



2016

PUNK IS DEAD



Lux Mentis, Booksellers



LUX MENTIS BOOKSELLERS

Lux Mentis Booksellers specializes in fine press, artist books, first editions, and esoterica with a particular emphasis on challenging and unusual materials.

We actively collaborate with archives and special collections libraries to meet the research and collecting needs of public learning institutions, private, independent libraries and collections with primary sources.

The inventory representing the “Punk is Dead” collection is a retrospective selection of critical primary source materials documenting the punk rock movement of the 1970s-1990s. The collection illustrates the profound subculture of punk from an artistic and politically fueled era from Los Angeles, New York, and London.

Please contact us for an appointment or with questions regarding the inventory.

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Punk rock evolved over several generations and manifestations of youth culture beginning in the 1970s. Even after 40 years, punk subculture still demonstrates the capability to influence successive contemporary elements of art, music, and fashion regardless of its original intention to lambast conformity.

Selected inventory in the “Punk is Dead” catalog includes, the SST Records Collection, c. 1979-1996; original artwork from famed punk artist, Raymond Pettibon; correspondence from Gordon Gano, original member of the Violent Femmes; and several unique fanzine and alternative publications.

Lux Mentis regularly features and showcases punk culture related materials at major ABAA book fairs and continues to cultivate the acquisition of subculture materials for research and collection development purposes.

Front cover image: From the SST Records Collection, detail of “Outcry” magazine

Cataloged created by Kim Schwenk and edited by Ian Kahn

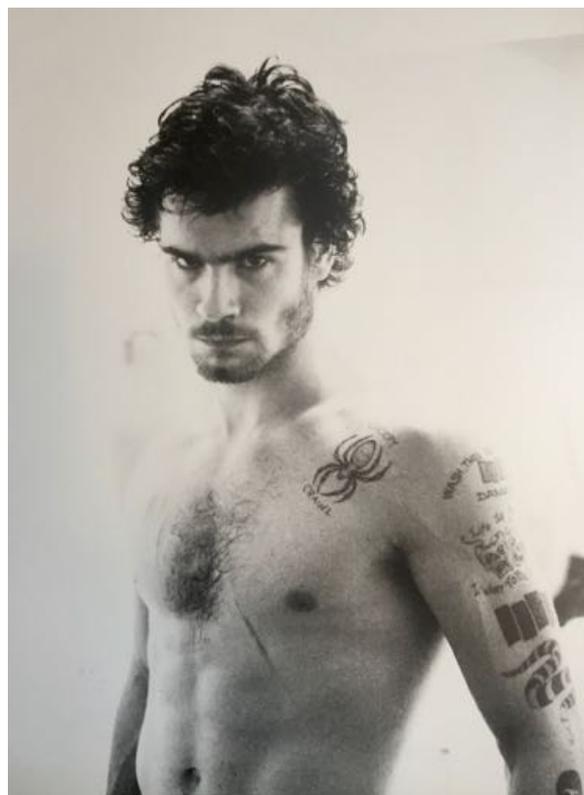
Ginn, Greg, Pettibon, Raymond, et al. **SST Records Collection [inclusive dates c. 1979-1996]**. Los Angeles, CA: SST, Various (1979-1996). Most items in near fine to fine condition, some showing light edge-wear/soiling, etc., largely bright and unmarred. Various sizes, materials, etc. (see attached list). (#8981) \$45,000.00

SST Records is one of the most pivotal and seminal self-starter record ventures in the history of hardcore punk music. SST was originally started in 1966 by Greg Ginn (Black Flag), as an outlet to distribute his records under the punk rock group Panic. Ginn also operated his own radio parts company, Solid State Transmitters (SST), out of his parents' house in Californian suburb Hermosa Beach. In January 1978, Panic had recorded their debut EP, Nervous Breakdown (a session financed by revenues from Ginn's company), with another well-known Los Angeles indie label Bomp! offering to release it. Despite financial issues with that release, Panic renamed themselves Black Flag, financed the EP independently by Ginn, and pressed on his own new label, SST Records. SST would release all Black Flag's records until their split in 1986, in addition to key players in the formation of the 1980s American hardcore and underground rock scenes, including the Minutemen, Hüsker Dü, Meat Puppets, Sonic Youth and Dinosaur Jr.



Punk rock in the 1980s in Southern California had an increasing disposition towards aggressive content and reactionary politics, a clear departure from the glamorous and fashion inspired punk of the late 1970s. Unlike many other punk labels of the time, SST bridged the gap between hardcore punk and the melodic “college rock” punk sound heard in bands as the Violent Femmes, Sonic Youth, and Dinosaur Jr. Another aspect to distinguish SST Records in punk history is the DIY (do-it-yourself) code of ethics with self-produced releases and the uncompromising art and illustration design work of Greg Ginn’s brother, Raymond Pettibon (Ginn). Pettibon’s stark black and white comic book-like record cover illustrations and flier art marked the brutal violence of the hardcore punk scene and provided blatant commentary on social and political issues of a society under Reaganomics. Pettibon is considered one of the most prolific punk artists of day and his 4 bar logo design for Black Flag is perhaps the most recognizable logo in hardcore punk history. The SST Records collection is a reputed snapshot into punk history and gathers a collection of unique ephemera, photographs, correspondence, publications, and the administrative inner workings of running a punk label, an attribute not generally preserved in punk archives. Notable features to the collection include rare fanzines and Black Flag’s My War original album insert art work created by Raymond Pettibon, manuscript correspondence penned by Gordon Gano of the Violent Femmes, and a large selection of original fliers, posters, and fanzines created in the 1980s. The administrative portion of the collection includes press releases, correspondence, contracts, and fan mail

characterizing the ground-up business elements of a punk record label from distribution to management. Punk businesses rooted in the pre-digital age were sheer testimony to reuse, cut-n-paste, and operated exclusively on scores of handwritten communiqués, a solid collection of social records created only a few decades ago, unlike the ephemeral nature of digital surrogates in the present.





Pettibon, Raymond [Black Flag]. **Black Flag: My War [Original Art/Mock-up for Album Insert]**. Los Angeles, CA: SST, 1984. Unique. Minor corrections/revisions, folded at mid-point, else bright and clean. 4 sheets of paper mounted on a single sheet (front and back). Approx. 17x11. Illus. (b/w) Near Fine. Broadside. (#8909) \$45,000.00

Single fold mock-up used to create the iconic insert included in the release of Black Flag's *My War*. Includes three full page Raymond Pettibon pieces and a smaller copy integrated into the front-piece. Evidence of corrections and touch-up for printing present. Created 'on' a Black Flag concert poster (Santa Monica Civic Center), it was from this object that the production insert was created.

Black Flag's second studio album (after *Damaged* (1981)) and the first after the Unicorn lawsuit injunction. Following the well-documented dispute with Unicorn, where SST's claim for unpaid royalties resulted in a successful counter-suit leading to short jail sentences for Ginn and Dukowski and an injunction prohibiting the use of the name "Black Flag". The injunction ended in 1983 with Unicorn's bankruptcy.

The album's release (1984, SST Records) represented a major sound-shift for the band and polarized fans. Side A was similar to their earlier work (west coast hardcore); Side B was much heavier/slower sound with a strong Black Sabbath-esque influence. During the period of the injunction, the members of Black Flag broadened their influences significantly, particularly with the SST doom metal band Saint Vitus and the likes of Flipper, Void, and Fang...building on established influences like Black Sabbath, the MC5, and the Stooges. The

album is widely considered to have helped usher in the post-hardcore scene and to have influenced a wide range of bands/genres (sludge metal, grunge, etc.). It is notable that the first punk show Kurt Cobain (the face of Nirvana) attended was a Black Flag show during the *My War* tour (and that he listed *My War* on his list of 50 best albums).

SST was initially formed in 1966 by Greg Ginn at age 12 (Solid State Transmitters) and given new direction to promote his band. It grew into a major indie label during the 1980s, representing a wide range of influential bands. Raymond Pettibon, Ginn's younger brother, did much/all the art for Black Flag...and named the band (renamed, actually, from Panic) and designed the iconic 4 black bar logo. "If a white flag means surrender, a black flag represents anarchy." (Raymond Pettibon)





Pettibon, Raymond. **Revolutionary Sex! Patty Hearst: 1954-? Tania: 1974-1975?** 1982. Limited Edition. Minor wear, crease at center (typical as they were sent folded), else bright, and clean. Offset-print in black and white. 43x27.5mm. Limited edition, of not more than 500, this copy outside the limitation and unsigned (from the SST offices). Few remain available. Near Fine. (#8979) \$1,500.00

Raymond Pettibon, Greg Ginn's younger brother, did much/all the art for SST and Black Flag...named the band and designed the iconic 4 black bar logo. "Known for his comic-like drawings with disturbing, ironic or ambiguous text, Pettibon's subject matter is sometimes violent and anti-authoritarian. From the late 1970s through the mid-1980s, he was closely associated with the punk rock band Black Flag and the record label SST Records, both founded by his older brother Greg Ginn. In addition, Pettibon has designed the cover of the 1991 Sonic Youth album Goo; bassist Kim Gordon had been a longtime admirer of Pettibon's art and written about him for Artforum in the 1980s. Beginning in the mid-1980s, he became a well-known figure in the contemporary art scene."



Gano, Gordon [Violent Femmes]. **Two Page MSS letter from Gordon Gano [together with] One Page MSS Lyrics.** LA, 1983. Unique. Minor toning, else bright and clean. 8.5x11" notebook paper; mss in black ink. Signed by the author. Near Fine. (#8908) \$25,000.00

"Violent Femmes" was the debut album by Violent Femmes and one of the defining albums of the era. Recorded in July 1982, the album was released by Slash Records on vinyl in April 1983. Gordon Gano wrote most of the songs for the album while still in high school in Milwaukee Wisconsin. It was the band's most successful album going platinum eight years after its release. The album achieved what is believed to be a unique feat by going gold, four years after release, without having made an appearance on Billboard's top 200 album chart. Rolling Stone ranked the album Number 22 on its list of the 100 Greatest Albums of All Time. [They were discovered by James Honeyman-Scott (of The Pretenders) on August 23, 1981, when the band was busking on a street corner in front of the Oriental Theatre, the Milwaukee venue that The Pretenders would be playing later that night. Chrissie Hynde invited them to play a brief acoustic set after the opening act.]

The letter and lyrics sheet, dated 2/23/83 and all in Gano's hand, addresses a handful of major

issues to be resolved before the album release a couple months later. Notably, it includes the densely written sheet of all the song lyrics that was printed on the LP sleeve included with the debut album. The letter goes into detail regard reproduction of the sheet and addresses several other issues (e.g. the quoting of a Muddy Water's song in *Gone Daddy Gone*). This is the original mss, which launched over a million copies and helped shape a genre.

text, Pettibon's subject matter is sometimes violent and anti-authoritarian. From the late 1970s through the mid-1980s, he was closely associated with the punk rock band *Black Flag* and the record label *SST Records*, both founded by his older brother *Greg Ginn*. In addition, Pettibon has designed the cover of the 1991 *Sonic Youth* album *Goo*; bassist *Kim Gordon* had been a longtime admirer of Pettibon's art and written about him for *Artforum* in the 1980s. Beginning in the mid-1980s, he became a well-known figure in the contemporary art scene."



DRY: A Magazine Devoted to the Art of Staying Dry [with large primary source collection of photographs]. New York: Dry, 1979–1982. First Edition/Unique. Tight, bright, and unmarred; some photographs show minor/descriptive notations at rear else bright and clean. Staple-bound illustrated wrappers. Photographs are uniformly in near fine condition. Small 8vo. Various pgs. Illus. (b/w plates). Near Fine to Fine in Wraps. Original Wraps. (#9033) \$12,500.00

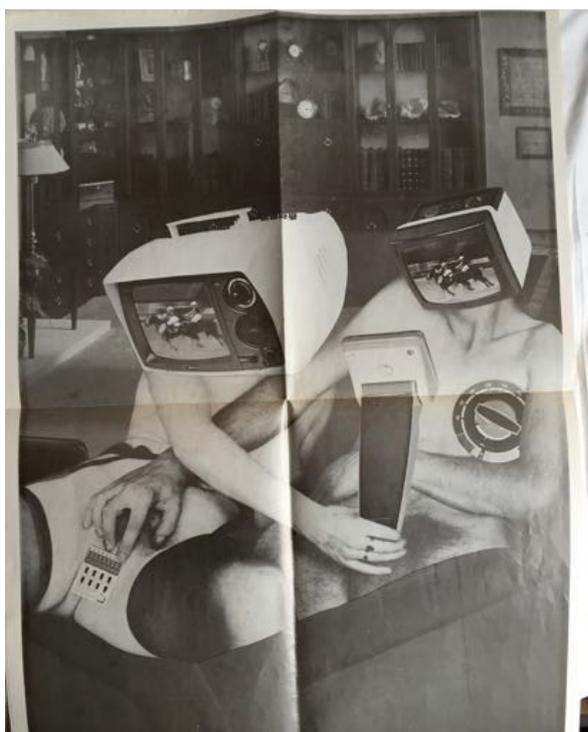
Complete run of 14 issues of the independent New York-based publication together with an archive of over 100 photographs used in the publication of the magazine. Conceived by art school students as a response to Leonard Koren's California-based journal WET: The Magazine of Gourmet Bathing, DRY featured a manic cut-and-paste layout, with art, prose, photographs, cultural reportage, and reviews related to the burgeoning punk, No Wave, and hardcore scenes. This quintessentially East Coast zine stood as answer to the quintessentially West Coast mag. Remarkable collection of primary source b/w photographs

Pettibon, Raymond. **O.D. A Hippie / Legalize Heroin. Ban Hippies (and New Yorkers).** SST Records, 1982. Limited Edition. Minor wear, crease at center (typical as they were sent folded), signed and numbered in red ink, else bright, and clean. Offset-print in black and white. 43x27.5mm. Numbered, limited edition, this being 326 of what is believed to be less than 500 printed copies. Far fewer exist today. Near Fine. (#8978) \$3,500.00

Raymond Pettibon, Greg Ginn's younger brother, did much/all the art for SST and Black Flag...named the band and designed the iconic 4 black bar logo. "Known for his comic-like drawings with disturbing, ironic or ambiguous

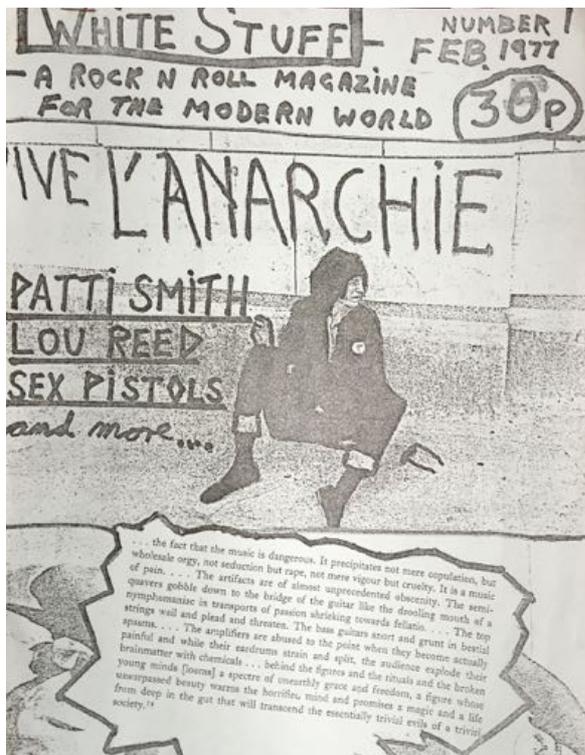
used to create zine. Photographic archive includes over 100 vintage gelatin prints depicting performances by Black Flag, Bad Brains, SSD, B-52's, Pretenders, X, Blue Angel, Plugz, Helen Wheels, and Plasmatics, among other bands. Photographs vary in size, with the majority measuring either 5 X 8 inches or 8 X 10 inches.

A seminal archive of DIY publishing and significant document of New York's transformative downtown scene during the '70s and '80s.



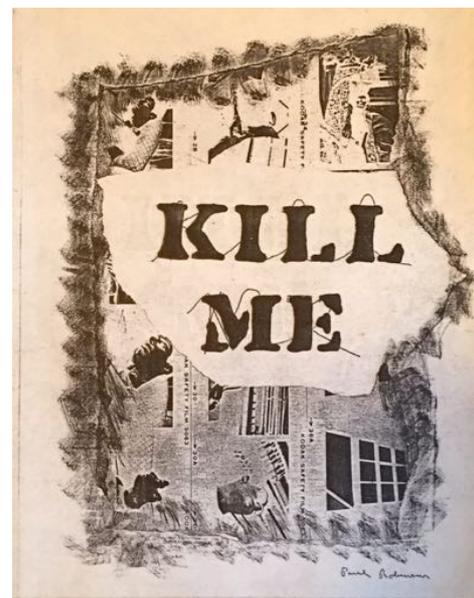
Savage, Jon; Sterling Linder (eds). **The Secret Public [ORG 2]**. Manchester, UK, 1978. First Edition. Minor shelf/edge wear, else bright and clean. 16 1/2 x 23 1/4 Near Fine in Wraps. Original Wraps. (#9055) \$2,750.00

"The Secret Public was a collaborative project between Jon Savage and Linder Sterling. One thousand issues were printed in Manchester during early 1978 before being distributed through independent record shops such as Rough Trade. The Secret Public was the second project from the New Hormones record label and given the identification ORG-2. ORG-1 was the 'Spiral Scratch' EP by the Buzzcocks." (T.Mott Archive) One copy located in OCLC [Stanford].



Robertson, Sandy (ed). **White Stuff [full run]**. UK: Sandy Robertson, 1977-1978. First Edition. Minor shelf/edge wear, else bright and clean. 11 3/4 x 8 1/4. Various pgs. Illus. (b/w plates). Near Fine in Wraps. Original Wraps. (#9056) \$3,500.00

"A rock n roll magazine for teen aesthetes."
Legendary Patti Smith/Punk fanzine by Sandy Robertson. According to the editor, the title was inspired by lyrics by Patti Smith. "Scottish writer Sandy Robertson formed Patti Smith fanzine White Stuff, named for the artist's lyric from the song 'Ain't It Strange': 'Down in Vineland there's a clubhouse. Girl in white dress, boy shoot white stuff'. Robertson attracted an artsy following with White Stuff, coinciding with his poetry books being published around the same time, including Sleeping Stars released in 1975. Robertson went on to join Sniffin' Glue founder Mark Perry's band, Alternative T.V., whilst also being recruited by British music paper Sounds, where he eventually served as the features editor." (T.Mott Archive)



Robinson, Paul [creator]. **Kill Me**. Toronto: Rumour Publications, 1978. Limited Edition. Eight unbound single leaf pages. Near Fine in Wraps. Original Wraps. (#9025) \$1,250.00

The leaves are common stock photocopier grade paper, standard 8.5x11" size, double-sided copied, and several generations of black and white photocopied images and text. Paper has no significant signs of degradation and no visible creases or folds. The imagery combines stencil text with photographic film 35mm negatives and 2x2" positive transparencies and other obvious paint brush manipulations. The various media form a collage resembling Dadaist and/or Kurt Schwitters constructivist collaged art works. Arguably, this loose assemblage of text and image mimics "artist magazine" concepts, but it also elicits "zine" like qualities because of the raw and grainy reproduced pages. The registration of the recto and verso stencil text is exceptional, in that, the text on the front lines up with the reversed text on the back without the use of contemporary registration. Littered throughout are self-portraits of Paul Robinson in negative and positive photographic forms composed with the text statements that dictate the action of the photograph, [example "Hang Me" text with an image of Robinson hanging from a noose.] The front page is titled "Kill Me" with a small [copied] signature of Paul Robinson on the lower right corner. The final page on the verso reveals a ghostly Xeroxed hand with the publication information, including an ISBN

number, which is currently non-existent (ISBN 0-88907-013-X).

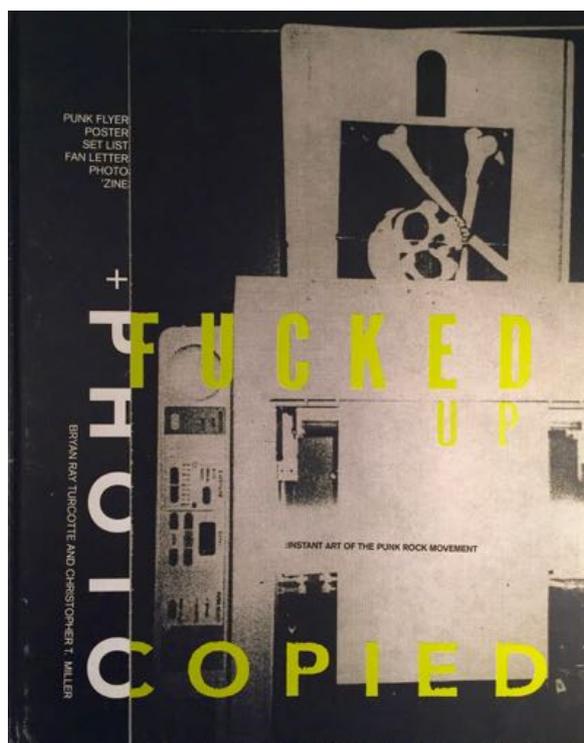
Quite an esoteric piece, there is little information known about this publication, other than the artist, Paul Robinson and his Toronto punk band, the Diodes. Paul Robinson, vocalist for the Diodes, was also an art student, like two of his other band mates, at the Ontario College of Art in 1977. In the book, *Treat Me Like Dirt: An Oral History of Punk in Toronto and Beyond, 1977-1981*, Robinson explains the band was influenced by Andy Warhol's juxtaposition of music and art, as well as, the glamour rock of David Bowie, T-Rex, and the New York Dolls. The publication does emulate a Velvet Underground drug and art malaise, but also reads like a political narrative in the vein of Crass, ironically also art students at the time in England. Additionally, it can be noted that the title could have been inspired by Richard Hell's [Television] iconic t-shirt stating "Please Kill Me" in similar stencil typeface. Extremely scarce copies, as no other known copies exist and only one copy is cataloged in OCLC and accessible.



Honey, That Ain't No Romance ["The fan magazine of Europe's only Iggy Pop Fan Club"]. Germany, 1976-1977. First Edition. Minor shelf/edge wear, else bright and clean. 11 3/4 x 8 1/4. Var. pag. Illus. (b/w plates). Near Fine in Wraps. Original Wraps. (#9057) \$3,500.00

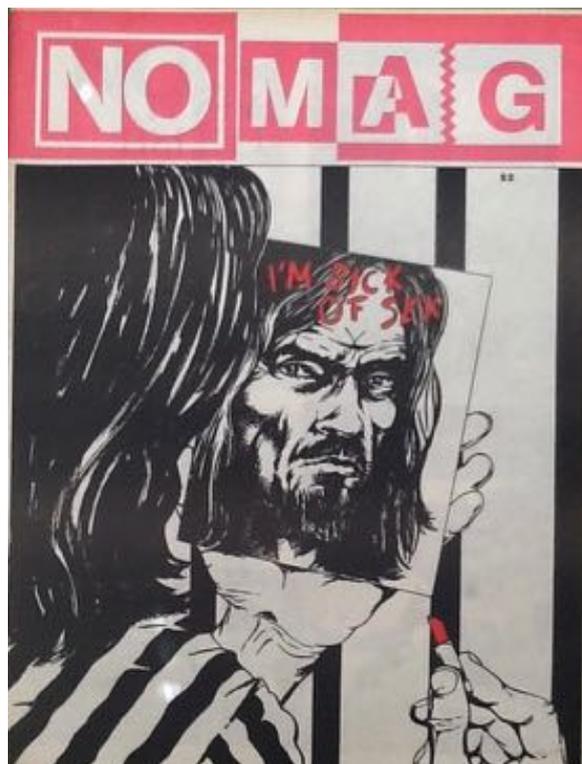
"Honey, That Ain't No Romance was the Xeroxed publication produced by Iggy Pop's (James Osterberg) European fan club. The title of the fanzine is most likely in reference to his song 'Cock In My Pocket'." (T.Mott Archive) Dedicated to Dave Alexander, John Ingham,

Kenneth Anger, Syd Barrett and Klaus Kinski.



Turcotte, Bryan Ray; Miller, Christopher T. **Fucked up + Photo Copied: Instant Art of the Punk Rock Movement**. Los Angeles, CA: Gingko Press, 1999. First Edition. Minor shelf/edge wear, signed by many contributors, else tight, bright, and unmarred. Quarterbound, black cloth spine, printed paper boards, white and green ink lettering and pictorial elements. 4to. 240pp. Illus. (color and b/w plates). Very Good+. Hardcover. (#8445) \$425.00

Still in print (now in its 10th printing), the first edition is a remarkably hard animal to find...this copy stands alone as the front free end page is covered with a who's who including both authors, a number of artists, and the ever-awesome Penelope Houston (of Avengers fame). "Raw, brazen and totally intense, Fucked Up + Photocopied is a collection of frenetic flyers produced for the American punk scene between 1977 and 1985. Many were created by the musicians themselves and demonstrate the emphasis within the punk scene on individuality and the manic urge of its members to create things new. Images were compiled out of whatever material could be found, often photocopied and, still warm, stapled to the nearest telephone pole to warn the world about next week's gig. One glance and you can sense the fury of live performances by bands such as Black Flag, the Dead Kennedys and The Minutemen, and, through the subtext the reader is exposed to the psyche of a generation of musicians stripped bare: The Germs, J.F.A., NOFX, X, The Circle Jerks, Devo, The Exploited, The Screamers, The Cramps, The Dils, The Avengers and more." (from the publisher) The definitive reference book on the North American Punk scene poster art, covering Boston, New York, Los Angeles, San Francisco, San Jose, Washington, DC, Houston, and Canada's Toronto and Vancouver. Winner of the Firecracker Alternative Book Award 2000 for Music.



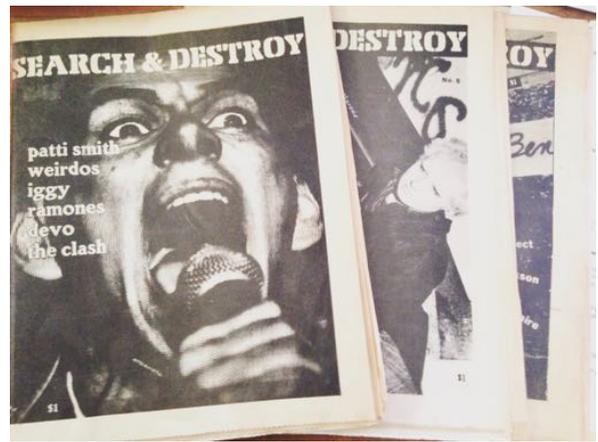
Kalberg, Bruce, Gargani, Frank [eds]. **No Magazine (No Mag) Issue #7**. [Los Angeles, CA], 1981. First Edition. Bright, sharp and clean overall, some edge fading. Stapled black and white with red logo pictorial wraps on newsprint. 40 pps. 14-1/4x11 in. Near Fine in Wraps. (#9032) \$250.00

Scarce, few remaining copies of originals. Cover illustration by Raymond Pettibon, "Charles Manson: I'm Sick of Sex." Featured photography by Ed Colver, Biro, Rooh Steif and story by filmmaker Penelope Spheeris and Rachel Rosenthal. Illustrations by Frank Tomaselli and Raymond Pettibon(e). Interview with seminal Los Angeles punk band Fear. Bruce Kalberg's No Mag brought a darker, art-damaged perspective to early Los Angeles punk publications. Even though, only 14 issues were published, No Mag was as provocative as the other early LA heavyweight punk publications like Slash and Flipside. This issue highlights a raw sensibility to the Los Angeles punk scene by featuring interviews along with local underground punk artists, as well as musicians.



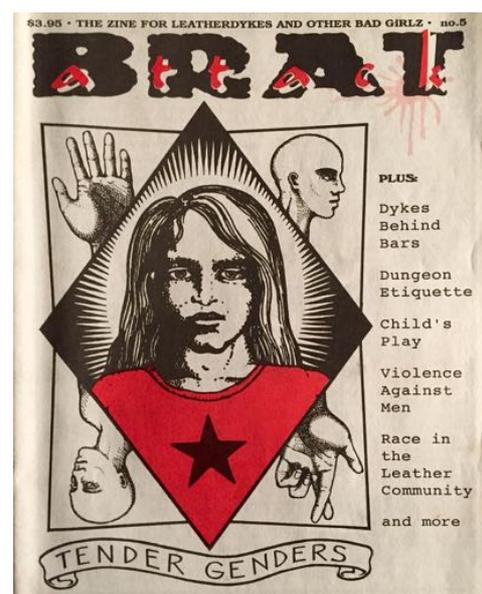
Mott, Toby. **Punk in Print 1976-1980: The Complete Mott Collection.** New York: PPP Editions, 2015. Limited Edition. Tight, bright, and unmarred. Printed boards; matching slipcase. 8vo. 700pp. Illus. (color and b/w plates). Numbered limited edition of 30 copies. Fine in Fine Slipcase. Hardcover. (#8759) \$1,450.00

"Since the early 1980's, collector/artist Toby Mott, has amassed an exhaustive archive of printed matter relating to the history of British Punk, including posters, flyers, zines, tickets, pins and badges. Selections from the Mott Collection have been exhibited internationally, and published in accompanying catalogues. Now, for the first time, the entire collection may be referenced chronologically, with full-color reproductions and an annotated index."



Vale, V (ed). **Search & Destroy [Complete Set Issues 1-11].** San Francisco, CA: ReSearch, 1977-1979. First Printings/Reprint. Tight, bright, and unmarred. Pictorial printed wraps, staple bound. fo. np. Illus. (b/w plates). Near Fine/Fine. Original Wraps. (#8393) \$1,250.00

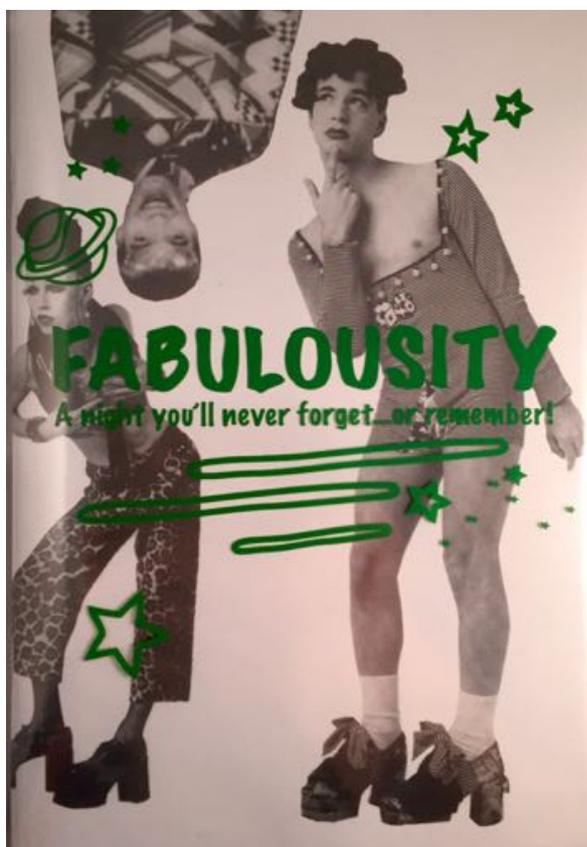
"Punk Rock's most radical & imaginative interviews, articles and graphics were pioneered in Search & Destroy, edited by V. Vale between 1977 and 1979. Award-winning layout and photography. We made a limited photocopy edition of Issue #3 (in 1988 we'd already reprinted #10 from the original negatives)."
What Punk was to the east coast, Search and Destroy was on the west...and there is not better single source to contextualize the scene.



Wickie Stamps and Fish [eds.]. **Brat Attack: The Zine for Leatherdykes and Other Bad Girlz [Issue 5].** [Deva: San Francisco, CA],

May 1994. First Edition. Minor shelf/edge wear, touch of rust at staple, else tight, bright, and unmarred. Staple binding, newsprint with original wraps. Illus. (b/w plates). Out-of-print, scarce copies. Near Fine in Wraps. Original Wraps. (#9047) \$50.00

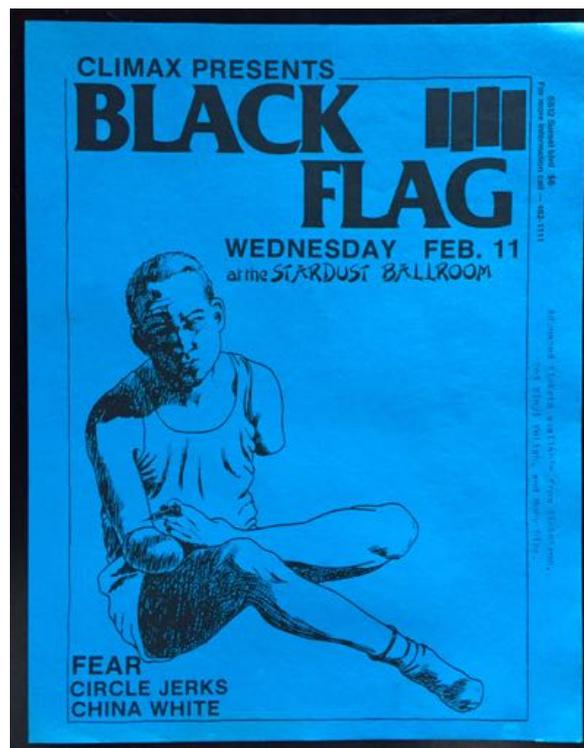
As noted by a feminist scholar, "Brat Attack thus emerged as a mouthpiece for young lesbian punks to express their discontent with S/M community." This was the final issue of a short publication history [Issues 1-5]. Contributors included: Tala Brandeis, Fish, and Wickie Stamps [former editor of Drummer magazine] and cover art by Beth Callaghan.



Glam, Ernie. **Fabulosity: A night you'll never forget...or remember!!! [with insert booklet and flexidisc].** London: Wild Life Press, 2013. First Edition. Tight, bright, and unmarred. Glossy pictorial wrappers, printed clear sleeve (green ink), pink endpapers, laid in newsprint color booklet, green flexidisc. 4to. np. Illus. (color prints). Limited edition of 500. Fine in Fine Sleeve. Original Wraps. (#8386) \$75.00

"An artifact of a one-night show at 16 Broadway

Market on September 5th 2013. The photographs document the infamous Club Kids of New York (used as interesting bait to drive wallets into the clubs) and includes portraits of Michael Alig, Ernie Glam & James St James. Part two of the publication is dedicated to club ephemera from both Ernie Glam's collection and the Wild Life Archive including advertising stuff for Tunnel, Limelight and Save The Robots." (publisher)



Pettibon, Raymond. **18 Black Flag Concert Handbills.** Los Angeles, CA: SST. Some show minor edge wear, nearly all bright and unmarred. Various colors, printed in black (variously offset, photocopy, etc) (details below) 8.5x11" Near Fine. Handbills. (#8980) \$7,500.00

1. Raymond Pettibon. *Black Flag at the Hong Kong Café / Thurs. Nov. 1, pink paper, 1979, black & white, edition unknown, unsigned and unnumbered, Black Flag Flyer #19. Flyer / handbill for gig by Black Flag, Mau Mau's, Red Cross, Urinals, Spittin' Teeth featuring artwork by Pettibon.*
2. Raymond Pettibon. *Black Flag at The Fleetwood / Fri. April. 11, yellow paper, 1980, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for gig by Black Flag, Cheifs, Skrewz, Vicious Circle, Descendents featuring artwork by Pettibon.*
3. St. Pettibon. *Black Flag and D.O.A. at The*

Whisky / Wed. Oct 8, tan paper, 1980, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for gig by Black Flag and D.O.A. featuring artwork by Pettibon.

4. Raymond Pettibon. Black Flag at Baces Hall / Fri. Oct. 24, light grey paper, 1980, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for gig by Black Flag, UXA, Adolescents, Screws featuring artwork by Pettibon.

5. Raymond Pettibon, Black Flag Rat's Palace / Fri. Oct. 31, white paper, 1980, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for gig by Black Flag, No Alternative, Impatient Youth, Nubs featuring artwork by Pettibon.

6. Raymond Pettibon. Black Flag at the Starwood / Tues. Nov. 18, baby blue paper, 1982, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for gig by Black Flag, Eddie and the Subtitles, The Minutemen featuring artwork by Pettibon.

7. Raymond Pettibon. Black Flag / December 1980 Schedule, 1980, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for December 1980 Black Flag tour schedule [Tucson, Ft. Worth, Dallas, Austin, Houston, New Orleans, Baton Rouge, Chicago, Milwaukee, Minneapolis, New York, Boston] featuring artwork by Pettibon.

8. Raymond Pettibon. Black Flag at the Stardust Ballroom / Wednesday Feb. 11, blue paper, 1981, black & white, edition unknown, unsigned and unnumbered Flyer / handbill for gig by Black Flag, Fear, Circle Jerks, China White featuring artwork by Pettibon.

9. Raymond Pettibon. Black Flag at the Mabuhay / Fri Feb 27 / Sat Feb 28, 1981, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for gig by Black Flag, Eddie and the Subtitles, Stains, TSOL, Adolescents, Minutemen, China White featuring artwork by Pettibon.

10. Raymond Pettibon Black Flag at VEX / A Benefit for the LURCH Defense / Sun Mar 1, 1981, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for gig by Black Flag, Minutemen featuring artwork by Pettibon.

11. Raymond Pettibon. Black Flag 10th Street Hall / Saturday April 25, red paper, 1981, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for gig by Black Flag, Minutemen, Stains featuring artwork by Pettibon.

unnumbered. Flyer / handbill for gig by Adolescents, D.O.A., Minutemen

13. Raymond Pettibon. Black Flag at the Cuckoos Nest / Aug. 21, 1981. Black-and-white, edition unknown, unsigned and unnumbered n.a.: n.a. Flyer / handbill for gig by Black Flag, Wasted Youth, Circle One featuring artwork by Pettibon.

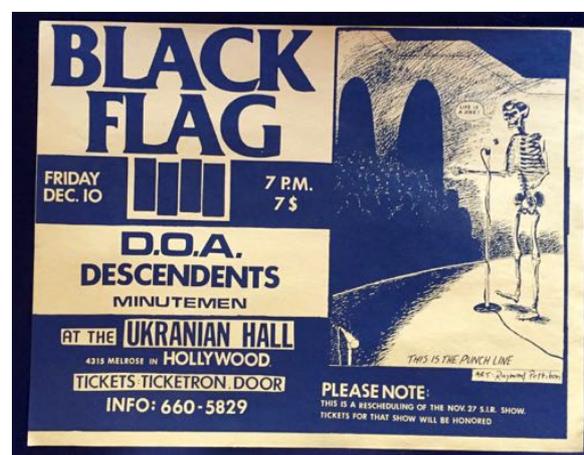
14. Raymond Pettibon. Black Flag at the Elite Club / Sat Oct 31, light grey paper, 1981. Black & white, edition unknown, unsigned and unnumbered, Lawndale, CA: SST Records, 1981. Flyer / handbill for gig by Black Flag, DOA, Saccharine Trust, Overkill featuring artwork by Pettibon.

15. Raymond Pettibon. Black Flag Olympic Auditorium / Saturday July 17, yellow paper, 1982. Black & white, edition unknown, unsigned and unnumbered, Lawndale, CA: SST Records, postmarked July 13, 1982. Flyer / handbill for gig by Black Flag, 45 Grave, DOA, Descendents, Hüsker Dü, UXB featuring artwork by Pettibon.

16. Raymond Pettibon. Black Flag at the Ukranian Hall / Friday Dec. 10, orange paper, 1982. Black & white, edition unknown, unsigned and unnumbered, Lawndale, CA: SST Records, 1982. Flyer / handbill for gig by Black Flag, D.O.A., Descendents, Minutemen featuring artwork by Pettibon.

17: Unknown. Henry Rollins / Spoken Word. Diverse Works / Friday Sept. 12. Black & white, edition unknown, unsigned and unnumbered, Lawndale, CA: SST Records. First of her spoken word shows.

18. Raymond Pettibon. Black Flag Santa Monica Civic Aud / Jun 11, yellow paper, 1983. Black & white, edition unknown, unsigned and unnumbered Santa Monica, CA: Goldenvoice Productions, postmarked June 14, 1983. Flyer / handbill for gig by Black Flag, Misfits, Vandals featuring artwork by Pettibon.





Jenny Lens Punk Archive Photographic Collection

The photographic collection of the Jenny Lens Punk Archive contains original black and white and color 35mm negatives, produced mainly between 1976-1980. The collection also contains photo proofs (contact sheets) and 35mm slides. The negatives document the punk rock lifestyle and development of the Los Angeles punk rock music scene, but not exclusively, as the images include bands, fans, celebrities, and prominent figures in the era from New York, San Francisco, and the United Kingdom. The negatives are originals, un-reproduced and are critical to documenting, not only punk rock music, but fashion, women as artists, sexuality, social commentary, youth movements, and the print publication business from the beginning of punk rock.

The negatives are in excellent condition, housed appropriately in sleeves or Mylar sheets, and organized alphabetically by individual or band name. In some cases, there are categories that document fashion and social parties. The 35mm, also housed, in preservation Mylar, also document live shows and social gatherings.

The collection is extremely important to the social history of punk rock, but also records

Jenny Lens' body of work, as a woman artist and photographer in the 1970s. Lens captured the evolution of punk and culture in Los Angeles before any other. The vision of Lens' work is incomparable to any other photographers of the time, as she did not just record, but framed relationships between people, promoted women in the social scene as artists and creators, and represented inclusivity to youth of color and queer identities.

Please inquire as to price

Negative strips, contact sheets, proofs, and 35mm slides The photographic materials number in the thousands and feature but not limited to the following artists and events (selection: full list on inventory): AC/DC, Avengers, The Bags, Blondie, Boomtown Rats, Clash, Cramps, The Damned, Dictators, Fashion shows, Germs, Go-Go's, The Jam, David Johansen, The Masque (venue), Monkees, Mumps, The Nuns, various social parties, PIL, Iggy Pop, Queen, The Ramones, The Runaways, Screamers, Sex Pistols, Patti Smith, Television, X, and the Weirdos.

Individual prints and collected prints in binders Collection contains various prints on photographic paper both in black and white and color. Includes prints from photographic film processes and digital print processes. Prints are in excellent condition. Print number approximates 1000 prints. Materials also include various ephemera and Polaroids mixed with print collection.

Biographical Materials

The biographical materials contain personal and administrative papers collected by Jenny Lens related to her photography and artistic production. Includes portfolio materials, business and legal paperwork, correspondence, and invoice/receipt documentation for photography. The material is in excellent condition.

Ephemera Collection

The ephemera collection contains unique and scarce items created, owned, collected and gifted to Jenny Lens, with the bulk of the dates between 1975-1985. The collection includes serials (magazines, fanzines, and newspapers) published between 1975-2004. The serials represent the publications of Jenny Lens' photographs and also materials collected during this time. Many of the publications are out-of-print, scarce, and rare, for example: (Slash magazine, New York Rocker, Punk Magazine), but do not represent

full runs. Other parts of the collection include extremely rare fanzines, unknown holdings. The serials are in very good condition with normal wear and toning on newspapers, creases, and some spotting.

Other parts of the ephemera collection include tear sheets from publications that represent Jenny Lens' published photographs, punk rock concert miscellany: ticket stubs, press passes, fliers. The bulk of the collection contains extremely unique and scarce material produced by preeminent punk bands in Los Angeles, New York, and the United Kingdom. Material is in very good condition, as stored in bins and boxes.

Books (Published Monographs)

All of the books in the collection are either first editions or first printing in very good condition and the majority of the publications contain the photography of Jenny Lens. Inscriptions and autographs indicated in each book when present.

Audio recordings and Video recordings

All audio and visual recordings are in very good condition, some with identification cases and others in sleeves. CDs and DVDs are commercially produced. VHS cassette tapes are magnetic tape in very good condition with some tapes identified and others are not. Some VHS are commercially produced, while others are filmed hand-held or tripod recorded.



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