

PUNK & COUNTER CULTURE SHORT LIST

Lux Mentis, Booksellers

Lux Mentis specializes in fine press, fine bindings, and esoterica in all areas, books that have been treasured and will continue to be treasured. As a primary focus is the building and/or deaccessioning of private collections, our selections are diverse and constantly evolving. If we do not have what you are seeking, please contact us and we will strive to find it. All items are subject to prior sale. Shipping and handling is calculated on a per order basis. Please do not hesitate to contact us regarding terms and/or with any questions or concerns.

One of our focus areas revolves around the punk/anarcho sub-culture and counter culture more broadly. Presented here is a small, diverse collection of books, zines, posters, etc. all of which are grounded in one or more counter culture scenes. Please note, while priced separately, the Australian anarcho/punk posters are available as a small collection at a rather steep discount. There are a handful of images included...images of all available upon request...

Punk & Counter Culture: Short List



1: Alien Sex Fiend [Concert Handbill].

Philadelphia, PA: Nature Boy Productions, 1989. First Edition. Bright and clean. Orange paper, black ink lettering and pictorial elements. 8vo. np. Illus. (b/w plates). Fine. Broadside. (#9910) \$100.00

"Alive at Last... // First US Tour in Five Years." Held November 14 at Revival in Philly, it was a 'split level' show (all ages upstairs and bar down). Held in conjunction with the release of Too Much Acid? Very scarce.

2. Anarchy [does not equal] Chaos // Anarchy [equals] A Social Order. Australia: [Anarchism Australia], nd [circa 1977]. First Printing. Minor edge wear, tape remains at the four corners [text side], else bright and clean. Printed in black on one side, red on the other (black is text only, red is text and image). Approx. 10.25x16.25". Very Good. (#9829) \$250.00

Black ink text, using an anarchy sign (A in a circle) as bullit points, summarizes the meaning of anarchy. Red ink side has tiered image (workers at the bottom supporting all others) and text in several languages parsing capitalism as exploitive/destructive and workers at the base "We Feed All". Very scarce, one copy located at Univ. of Michigan Library.

3. Anarchy [does not equal] Chaos // Anarchy [equals] A Social Order. Australia: [Anarchism Australia], nd [circa 1977]. First Printing. Minor edge wear, tape remains at the four corners [image side], else bright and clean. Printed in black on one side, red on the other (black is text only, red is text and image). Approx. 10.25x16.25". Very Good. (#9830) \$250.00

Black ink text, using an anarchy sign (A in a circle) as bullit points, summarizes the meaning of anarchy. Red ink side has tiered image (workers at the bottom supporting all others) and text in several languages

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parsing capitalism as exploitive/destructive and workers at the base "We Feed All". Very scarce, one copy located at Univ. of Michigan Library.

4. **Bakunin and Anarchism // a talk by Jack.** nd [1976]. First Printing. Light edge wear, else bright and clean. Screenprinted in black ink from stencil. Approx. 17x22" Very Good. (#9831) \$250.00

"Liberty without socialism is privilege injustice, socialism without liberty is slavery and brutality." One copy located at University of Sydney; no copy in the US.

5. Berger, Fred H. [editor]. **Propaganda [magazine].** New Hyde Park, NY: Fred H. Berger, 1992-1993. First Edition. Minimal wear, else in very good condition. Staplebound in original wrappers with black and white photography and illustrations printed on high gloss paper. Issues (3): 18, 20, 21. Very Good+ in Wraps. Staplebound. (#9700) \$80.00

"Propaganda Magazine was the first gothic periodical in the United States. It was founded, published and edited by Fred H. Berger, and was in-print from 1982 to 2002. It also covered the punk, industrial, dark wave and neofolk musical genres, as well as nightlife, fashion and fetishism. The magazine was renowned for its cutting-edge photography, particularly Berger's iconic photos of models who became household names in the goth community."--Propaganda online. These issues include articles on Dead Can Dance, Diamanda Galas, Bauhaus, Anne Rice, Siouxsie & the Banshees, and many other prominent gothic and batcave culture topics.

6. Carr, Robert. **Smurfs in Hell.** Boise, ID: Freeloader Press, 1987. First Edition. Loosely sewn photocopied zine/psychotronic self-produced publication, in very good condition with some wear and tear, otherwise bright and unmarred. 32

unnumbered pages with original photocopied green covers and black and white typed, Xeroxed single sheets. This being issue no. 3. Very Good+. Original Wraps. (#9340) \$300.00

Like many of his peers during the Reagan years, Robert Carr appears to a post-punk DIY zine-maker, producing self-made political and satire zines during the 1980s. Carr was also an early adopter tech wizard creating underground video games, as the PowerMac games: "MacJesus" and "Mormonoids," the Private Idaho BBS virtual chat room, and an extreme Mac programmer in the 1980s. Totally endorsed by the Church of the SubGenius movement. Completely scarce.

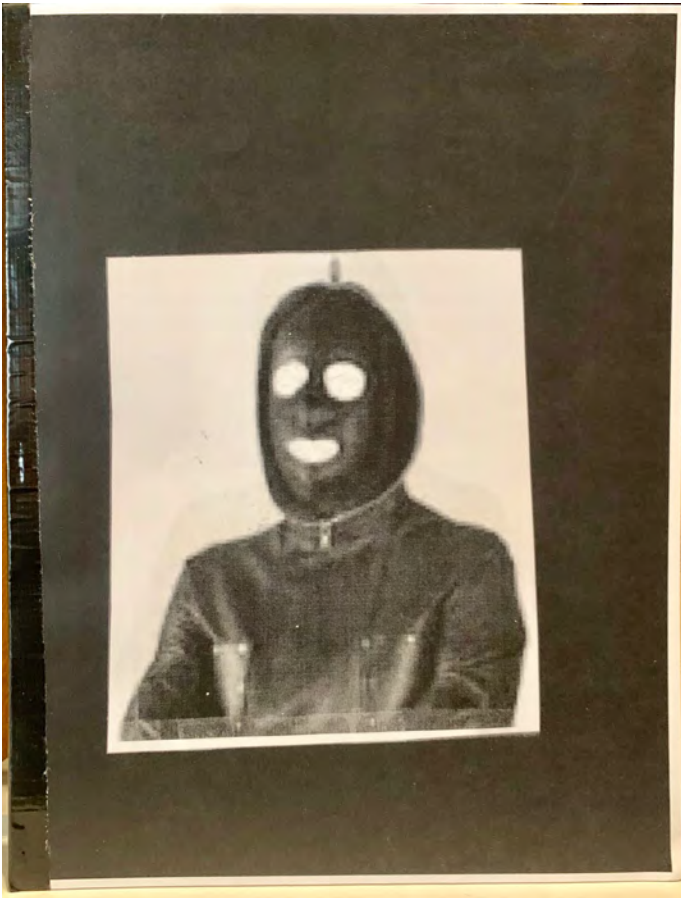
7. Colver, Edward. **Blight at the End of the Funnel.** San Francisco, CA: Last G, 2006. First Edition. Tight, bright, and unmarred. In wrapped plastic, never opened. 198 pages, illustrations. As New. Softcover. (#6525) \$100.00

For over 25 years, Edward Colver has been one of the main documentarians of the Southern California punk rock scene. This book has been published in conjunction with the exhibition Blight at the End of the Funnel, Edward Colver for the Grand Central Art Center Gallery, Santa Ana, California, where it was presented July 1 - August 20, 2006.

8: Dewitt, Cali Thornhill. **Affirmations.** Los Angeles, CA: Privately Printed, 2013. First Edition. Single-sided 8.5x11" paper sheets stapled and black duct tape bound. Illustrated in color and black and white Xerox copy. 22 pp. Clean and bright. Very Good+ in Wraps. Staplebound. (#8304) \$175.00

Scarce copies, as Dewitt's work is widely collected in the Los Angeles art and fashion scene. Cali Thornhill Dewitt is a Los Angeles based artist, writer, and fashion designer known for his arty

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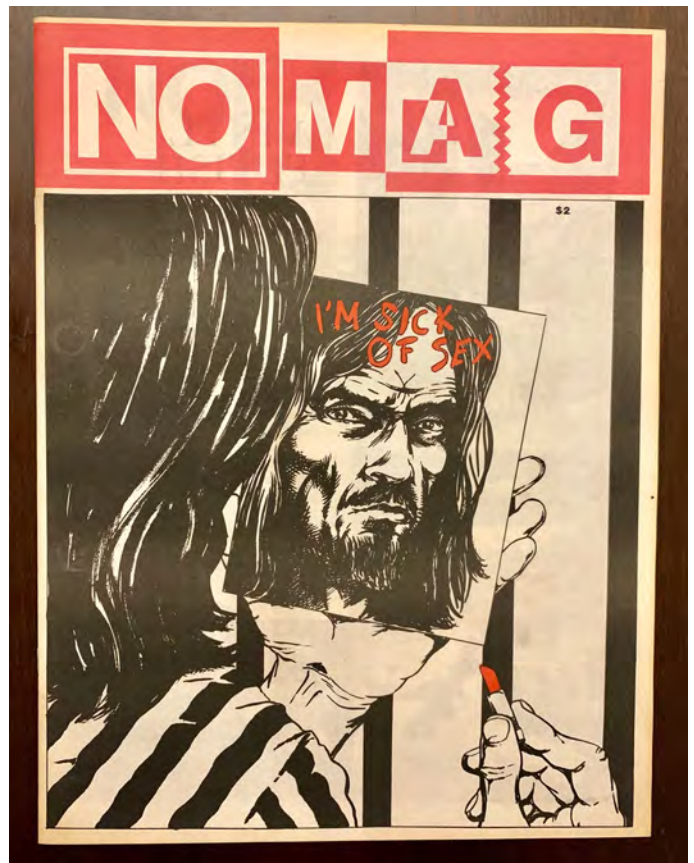
discordance and tongue-in-cheek pop art. He is currently working with high profile hip-hop artist Kanye West on a text heavy fashion line. "Affirmations" flirts with sadomasochism and cheeky inspirational quotes in a black humor 'self-help' style zine format.

9. Holmstrom, John; McNeil, Legs. **Punk: Number Two March.** New York: Punk Publications, 1976. First Edition. Minor shelf/edge wear, small closed tear at tail, else tight, bright, and unmarred. Color printed wraps. Folio folded tabloid. np. Illus. (color and b/w plates). Near Fine to Fine in Wraps. Original Wraps. (#8983) \$250.00

First printing of the second issue of this seminal publication capturing, better than any other, the pulse of the then-emerging punk movement.

10. Horgan, Suzy J.; Rollins, Henry; Mckaye, Ian; Mackaye, Alec. **Punk Love: A History of Hardcore.** New York: Universe/Rizzoli, 2007. First Edition. Tight, bright and unmarred. Pictorial textured paper boards, frontispiece. Small square 8vo. np. Illus. (b/w plates). Fine. No DJ, as Issued.. Hardcover. (#5222) \$35.00

A remarkable collection of [mostly] unpublished photographs of and around the DC punk scene in the late '70s and early '80s...Black Flag, Minor Threat, Bad Brains, SOA, etc. A very handsome copy.



11. 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

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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.

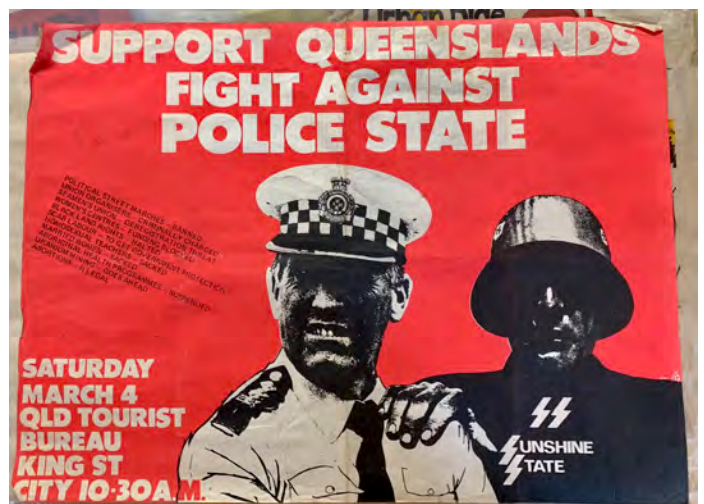
12. Kossy, Donna [editor]. **False Positive.** Boston, MA: Self-published, 1988. First Edition. Stapled black and white, plus color photocopied zine / self-produced publication, in very good condition, bright and unmarred. 26 unnumbered pages with original color printed covers and black and white collage, Xeroxed single sheets. This being issue no. 10. Very Good+. Original Wraps. (#9341) \$200.00

Another weird and eccentric 1980s self-produced zine, this publication having a theme of "cars and crime." Part punk and political, with several contributors, including Robert Carr of "Smurfs in Hell." Collages by D. Kossy, Laura Poll, Michael Shores, Jesse Merrick, Chris Magson, Ken DeVries, Dr. Ahmed Fishmonger, Jan Johnson, Robert Michael, and Jesse Merrick. Essays by Bonnie Jo Campbell and Richard Gessner. Scarce.

13. Lane, Leonie. **Urban Ride Against Uranium.** Melbourne, Australia: Print Workshop, nd [1977]. First Printing. Light edge wear, rumpled on three corners, small hole in upper right corner, chip at right side, else bright and clean. Screenprint, printed in

black, yellow, red inks, from three stencils. Approx. 22x34.75" Good+. (#9837) \$750.00

"With the broadening of the base of community support for the anti-uranium cause, 1976 and 1977 saw the setting up of local organizations, variously named Movement Against Uranium Mining and Campaign Against Nuclear Energy (or Power), specifically to focus on nuclear and uranium issues." One known copy in institutional collections, at National Gallery of Australia.



14. Mackinolty, Chips. **Support Queensland's Fight Against Police State.** Sydney, Australia: The Tin Sheds Art Workshop, nd [ca 1978]. First Printing. Light edge wear, slight rumple at edges, else bright and clean. Screenprinted, in red and black inks, from two stencils. Approx. 29x39. Very Good. (#9838) \$1,250.00

Large, graphically strong poster railing against what was seen as the police state tactics of government agents in Queensland. Notes actions against political/union organizers, women, blacks, the gay community, etc. All the 'stronger' given the political environment in the area at the time. One known copy in institutional collections, at the National Gallery of Australia.

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Queensland under the Premier Joh Bjelke-Petersen - a notoriously corrupt right wing demagogue who banned street marches etc. etc. and overtly moved Queensland towards a police state. He put in a Police Minister who was already was tainted with corruption (and was subsequently tried and jailed after the government fell). These posters were made to be pasted to walls with crude glue, and it is unlikely that many survived, especially because of the "anti-police" aspect, which would have seen them torn down and defaced quickly, and anyone caught with them almost certainly subject to a beating in the police cells. Lefties and radicals would be unlikely to have kept them on the walls at home, as police raids were frequent...

15. [May Day/International Workers' Day Poster]. Black Earth, nd [circa 1975]. First Printing. Minor edge wear, one crease near bottom, tape remains at rear, else bright and clean. Screenprinted, dark orange background, black ink image and toning, blue and red ink touches, text in white ink. Approx 17.5x27.5" Very Good+. (#9828) \$750.00

Text read, "May 1st, International Workers' Day, is not just an occasion for another protest march. It is the day of solidarity for working class struggle; dedicated both to the martyrs of the past and the victories of the future. May Day is the symbol of the existence of an alternative to the world of today." Black Earth appears to be an anarchist group, though very little information could be found at first blush. The poster is a strong bit of art, well designed and printed, 5 press runs comprising building the effect...military drummer and soldiers in the foreground, a huge group of workers filling the top of the image, text printed across the bottom. Handsome copy of a poster not located in any institutional collections.

16. [McLeod, K.J.]. **Repeal the National Service Act: Vietnam Moratorium.** Sydney, Australia:

Comment Publishing Company, nd [ca 1970]. First Printing. Very minimal wear, small closed tear at bottom left corner, else bright and clean. Black ink screen printed. 14.5x20" Near Fine. (#9826) \$450.00

"Growing public uneasiness about the death toll was fueled by a series of highly publicized arrests of conscientious objectors, and exacerbated by revelations of atrocities committed against Vietnamese civilians, leading to a rapid increase in domestic opposition to the war between 1967 and 1970. Following the 1969 federal election, which Labor lost again but with a much reduced margin, public debate about Vietnam was increasingly dominated by those opposed to government policy. On 8 May 1970, moratorium marches were held in major Australian cities to coincide with the marches in the US. The demonstration in Melbourne, led by future deputy prime minister Jim Cairns, was supported by an estimated 100,000 people. Across Australia, it was estimated that 200,000 people were involved."

Australian political posters are very scarce to market and, at first blush, the only holdings of significance are held at the National Museum of Australia and/or the National Library of Australia. This poster does not appear to be held by either .

17. 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) \$1,500.00

"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

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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."



18. Moore, Thurston [ed]. **The 'Real' Killer: Collector's Edition [No. Seven]**. New York: Thurston Moore, 1983. Limited Edition. Minor shelf/edge wear, one corner shows light crease, else tight, bright, and unmarred. Printed red paper wrappers, mimeograph. Small 4to. np. Illus. (b/w plates). Numbered limited edition, this being 516 of 700. Housed inside original plastic bag with printed sticker attached. Very Good+ in Wraps. Original Wraps. (#9747) \$250.00

Hard to find copy of Issue 7 of the self-published zine by Thurston Moore of Sonic Youth fame. Rear wrapper image by Raymond Pettibon. Includes work/

coverage by Madonna, Dinosaur Jr., Lydia Lunch, Thurston Moore, Kim Gordon, Raymond Pettibon, Steve Albini, Michael Gira/Swans, Lyle Hysen, Gerard Cosloy, and others.

"Killer was Thurston Moore's self-published fanzine covering the New York hardcore scene, from show photos to record reviews and interviews. Moore started the zine to become more immersed in the scene and have a way to plug his friend's bands and introduce himself to some of his favorite bands. This issue features Madonna on the front and a Pettibon work at the rear.

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

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

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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).

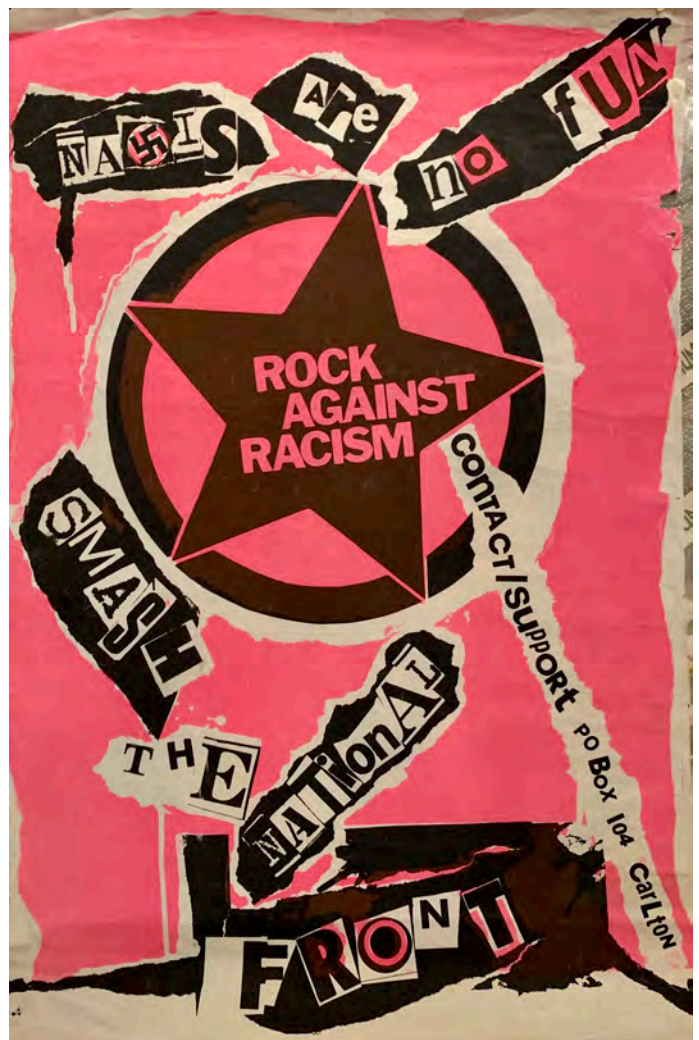
Quite an esoteric piece, there is little information known about this publication, other than the artist, Paul Robinson and his Toronto punk band, the Diodes. Paul Robinson, vocalist for the Diodes, was also an art student, like two of his other band mates, at the Ontario College of Art in 1977. In the 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.

20. Rock Against Racism [Australian Poster].

Carlton, Australia, nd [circa 1976]. First Printing. Light edge wear, small tear/loss on the right edge, else bright and clean. Screenprinted in black and pink ink. Approx. 20x29.5" Very Good. (#9835) \$1,250.00

"Nazis Are No Fun" "Smash the National Front." Rock Against Racism came into being in response to several well known musicians [looking at you Bowie] said some reasonably horrible things and really catalyzed when Eric Clapton "made a drunken declaration of support for former Conservative

minister Enoch Powell (known for his anti-immigration Rivers of Blood speech) at a concert in Birmingham. Clapton told the crowd that England had "become overcrowded" and that they should vote for Powell to stop Britain from becoming "a black colony". He also told the audience that Britain should "get the foreigners out, get the wogs out, get the coons out", and then he repeatedly shouted the National Front slogan "Keep Britain White". No known copy of this poster in any institutional collection. A remarkable find.



21. **Sabate 1976.** Sydney, Australia: Sydney Anarchists [Open Road; IWW; Venceremos Collective], nd [1976]. First Printings. Light edge

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wear, small spot of blue at top edge (likely transfer), small area where black is less solid (marginal print run), else bright and clean. Screenprinted in black, blue, and purple inks, from two stencils. Approx. 17x22" Good+. (#9841) \$250.00

"Anarchist Francisco [El Quico] SABATE, the first of the urban guerrillas. He carried out actions in fascist Spain for 21 years. Killed by police in 1960." Printed in black with color added for his coat and scarf.

This was the period of the Rote Armee Fraktion (Baader-Meinhof) in Germany, Red Brigade in Italy, etc. etc. - the first wave of modern terrorism.

Remarkably scarce/unusual and a 'shocking' piece of the time.

Only one copy located in an institutional collection, National Gallery of Australia. No copy in the US.



22. **Stop Uranium Mining // March for Survival [In Six Parts]**. Australia: Movement Against Uranium Mining, nd [circa 1976]. First Printing. Light wear, tape ghosts (from the back) on each diagonal side, several show loss (wormage?) near the point, else bright and clean. Approx. 14x24and15.5" (bottom edge cut at an angle). Good. (#9836) \$1,500.00

*Six posters are designed to be posted individually *or* together. When mounted together, it forms an iconic 6 pointed asterisk sign. The result is a large and graphically strong piece.*

"With the broadening of the base of community support for the anti-uranium cause, 1976 and 1977 saw the setting up of local organizations, variously named Movement Against Uranium Mining and Campaign Against Nuclear Energy (or Power), specifically to focus on nuclear and uranium issues." No known copies found in any institutional collections in the US or abroad.

23. 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 endpage 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

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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.

24. [United Farm Workers]. **Viva La Revolucion, Emiliano Zapata.** Delano CA: El Malcriado [El Taller Gráfico, Farmworker Press], nd [circa 1966]. First printing. Minor edge wear, small area of loss at the left edge, else bright and clean. Heavy red cardstock paper, blank ink. Approx. 17.25x23" Very Good. (#9827) \$750.00

"This poster was one of several that were reproduced utilizing the photograph of Emiliano Zapata for the United Farm Workers. The posters were produced under the same printing collective that produced the UFW newspaper, El Malcriado. Both the image and Spanish slogan inspire the Chicano revolutionaries in their own agrarian struggle. Again, the image of Zapata is strong and heroic in order to produce this inspiration."

An iconic image and oft-reprinted poster. Very hard, however, to find as originally issued.

25. **Uranium Creates a Police State.** Sydney, Australia, nd [ca 1976]. First Printing. Appears to have been trimmed on all four sides, tape remains at rear (top visible 'through' to front), few small spots of ink, else bright and clean. Letterpress and process block in black ink. Approx. 14x19.5" Good+. (#9834) \$175.00

Interesting mixed issue piece, with the anarcho community protesting uranium mining. One known copy in an institutional collection, in Australia. No known copy in any US collection.

26. Vale, V (ed). **Re/Search: The Shocking Tabloids [Issues 1-3].** San Francisco, CA: ReSearch Publications, 1980-81. First Printing/Reprints. Tight, bright, and unmarred. Printed on newsprint or copy paper in tabloid format. fo. Illus. (b/w plates). Issues 1 and 3 are 'limited reprints' and 2 an original. Near Fine/Fine. Original Wraps. (#8394) \$45.00

Picking up where Search & Destroy left off, an important 'finger on the pulse' of the west coast punk/counterculture scene. "We did a LIMITED XEROX REPRINT (12 copies) of RE/Search #1,2,3 magazines in tabloid format. Harder to find than SEARCH & DESTROY, these contain prophetic, "fabulous" & "edgy" content by the likes of J.G. Ballard, Throbbing Gristle, SRL (Survival Research Laboratories), Julio Cortazar, Monte Cazazza, Octavio Paz, Flipper, SPK, etc." Though the publisher stated that all are reprints, issue 2 is clearly an original.

27. 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) \$750.00

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"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.

28. **Why Vote? // Democracy Means "Self-Management" Not Parliamentary Rule!**

Melbourne/Fitzroy, Australia: Libertarian Workers for a Self-Managed Society/Globe Press, nd [1977]. First Printing. Light edge wear, else bright and clean. Very Good. (#9832) \$145.00

"An anarchist group which was formed in 1977 as a focus for Anarchist activity in Melbourne. It maintains the Anarchist Media Institute for the purpose of engaging with both the mass media and anarchist groups and organizations in Australia and overseas." "Authorized by: E. Goldman" [joking reference to Emma Goldman]. Rare in institutional holdings. One copy located in Australia, no copies in US.

29. Wickie Stamps and Fish [eds.]. **Brat Attack: The Zine for Leatherdykes and Other Bad Girlz [Issue 5]**. [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.

30. [Young, Art]. [**"Arrest This Man"**] **Reward for information leading to the apprehension of Jesus Christ**. Sydney, Australia: Common Publishing, nd [circa 1975]. First Australian Printing. Minor edge wear, else bright and clean. Black ink on white paper. Approx. 15x20". Near Fine. (#9833) \$450.00

Australian first known printing of the well known Art Young poster. There are small grammatical changes, the original reads, "Reward. For information leading to the apprehension of —. Jesus Christ. Wanted - for sedition, criminal anarchy - vagrancy, and conspiring to overthrow the established government. Dressed poorly, said to be a carpenter by trade, ill-nourished, has visionary idea, associates with common working people the unemployed and bums. Alien - believed to be a jew. Alias : 'Prince of peace', 'Son of man - Light of the world', &c &c. Professional agitator read beard, marks on hands and feet the result of injuries inflicted by an angry mob led by respectable citizens and legal authorities."

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*Thank you, in advance, for your consideration.
Please do not hesitate to contact us with any
questions.*

[Ian J. Kahn](#) / Suzanne Hamlin / Kim Schwenk
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