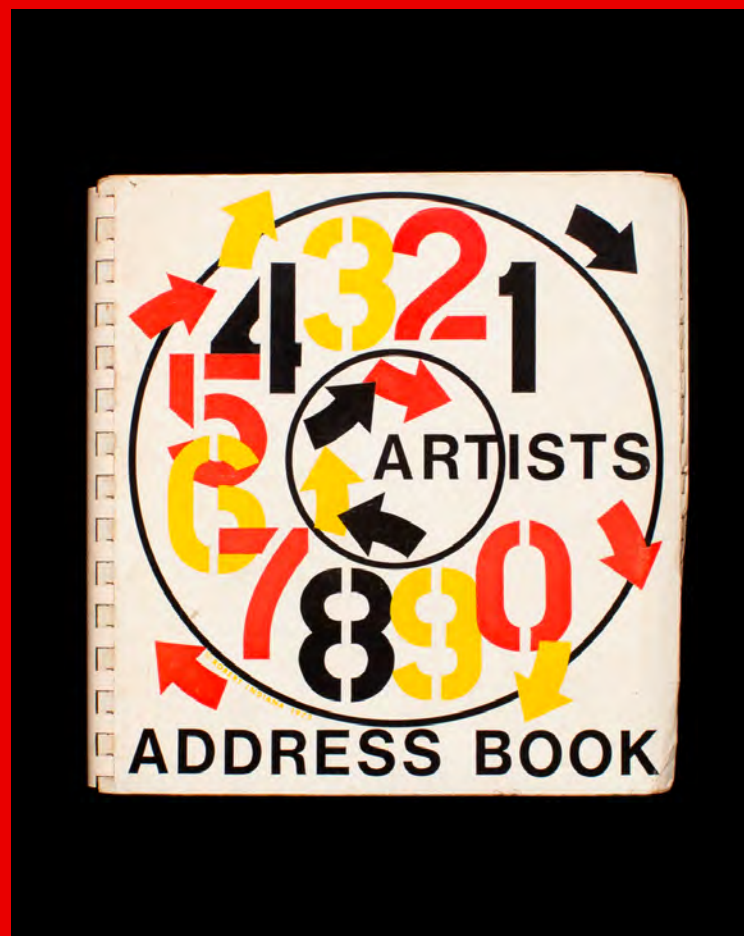
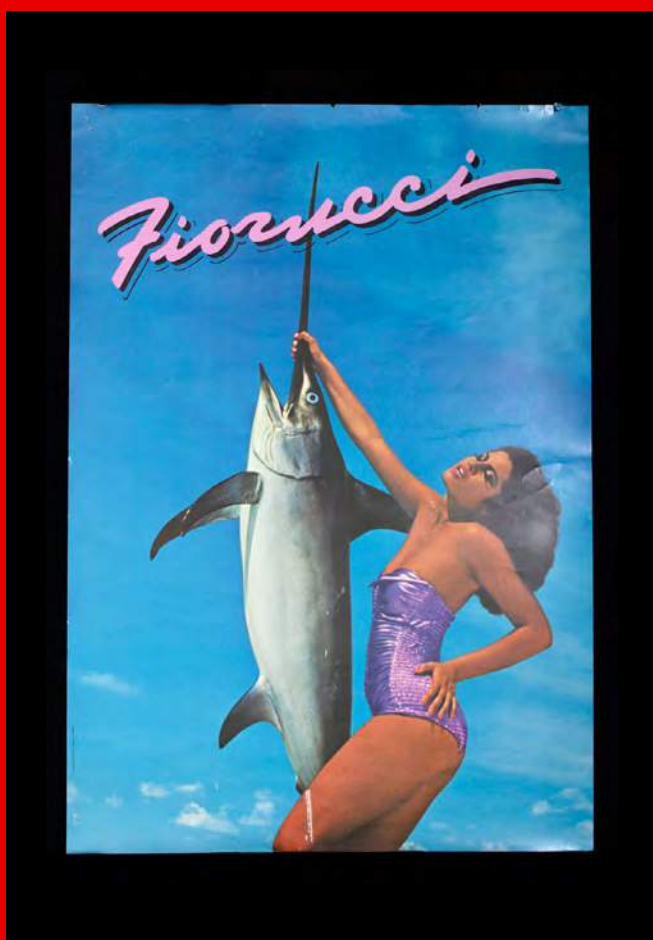


OBJECTS



OF DESIRE



2022 HOLIDAY SHORT LIST

LEFT
BANK
BOOKS

Say we're at someone's house buying their books. We buy a lot of books. Sometimes when we do, we buy other things that may be lying around too. Magazines and posters, sure. Also photos, flyers, calendars, toys and games, mail order catalogs, t-shirts, 45s and cassettes, various bits of vintage swag. Some of this stuff goes by the fancy moniker *ephemera*. Some of it qualifies as *objets*. And some of it is unclassifiable. It all adds up to a kind of stone soup, a jumble box of cultural artifacts whose interest and value are in the eye of the beholder.

It brings us joy to share with you this special year-end selection from our book-adjacent inventory. We hope you'll peruse it with pleasure...

Happy Holidays,

Erik+Jess

(All images are hyperlinked to our website, where you can place orders.)



Avram Finkelstein; ACT UP

\$2500

Silence = Death

New York: ACT UP, 1987. Large illustrated poster (measures 33.5" × 22").

Original poster designed by American artist and activist Avram Finkelstein in 1987 for ACT UP (AIDS Coalition to Unleash Power). The Silence = Death Project was created in 1986 by Finkelstein and fellow activists Charles Kreloff, Jorge Socarrás, Brian Howard, Chris Leone, and Oliver Johnston. Outraged by the lack of public discourse, political action, and government intervention concerning the epidemic and grieving the many friends lost to the virus, the six men formed the consciousness-raising group, where the idea for the iconic poster came about. They began pasting posters

in the New York neighborhoods most affected by the crisis (the West Village and Chelsea), and ACT UP, a political action group established in 1987, soon adopted the emblem with Finkelstein's permission. Illustrated in black, white and pink. This is an early issue of the frequently reproduced poster, with The Silence = Death Project listed as the copyright holder, and a statement granting ACT UP use permission, but lacking the text questioning the Reagan administration, the CDC, the FDA and the Vatican. Most minor edgewear. Near fine.



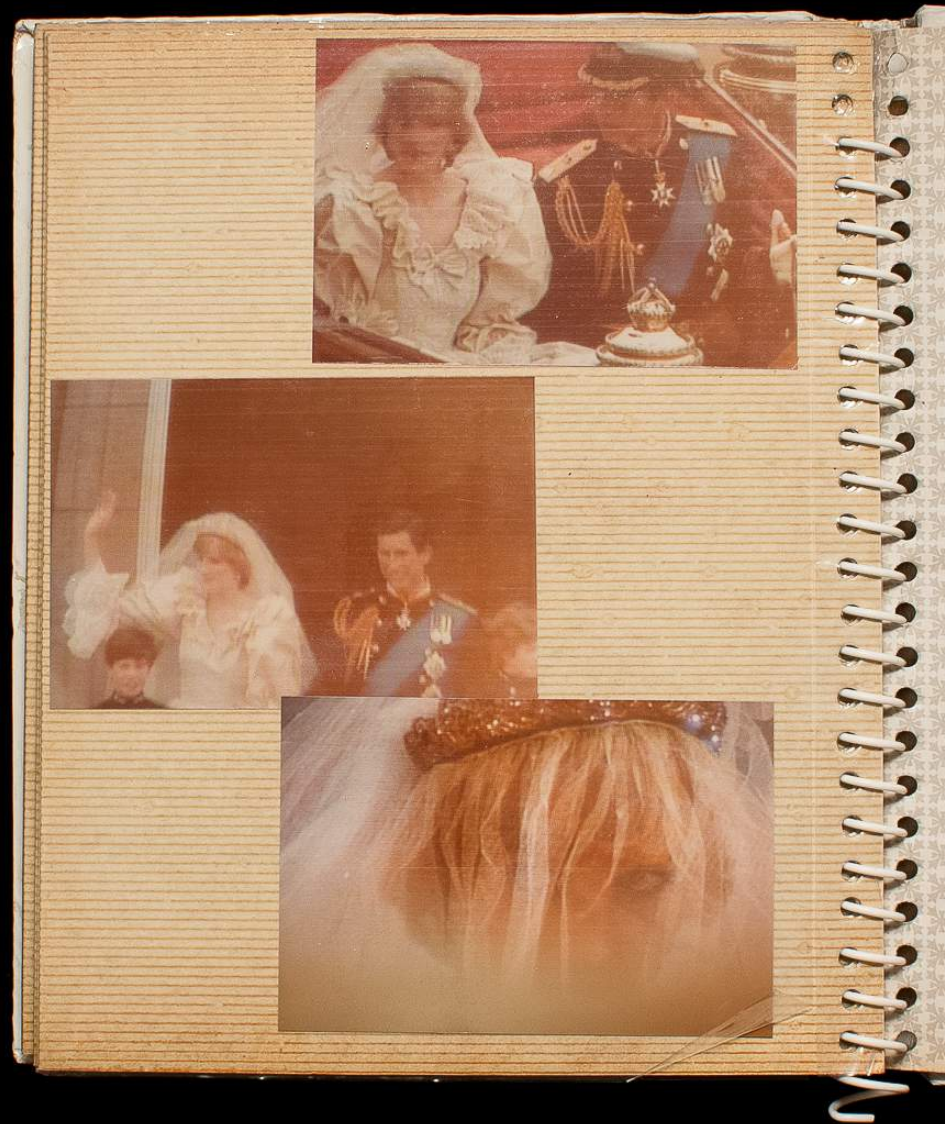
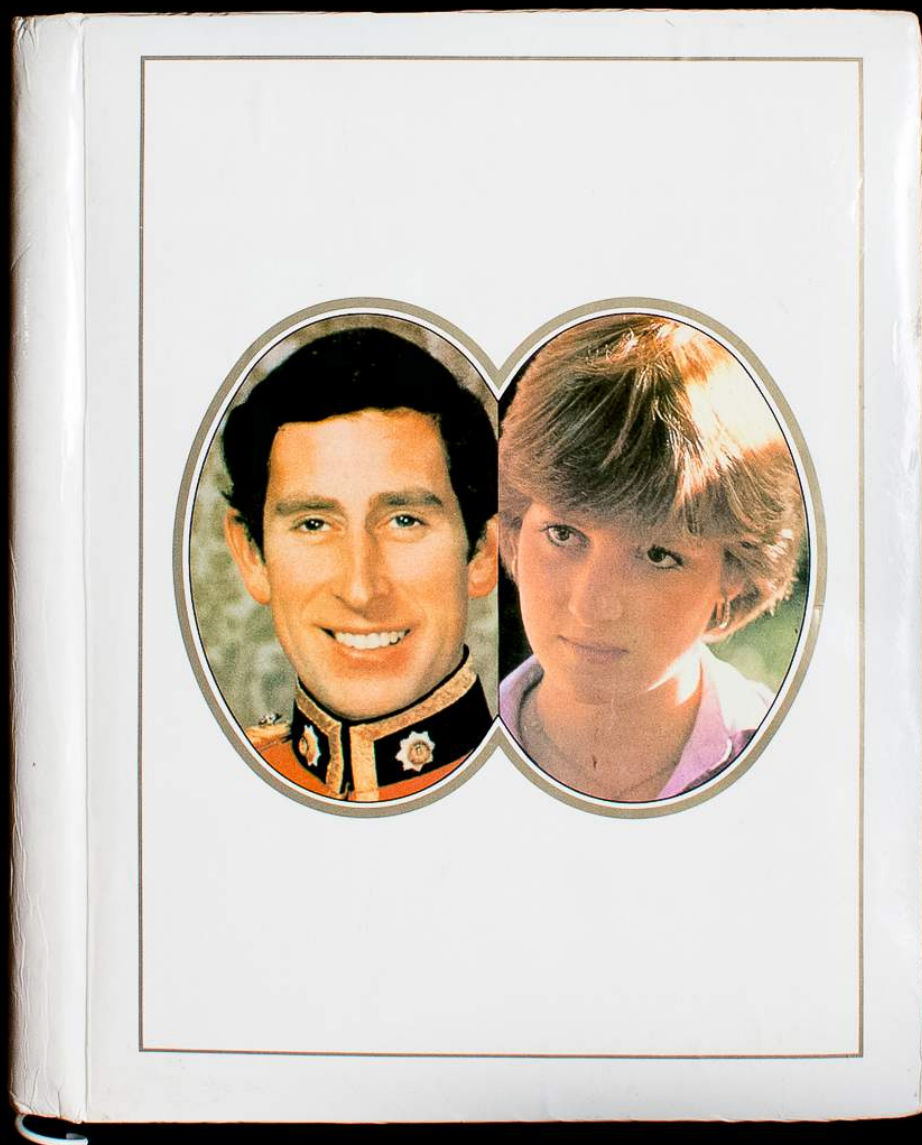
KISS Bomber Jacket

\$300

[New York: Aucoin, RockRollium Corp], 1978. Measures xxx" chest, xxx" length, printed 100% polyethylene fibre zip up jacket, tag reads XL/12.

Scarce lightweight bomber jacket for legendary American rock band KISS. Born in the era of early 1970s glitter rock, KISS defined a new sub-genre of macho glam complete with full-face makeup, tight sequined outfits, and platform shoes. Their dazzling live performances helped the band cultivate a diehard fanbase (officially the KISS army) which scooped up merchandise and helped sell out stadium shows. With help from band manager Bill Aucoin, bassist and co-founder Gene Simmons (aka Demon) aggressively sought out merchandising deals from comic books to apparel to condoms. "I think it's

cool to see my face on a lunchbox. It's fun. I'm doing this for me. You don't have to buy one." According to a *Brandweek* article, the band has licensed its name to more than 3,000 product categories, with estimates valuing the KISS brand between one and five billion dollars. This jacket was produced in 1978 and was likely sold alongside the *Alive II* or *Dynasty* tours. Vibrantly illustrated all-over, with KISS logo across the front, and drawings of the band members across the back. Zipper is functional, elastic along bottom edge starting to brittle. Youth XL/12, also fits a women's small. Unworn.



Prince Charles and Princess Diana Royal Wedding Photo Album

\$800

[London: n.p., 1981]. Vintage photo album containing 62 mounted C-print snapshots (each measuring 3.5" x 5.25"; album measures 9.5" x 11.5").

Vernacular photo album documenting the “wedding of the century.” Held on July 29th, 1981, at Saint Paul’s Cathedral in London, the massively publicized, ill-fated nuptials between the Prince of Wales and Lady Diana Frances Spencer were among the most celebrated in royal history. Diana’s charisma, shyness, and understated glamor, combined with her youthful employment at a series of low-paying jobs, mostly with children, endeared her to the public. A hyped-up media frenzy months in the making, set against the backdrop of hard economic

times, created an appetite for large-scale pageantry: “Unemployment was climbing to almost unimaginable numbers, there was disorder in the streets, riots in major British cities. Then, this ‘fairytale wedding.’ The last time the heir to the throne got married was Queen Elizabeth in 1947” (Jonny Dymond, royal correspondent for the BBC). An estimated 750 million people worldwide tuned in to the televised wedding, while well over half a million spectators filled the streets of London hoping to catch a glimpse of the procession.



The 62 C-print snapshots mounted in this album, three or four to a page, capture crowds; street scenes; the horses, carriages and royal guards of the procession; fully bedecked public spaces and facades of private homes; and fireworks. The album culminates in a series of twelve evocative, somewhat ghostly images of the ceremony itself, as captured from a television screen: three show close-ups of the 20-year-old bride, four capture the royal couple together, two showcase Diana's gown and train as she ascends and descends the cathedral stairs, while

Charles and best man Prince Andrew ride together in one, and a faintly blurry Queen Mother is visible in another. The album itself, a mass-produced souvenir that serves as a testament to the Debordian nature of the spectacle, bears color cameo portraits of the star-crossed royals. Some soiling and edgewear to boards, plastic spiral binding unspooled from top two perforations of each page and extending out approximately half an inch from bottom end of spine. Very good.

#4



Vito Acconci and Steven Holl

\$350

Storefront for Art and Architecture

New York: Storefront for Art and Architecture, 1993. Measures 19.75" chest, 28.5" length, white cotton short sleeve, tag reads Screen Stars, M.

T-shirt produced on the occasion of architect Steven Holl and artist Vito Acconci's 1993 commissioned redesign for nonprofit Storefront for Art and Architecture, whose mission is the advancement of innovative architecture, art, and design. Holl and Acconci attempted to "puncture the facade" of the Storefront's NYC gallery

by incorporating hinged, movable panels arranged in a puzzle-like configuration that allowed for a dynamic blurring of interior and exterior spaces. Unworn.



Weekly *Star Wars* Newspaper Comics

\$1200

Asbury Park, NJ: Asbury Park Press/20th Century Fox and Black Falcon, Ltd., 1979-80. 76 clipped newsprint sheets printed in color (each measuring approx. 14" x 11").

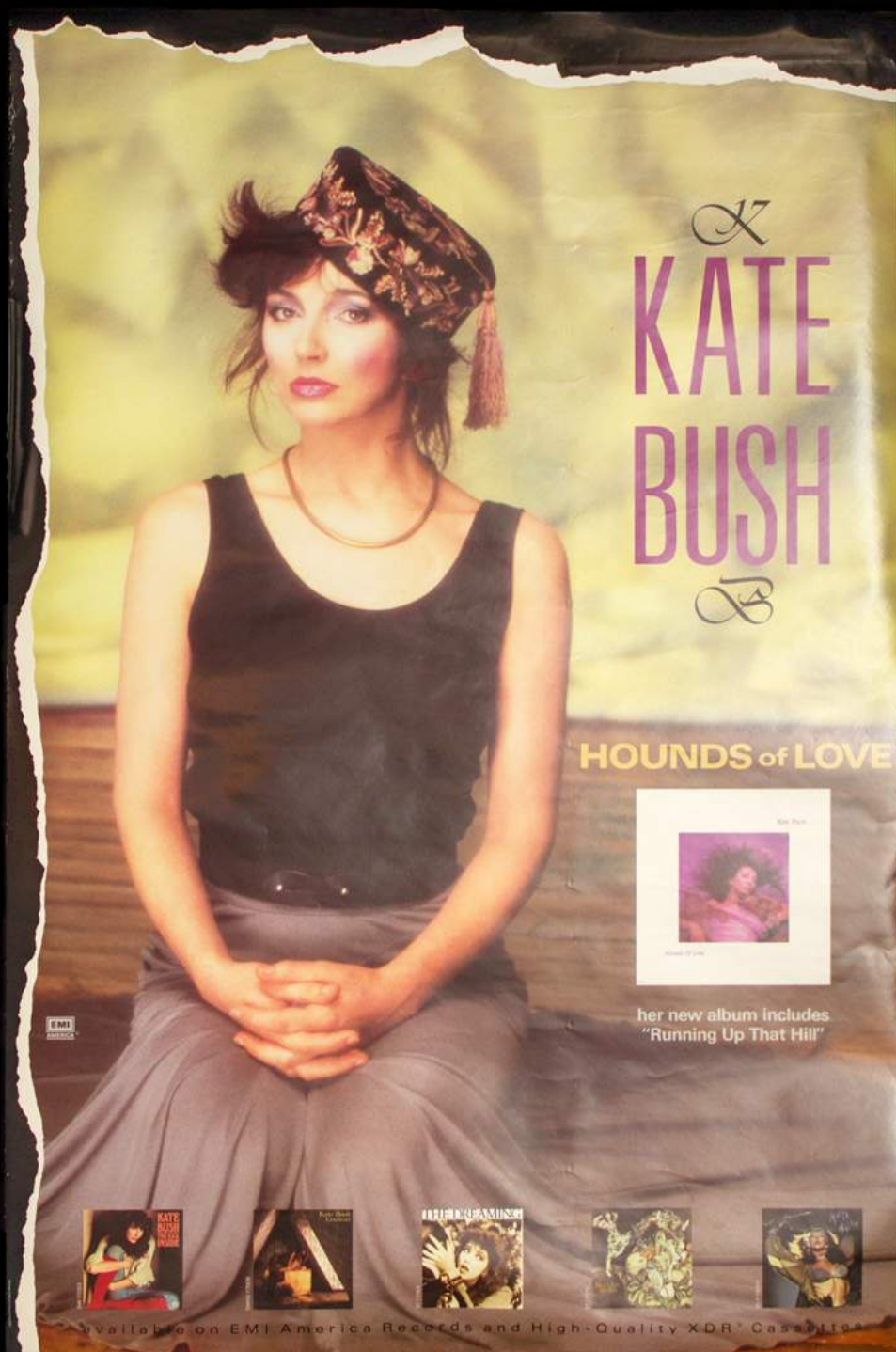
Original pre-canon weekly *Star Wars* newspaper comics – the complete run produced by veteran newspaper cartoonist Russ Manning. The run spans 76 weekly installments, from March 1979 to August 1980, and encompasses eight complete serial stories in the period following the first film, *A New Hope* (1977), to just after the second, *The Empire Strikes Back* (1980). Considered the “classic Star Wars” era, before the consolidation of Star Wars story lines into what would come to be known as the Expanded Universe, the early moment in Star Wars history was defined by a handful of books, comics, newspaper strips, and the first two films. Manning, who came up during

the silver age of movie serials and pulp fiction that the younger Lucas drew inspiration from for his epic space opera, got his start contributing art and stories to science fiction fanzines in the 1940s. Upon being tasked with pioneering the first *Star Wars* newspaper serialization, he was initially given a high level of freedom in story and art development. His only guidelines were to stick to the visual grammar of the first film, don’t kill off any principle characters, and don’t divulge story elements from *Empire*, then in production. In total he produced eight multi-installment color stories for weekly syndication in the Sunday papers (as well as a separate body of daily



stories in black-and-white). Because of failing health, as well as increasing oversight and control by Lucasfilm, Manning stepped back from story authorship in September 1979, but remained primary artist until his incapacitation a year later, at which point his protégés took over for the rest of the serial's run. The present group, clipped from the *Asbury Park Press*, contains a complete run of all eight of the color Sunday stories for which Manning is credited, a total of 74 weekly strips (plus a 75th strip concluding the eighth story and a 76th strip, the first in a new story, neither of which feature Manning's work). Tantalizing details that would find echoes in later entries

in the franchise include: a return to Tatooine in search of information about a re-emerging Empire, a visit to the Wookiee homeworld of Kashyyyk, the Millennium Falcon navigating a field of ice meteors, a captive Princess Leia in provocative slave garb, and a face-off with Boba Fett ending in his apparently permanent imprisonment under torturous circumstances. Most installments dated and numbered in the print, with a few discrepancies in numbering, but all strips present. Occasional toning, soiling, and light edgewear. Near fine overall. A rare early chapter in the *Star Wars* universe, in its original, ephemeral state.



Kate Bush

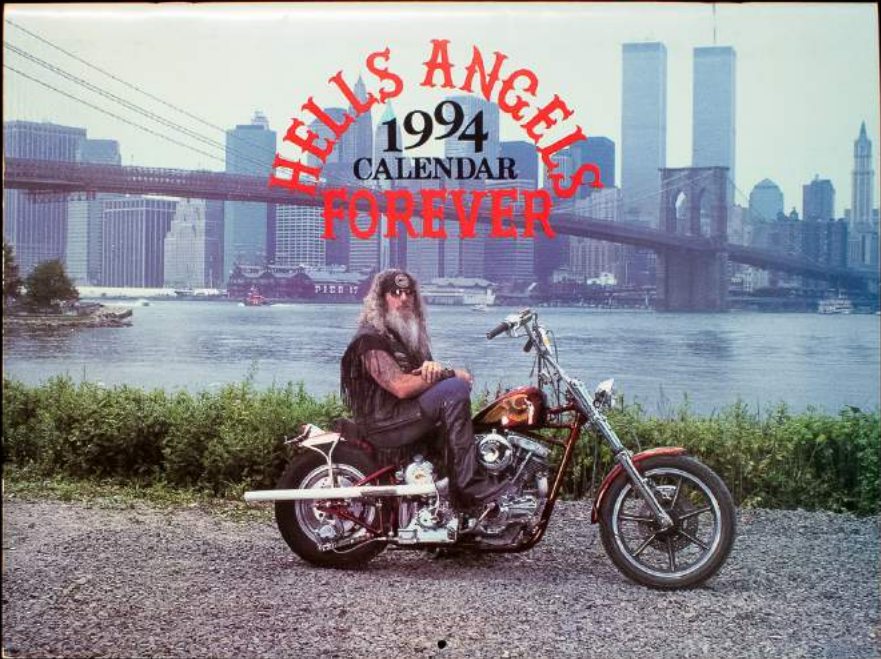
Hounds of Love

\$250

[Los Angeles]: EMI America Records, 1985. Large photo-illustrated poster (measures 24" x 36").

Promotional poster for the US release of Kate Bush's fifth studio album. The first female solo artist to achieve a number one self-penned hit single with "Wuthering Heights," the unconventional pop star has since become one of the most celebrated singer-songwriters of all time. Written and produced by Bush, *Hounds of Love* was a major commercial success, her second record to top the UK album chart and her best-selling studio record to date. Considered a creative rebirth for Bush, it revived interest in her work after the low sales of her 1982 album *The Dreaming*. The tepid critical and popular reception to that album had pushed the singer into a brief creative

hiatus. Bush and her bassist-boyfriend Del Palmer retreated to the country, where they built a home studio and soon began work on what would become *Hounds of Love*. Minor edgewear. Near fine.



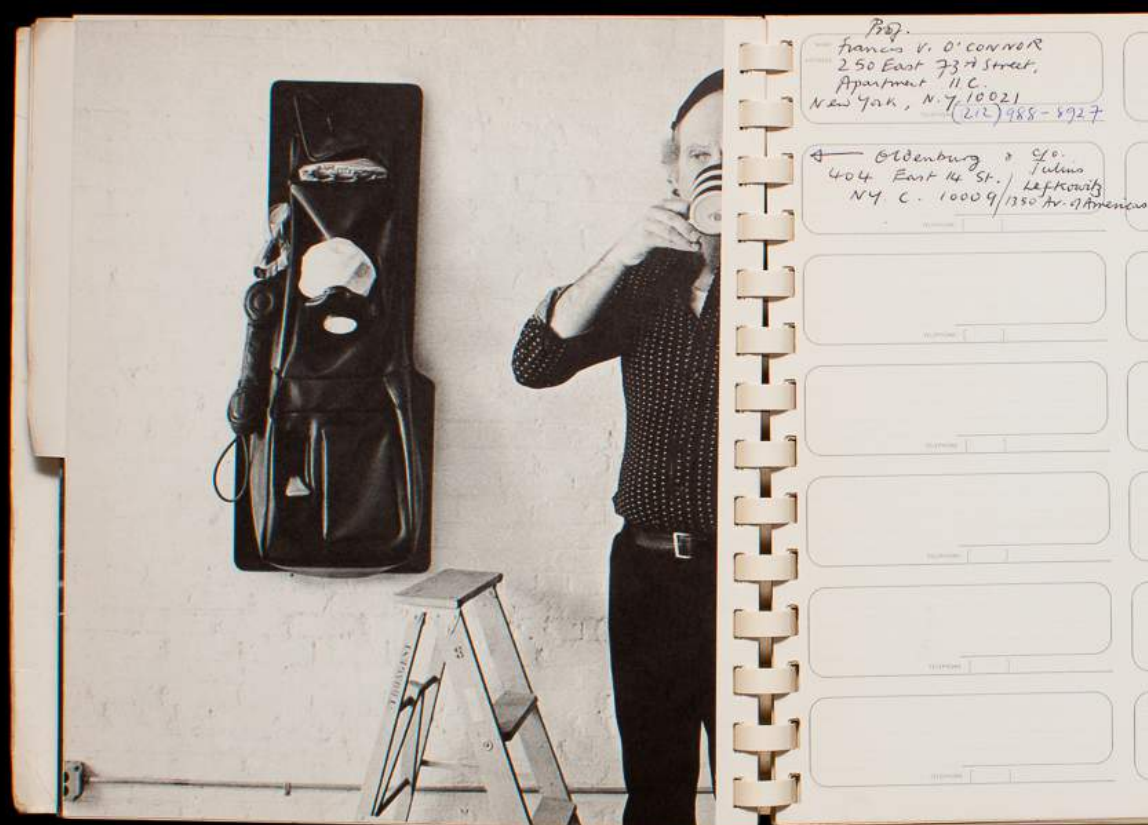
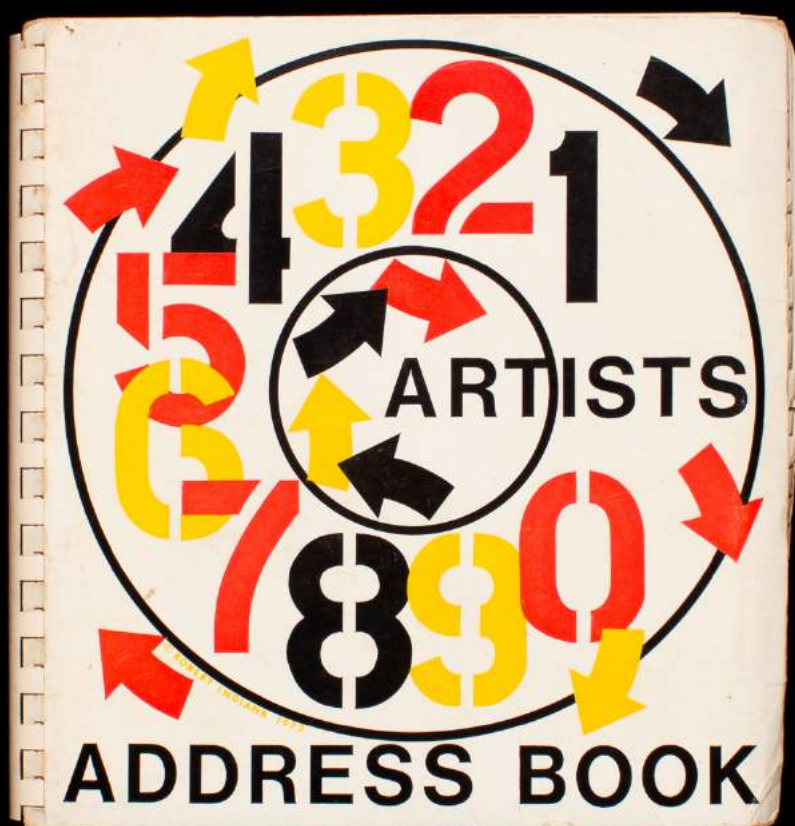
Hells Angels; Steve Bonge (photos); Helen Wolff (provenance) \$100

Hells Angels Forever 1994 Calendar

Northville, NY: Hells Angels Motorcycle Corporation of New York, 1994. Original top-stapled photo-illustrated wall calendar (measures 12" x 9").

1994 wall calendar featuring members of the Hells Angels Motorcycle Club (HAMC), inscribed by photographer and club member Steve Bonge. Emerging shortly after WWII, the Hells Angels Motorcycle Corporation (inspired by war-time bomber squadrons) is an international organization with hundreds of chapters worldwide consisting of bike enthusiasts and outlaws. This calendar comprises color portrait photos of a variety of members throughout

New York state captured by photographer, actor, and NY chapter member Steve Bonge, who is the featured member for August. Bonge has inscribed his page: "For Helen, / Love Bonge." Helen was Helen Wolff, feminist, sex-positive activist and the owner of storied midtown New York City sex shop Come Again. With an index of HAMC's world chapters to last page. Fine.



Artists Address Book

\$600

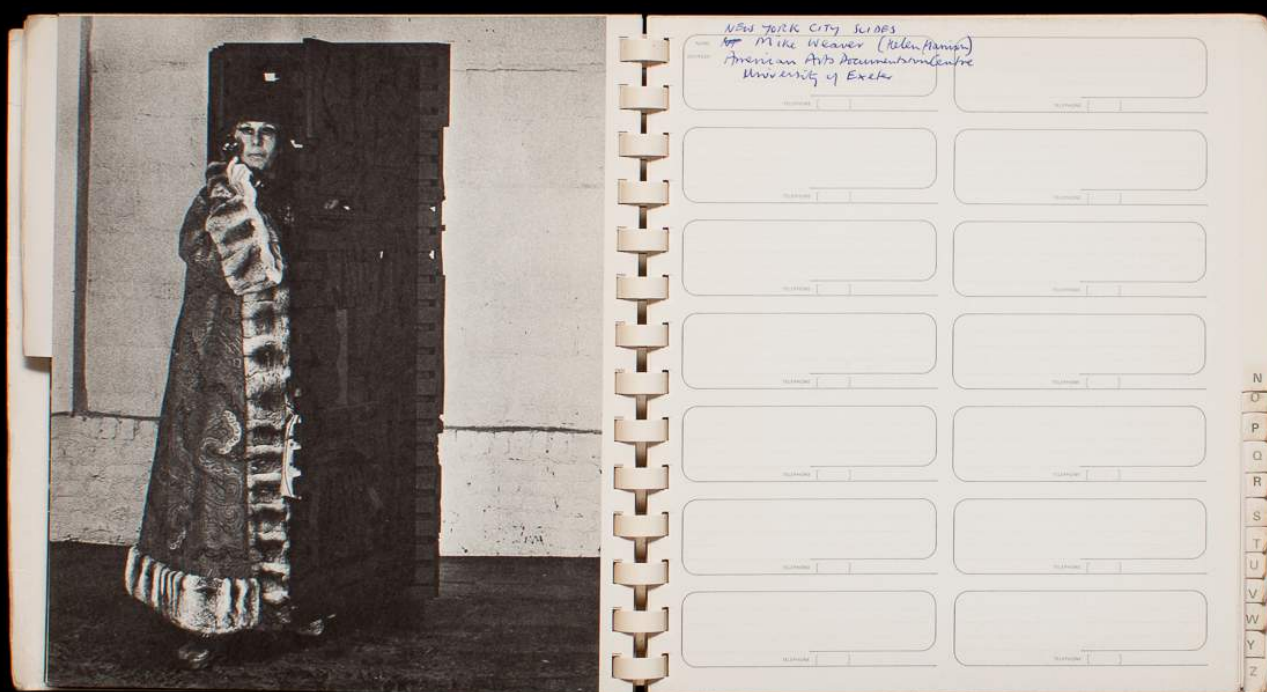
New York: Whitney Museum of American Art, 1973. Small square quarto, publisher's white plastic comb binding, illustrated glossy cardstock wraps.

Address book produced by the Whitney Museum featuring Marvin Schwartz's black-and-white portraits of 25 artists associated with the museum. This copy belonged to Nigel Whiteley, a British design historian and academic, and contains the names and addresses of many American artists, designers, curators, academics, and critics, presumably Whiteley's network when he visited the US for a variety of projects. Contacts include Claes Oldenburg at 404 East 14th (Oldenburg, along with Larry Rivers and Yayoi Kusama, was one of the first tenants of this long-standing artists building), Robert Rauschenberg at 381 Lafayette (now his foundation), art historian Francis

V. O'Connor, curator and art historian Greta Berman, artist Gerald Monroe, singer Milton Brown, and many others (about 40 entries total). With Whiteley's name on inside upper wrap, addresses in pencil or pen throughout.

The Whitney commissioned Schwartz to interview and photograph the included artists. Some of the portraits relate to the form of the telephone book or the phone itself, such as Christo posed with his *Wrapped Telephone*, a reproduction of Ray Johnson's mail art, Louise Nevelson using her sculpture as a phone booth, Claes Oldenburg drinking coffee with his *Soft Telephone* wall piece, and

#8



a table-top still life with Wayne Thiebaud's framed portrait next to a rotary phone and a single rose. Other portraits depict the artists in their homes or studios, such as Frederick Eversley, Dan Flavin, Michael Heizer, Marcia Marcus, Larry Rivers, and Tom Wesselmann. Cover designed by Robert Indiana (featured inside with his now iconic LOVE statue).

Light soiling to wraps, corners creased, thumbing to alphabetical fore-edge tabs. A very good copy with engaging design-oriented provenance.

#9



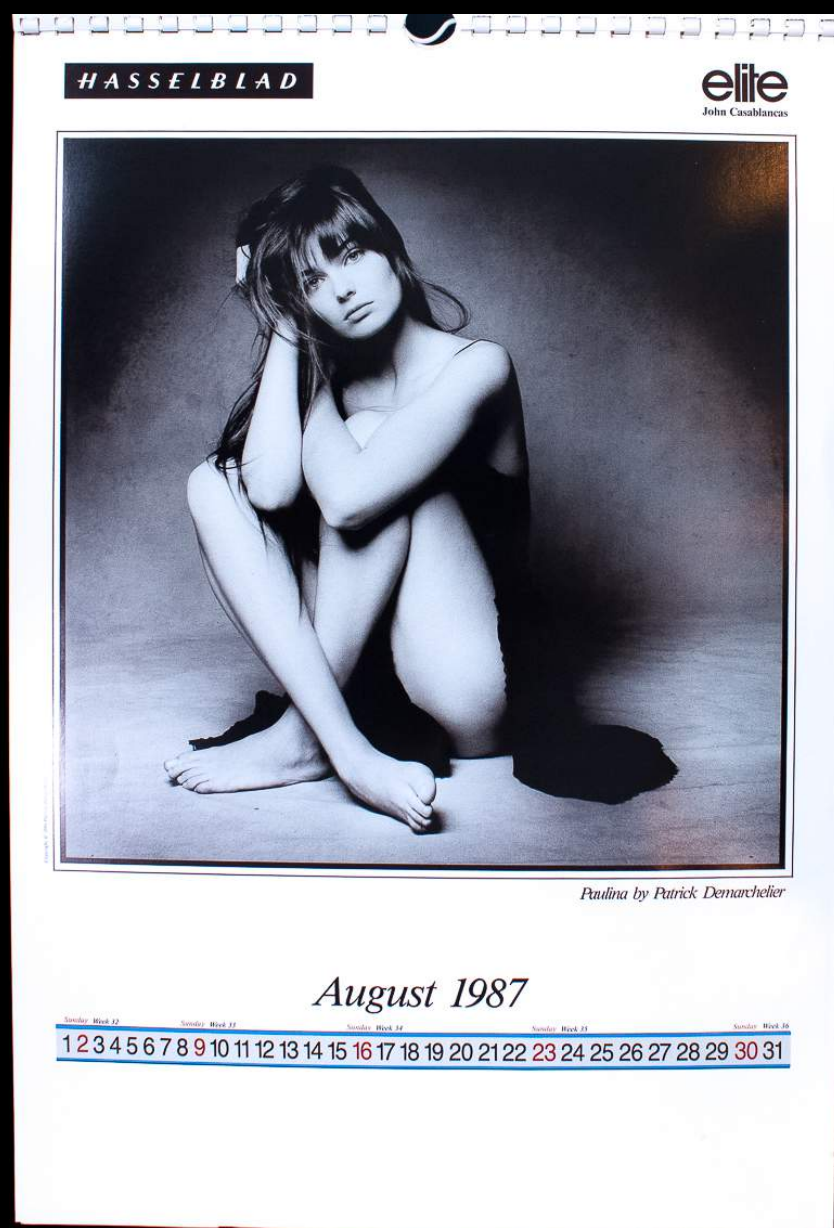
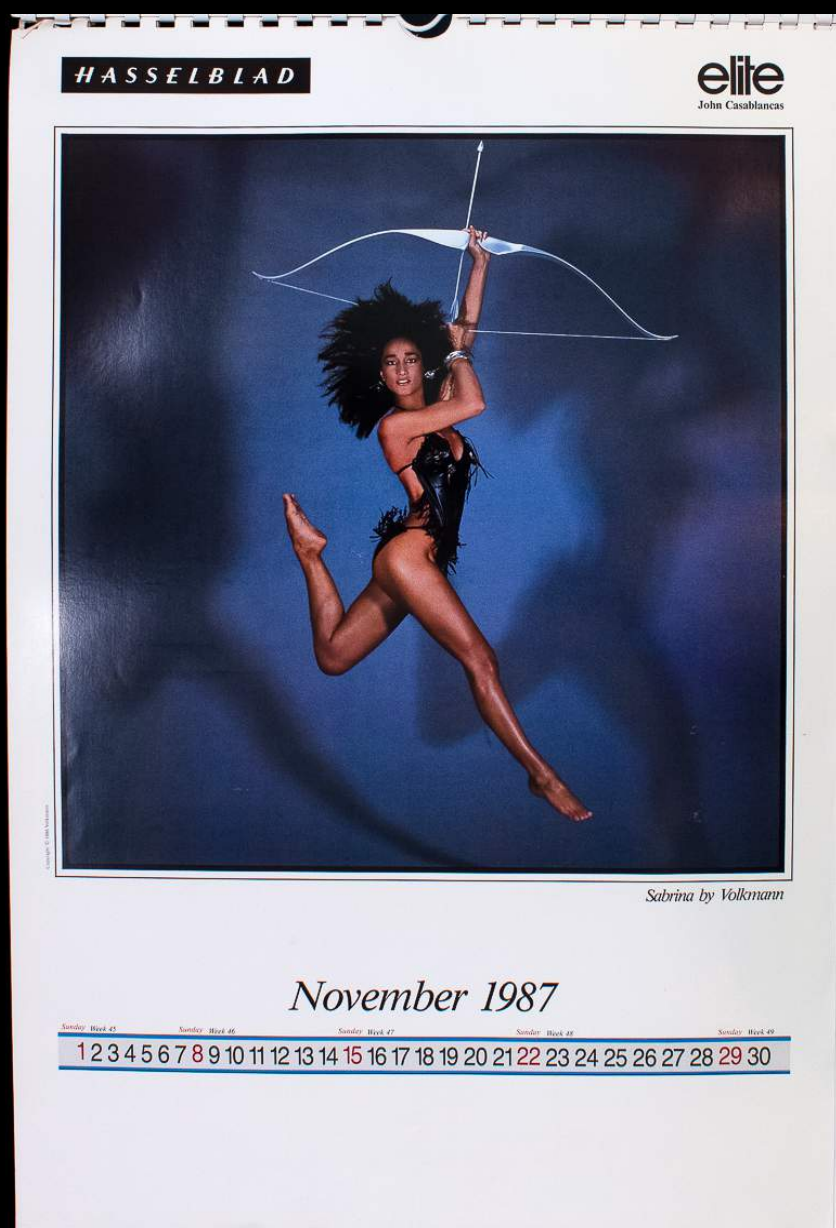
Laurie Anderson

\$200

Mister Heartbreak

Los Angeles: Warner Bros. Records, 1984. Measures 16" chest, 24.5" length, white cotton short sleeve, tag reads Screen Stars, M.

Original t-shirt for the American experimental performance artist's 1984 second studio album and tour, Mister Heartbreak. Lightly worn.



Hasselblad Presents the Elite Calendar

\$125

Göteborg, Sweden: Victor Hasselblad, 1987. Tall folio, publisher's white plastic comb top-binding over printed wraps (measures 20" x 13.5"), original printed cardboard shipping box.

1987 Elite Model Management calendar co-produced by Swiss camera maker Hasselblad. Founded in 1972 in Paris, the international agency was the brainchild of fashion industry pioneer John Casablancas. Credited for creating the era of the supermodel, Casablancas is best known for shaping and driving the careers of household names such as Naomi Campbell, Linda Evangelista, Claudia Schiffer, Cindy Crawford, Heidi Klum, and Gisele Bündchen. His domination of the modeling world in the 80s and 90s was largely due to his remorseless business tactics—he ruthlessly poached top-name talent from agents Eileen Ford and Wilhelmina Cooper among others, earning him the nickname “the Body Snatcher.” This calendar was

produced at the apex of Elite’s expansion in the late 80s, with over twenty worldwide offices and multiple locations in the US. Illustrated with large-format color and black-and-white photos of the agency’s top models of the moment, including Stephanie Seymour, Paulina Porizkova, Andie McDowell, Tatjana Patitz, and Maria Von Hartz. All the images were captured on Hasselblad cameras by credited photographers, including Patrick Demarchelier, Arthur Elgort, Barry McKinley and others; with a page of photographer bios and headshots. Some creasing, with two binding perforations at top left corner torn; some wear and soiling to original shipping box. Very good.



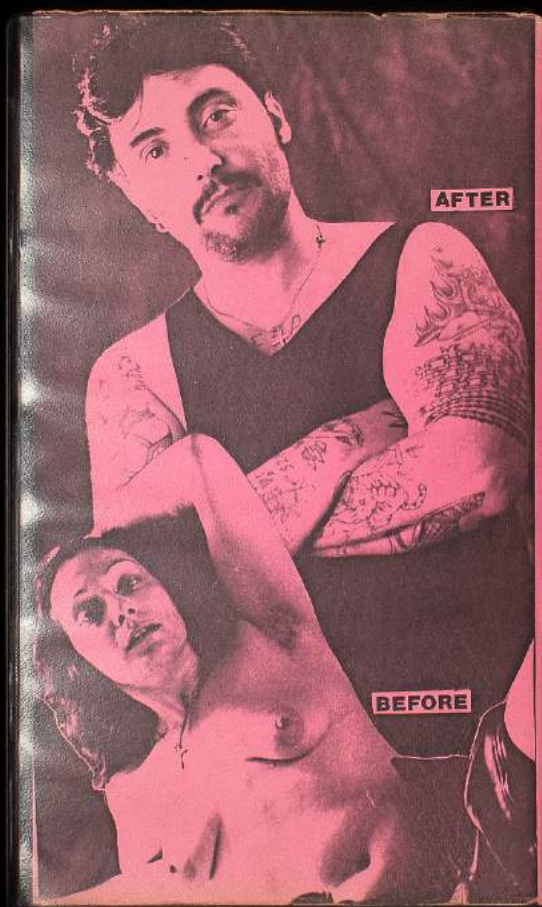
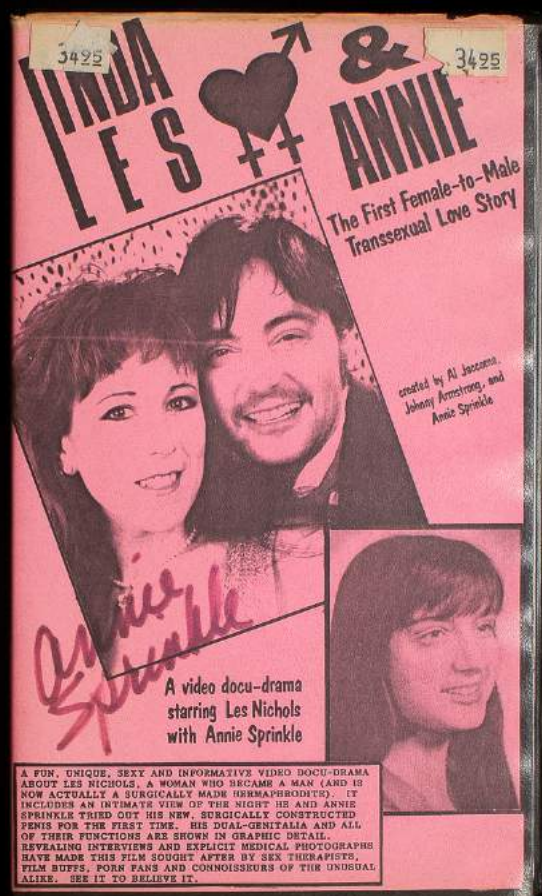
Fiorucci Jeans at the Diner

\$500

Novegro di Segrate, Milan: Arti Grafiche M. & G. Pirovano, c.1982. Large photo-illustrated poster (measures 26.75" x 19").

Vintage poster for Italian designer Elio Fiorucci's 1982 skinny jeans campaign. Founded in 1967 as a boutique in Milan's Galleria Passarella, Fiorucci was inspired by the fashion palaces of Swinging London (Biba, Mary Quant) and the ubiquitous dandy aesthetic. His early designs included statement trousers, DayGlo button-downs, graphic tees featuring Italo Lupi's iconic cherub logo, and one of the world's earliest skinny jeans, making him a denim kingpin (by the late 1970s he was selling over three-million pairs a year). The label's growing popularity led to the opening of the fabled New York store, in 1976. It quickly became an epicenter of cool and was referred to as a "daytime Studio 54." "Until it closed its doors in

1984, Fiorucci was a haven for artists, designers, cool kids and anyone who wanted to be involved in it all. But it also came to stand for something larger: a mecca where people danced during the day, shoppers paraded around like they were in a fashion show and celebrities like Elizabeth Taylor, Cher and Jacqueline Onassis came for the scene" (*New York Times*). This iconic poster features an image of Warhol superstar Donna Jordan from behind by Italian photographer Oliviero Toscani, produced to advertise Fiorucci's skinny jeans. Light creasing and edgewear; abrasions to verso from old tape removal. Very good.



Linda/Les & Annie

The First Female-to-Male Transsexual Love Story

\$500

Long Island City, NY: Linda/Les & Annie, 1989. VHS video cassette initialed in metallic gold marker, original plastic clamshell box with printed illustrated insert signed in red marker.

Signed VHS video cassette of American sexologist, former sex worker, and performance artist Annie Sprinkle's pseudoscientific docudrama. The 31-minute film follows Sprinkle's relationship with Les Nichols, a trans man undergoing hormonal treatments and in the process of receiving a phalloplasty. Providing an intimate view into their sex life and Nichols's personal history, the film was controversial with the trans community, who felt it was exploitative. Sprinkle provides the following disclaimer on her own website: "Linda/Les & Annie was made in

1989 when the language and cultural understanding about trans folk that is now commonplace did not exist or was not widely known. As such, the film incorporates terms and images that are culturally appropriative and/or outdated.... If I were to make this film today, I would do it very differently. I hope no one will be offended...". Initialed by Sprinkle on the cassette tape in metallic gold marker and numbered #83, and signed by Sprinkle on the printed paper title insert. Price stickers to upper panel of box, light edgewear to paper insert. Very good.

#13

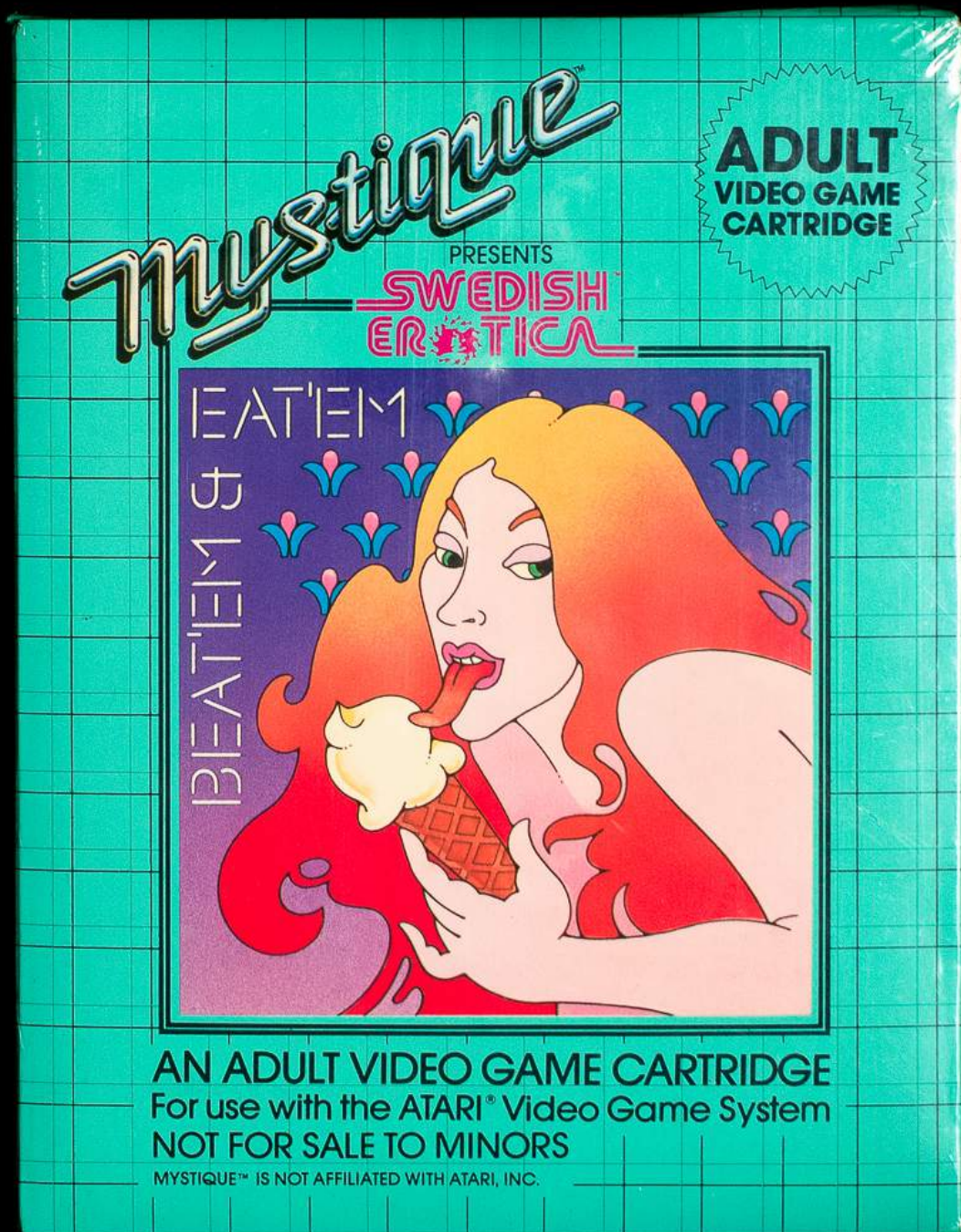


Promotional Photo for “The Pleasure Pit” \$45

[N.p.: n.p, c.1969]. *Vintage black-and-white photographic print (measures 8" x 10").*

Glossy black-and-white promo portrait of Jane Birkin for 1969 film *The Pleasure Pit* (original French title *Les Chemins de Katmandou*, also known as *Dirty Dolls in Kathmandu*). Written and directed by cult filmmaker André Cayatte, the French-Italian exploitation drama centers on a young political rebel named Olivier (Renaud Verley) who, while in Nepal, falls in love with a doe-eyed,

drug-addicted hippie played by Jane Birkin. Also starring Elsa Martinelli, Pascale Audret, and Serge Gainsbourg, whom the iconic French-English singer and actress had just met and become romantically linked to the year prior during the shooting of *Slogan* (1969). Old pencil price to verso. Light edgewear. Very good.



Beat 'Em & Eat 'Em

\$150

Northridge, CA: American Multiple Industries, Inc., 1982. Video game cartridge in original illustrated paperboard box (measures 7.75" x 6" x 1.75"), unopened in original shrink-wrap.

Original adult video game cartridge produced by freelance marketing consultant Stuart Kesten and toy industry expert Joel Martin for their *Mystique Presents Swedish Erotica* series. After meeting in 1982 while manufacturing a line of TV game cartridge containers, the duo had a novel idea: to create the first X-rated video game. They founded American Multiple Industries (AMI) and conducted market research, discovering that one in three *Penthouse* subscribers owned an Atari 2600 gaming system. They then reached out to Caballero Control Corporation (CCC),

a pornographic film studio founded by Noel C. Bloom, who collaborated in the game's manufacture. The object of *Beat 'Em & Eat 'Em*, one of three games in the series and a parody of Activision's "Kaboom!," is to catch falling semen in the mouths of two nude women. Unsurprisingly, the game was widely protested by women's groups, with a slew of lawsuits soon filed against AMI. The company discontinued the series in 1983. Fine and complete in original shrink-wrapped packaging.



Keith Haring's Second Annual "Party of Life"

\$2200

New York: Palladium, 1985. Original illustrated paperboard drop-box (measures 4" x 4" x 1.5") containing 100 illustrated paperboard puzzle pieces, two illustrated pins, and printed paper invite slip.

Jigsaw puzzle invitation designed by Keith Haring for his second annual Party of Life held at New York's legendary Palladium nightclub. During the mid-80s Haring produced several invitations for parties and events in New York, many held at the Palladium where he was commissioned to produce murals by Steve Rubell and Ian Schrager, the club's owners, who had previously established Studio 54. Haring hosted Party of Life to celebrate his birthday in 1985 at the club, with he and friends Jean-Michel Basquiat, Francesco Clemente, and Kenny Scharf producing decor

and backdrops. The puzzle box contains: 100 puzzle pieces (complete), two square pins reproducing the puzzle artwork, and a slip of red paper stating "FREE ADMISSION WITH BUTTON." Haring's SoHo store "Pop Shop," which sold novelty art items including clothes, posters, pins, prints, toys, and magnets, opened the following year. Minor soiling to original box, else fine. Complete with all components, and rare.

#16



Keith Haring

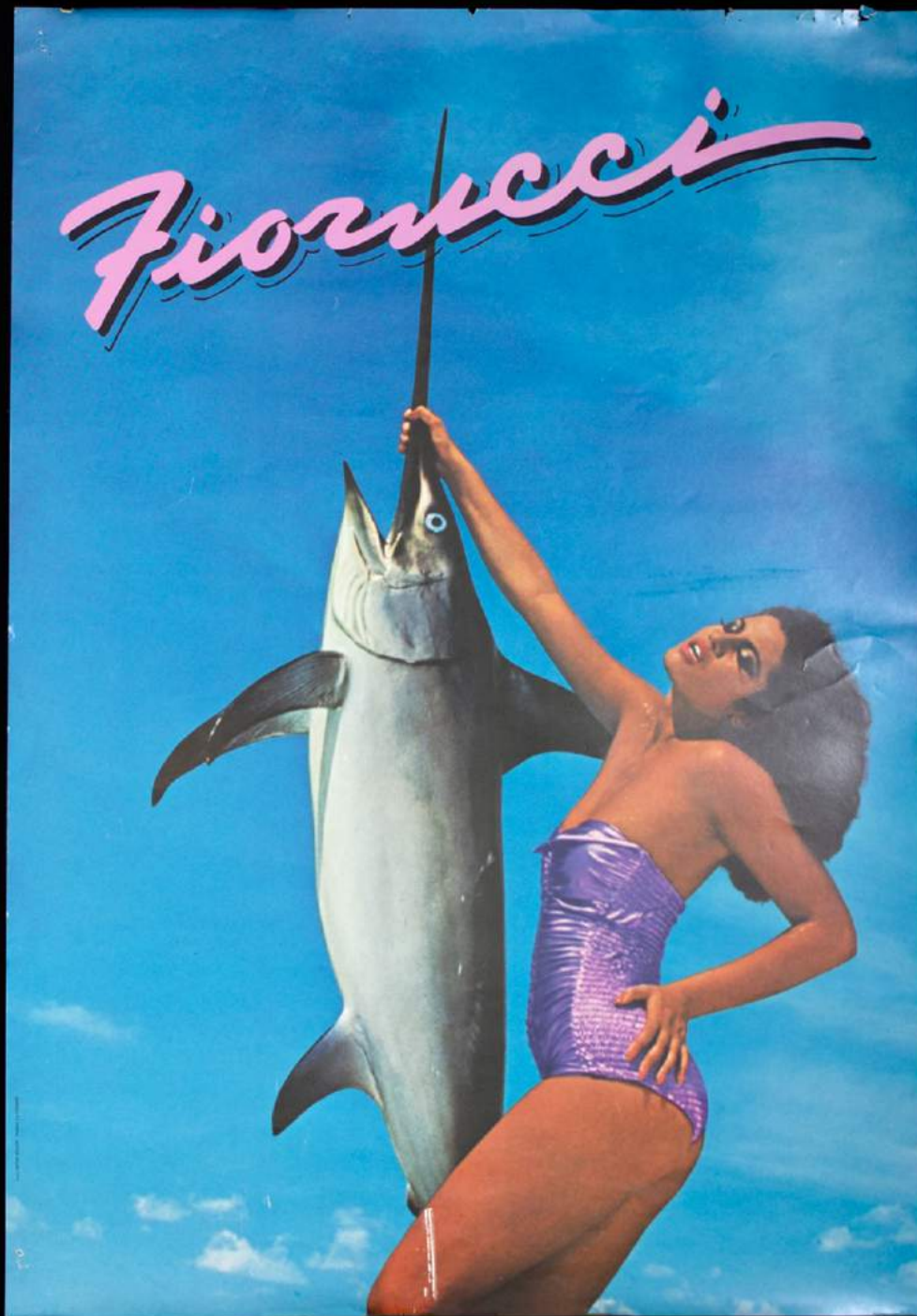
\$550

The Human Condition

San Francisco : San Francisco Museum of Modern Art, 1984. Measures 20.5" chest, 25.75" length, gray cotton sleeveless cut-off sweatshirt, tag reads Wright's, L.

Sleeveless t-shirt for SFMOMA's Biennial III, subtitled "The Human Condition," with Keith Haring's contribution to the 1984 show reproduced on the front and the name of the show on back. Lightly worn.

#17



Fiorucci Swordfish

\$500

[Turin]: Gjemme, c.1980s. Large photo-illustrated poster (measures 18.75" x 27").

Vintage poster for Italian designer Elio Fiorucci's swimwear line. First introduced in 1974, and inspired by Brazilian swimwear, Fiorucci's swimwear designs and (mostly top-less) campaigns were controversial. The swordfish image has become emblematic, and has been revitalized under

British clothing retailers Stephen and Janie Schaffer's Fiorucci relaunch. Photo by former *Elle* magazine artistic director Peter Knapp. Some creasing, edgewear and a few minor surface abrasions. Very good.



Yellow Submarine Stationery

\$75

Los Angeles: Paper Moon Graphics, Inc., 1988. Color-illustrated stationery and envelopes (15 pieces of each), original speckled cardstock box with acetate cover.

Box of stationery illustrated with graphics from the Beatles' 1968 psychedelic feature-length cartoon film *Yellow Submarine*. Directed by animation producer George Dunning, the film's design is often misattributed to Peter Max; the film's art director was then relatively unknown

Czech-German artist Heinz Edelmann. His work for the film brought him international recognition and remains his best known work. Contains 15 stationery sheets and 15 envelopes. Illustrated in color. Stationery and envelopes fine, light rubbing to box and acetate cover.

#19



Robert Rauschenberg

\$500

Rauschenberg Overseas Culture Interchange

WilliWear Productions, c.1985. Measures 21.5" chest, 27.25" length, white cotton short sleeve.

T-shirt designed by Robert Rauschenberg for Rauschenberg Overseas Culture Interchange (ROCI), a large-scale international traveling exhibition (1984-1990) that doubled as a cultural exchange program. The t-shirt was produced by influential streetwear designer Willi Smith's WilliWear Productions. Inspired by Smith's roots in

New York's downtown art scene and his desire to bring art into daily life, the "street couture" brand collaborated with artists to create what some consider the first mass-produced artist t-shirts and the prototype for many future streetwear collaborations. No tag, WilliWear logo printed to side of shirt. Lightly worn.

#20



Yoko Ono

\$50

Walking On Thin Ice/ It Happened

Los Angeles: Geffen Records, 1981. 45 rpm 7" record with large center hole, printed labels, original illustrated sleeve, original printed lyric sheet insert.

Original 7" 45 for Yoko Ono's 1981 single, the last collaborative work between her and John Lennon and her first critical and commercial success. Ono composed the song during a car trip from Cold Spring Harbor to their New York apartment. It was recorded for the first time during a session at Troy Germano's Hit Factory on December 8, 1980 and it was on their return to their home at the Dakota that Lennon was murdered. Ono made the final cut of the track, which features Lennon's final guitar solo, and directed the music video, which features archival footage of her and Lennon. Issued as Geffen Records catalog number GEF49683. Original printed lyric sheet insert with credits to verso. Record fine, some creasing and edgewear to sleeve. Very good.

#21



Malcolm McLaren and the
World's Famous Supreme Team

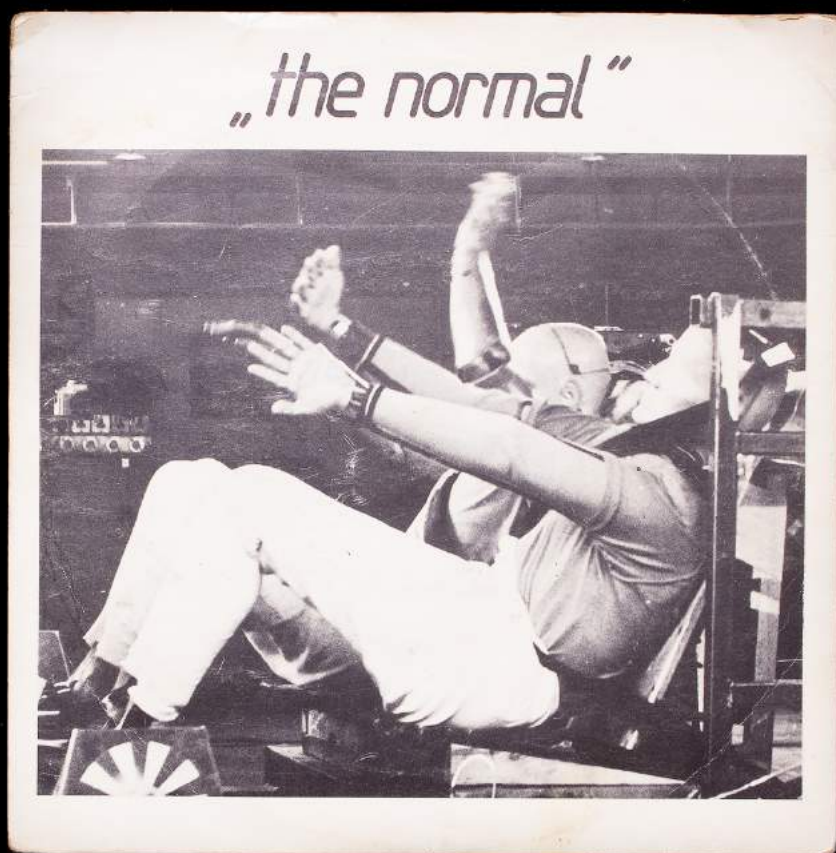
\$75

Buffalo Gals

New York: Island Records, Inc., 1982. 45 rpm 7" record with large center hole, printed labels, original illustrated sleeve.

Original 7" 45 for punk impresario Malcolm McLaren and hip hop recording group the World's Famous Supreme Team's 1982 single. Best known as the manager of the Sex Pistols, McLaren was exposed to hip hop while staying in New York in search for a support act for another of his creations, new wave band Bow Wow Wow. Recognizing the nascent influence and popularity of hip hop in the US, he teamed up with World's Famous Supreme Team and back-up Zulu singers to produce the groundbreaking track, which is known for introducing hip hop culture in the UK. Island Records catalog number 7-99941 (simultaneously issued in the UK by Charisma Records as catalog number MALC1). Sleeve designed by graphic designer, art director, and longtime McLaren collaborator Nick Egan. Record fine, some edgewear to sleeve. Very good.

#22



The Normal

\$75

T.V.O.D./Warm Leatherette

London: Mute Records, 1978. 45 rpm 7" record, printed labels, original illustrated sleeve.

Original 7" 45 for English music producer and Mute records founder Daniel Miller's one-man electronic project The Normal, including the earliest release of the hit single "Warm Leatherette," a punk-electronic staple, covered most famously by Grace Jones. Inspired by experimental German bands Can, Kraftwerk, and Neu!, as well as by J.G. Ballard's *Crash* (1973), the minimalist tracks here were produced at Miller's house with a TEAC four track tape recorder and a Korg 700s synthesizer Miller purchased from Macari's music shop in London. The 45, distributed by Rough Trade Records, was the first release of Miller's influential label Mute, and bears the catalog number MUTE001. Owner name and telephone number to rear panel of sleeve. Record fine, some soiling and creasing to sleeve. Very good.

#23



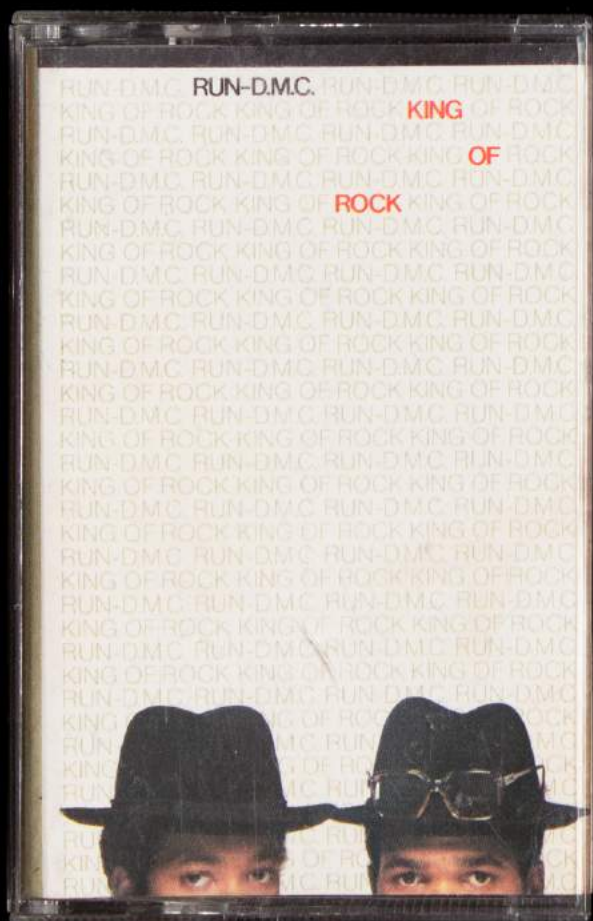
The Ballad of Jim & Tammy

\$35

New York: Sutra Records, 1987. 45 rpm 7" record with large center hole, printed labels, original illustrated sleeve.

Original 7" 45 for national icon and once disgraced televangelist Tammy Faye Bakker (later Messner)'s 1987 novelty song. Composed and recorded in one day, the track – sung to the tune of Tom T. Hall's "Harper Valley PTA" – was intended to "set the record straight" regarding the myriad scandals for which Tammy's husband Jim Bakker was sentenced to federal prison (including fraud and conspiracy), leading to the ruination of their PTL television empire. A gay icon, TFB was lionized for her advocacy of the LGBTQ+ community at the height of the HIV/AIDS crisis. Issued as Sutra Records catalog number SUA165. Record fine, some edgewear to sleeve. Very good.

#24



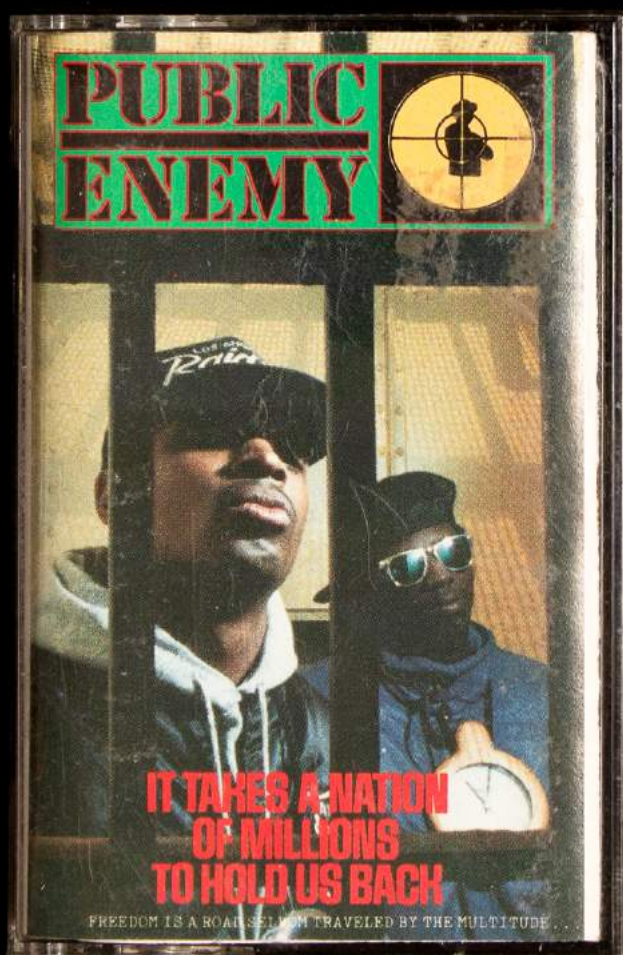
Run-DMC; Russell Simmons and Larry Smith (producers) \$30

King of Rock

New York: Profile Records, 1985. Cassette tape, publisher's photo-illustrated printed insert, original plastic case.

Original cassette tape for golden age hip hop pioneers Run-DMC's second studio album. The group—Joseph Simmons, Daryl McDaniels and Jason Mizell, all from Hollis, Queens—debuted in 1981 and rapidly scored a string of hip hop firsts: gold, platinum and multi-platinum records, a Grammy nomination, a *Rolling Stone* cover feature, and MTV and American Bandstand appearances. Produced by Russell Simmons and Larry Smith, *King of Rock*'s title track was the first song of the group's to appear on the *Billboard* Hot 100 chart. PCT-1205A. Light soiling to cassette, printed insert, and plastic case. Very good.

#25

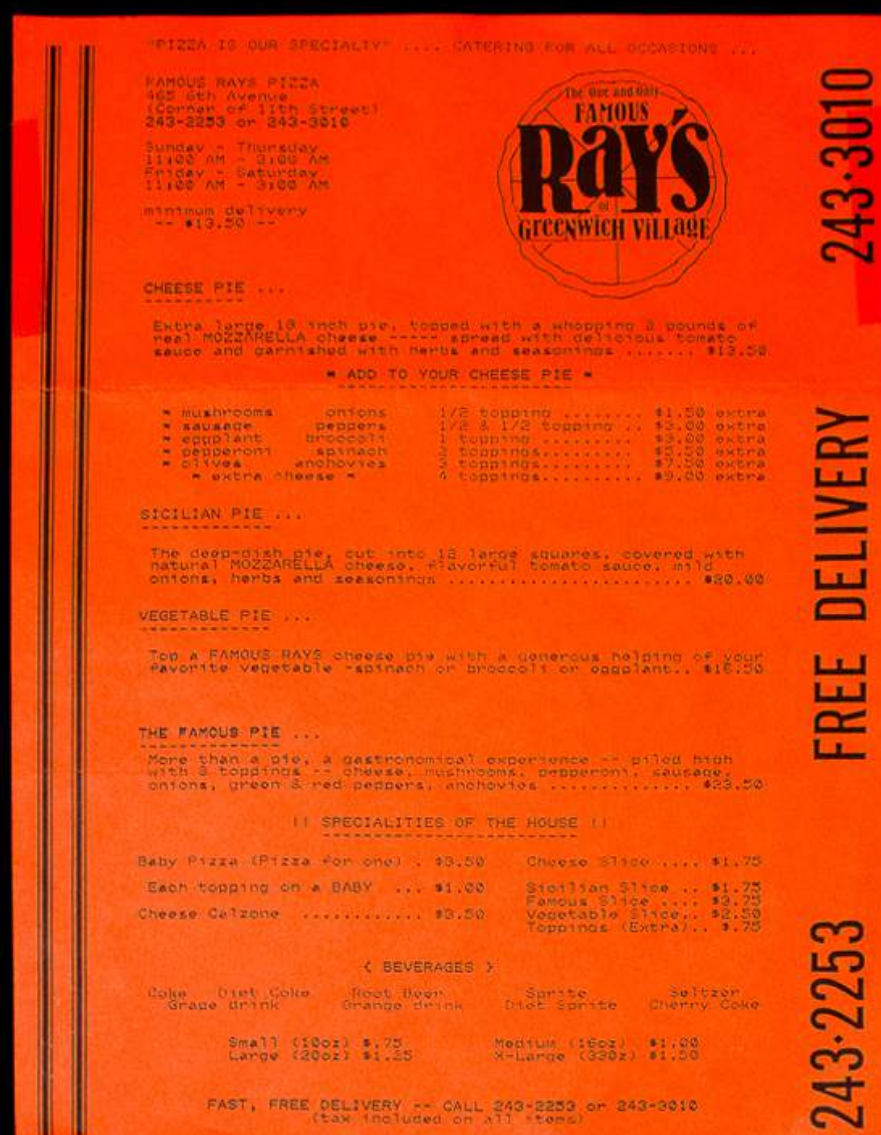
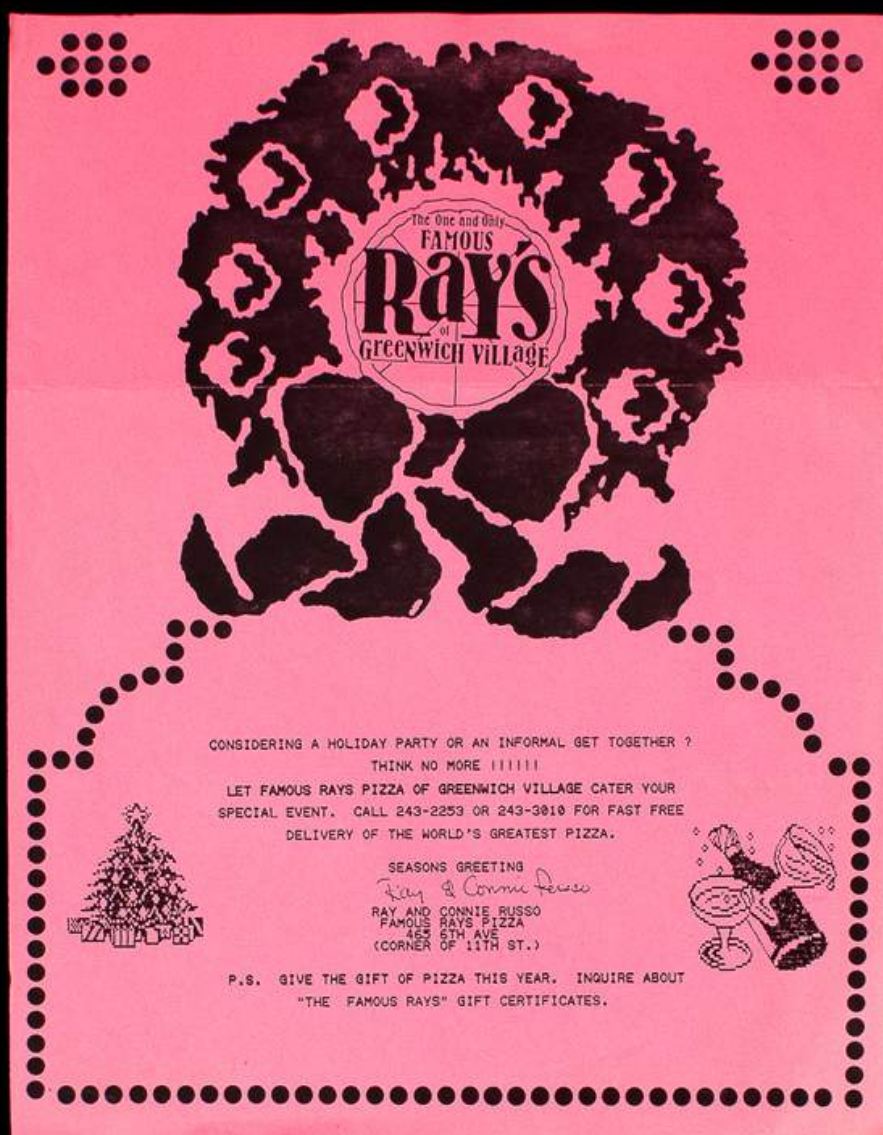


Public Enemy \$30

It Takes a Nation of Millions to Hold Us Back

New York: Def Jam Recordings, 1988. Cassette tape, publisher's folding photo-illustrated printed insert, original plastic case.

Original cassette tape for influential hip hop band Public Enemy's second studio album. The group—here comprised of its fullest early line-up of Chuck D, Flavor Flav, Terminator X and Professor Griff—reawakened and raised radical Black consciousness in the mainstream music world. Endeavoring to produce a hip hop counterpart to Marvin Gaye's *What's Going On* (1971), the band released what some consider their magnum opus in 1988, critically regarded as one of the most influential albums in the history of the hip hop. CT44303. Light rubbing to cassette and plastic case. Very good.



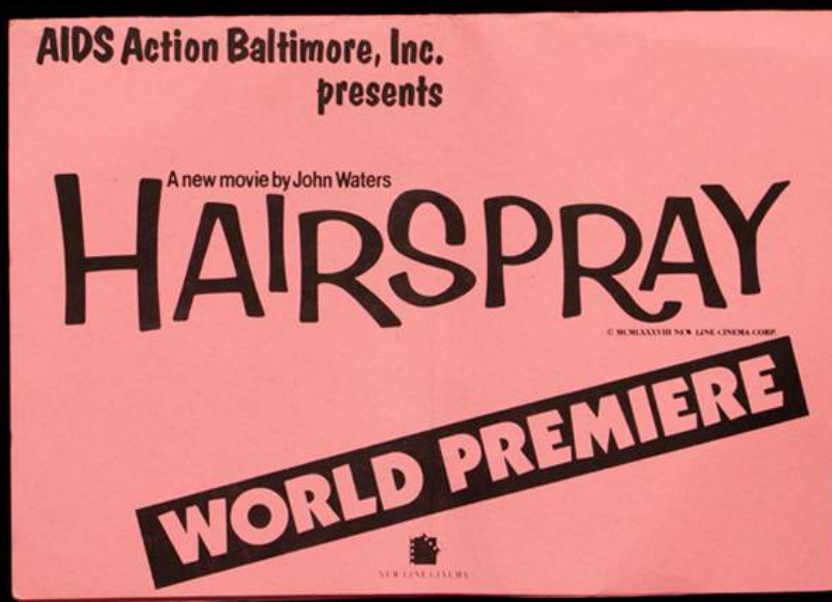
The One and Only Famous Ray's of Greenwich Village

\$30

New York: Famous Ray's Pizza, c.1980s. Two flyers (each measuring 8.5" x 11") printed in black, one on orange paper, one on pink paper.

"Really, nobody is Ray." Two vintage flyers for the now-defunct pizza joint. Located on the corner of Sixth Avenue and 11th Street, Famous Ray's was one of numerous "Ray's" pizza parlors that proliferated throughout the city from the mid-1970s to early 90s, resulting in enduring controversy over who the "real" Ray was. While Greenwich Village's Famous Ray's was not the true first it was one of the earliest, opening in 1976. (In 1994 federal authorities discovered that the Famous Ray's on Third Avenue near 43rd Street was the headquarters for a major drug ring, resulting in pandemonium among the

similarly named pizzerias, including the Greenwich Village Ray's.) The phenomenon was also immortalized in a *Seinfeld*. One flyer is a full menu, the other is a promotional flyer for holiday catering, featuring early computer clip art, and signed in the print by location owners Ray and Connie Russo, presumably members of the Russo family who opened their first Ray's in the theater district in the 70s. Two pieces of scotch tape to edges of one flyer. Both flyers with horizontal creases from folding. A very good piece of pizza and NYC history.



John Waters; AIDS Action Baltimore

\$150

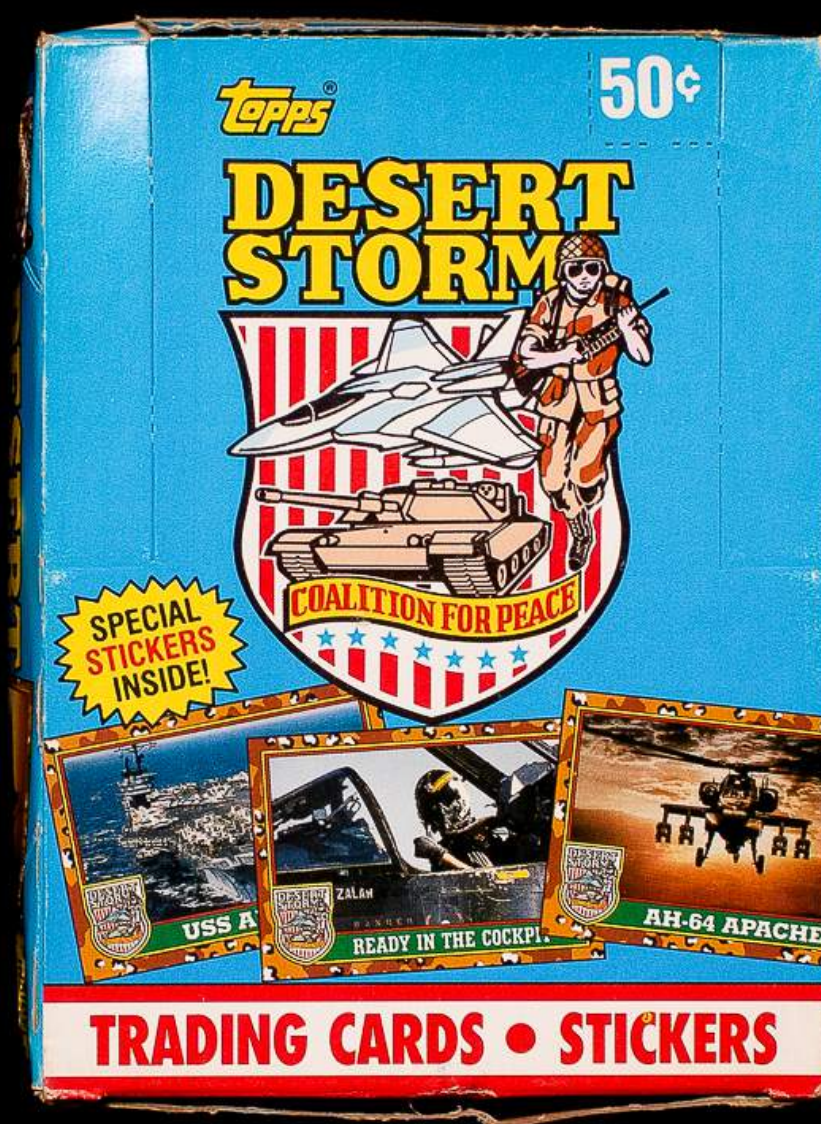
Hairspray

World Premiere Invite and Swag Bags

Baltimore/Burbank: AIDS Action Baltimore/New Line Cinema, 1988. Two small blue nylon net bags of swag, tied with pink ribbon, with original printed invite on pink cardstock.

Invite and two original “swag bags” produced for the world premiere of legendary cult filmmaker John Waters’s most commercially successful film. Premiering at the Senator Theater in Baltimore, the film screening was followed by a Hairhopper Ball at the Baltimore Museum of Art. The event raised an estimated \$15,000 benefiting AIDS Action Baltimore, which was established the year prior in 1987. Notably, the film’s star and Waters’s forever muse Divine (Harris Glenn Milstead) died three

weeks after *Hairspray* was released nationwide. Includes one invite printed on pink cardstock and two bags containing three small boxes of Chiclets gum, a bottle of Rafet’s Hair Master hairspray, a container of Stridex maximum strength pads, and a pre-release *Hairspray* cassette tape issued by MCA Records. Invite folded in half, with vertical crease down center and “201” in ink. Stridex pads expired.



Desert Storm

Coalition for Peace

\$75

Duryea, PA: The Topps Company, Inc., 1991. 36 packs of trading cards, each pack wrapped in original illustrated wax paper wrapper, all in original illustrated cardstock box.

Box of trading cards and stickers produced by Topps memorializing the 1991 US-led invasion of Iraq. After the outbreak of the First Gulf War and its attendant patriotic fervor in the US, numerous toy and memorabilia manufacturers cashed in on the international conflict. The explicitly nationalist cards and stickers compiled statistical data and photos of military hardware such as weapons, jets, and aircraft carriers (provided by the Pentagon and arms manufacturers), biographical information on major military and civilian players such as George H.W. Bush (the first card in the series) and US

general in charge of coalition forces Norman Schwarzkopf, Jr., historically significant dates, and more. This "Coalition for Peace" series was the first of three issued by trading card giant Topps (it was followed by "Victory" and "Homecoming"). After backlash, a spokesman for Topps asserted that the cards were not opportunistic nor intended to glamorize war, but rather an educational tool for children." Includes 36 packs with eight cards and one sticker per pack. Packs unopened, original box with some wear. Very good.



Fiorucci

Safety Jeans

\$300

[N.p.: n.p., c.1980s]. Large photo-illustrated poster (measures 18.75" x 26.75").

Vintage poster for Italian designer Elio Fiorucci's signature 5-pocket "Safety Jeans" of the mid-70s. The image derives from a photograph entitled "Mesquite, Texas 1973," an American rodeo photo by American writer and

photographer Douglas Kent Hall. Presumed early printing, with no copyright or publisher information. Some edge-wear and creasing, with pinholes and minor chipping to corners. Very good.

#30



Lorna Simpson

Flipside

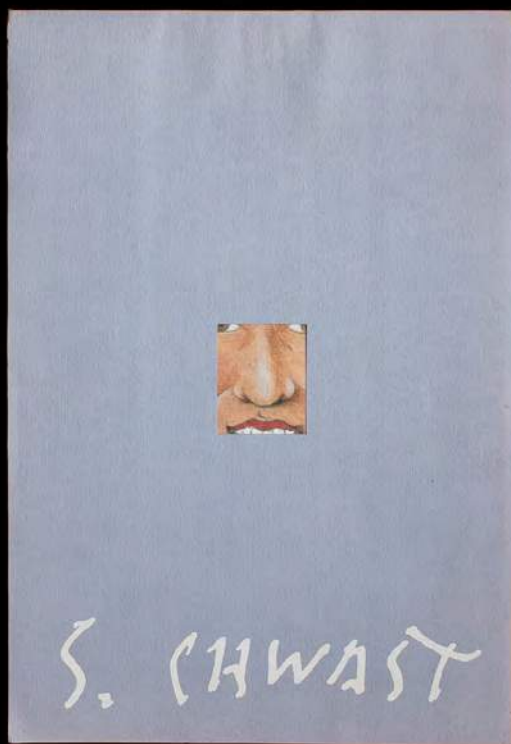
\$450

Chicago: Museum of Contemporary Art Chicago, 1992. Measures 21" chest, 27.5" length, white cotton short sleeve, tag reads Oneita Power-T, L.

T-shirt for conceptual Black photographer Lorna Simpson's 1992-93 exhibit "Lorna Simpson: For the Sake of the Viewer" at the Museum of Contemporary Art Chicago. The double-sided shirt features Simpson's "Flipside," pairing the back of an African mask on the front with the

back of a woman's head on the back, and the wraparound caption "the neighbors were suspicious of her hairstyle." The work is one of many by Simpson investigating Black identity and racial scrutiny through hair. Unworn.

#31



S. Chwast

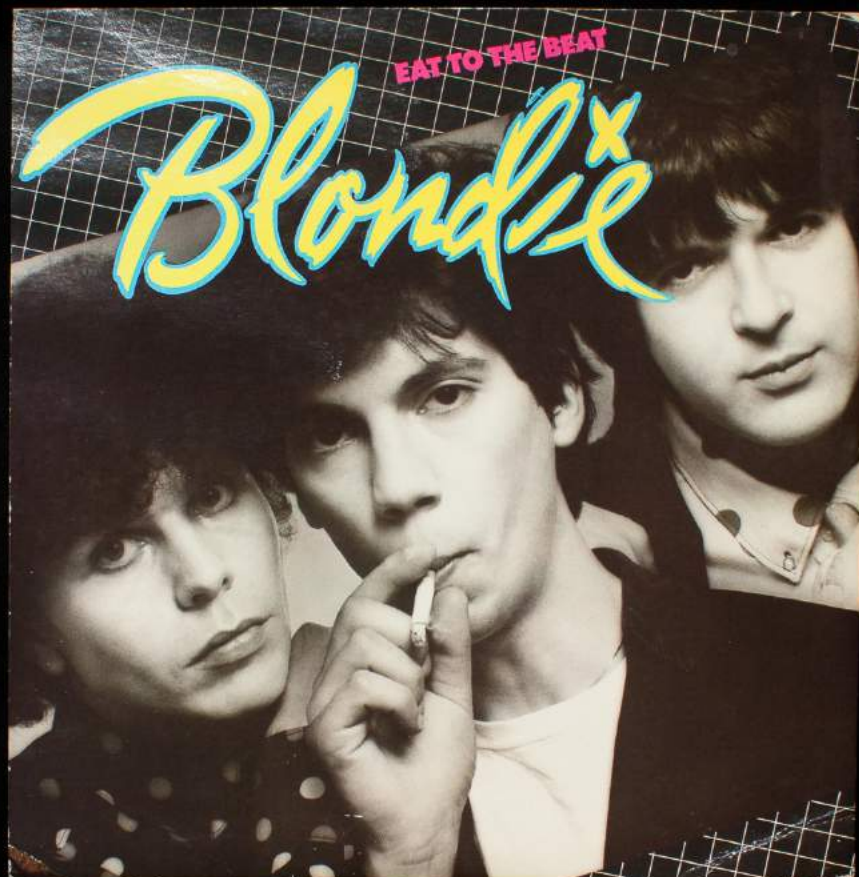
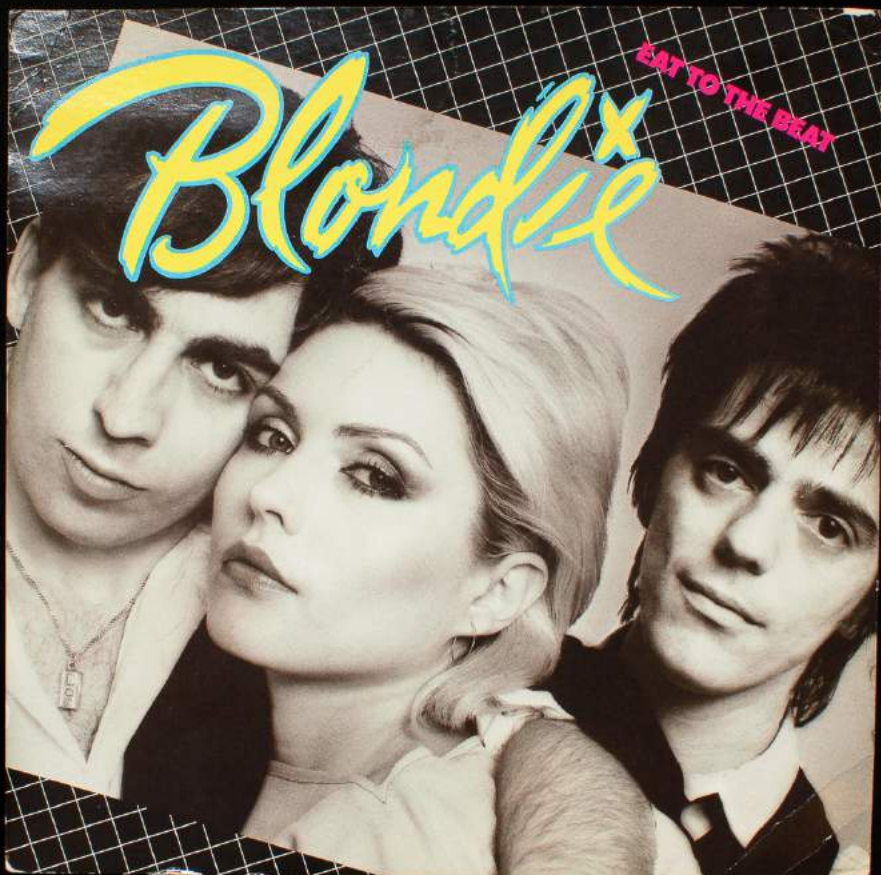
Mohawk Graphics Collection

\$1000

Cohoes, NY: Mohawk Paper Mills, Inc., 1987. 1st Edition. 15 posters (fourteen measuring 11" x 16.5" each, one a double-sized fold-out), original printed die-cut paper chemise.

Set of 15 off-set printed mini-posters illustrated by graphic design heavyweight and Push Pin Studios co-founder Seymour Chwast. Produced as promotional material by Mohawk Papers Mills of Cohoes, New York, to introduce their Nuance and Ultrafelt paper lines, the posters reproduce Chwast's designs from the 1970s and 80s for a variety of clients, including Mobil Oil, Masterpiece Theatre, The Ink Tank animation studio, Doubleday Books, the Cooper Union (his alma mater), *Forbes*

Magazine, and more. Mohawk and Push Pin had an enduring relationship from the studio's beginning. Most Push Pin publications, posters, and ephemera were printed on Mohawk paper, Push Pin designed the majority of their advertisements, and they co-published the biannual journal *Design & Style*. With a sheet of production notes. Tape residue to interior of chemise where flaps fasten, else fine.



Blondie

\$150

Eat to the Beat

Album Flats

Los Angeles: Chrysalis Records, 1979. Set of two photo-illustrated card stock album flats (each measuring roughly 12.5 " x 12.5").

Original LP album cover flats for Blondie's fourth studio album. A follow-up to their commercial breakthrough *Parallel Lines* (1978), *Eat to the Beat* was the next step in the band's evolution from new wave punk to melting-pot power pop. Replete with pop melodies and disco, punk, reggae, and 60s-style beats, *Eat to the Beat* immediately went platinum in both the US and UK. The album was notably the first "visual album" by the band, with music

videos for all twelve tracks (including hit singles "Dreaming," "Union City Blue," and "Atomic"), establishing the significance of Blondie's striking visual style with Harry as the glamorous centerpiece. Record flats, or "unfolded albums," are generally used as references at record companies before the final version is sent to be printed, folded, and glued to produce a 12" LP cover. Minor edgewear, creasing and soiling. Very good. Rare.

#33



Fiorucci Men's Rayon Shirt

\$450

Angel Dust

[Milan]: Fiorucci, [c.1979]. Men's medium color-printed Rayon Hawaiian shirt.

Vintage men's Fiorucci Hawaiian print shirt, bought at the NYC Fiorucci store on East 59th Street in the late 1970s. The stitched label at the neckline bears the iconic baby angel logo designed by Italo Lupito, and the mottos "Made In Italy" and "Angel Dust." Unworn.

#34



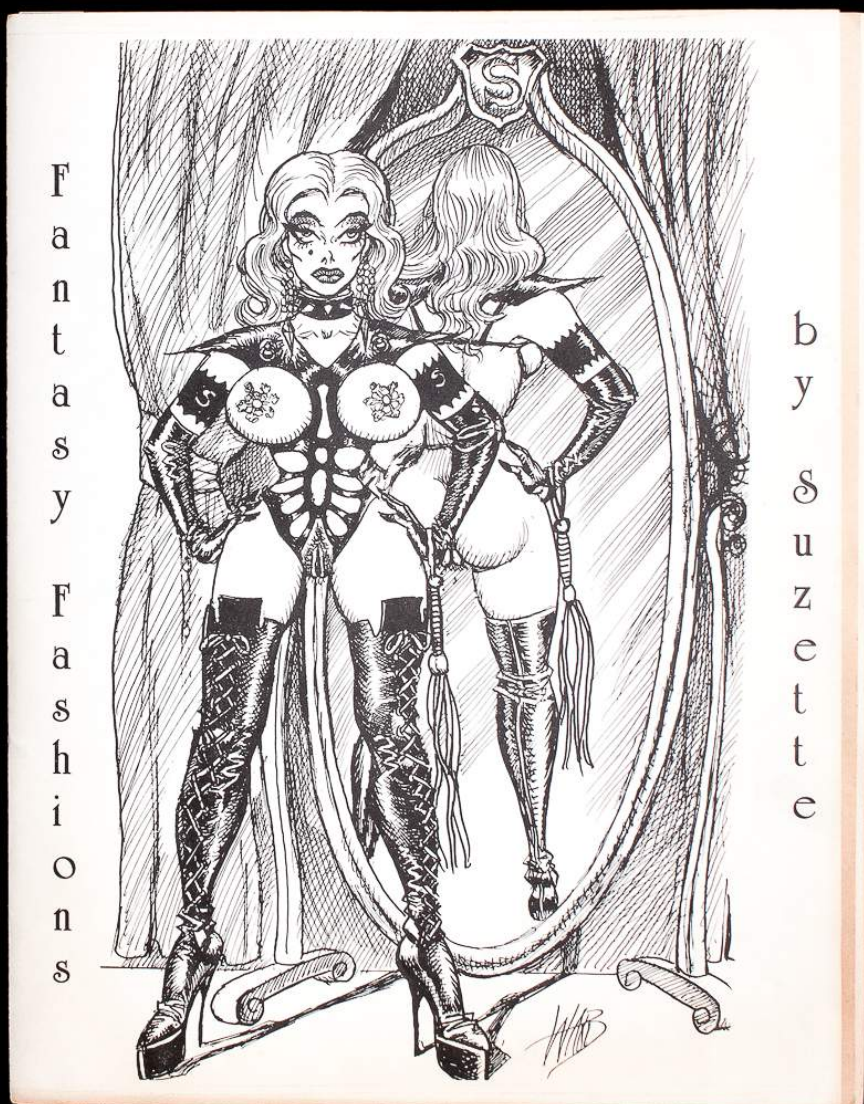
Fiorucci Rayon Scarf

\$400

Gas Station On a Mountain Road

[Milan]: Fiorucci, [c.1979]. Large color-printed Rayon scarf (measures 25" x 25").

Vintage color-printed Rayon scarf featuring an illustration of a gas station on a mountain road, bought at the NYC Fiorucci store on East 59th Street in the late 1970s. Some wrinkling, with a few small patches of age-wear. Very good.



Fantasy Fashions by Suzette

\$200

Westmont, IL: Fantasy Fashions, ca. 1990. 5 illustrations on heavy stock paper with three pages of product and ordering information, original illustrated paper folder, with second paper folder.

Mail order catalog for "starburst nipple shields" designed by Chicago-based domme mistress Suzette to "keep your nipples erect while worn at work or during play." Comprises five full-page illustrations by pin-up artist Bill Ward, a sheet with instructions on how to wear the adornments and their benefits, a price list, and introduction

by Suzette with information on how to order the item. Best known for his drawings of "good girls," Ward was also the creator of "Torchy," a risqué comics series. Illustrated in black-and-white. Light toning to edges of most sheets, outer folder embrowned with two closed tears to bottom edge of upper panel.

#36



Buon Natale Fiorucci

\$250

Milan: Fiorucci, c.1980. Large color illustrated poster (measures 27.25" x 18.5").

Vibrantly illustrated, pop-art-inspired vintage color Christmas poster for Italian designer Elio Fiorucci, designed by Augusto Vignali who regularly worked with the brand. Presumed early printing, with no copyright or publisher information. Some edgewear and creasing, with pinholes to a few corners. Very good.

HAPPY



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