Why Punk Matters

The punk scene emerged in the early/mid-1970s as a rebellious and DIY movement in the music and cultural landscape. Its lasting importance can be [simplistically] summarized by several key aspects:

- **Countercultural Rebellion:** Punk challenged the mainstream music industry and societal norms, representing a rejection of the perceived excesses and pretensions of established genres.
- **Social and Political Commentary:** Punk often served as a platform, especially for young people, for social and political commentary…exploring issues such as poverty, racism, economic inequality, social injustices, and government oppression.
- **Influence on Fashion and Aesthetics:** The scene had a broad influence on fashion with its largely DIY aesthetic and unconventional hairstyles…challenging traditional notions of beauty and style.
- **Community Building:** The scene fostered a sense of community and belonging for marginalized groups celebrating diversity and self-expression…providing a sense of empowerment for the disempowered.
- **DIY Ethos and Grassroots Movement:** Punk's DIY ethos, empowering individuals to create their own music, artwork, and zines, fostering a sense of independence and self-expression.
- **Musical Innovation and Diverse Subgenres:** Punk music introduced a raw and energetic sound that rejected the technical proficiency often associated with mainstream rock. It also paved the way for various subgenres like goth, grunge, and alternative rock and its emphasis on authenticity continues to resonate.

The punk scene has left a lasting cultural legacy, influencing subsequent generations of musicians, artists, and activists. Its impact can be seen in the evolution of alternative and indie music, as well as in the continued relevance of punk's rebellious spirit in various countercultural movements.

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.
From the Collection of Jenny Lens. Catalog for the Metropolitan Museum of Art Costume Institute's exhibition on punk fashion, featuring essays on punk performers Richard Hell and John Lydon, richly illustrated.


From the Collection of Jenny Lens.


From the Collection of Jenny Lens.


From the Collection of Jenny Lens, with photographs by Jenny Lens.


From the Collection of Jenny Lens, with photographs by Jenny Lens and inscribed by author: "Thanks for contributing the amazing photo and for being a fan."


From the Collection of Jenny Lens. The classic takedown of the bloated state of rocknroll music in the late 1970s written by two NME staff writers, who praise instead the then-ascending punk movement.


From the Collection of Jenny Lens. A book of photographs by Jean Baptiste Mondino and song lyrics by Byrne. Designed by Robert Bergman-Ungar. This copy lacks the included compact disc.


*Touches on, but is not limited to, Black Flag, Meat Puppets, William Burroughs, Vortex Records, Susan Dey, Flipside, straight boys, Dee Dee Ramone, Henry Rollins, sexism, punkers, newspaper clippings, Barbara Hammer, gay culture, Super 8, filmmaking, comics, detournment, porn, Fifth Column, Society's Nightmares, Bob Denver.


From the Collection of Jenny Lens, with photographs by Jenny Lens and inscribed by the author: "Thanks for all the help. You're the perfect reader for this one."


*Like many of his peers during the Reagan years, Robert Carr appears to be 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. Uncommonly scarce.*
remains as massively influential as it is wildly redefining musical genre and cultural movement that is furious, rebellious, contradictory and boundary-proving. As "The Encyclopedia of Punk" clearly proves, punk music and culture has produced a rich trove of material, above and beyond the hundreds of bands, from books and films to incendiary political movements. From the Collection of Jenny Lens.


22. Colver, Edward. Blight at the End of the Funnel. San Francisco, CA: Last Gasp, 2006. First Edition. Wrappers lightly worn with some light shelf-wear to the extremities present, else tight, bright, and unmarred. Glossy color paper wrappers with French flaps. Tall 8vo, 198pp, illus. (b/w, color) Very Good+ in Wraps. (#12008) $150.00 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.


From the Collection of Jenny Lens. Inscribed by the author: "Love and kisses..." Memoir from the most famous Hollywood groupie of all time!


From the Collection of Jenny Lens. Inscribed by the author: "You're the coolest! Keep the images coming. Love..." Memoir from the most famous Hollywood groupie of all time!


Set of three prints created by Kate Devereux-Merlino (drop_dead_kate)


From the Collection of Jenny Lens. One with portfolio of photocopied articles about Brad Elterman.


From the Collection of Jenny Lens. Inscribed by one of the authors: "Thanks for the great Bon/Iggy shot. Hope you enjoy the book."


From the Collection of Jenny Lens.


From the Collection of Jenny Lens. With photographs by Jenny Lens.


Inscribed by the author to Jenny Lens: "I love you through three decades..." with lipstick kiss. From the Collection of Jenny Lens.


Inscribed by the author to Jenny Lens: "Happy reading and leopard coat luv...Wait till the diaries get published..you supply the pix. I'll supply the lawyer" with lipstick kiss. From the Collection of Jenny Lens.


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From the Collection of Jenny Lens. 


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From the Collection of Jenny Lens.


From the Collection of Jenny Lens.


From the Collection of Jenny Lens, with photographs by Jenny Lens and inscribed by the author: "Thank you for your generosity and kindness. I am so happy that you have documented a music scene that has meant so much to so many..."


From the Collection of Jenny Lens.


From the Collection of Jenny Lens.


First printing of the eleventh issue of this seminal publication capturing, better than any other, the pulse of the then-emerging punk movement. With address label pasted on for former owner.

287pp. Illus. (color and b/w plates). Near Fine. Hardcover. (#12001) $50.00

From the Collection of Jenny Lens. With photographs by Jenny Lens.


Printed transcript for the "Teenage Satanism" television talk show on Geraldo, originally aired October 6, 1988. Guests included former Satanists, experts, police, parents and investigative journalists, including punk music legend Legs McNeil for Spin Magazine. Aired at the height of the Satanic Panic in the 1980s and the trial and sentencing of serial killer Richard Ramirez. From the collection of Leo Louis Martello.

49. Jenny Lens Beatles paperback book collection [5 volumes]. 1960s. Shelfwear around edges, creasing, toning, else tight, bright, and unmarred. 8vo, illus. (b/w) Very Good+. Original Wraps. (#12013) $100.00

From the Collection of Jenny Lens. Collection of five volumes of Beatles biographical and pictorial paperbacks.


From the Collection of Jenny Lens.


Includes: "An Ideal For Living: An History Of Joy Division," 1986. 8vo. 125pp. illus. (b/w) by Mark Johnson; David Lees; Paul Morley; Jon Wozencroft. The story of Joy Division from their earliest beginnings as Stiff Kittens/Warsaw in 1976 and 1977 through New Order's 1983 record releases. It was written by Mark Johnson with additional writings by Paul Morley and others. It has many black & white pictures from 1977-1982. OOP.

"Joy Division: All the Lyrics Italian/English Lyric Book" by Marco Broll. Square 12mo. 86pp. Illus. (b/w). Lacking 7" vinyl 33 RPM. [1986]. OOP. Collected lyrical content for several major tracks during the short career of Joy Division. Posthumously published after Ian Curtis' death. “The Nature of Pulsars” by Jeremiah P. Ostriker; Scientific American, January 1971 (pages 48-60); Credited to Arecibo Radio Observatory in the issue's illustration credit box on page 4 in blue (cyan). Features the album cover reference to Joy Division's "Unknown Pleasures," the article shows a series of radio frequency periods from the first pulsar discovered. "EIGHTY SUCCESSIVE PERIODS of the first pulsar observed, CP1919 (Cambridge pulsar at 19 hours 19 minutes right ascension), are stacked on top of one another using the average period of 1.33730 seconds in this computer-generated illustration produced at the Arecibo Radio Observatory in Puerto Rico." In original mailer wrappers.


From the Collection of Jenny Lens. The Nuns on cover. Stylish music magazine contains an article about the roots of punk rock by Lester Bangs, an article about French film director Robert Bresson by Patti Smith, and an article about being a Kiss fan by Robert Duncan. Contains artist profiles on The Nuns, Mink DeVille, The Avengers, Mary Monday, and Cheap Trick. Howie Klein (born February 20, 1948) is an American writer, concert promoter, disc jockey, music producer, record label founder, record label executive, progressive political activist, adjunct professor of music, and a fan of punk rock. He is perhaps best known for his role as President of Reprise Records from 1989 to 2001. He appears occasionally as himself in music-related film documentaries and has received accolades for his stance against censorship and for his advocacy of free speech protection.

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.

From the Collection of Jenny Lens. Rare full color image of the Swinging Sixties. From the image of the Swinging Sixties. From the Collection of Jenny Lens. Patricia of the Bags, (Dammed, Sisters of Mercy) on cover. Dubbing itself "The Magazine That's Not for Everyone, " Damage was a calendar of events for San Francisco with interviews, reviews, and features, showcasing the tail end of punk's first wave and its splitting into post-punk, new wave, no wave, and hardcore scenes. Single issue. Magazine ran from 1979-1981.


From the Collection of Jenny Lens. Fully illustrated with colour and black and white photographs. Latzoni's 'All the Young Dudes' is a true mystery, with only 2 issues reputedly published, though the cover states No. 6, and there is another issue with Vol. 2 No. 1. on the cover. Rumour has it that Latzoni made up the numbers to make the magazine look larger than it was, though this is unsubstantiated. A brilliant and scarce publication. There's no text, just gig photographs of the Ramones, Blondie, New York Dolls, Cherry Vanilla, Patti Smith, Richard Hell, Cramps, Television, and the like, all seemingly unpublished elsewhere making it somewhat a raw diary of early punk rock in the U.S. Joey Ramone on cover.


From the Collection of Jenny Lens. With notes by Jenny Lens laid in.


Photographs of Patti Smith curated by Judy Linn. From the Collection of Jenny Lens.


From the Collection of Jenny Lens. Rare full color image of Jordan on the cover; from the Sex Shop and punk scene in London. In December 1976, David Bailey and his former 'The Image' colleague David Litchfield launched monthly magazine 'Ritz Newspaper'. Originally aimed to be a crossover for the British market between 'Interview' and 'Rolling Stone', the publication featured everyone from Andy Warhol to Bianca Jagger. David Bailey was involved with the magazine for eight of the fifteen years it was in print, and was credited with introducing paparazzi photography to the UK. It was fashion forward. David Royston Bailey CBE (born 2 January 1938) is an English photographer and director, most widely known for his fashion photography and portraiture, and role in shaping the image of the Swinging Sixties.


From the Collection of Jenny Lens.

Wrappers lightly worn with some light shelf-wear to the extremities present, else tight, bright, and unmarred. Matte color paper wrappers. 8vo, 177pp. illus (b/w) Very Good+ in Wraps. (#11992) $50.00

From the Collection of Jenny Lens, with photographs by Jenny Lens.


Signed from the author to Jenny Lens: "Thanks for much for your help + support. You rock!--Jimbo." From the Collection of Jenny Lens.


From the Collection of Jenny Lens. With photographs of the Runaways by Jenny Lens.


From the Collection of Jenny Lens.


From the Collection of Jenny Lens. Inscribed by the author? "Hey ho, let's go, go, go... Jenny" and inscribed by Tommy Ramone, drummer of the Ramones who passed in 2014. Monte A. Melnick was the band's tour manager from their 1974 CBGB debut to their final show in 1996.


From the Collection of Jenny Lens. Collection of two volumes of Lillian Roxon's autobiography and Marianne Faithfull.


Minsky is a pioneering contemporary book artist and founded the Center for Book Arts in New York City. MiL is an auto/biographical account of his adventures and experiences during his US/UK Bicentennial Fellowship in London (1978-79)...and other's observations of said same. The 45 at the rear includes recordings of Kathy Fire & Reverse doing her song "Libido" (Lyrics on the endpaper), and Tommy Weitzel's solo guitar "Ode to a Dead Sheep." Text Contributors include: Terry Carlson, Barry Fantoni, Faith Gillespie, Pam Hardment, Kay Hartley, Brian Hoy, Robert Kenedy, Fran Landesman, Jay Landesman, Tom Phillips, Duncan Seligmann, Philip Smith, David Tuck, Kathy Fire, endsheet lyrics.

"The story of Minsky's experience as a US/UK Bicentennial Fellow (1978-79), in his words, those of the editor, and observations by 15 people he encountered. A no-holds-barred account, including the story of Tom Phillips' Dante's Inferno giant fire disaster (with photos), and meetings with the British from the Heralds at the Garter Service to artists, punk rockers and bookbinders." [from the artist]


From the Collection of Jenny Lens. The outlandish, zany, intriguing, newspaper of the book of the novel of the film of the record of the Sex Pistols'. The leaflet by renowned genre novelist (and anarchist) Michael Moorcock, proclaims the ten lessons outlined within the film with photos and text. By using Pearce Marchbank as designer.
for this publication, Virgin were trying to approximate the look pioneered by Jamie Reid who had ceased working on Pistols projects in 1979. Marchbank had earlier been art director for the London Rolling Stone, Friends and Time Out at the time of its launch, as well as having been editor for Oz.


"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."


Art Direction by Jamie Reid. Image and text by and about Margaret Thatcher, Honey Bane, Cosey Fanni Tutti, and Vi Subversa exploring and contextualizing their various efforts to disrupt the 1980s.

"Violence Grows provides a forceful, wide-ranging look at four female icons of the 1980s. Its four-step journey focuses on three punk artists and one divisive politician, all of whom re-shaped ideas on identity, sexuality, and the role of women in a dysfunctional society. These four determined women set out to overturn the world they lived in. The confrontational content of Violence Grows examines a patriarchal elitist system and shows how culture can subvert it, using material from the archive of The Mott Collection." [artist statement]


From the Collection of Jenny Lens. With photographs by Jenny Lens.


Ochs songs and guitar arrangements, with interviews, photos, poetry and commentary. From the Collection of Jenny Lens.


From the Collection of Jenny Lens. With photographs by Jenny Lens.


Inscribed by the author to Jenny Lens: "None of these stories are true..." From the Collection of Jenny Lens.

75. 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 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."

76. 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 remall 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.

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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 Unicorns 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)


Early zine by now famed artist Raymond Pettibon. He grew to fame out of this early period of work for SST and Black Flag. Zine meets artist book, in a edition of 500 (though as many as 400 are thought to have been destroyed). This copy from an SST officer and available with others from Pettibon. Scarcce. Michael Gira is the main and founding member of the seminal post-punk band, The Swans.


From the Collection of Jenny Lens. A one-time-only songbook featuring photos, stories and 60 of the greatest rock & roll songs ever recorded. Includes: Be My Baby * Chapel of Love * Da Doo Ron Ron * He's a Rebel * I Love How You Love Me * Pretty Little Angels Eyes * Save the Last Dance for Me * Then He Kissed Me * Unchained Melody * You've Lost That Lovin' Feelin'.

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From the Collection of Jenny Lens.


From the Collection of Jenny Lens, with photographs by Jenny Lens. In "Legend of a Rock Star" the myth of the rock Un' roll good life is destroyed once and for all. Writing in a fierce chaotic prose uniquely his own, Dee Dee Ramone offers a brutally honest view of life on the road, and a touching account of the weeks leading up to and just after the death of friend and longtime bandmate Joey Ramone.


Catalogue for exhibition held October 9 November 8, 2008 at Team Gallery, NYC. Color images, interview with Bob Nickas and the artist. Includes image of Darby Crash and Roll.


From the Collection of Jenny Lens.


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.

Various states of wear, from toning to chipping, creasing, else very good. Tabloid size newsprint. illus (b/w, color). Volume 1, Issue 1-12; Volume 2, Issue 1, 3, 5, 7-10, Volume 3, Issue 1-2, 4-5, and the one year anniversary special issue (1978). Incomplete run. Very Good+

From the Collection of Jenny Lens. Slash was a punk rock-related fanzine published by Steve Samiof and Melanie Nissen in the United States from 1977 to 1980. The magazine was a large-format tabloid focused on the Los Angeles punk scene and gave birth to Slash Records. Slash regularly covered such L.A. bands as the Screamers, the Skulls, Nervous Gender, and X. It did not restrict itself to local acts; its first cover featured Dave Vanian of the Damned. Featured articles and reviews on reggae, blues, and rockabilly, in doing so, introduced punk audiences to a wide range of then-unfamiliar musical genres.

Writers Claude "Kickboy Face" Bessy, Craig Lee, Richard Melzer, Jeffrey Lee Pierce, Chris D., Allan MacDonell and Pleasant Gehman, and cartoonist Gary Panter were among the major contributors. Photo contributors included David Arnoff, Susan Carson, Kerry Colonna, Ed Colver, Diane Gamboa, Frank Gargani, Jenny Lens, Melanie Nissen, Donna Santisi, Ann Summa, Scott Lindgren, and coeditor Philomena Winstanley.

Quote: “Enough is enough, partner! About time we squeezed the pus out and sent the filthy rich old farts of rock ‘n’ roll to retirement homes in Florida where they belong.” Jenny Lens contributed to several issues with iconic photography of the Weirdos, Screamers, X, and The Germs and many others seminal LA bands. An important magazine to document Los Angeles punk and culture.


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From the Collection of Jenny Lens, with photographs of Van Halen by Jenny Lens. *With laid in bookmark.*


From the Collection of Jenny Lens, with photographs by Jenny Lens.


From the Collection of Jenny Lens. *Poetry and biographical works by Patti Smith and her biographer Nick Johnstone. The Coral Sea is a collection of lyrical writings provides a tribute to the author's enduring friendship with Robert Mapplethorpe and describes the late artist's coming of age, relationship with Sam Wagstaff, and battle with AIDS.*


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Photocopied articles written by Patti Smith about David Bowie, with note on final page from Patti Smith to Jenny Lens: "Would love to write soon! TIME of the essence...I could phone every day! *heart*


*Lyrics and writings interfaced with iconic photos by Patti Smith, plus some drawings and facsimile images of notebook pages. Inscribed by Patti Smith: "...New York City, October 31, 2001." From the Collection of Jenny Lens.*


From the Collection of Jenny Lens. *Winston Smith is the quintessential Punk Surrealist, montage artist, designer,*
and prolific collage artist of the underground art movement. Signed by Winston Smith to Jenny Lens: "For Jenny Lens, Love Winston Smith..."


From the Collection of Jenny Lens. With photographs by Jenny Lens. The uncorrected proof copy is inscribed by the authors: "This is the incomplete fuck-up version—enjoy" --Brendan Mullen and "No you so funny! You take a pretty picture too!, your pal Hal Negro." Other paperback copy marked with Jenny Lens images.


From the Collection of Jenny Lens. Souvenir program, concert, tour, for Bruce Springsteen.


From the Collection of Jenny Lens.


From the Collection of Jenny Lens. With photographs by Jenny Lens.


From the Collection of Jenny Lens. High touch Los Angeles based music and lifestyle magazine. Includes images of Jenny Lens punk photographs. Includes three Icons issues.


From the Collection of Jenny Lens. The careers of the legendary band The Velvet Underground and its "founder and producer" Andy Warhol. This is a comprehensive guide with material on their individual careers, concerts, and albums of Lou Reed, John Cale, Nico and others. Includes discogs.


111. Thorgerson, Storm (Hipgnosis); Roger Dean (Editors); (Dominy Hamilton, Introduction). Album Cover Album One (Album Cover Series); Views. Surrey, United Kingdom: Paper Tiger/A Dragon's World Book, 1977. First Edition. Wrappers worn with some moderate shelf-wear to the extremities present, evidence of moderate/heavy water damage, buckling, and transfers, else fair. Glossy color paper wrappers. Tall 4to 160pp, illus. (b/w, color) Very Good/Fair. Wraps. (#12009) $150.00

From the Collection of Jenny Lens. William Roger Dean is an English artist, designer, and publisher. He began painting posters and album covers for musicians in the late 1960s. The groups for whom he did the most art are the English rock bands Yes and Asia. The covers often feature exotic fantasy landscapes.

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 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:


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 Cassaza, Octavio Paz, Flipper, SPK, etc." Though the publisher stated that all reprints, issue 2 is clearly an original.


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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.


From the Jenny Lens Collection. “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. 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. Two copies of issue #4. Lacking #6. Contains photographs by Jenny Lens.


From the Collection of Jenny Lens. “Flaunting off-beat interests, extreme personal revelations and social activism, zines directly counter the pseudo-communication & glossy lies of the mainstream media monopoly. V. Vale's interviews capture all the excitement associated with uncensored freedom of expression, while offering insight, inspiration & delight. Features: how to tips to create a great ZINE without money! Better Living through creative scams & pranks! Queerpunk, Riot Grrrl, Fat Girl! A history of pre-zine rebel publishing! Thrift Store Shopping Confidential! Includes 10 pages of inspiring quotations, a directory of 800 selected zines, index & introduction/overview.” (publisher's blurb)


From the Collection of Jenny Lens. Interview is an American magazine founded in late 1969 by artist Andy Warhol and British journalist John Wilcock. The magazine, nicknamed “The Crystal Ball of Pop,” features interviews with celebrities, artists, musicians, and creative thinkers. From 1972 to 1989, the artist Richard Bernstein created covers of Interview, giving the publication its signature style.


From the Collection of Jenny Lens.

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

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