

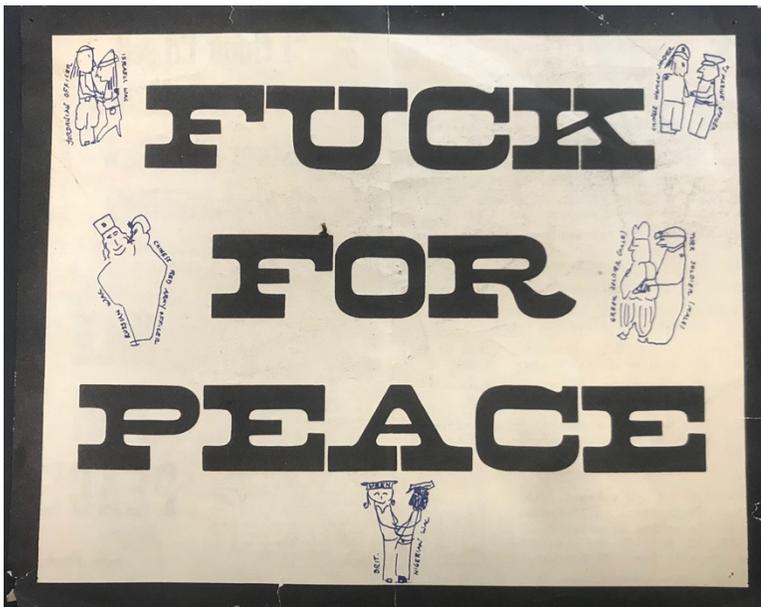
COUNTERCULTURE

johnson rare books & archives is pleased to present the e-list Counterculture. Featured are selections from The Bread & Puppet Theater, as well as poetry and publications by Tuli Kupferberg and Ed Sanders of the freak folk band The Fugs.

TERMS OF SALE

All items are subject to prior sale. If you spot something of interest, please email jen@johnsonrarebooks.com to secure it. As always, if you are not satisfied with your purchase, all items are returnable within 10 days of delivery. Institutions and previously known customers can expect the usual terms. Sales tax will be charged where it applies.

Please address questions to jen@johnsonrarebooks.com or call 626-967-1888.



[Kupferberg, Tuli]. **FUCK FOR PEACE.** New York City: Birth Press, [1965]. A small flier (8 1/2" x 7"), mimeographed in black and blue ink on the recto and blue ink on the verso. Vertical down the center, with a few pinholes and small chips along the extremities and some mild toning.

This scarce handbill is a Vietnam War protest piece from the Summer of Love and includes a list of current publications and forthcoming works from the Kupferberg's Birth Press.

Illustrated on the front with line drawings of characters (a Turk soldier and a Greek soldier, for instance) engaging in acts reflective of the flier's title. \$500



Kupferberg, Tuli. **1001 WAYS TO LIVE WITHOUT WORKING**. New York: The Birth Press, 1961. Quarto. Ten leaves on paper of various colors, bound with staples in blue paper wrappers. Some light fading along the extremities.

Before finding fame with the freak folk band The Fugs, Kupferberg (1923–2010) was a counterculture poet, pacifist, anarchist, and publisher. As its title suggests, the text provides 1005 (more than promised) ways to live without working, including some personal favorites: 156 – sell your books; 980 - be Tarzan; and, of course, 1005 – don't work.

Offered with: Kupferberg, Tuli and Robert Bashlow. **1001 WAYS TO BEAT THE DRAFT**. New York City: Oliver Layton Press, 1966. First edition. Octavo. 64 pp Stiff pictorial orange wraps, staple bound. Light wear with a crease to the cover, overall very good.

Like his earlier publication, as its title suggests, the text provides 1001 to beat the draft in protest to the Vietnam War. 1001: "Bring peace to Vietnam; strike joy into the universe." \$800

Kupferberg, Tuli. **FUCK NAM: A Morality Play**. New York: The Birth Press, 1967. Quarto. 36 pp., mimeographed, bound with staples in pictorial red paper wrappers. Handwritten in ink on the rear panel is an unsigned and updated poem: "signs of love, a bird, a house, the sun, 2 men with their arms around each other, 2 lovers loving (fucking) on the beach...this book in your hand..."

Before finding fame with the freak folk band The Fugs, Kupferberg (1923 – 2010) was a counterculture poet, pacifist, anarchist, and publisher. Fuck Nam, as the title suggests, is an anti-Vietnam War play that was never produced in the United States but enjoyed performances in London, Sweden, and Germany. It combines sexual outrage with images of death in Vietnam. \$75



Kupferberg, Tuli. **BEATNIKS or The War Against the Beats**. New York: The Birth Press, 1961. Tall quarto (11 x 4 1/2 inches or 280 x 109 mm). Four paper leaves with text on recto and verso, stapled in pink paper wrappers. Some light fading along the extremities.

Includes a poem by Diane Dio Prima. Kupferberg (1923–2010), a counter culture poet, pacifist, anarchist, and co-founder of the band The Fugs, takes on criticism by Herbert Hoover of beatniks, concluding “you may kill the beatnik but you will not kill the beatnik in yourself.” \$750

Kupferberg, Tuli (1923-2010)

A GROUP OF 16 PUBLICATIONS BY TULI KUPFERBERG AND THE BIRTH PRESS

Before finding fame with the freak folk band The Fugs, Tuli Kupferberg was a counterculture poet, pacifist, anarchist, and publisher who served as the inspiration for a character in Allen Ginsberg’s poem “Howl” (1956). As Ginsberg and Kupferberg acknowledged, he was the one who “jumped off the Brooklyn Bridge this actually happened and walked away unknown and forgotten.” This was a reference to Kupferberg’s 1945 suicide attempt off the Manhattan Bridge (not Brooklyn) that had been precipitated by what he called a nervous breakdown. \$1,200

This collection includes:

Kupferberf with Sylia Topp. **CHILDREN AS AUTHORS: Birth Bibliography No. 1**. New York City: Birth Press, 1959. A bibliography of 450 titles of works written by children, defined as between the age of 0 and roughly 18. 60 pp. Original pictorial stiff paper wrappers.

BIRTH. No. 3, Book 1. New York City: Birth Press, 1960. This issue is devoted to stimulants, including alcohol, marihuana, and peyote. Includes a contribution by Allen Ginsberg. 80 pp. Original pictorial stiff paper wrappers. One signature has separated from the staples, but is still present.



SWING: Writing and Drawings by Children. Issues 1-4, complete. New York City: Swing, 1960-1961. A selection of writing by children, selected and edited by Kupferberg and his wife Sylvia Topp.

YEAH magazine. Issues 3, 4, 7, 8 and 10. New York City: Birth Press, 1962-1965. Published in 10 issues, Yeah provides a radical view of the '60s through the lens of political cartoons, commentary, and poetry. Mimeographed on paper of various colors.

THE GRACE & BEAUTY OF THE HUMAN FORM. New York City: Birth Press, 1961. Illustrated with 19th century drawings of men and women. Original stiff peach paper wrappers.

THE RUB-YA-OUT OF OMORE DIEM in a New Translation by Tuli Kupferberg. Panic Pamphlet Number 1. New York City: Birth Press, 1962. 6 pp. Mimeographed on pink paper and bound in the original white paper wrappers.

THE MISSISSIPPI (A Study of the White Race) by Tuli Kupferberg, Freely Adapted from The Congo (A Study of the Negro Race) by Vachel Lindsay. Panic Pamphlet Number 2. New York City: Birth Press, 1962. 6 pp. Mimeographed on green paper and bound in the original tan paper wrappers.

THE BOOK OF THE BODY. New York City: Birth Press, n.d. Illustrated by Judith Wehlau and various other artists. Mimeographed on paper of various colors and bound with staples. Heavy soiling.

Kupferberg with Robert Bashlow. 1001 WAYS TO BEAT THE DRAFT. New York City: Oliver Layton Press, 1966. First edition. 64 pp. Original stiff orange paper wrappers, bound with staples. Some mild wear, with a crease to the front cover; otherwise very good.



Sanders, Ed. **FUCK GOD IN THE ASS**. New York: Fuck You Press, 1967. Trade edition, limited to 500 copies. Quarto. 22 pp., pink and light pink paper, mimeographed on the rectos only and stapled. Some general toning and light soiling.

A central figure in New York City's Beat Generation, Sanders (b.1939) was the leader of the freak folk band The Fugs and is perhaps best known for his 1971 book *The Family*, a deep delve into the murderous Manson family. In this collection, Sanders extends his confrontational approach to conventional religion. Includes his notorious "Elm Fuck Poem" which expresses a fascination with the natural world in the form of a frankly sexual encounter with a nature spirit. \$350

Sanders, Ed (Editor), et al. **BUGGER: An Anthology of Anal Erotic Pound Cake, Cornhole, Arse-Freak, & Dreck Poems**. New York: The Fuck You Press, 1964. Trade edition, limited to 400 copies. Quarto. 24 pp., yellow paper, mimeographed on the rectos only and stapled. Some general toning and light soiling.

Contributors include Allen Ginsberg, Ed Sanders, Ted Berrigan, and Ron Padgett. \$150

Norman, Ronald (Editor). **BLACKLIST: Number Six**. Maplewood, New Jersey: Ronald Norman, 1965. First printing. 104 pp. Illustrated stiff paper front panel, with handwritten \$1 price, as issued. The final leaf is detached, but present. Some general soiling and edgewear; else about very good.

This literary magazine includes a who's who of counterculture icons, and features a poem ("Date in Tunis") by Andy Warhol and Gerard Malanga, an interview with folk singer Pete Seeger, a profile of painter Ben Shahn, and an interview with Edward Albee, as well as contributions from Ed Sanders, Ted Berrigan, Tuli Kufenberg, The Fugs, Joan Baez, and many more. Scarce, OCLC locates only five copies. \$2,000



RESURGENCE: Issue #10. [New York: Resurgence Youth Movement], November-December 1966. 11 pp. on paper of various colors, side stapled in magenta paper wrappers. Mild fading and wear along the extremities; otherwise very good.

The tenth issue of this scarce Wobblie-inspired zine, which was published by young members of the IWW 450, a printers union in New York. Includes a report on international youth movements, poetry, and a prescient piece on the threat of industrial automation. \$150

SAFE CONDUCT PASS. N.p.: N.p., n.d. (circa 1967-69). 5 ½" x 6", printed in two colors on ruled pale green paper (watermarked Whale Arrowhead Safety Paper). Some toning and wear along the edges; otherwise very good.

This scarce piece of counterculture ephemera encapsulates the cultural and generational divide of the period, providing safe conduct for the straight world to visit Hippie Land. It also serves as a reference to the safe conduct passes air-dropped by the Americans and allied forces during the Vietnam War. Although it was issued without attribution, it's thought to be the work of Tuli Kupferberg (1923–2010), counterculture poet, pacifist, anarchist, publisher, and founder of The Fugs. The pass is pictured at the conclusion of Kupferberg's essay in Joseph Berke's work *Counter Culture: The Creation of an Alternate Society* (1969).

The pass reads: "Have you heard all those wild rumors of sex-crazed women, pot, easy money, community & love among the hippies? What if they're true? Don't waste any time. Find out now -- while you're still young. (If they're not true you can always go back to your dull job, boring wife, annoying kids, TV dinners, TV (ugh) & the police force.) This is a safe conduct pass to Hippie-Land. Hand this to the first friendly looking, long-haired boy or girl (it doesn't matter if you can't tell them apart (we'll teach you)) you meet. Good luck. This is the first day of the rest of your life. Peace Music Love Revolution Joy." \$500



BREAD AND PUPPET THEATER

Now located in Northeast Vermont, the Bread and Puppet Theater was founded in New York in 1963. In addition to puppet shows for children, Bread and Puppet addressed issues of concern, staging block-long processions and pageants involving hundreds of people during the Vietnam War. From the beginning, Bread and Puppet augmented its theatrical productions with a lively output of self-published pamphlets, broadsides, and chap-books. It continues to be one of the oldest, nonprofit, self-supporting theatrical companies in the United States.

[Schumann, Peter]. **HUE TO DANANG: A Perilous Boat Ride.** [New York: Bread and Puppet Theatre], n.d. (circa 1968). 32 pp. Bound with staples in mimeographed light blue paper wrappers. Some light wear; overall very good.

Using the child-like illustrative style common to Bread and Puppet publications, the pamphlet illustrates a 1969 article from the New York Times describing refugees fleeing the siege of Hue during the Tet Offensive. OCLC locates three copies: Emory, Northwestern, and Brown. \$350

Pound, Ezra (Translator). **LAMENT OF THE FRONTIER GUARD.** [New York]: Bread and Puppet Press, November 1967. Octavo. 38 pp. Bound with staples in mimeographed white paper wrappers. Some general soiling to the covers; otherwise very good.

Illustrated edition of Ezra Pound's translation of the 8th century Tang Dynasty poet Rihaku's (or Li Po) "Lament of the Frontier Guard." Using the child-like illustrative style common to Bread and Puppet publications, this pamphlet draw parallels with the Vietnam conflict. OCLC locates seven copies: Morgan, Yale, University of California, Davis, University of Delaware, Emory, Northwestern, and Brown. \$400



FLYING. [New York]: Bread and Puppet Press, June 1967. Octavo. 32 pp. Bound with staples in mimeographed blue paper wrappers. A very good copy with only some light wear.

Using the child-like illustrative style common to Bread and Puppet publications, *Flying* addresses the dark feelings of a combat airman. "The little mother stood there facing us with a rifle." Scarce, OCLC locates three copies: Yale, Northwestern, and University of California, Davis. \$350

[Schumann, Peter] (Editor). **BREAD AND PUPPET NEWSPAPER.** Five Issues. [New York: Bread and Puppet Theatre], 1968. Includes No. 2 (dated January 1968); No. 3 (dated January 1968); No. 4 (no date); No. 5 (dated February 1968); and No. 7 (dated February 1968). Mimeographed and bound with staples, each issue ca. 20-30 pp. Some mild wear; overall very good.

The Bread and Puppet Newspaper, issued from 1966 through the early 1970s, pulled from the daily newspapers as inspiration for a brief, illustrated morality tale. No. 7 focuses on a *New York Times* quote from a United States Major: "It became necessary to destroy the town to save it." Original issues of Bread and Puppet Newspaper are uncommon; runs of any size are exceedingly rare. \$750



Bukowski, Charles. **PLAY THE PIANO DRUNK LIKE A PERCUSSION INSTRUMENT UNTIL THE FINGERS BEGIN TO BLEED A BIT**. Santa Barbara, California: Black Sparrow Press, 1979. First edition. This is Number 82 of 100 copies handbound in boards by Earle Gray, signed by Bukowski, and accompanied by an original silk screen print by the poet. Quintessential Bukowski, a collection of poems full of lechery and romance. Octavo. Original printed paper-covered boards over a decorative red cloth spine, with a printed paper spine label. A fine copy in the original acetate dust wrapper. \$1200

Burroughs, William S. **EXTERMINATOR!** New York: The Viking Press, 1973. First edition. A collection of thirty short stories by the influential postmodern writer who was a primary figure of the Beat Generation. The title story is about an insect exterminator, a job Burroughs (1914-97) himself once held. Certain aspects of the story were used in the film version (1991) of *Naked Lunch*, with the main character William Lee (a portrayal of Burroughs) holding the same job at the film's beginning. Signed by Burroughs on the title page. Octavo. Original brown cloth binding, with white and dark brown stamping. A tight, unread copy - fine in fine dust jacket. \$400

Ferlinghetti, Lawrence

THE BOOK OF KRISTEN by Lawrence Ferlinghetti '88, for her birthday 1988, "original + xerox NAPKIN ART Puccini Caffè 4/88"

A birthday gift of napkin art from Lawrence Ferlinghetti to Kristen, believed to be his longtime friend, fellow poet and artist, and fellow North Beach resident Kristen Wetterhahn. Caffè Puccini was one of Ferlinghetti's beloved North Beach hangouts, before it burned down in 2017. The napkin art appears to have been done using water-soluble black marker, wetted for effect, and is comprised of a series of three successively more dampened portraits of a woman's head in profile. Housed in a blue Duo-Tang binder (9" x 11 1/2") containing four sleeves, with two loose sheets laid in. Ferlinghetti's handwritten titles appear on the front panel and its verso. There are three original black marker and water portraits on white napkins, initialed "LF" in a lower corner, plus eight photocopies of the same, several of which are touched up with white-out. Some scattered creasing and light soiling. \$400



LSD BLOTTER ART

Three sheets of LSD blotter art designed and printed by Mark McCloud, the father of blotter art collecting. Twice arrested and acquitted, McCloud continues to show his love for the art form by maintaining the Institute of Illegal Images in San Francisco.

Offered are three single perforated blotter sheets by McCloud:

Leary Profile

A large side view of Dr. Timothy Leary surrounded by smaller profiles of him with symbols from his SMI2LE theory. With rainbow musical notes flowing into skulls and crossbones covering his body. McCloud suggests the musical notes are from Dr. Leary's favorite song and the skulls suggest Dr. Leary had death on his shoulder as his death was eminent. This print was part of a collection by Mark McCloud named the Dirty Dozen. Leary Profile measures 7 ½" by 7 ½" or 30 squares by 30 squares. This makes a total of 900 ¼" squares.

Pink Elephants

A double-sided blotter sheet with pink elephants, including some pink elephants from Walt Disney's Dumbo that appeared when Dumbo fell into a drunken state of hallucination. In all there are sixteen different pictures, each made up of four hits. This print is an 8" by 8" square and is comprised of 1024 ¼" hits. The backside of the Pink Elephants print appears to be a mid-eighteenth to early-nineteenth century hand-inked drawing.

Prophylactics

A double-sided blotter sheet, this print has sixteen different images of condoms doing everything from playing a guitar to lighting off a bomb. Apparently, the images were stolen from a Brazilian safe sex commercial. The dimensions are 8" by 8" square and is comprised of 1024 ¼" hits. The backside of the Prophylactics print appears to be a mid-eighteenth to early-nineteenth century hand inked drawing of a jungle scene.

Unframed. Fine. \$250

