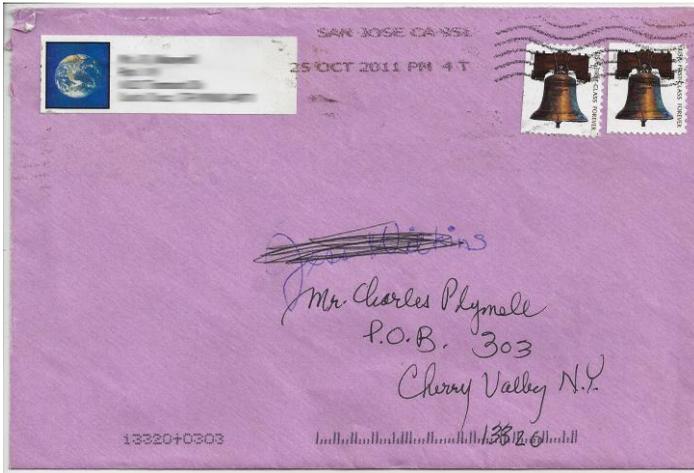


This essay chronicles one of the major distinguishing factors Beat historians & scholars will cite when referencing Charles Plymell in relation to figures who more often are emblemized as totems of the Beat canon, such as Allen Ginsberg & William S. Burroughs. In 1963, Charles Plymell and two friends rented a house at 1403 Gough St in San Francisco. Allen Ginsberg had just returned from the well-documented sojourn to India represented in his now-classic publication *Indian Journals*. Plymell didn't know it at the time, but the Gough St. residence had a colorful history; before Plymell moved in, it was used as a methamphetamine factory--and prior to that, it was where Ginsberg lived with painter Robert LaVigne. Plymell describes the residence as being "well known to the Auerhahn [Press] regulars: Dave Haselwood...would move his Auerhahn Press soirees to that address and entertain a steady stream of poets," among them Jonathan

Williams, Michael McClure & others. One day not long after moving in, Plymell heard a ring on his doorbell and answered. Allen Ginsberg greeted Plymell at the door and entered, "followed by Lawrence Ferlinghetti, Michael McClure, Philip Whalen, Lew Welch, and a host of other luminaries." Ginsberg told Plymell he came to San Francisco to help Neal Cassady work on his novel and was looking for a place to stay. Plymell offered Ginsberg a room in his flat, and before long Ginsberg & Cassady had both moved into the home. (Charles Plymell, from *Kansa, Land of the Wind People*, Kansas Heritage Group).

Charles Plymell

This is number.....109



What follows is contained in this essay--one marked more by anecdotal remembrance and the subjective emotion inextricably lodged in all human memory than by the typical historian's goal of "objectivity,"--making the chapbook more accurately categorized within the genre of memoir. This item is from the collection of Charles Plymell himself, and as such, contains a virtually-classified document of Beat scholarship whose leak and mere existence challenge the validity of Plymell's recollections of the scene & time recounted in the story.



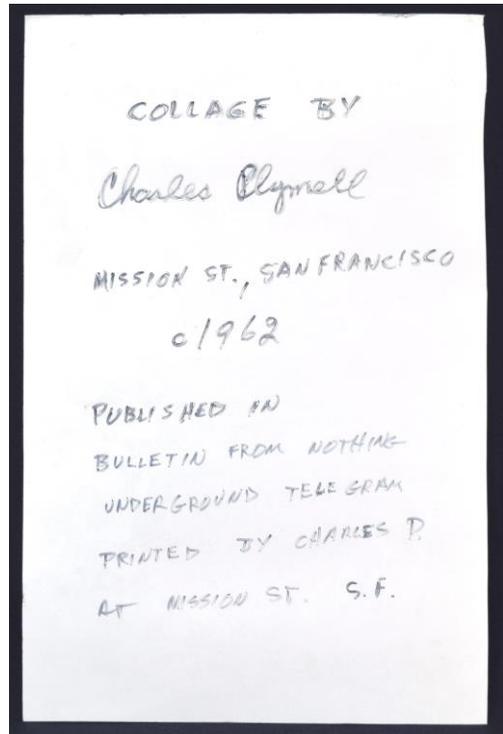
The original typed letter with hand-written inscriptions in black pen on verso is from the real "Anne" of the story, originally addressed to "the unnamed Editor of Beat Scene Press," which presents a counter-history to Plymell's account and intimately expresses the deep dismay she felt at her near-libelous depiction in this unique publication. Beat Scene Press, whose chapbooks & publications at large are uniformly marked by the high-level scholastic specificity that demands universal respect by all in the field of Beat Scholarship is challenged here, and may prove to have trusted the word of an undoubtedly historic & important poet, publisher, & literary visionary for truth when the claims may be found to be otherwise. The curators at Third Mind Books will let the investigative reader decide for themselves, and this title exemplifies the near-inevitably subjective nature of all recorded history. Signed by the author in thin black pen ink at title page. Signature reads: "Charles Plymell." Book in very fine condition with only slightest rubbing, nicks to front, back covers; minute shelf-wear throughout.

(#2879) \$100.00

Plymell, Charles (Cassady, Neal). *NADA: Original Collage Artwork by Charles Plymell*. San Francisco, CA, 1965. Original Collage Artwork on Stiff Board. Near Fine.

By 1965, Charles Plymell was at the forefront of avant-garde printing & publishing, and like other legendary Beat authors and artists, had lived at 1403 Gough St. in San Francisco.

Contextualizing the larger literary scene at the time, what is nebulously referred to as “The Mimeograph Revolution” was well under way. Ed Sanders, Ted Berrigan & others in New York City were publishing magazines like *Fuck You/A Magazine of the Arts* and *C*, gathering poems from “the best minds” of their generation in iconic yet shoddily-produced staple-bound literary magazines. On the West Coast, a similar wave was occurring, but not every small-press publisher that is historically-referenced under the “Mimeo Rev” grouping had to work within the limitations of a mimeograph machine. Such is the case with Charles Plymell, a poet, collage artist and publisher with an illustrious history as a printer. Among the many now-legendary publications printed by Plymell was *Bulletin from Nothing*, a DADA-inspired magazine which featured contributions by William S. Burroughs, Ed Sanders, Lawrence Ferlinghetti, Bob Kaufman, and editors Claude Pelieu and Mary Beach, distant cousin of famed proprietor of Shakespeare & Company, Sylvia Beach. Charles Plymell’s association with Beach & Pelieu began when Lawrence Ferlinghetti suggested they come to San Francisco in late 1963. They accepted Ferlinghetti’s invitation, arriving soon after and bringing with them Beach’s daughter (and later Plymell’s wife), Pamela. The family of three came to 1403 Gough St. to visit Allen Ginsberg, who had just returned from his well-documented sojourn in India represented in his now-classic publication *Indian Journals*. Ginsberg told Plymell he came to San Francisco to help Neal Cassady work on a novel he intended to complete, and he was looking for a place to stay. Plymell offered Ginsberg a room in his flat, and before long both Ginsberg & Cassady had moved into the home. Earlier that same year, Plymell inaugurated his public career as a collage artist when he exhibited a show of collages at Billy Jharmark’s infamous Batman Gallery. Plymell had become increasingly interested in the collage format after discovering the work of William S. Burroughs. He had just published the first issue of *NOW* magazine, which Burroughs personally commended him on through letters, later sending him two pages of cut-up text to be incorporated into an upcoming issue (See TMB Item #2908).





Contemporaneous with the publication of the second issue of *NOW* (*NOW NOW*, 1965), Plymell contributed an original collage-artwork to the first issue of *Bulletin from Nothing*, a similarly-produced magazine, this time edited by Mary Beach & Claude Pelieu. Offered here for the first time ever is the original collage Plymell contributed to *Bulletin from Nothing* an artwork which he finished while sharing a home at the legendary Gough St. residence with Allen Ginsberg and Neal Cassady. The piece is what Plymell refers to as a “Pic Story” collage with original poem, and exemplifies his biting wit and stalwart, controversial nature. For 50 years the collage was in possession of its creator--the legendary poet, publisher, and printer Charles Plymell--until it was obtained directly from the artist by Third Mind Books. The discerning scholar and collector can rest assured that this artifact was certainly once held & examined by Ginsberg and Cassady themselves in the same home where Ginsberg first saw Robert LaVigne’s portrait of Peter Orlovsky, where legendary

literary soirees were for a time routine, where Ginsberg helped Cassady eek out pages of what was to become “The First Third,” where the hippie counter-culture was incarnated in embryonic stages through pioneering small-group experiments with original LSD from Albert Hoffman’s Sandoz Pharmaceuticals & Mescaline from Light Laboratories in England. Now, for the first time ever, a piece of Beat History from this most important literary crossroads is here offered for sale. Collage in near fine condition with moderate rubbing, bumps, chipping & creases throughout; glue smears; small section of collage at bottom left-hand corner coming unglued from stiff backing board; a few original pictures within collage coming slightly unglued with age but still firmly affixed to board. Handwritten authentication from Charles Plymell on stiff accompanying protective board (photo at left).

(#2909) \$750.00

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