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### elica UPP-3210: [CONFUSIONAL QUARTET: CONFUSIONAL QUARTET](#) CD+ROM



Futurism with its dynamic force, youthful spirit, attention to innovation and a bit of Italian histrionism; the sixties with their hopeful and playful atmosphere and their crisp and catchy music; Italy with its beautiful sun, beaches, Mediterranean brightness and laxity; minimalism with its focus on the deepness of details; all the things happening in Bologna in the late seventies, among some of the newest and most inventive experiences in film, performance, fashion and music. With these elements and a strong, confessed musical influence of an unlikely pair like Area and Devo some of the most original and fresh music ever was

produced by the Confusional Quartet (Lucio Ardito, bass guitar; Gianni Cuoghi, drums; Enrico Serotti, electric guitar; Marco Bertoni, keyboards), with the help of the inventive craftsmanship of their sound engineer Gianni Gitti.

Composed as short, fast changing miniatures with crazy rhythms and outstandingly playful and catchy tunes, blending diverse musical genres, very nicely arranged and enriched by a creative use of the recording studio, the 24 pieces collected in this disc represent their almost complete recorded output (including alternative versions and a previously unpublished piece) and show a musical maturity which is quite amazing for a group in which three members out of four were at the time still under 18!

As a special bonus, the disc features a video track with Gitti's videoclip for the Quartet's irreverent, almost cubist version of Mimmo Modugno's internationally known classic *Nel blu dipinto di blu* (better known as *Volare*).

Digi-pack type cover with 12-page full-color insert containing texts in Italian and English (notes by Marco Bertoni and original review by Red Ronnie), photographs, archive material and reproductions of the original record covers.

### elica UPP-3220: [DEDALUS: PEZZI INEDITI '75-'76 + MATERIALI PER TRE ESECUTORI E NASTRO MAGNETICO](#) CD



Hailed in the early seventies as the best Italian group of 'avant-garde' jazz rock along with Area and Perigeo, in the mid-seventies, with the release of their second album, Dedalus started a much more uncompromisingly experimental approach to music through the use and combination of disparate musical *materials*: improvisation, electronic music and musique concrète techniques, elements of contemporary classical composition, folk tunes, jazz, use of self-built and modified instruments for research on timbre, etc., with much conviction and totally unique and beautiful results.

This disc re-issues their very hard-to-find second album, *Materiali per tre esecutori e mastro magnetico* with the addition of about 40 minutes of material recorded in the year following the release of the album, most of which was produced specifically for a record to be released on Cramps Records' historical *DIVerso* series which remained unreleased because of the label's discontinuance. Most of the material was recorded by the trio composed of Fiorenzo Michele Bonansone (cello, piano, Fender piano, voice, accordion, synthesizer, soprano ocarina, electrified mandolin, "plastubofono", bottles), Marco di Castri (tenor and soprano saxophones, electric, acoustic, prepared or bending guitars, harmonica, flute, Moroccan oboe, pipe with reed) and Enrico Grosso (drums, percussion and noises) - with the help of Ennio Bonansone as sound engineer on the pieces from the album - and part as a duet by Fiorenzo Michele Bonansone and Marco Di Castri.

Digi-pack type cover with 12-page insert containing texts in Italian and English (original notes and detailed group chronology) and photographs.

### elica MPO-3330: [ANDRÉ ALMURÓ: DÉPLI](#) CD



The first compact-disc release of music by André Almuró, a very creative and independent French composer whose artistic experiences started in the mid-40's with the creation of the *Mouvement Sentionniste* and have since embraced poetry, literature, visual arts, film, performance and music, as well as a 35-year activity as producer at the French Radio working with the likes of Breton, Cocteau, Genet, Casares, Clementi and others. His studio musical researches go back to the early 50's together with Bernard Parmegiani and separately from Pierre Schaeffer and Pierre Henry, before joining the former's G.R.M. at its

start in 1958, then returning independent again after a few years. All his electro-acoustic compositions (some of those dating from the 60's were at the time released on record by Adès and BAM) show an intensely emotional and sensual approach which makes them stand apart from most of the other more experiment-oriented music created in the French studios and they produce a very intense listening experience.

The three pieces on this album span a fourteen-year period of Almuró's recent musical production: *Le troisième oeil* (1991) is a 28-minute dynamic and deceptively cosmic piece for clashing and screeching electronic bodies which was made as soundtrack to the very beautiful, sensual and visionary 'underground' film with the same title in collaboration with Jean-Luc Guionnet; *Terrae incognitae* (1978) is a 36-minute eerie and ritualistic tour-de-force for sixty-member chorus and tape recorded live at its animated and scandal-stirring première in the Notre-Dame Church in Caen; *Boomerang, prelude* (1979) is a dark and brooding 12-minute electronic composition also performed live surrounded by iron fences and road cones, big standing mattresses and a whole tree hanging upside down.

Digi-pack type cover with 12-page insert containing texts in French and English (short essay by Fabrizio Alloero and detailed biographical notes) and photographs from the films and performances, as well as a small full-color reproduction of a drawing by Hans Hartung (which was very influential to the music) on a separate piece of paper.

#### Elica MPO-3340: [LUC FERRARI: DANSES ORGANIQUES](#) CD



Luc Ferrari is one of the most important and intriguing figures of the last forty years, a pioneer of musique concrète at the beginning of the Groupe de Recherche Musicales in Paris (GRM) and perhaps "the only real artist among many excellent researchers" as someone suggested, with a very peculiar sensibility creating his own musical world in which wit, *sensualité*, extreme sound realism, playful analytical abilities, social concerns, fascination for ambiguity and love for life are important and inspiring elements. No matter how radical his musical intuitions and concepts may be or have been, his music has always had a provoking but

charming quality.

*Danses organiques* is a 50-minute piece of 'cinema for the ears' which could be described as a 'strange meeting between two girls and a tape recorder' and is one of his most unorthodox, lively and sensually charged pieces, recorded between 1971 and 1973 in a period when he was leaving the official studios to build his own independently, and it was "completely recorded on my small machines: I recorded the single tracks separately and then superimposed them to create an organic whole". The composer lends his tape recorder to two girls who are to meet and to start a relation and then builds his *imaginary folklore* music around their confidential dialogue, sighs and moans, with the addition of his deep observations on organ-ic music. The music has a somehow groovy poly-rhythmic quality in its surreal synthetic development, concluding in a spectacular tour de force of psychedelic dimensions, and it is outstandingly *modern* with its similarities to some unacademical homemade music produced today with electroacoustic means. Maybe it is unfair to say this, but Elica thinks this is one of the most beautiful and intriguing musical pieces ever recorded.

Digi-pack type cover with 16-page insert containing a long text by Samon Takahashi (in French and English), short biographical notes and, quite amazingly, photographs of the two main characters in the work, taken at the time of the recording. Re-issued on LP, please see details below.

#### elica 1VL-3305: [MARCO BERTONI: 18.8.81](#) 10"LP



After quitting the outstandingly original and enjoyable Italian group Confusional Quartet (see Elica UPP-3210), keyboard player Marco Bertoni, upon the invitation of the Quartet's *fifth* member, recording engineer Gianni Gitti, recorded a handful of pieces for piano and studio work which had eventually to be released on record by Les Disques Du Crepuscle, a product that never materialized.

The piano tunes here have a playfulness and a nonchalance of Satiesque inspiration, exposing an intimate world which reveals through simplicity and primitive studio inventiveness, with a production emphasising the idea of sketches and of artisan work. In these eight short pieces, the piano tracks are superimposed, speeded up or down, deconstructed and generally played with, although most of the time left in their original unmodified beauty, with street cats, breathings, Italian radio-dramas, Russian radio voices, bird recordings and fellow CQ Gianni Cuoghi's drum elements discreetly adding to them through Gianni Gitti's studio touch.

Released on vinyl record instead of compact-disc, considering this format to be more appropriate to the nature of this music, the album comes with full-color fold-out sleeve with reproductions of original drawings and texts by Marco Bertoni and is an edition of less than 400 copies.

**elica MPO-3560: [JEAN GUERIN: TACET](#) CD**



One of the best-kept secrets in the very wonderful Futura Records catalogue of the late 60's / early 70's (remember Red Noise, Horde Catalytique Pour La Fin, Jacques Berrocal, Semool, Chêne Noir, Mahogany Brain and the others?), this album even missed attaining the cult *obscurity* status of some of those mentioned, remaining basically unheard because of the difficulty of even getting aware of its existence, not to mention the quasi-impossibility of tracing a copy of the original LP record.

It is an original and strange album as only drummers can do (remember Jacques Tholot, Robert Wyatt, Eroc, Thomas Mera Gartz, Bernard Lubat, Christian Vander?), whose music originates from the soundtrack Jean Guérin - a rather classical drummer, at the time involved in the be bop scene in France, playing mainly in the Guy Lafitte group - composed in 1970 for *Bof, anatomie d'un livreur*, an anarchic feature-film by Claude Faraldo which shocked the French audience with its subversive attack against the holy trinity Work-Family-Property. Although to further differentiate the music here recorded from the film and define it as a work on its own, the title of the album was even changed to *Tacet*. With the instrumental contributions of Bernard Vitet and Jean Paul Rondepierre on trumpets and trumpet-in water, Philippe Maté on tenor saxophone, Françoise Achard on vocals and *gloup ténor*, Diéter Guévissler on double bass and himself on bass guitar, darbouka, *gloup ténor*, percussions, rhythm machine, generator and VCS3, Jean Guérin through many months of studio work on the elements recorded for the film soundtrack - which made this the most expensive production of the whole Futura catalogue - created an indescribable and surreal, futuristic and mysterious, liquid and spacious, echoing and sometimes grooving blend of electronics, instruments, abstract vocals and treatments unlike anything else ever recorded.

A rather straight (for a change) re-issue of the original record in digi-pack type cover with 4 page insert with reproductions of the original sleeve and notes (with English translation) by Philippe Carles, co-author of the important book *Free Jazz, Black Power*.

**elica 2VL-3707: [COFFEE: HEX VEX AND THE LAVENDER MINK](#) 2x10"LP**



"Hex Vex And The Lavender Mink compiles the group's musical obsessions at the turn of the century, droll Brit drone, the magnificent Arthur Doyle, extremely dangerous onstage pyrotechnics, the fabulous Raymond Scott, cheesy electro dub effects and, most of all, competitive and confusing American free improvisation". David Cross and Tim Poland with their friends Arthur Doyle, Nuuj (of Hilikka and Sheet), Neil Campbell (of Vibracathedral Orchestra), Phil Marshall (of Colorblind James Experience), John Schoen (of Pengo), Adam Wilcox, Lawrence Feldman, Mark Martin, John Olsen (of Wolf Eyes), Th. Metzger, Sticky Foster (of A Band), Joe Sorriero (of NOD), Coffin Kim, Gregg Boltz (of Left4Dead), Ed Wilcox (of Temple Of Bon Matin) and

Richard Scott, compete with drums, bass, guitar, electronics, saxes, Clavinova, Crummar organ, violin, wood horn, electronic sounds & clips, repeater, Casio, electric birds, an old drum machine, subliminal voice track and hiss, confusing them into various formations and musical styles. With homages to Arthur Doyle by doing a *Conspiracy Nation* with him and one without him, and to Raymond Scott with two exquisite covers of *Naked City* and *Coming Down To Earth*.

The first Coffee in color (coverwise), after an output limited both by a scarce quantity of releases in nine years of activity (one double compact-disc, two LP records and two singles) and by the very underground nature of some of them (it is hard to know of the existence of the black single, for example, let alone the possibility to recognize it when you find it!). On this album, the project is also partly confused with the Arthur Doyle Electro-Acoustic Ensemble.

This is also the first non-archival Elica release. A double 10" LP record set with color gatefold cover with notes and text about the band and photographs of their dangerously pyrotechnic shows, released in an edition of about 400 copies.

**elica 3VL-3708: [THE VITAMIN B12: TWO 10" GATEFOLD SET](#) 2x10"LP**



More catchy than *Dlin Dlon Cowboy*. The Vitamin B12's music maintains an ingenious home-made sound in a refined bric-a-brac of experimental sound explorations, adventurous and successful juxtapositions and playful melodies and structures. This set presents 24 kaleidoscopic miniatures, like the images which adorn the cover, assembled with amazingly gracious do-it-yourself pop sensibility, groovy lounge tendencies and a passionate curiosity for noise and sound modification.

The history of The Vitamin B12 remains a mystery for us too, so that not many words can be written on that.

This is its first album which is not self-released, following an obscure four-LP box set and an even more obscure double LP set, which were mysteriously released in tiny editions in England in the last decade or so.

A double 10" LP record set (as we decided that a Vitamin B12 release can only be a multiple one) with color gatefold sleeve, released in an edition of about 400 copies. 50 of these for a special boxed set edition, please see details below.

**elica BOX-3708: [THE VITAMIN B12 TWO 10" BOXED SET](#) 2x10"LP + DVD**



Special edition of 50 numbered copies of the *Two 10" Gatefold Set* (3VL-3708) in unique numbered boxes with paste-on print, each including a unique framed print and Alasdair Willis' eye-popping kaleidoscopic short film *Pattern Plant* on DVD, besides the gatefold record set with different record labels. See gatefold set description for more details.

**elica 4VL-3704: [LUC FERRARI: DANSES ORGANIQUES](#) LP**



Upon demand, a vinyl version of this piece previously released only on compact disc (MPO-3340). Record housed in a gatefold sleeve with bigger reproduction of the pictures and the addition in the notes of the English translation of Luc Ferrari's spoken introduction to the piece, which caused much controversy and confusion among non French speaking listeners. See compact disc description for more details.

**elica VPO-4290: [JACQUELINE CAUX & OLIVIER PASCAL: PRESQUE RIEN AVEC LUC FERRARI](#) DVD**



The first DVD release on Elica is a beautiful 50 minute portrait of composer Luc Ferrari made by his friend Jacqueline Caux with Olivier Pascal, which is at the same time fully informative and acutely representative of Ferrari's spirit. Featuring Elise Caron, as Luc Ferrari and herself, and Luc Ferrari, as himself only, going through archive documentation, intriguing dialogues, invented autobiographies, music performances, evocative installations, sidewalk accidents, encounters with sound-makers builder Christof Schläger and electro musician eRikm, etc.... Documenting the work of one of the most groundbreaking and seductive composers of the Twentieth Century, this film also shows Luc Ferrari's "extremely libertarian personality: his spontaneity, his inclination towards

hedonism and sensuality, his curious and open character, his rejection of all kind of power and of all stable position within institutions, his pronounced taste for *jeux*, his sense of self-derision and his ferocious refusal of all dogmatism".

Jacqueline Caux is a writer, film-maker and organiser of live events who is the author of the essential interview book with Luc Ferrari, same title as the film, as well as of books on Anne Halprin and Louise Bourgeois, and of several experimental films and remarkable documentaries, which include the highly acclaimed *Detroit : The Cycle of The Mental Machine* on Detroit Techno and a brand new film on the performance of Ferrari's *Symphonie déchirée*. Olivier Pascal, has collaborated, among others, with film-director Claude Duty.

All region DVD with digi-pack type cover with notes in French and English by Jacqueline Caux.

**elica MPO-4301: [LUC FERRARI: DIALOGUE ORDINAIRE AVEC LA MACHINE / SEXOLIDAD](#) CD**



After the publication of *Danses organiques*, Elica is pleased to present two previously unreleased compositions by Luc Ferrari from the early 80's: the stereo magnetic tape piece *Dialogue ordinaire avec la machine* coupled with *Sexolidad*, a composition for fifteen instruments. Both pieces share with the *Danses* a deep sense of sexual curiosity, a penetrating matter for the composer's musical explorations.

*Dialogue ordinaire avec la machine* describes the not so chance meeting between the artists (Ferrari helped by Yannick Gornet) and the mysteriously working machine (a sampler), between the curiosity, amusement, surprise, ineptitude and excitement of the musicians and the machine with its appeal, complexity, stubbornness and synthetic eruptions. A rollercoaster through exploration, seduction, observations, misunderstandings, purrs, moans, gurgles, whooshes, loops and mechanic rhythms from which Ferrari builds his own synthesized folklore, ending with one of the most unusual episodes in the composer's production, the rather graphically explicit and apocalyptic *Love Song with the Machine* (which to make an unlikely comparison with younger artists, one could imagine the music of the New York duo Suicide mixed by Nurse With Wound). *Sexolidad* is one of Ferrari's most seductive instrumental pieces, representing a journey over the body, in which tonalities and their mix create "a particular harmonic climate [...]. What is important is the expression this pseudo-tonal atmosphere should bring out, as a sort of sensual, and even carnal, satisfaction". The curious concept and its musical composition result in an extremely enjoyable piece which is continuously intriguing, evocative, dauntless, persuasive and highly satisfying, exquisitely performed here by the Ives Ensemble.

Digi-pack type cover with specifically retouched artworks by Jacques Brissot, whom Elica considers one of the greatest living visual artists, who has also directed films for which Ferrari composed the soundtrack and who also made the cover for the composer's *Cellule* 75 LP. It also includes a 24-page booklet with bilingual (French-English) versions of the integrated text from *Sexolidad* and the hot lyrics to the *Love Song with the Machine*.

**elica JBCOUR: [JACQUES BRISSOT: COURBETTES](#) BOOK**



Elica has started its publishing activities with a rather *osé* artist book entitled *Courbettes* by Jacques Brissot, whom Elica considers one of the greatest living visual artists.

An original member of Pierre Schaeffer's group at the O.R.T.F., Brissot has had an artistic career in film-making, including several documentaries (some in collaboration with Luc Ferrari) and short films for the INA, such as the much acclaimed and visually astounding *Egypt O Egypt*, for which Ferrari composed the soundtrack. His non-cinematic work has found a form of expression in collage, a technique he mastered to such a high degree as to make his works as visually stunning as the paintings of Bosch, Brueghel, Veronese, Patinir, Delacroix, David and other masters he pays tribute to by 'forging' them, although his actualisation of such masterworks is deeply infused with a lucid critique of contemporary political and social situations. This technique eventually expanded into three-dimensional works as mind-boggling assemblages and boxes. Topor, Jacques Sternberg, François Aubrial and Serge Ganzl are a few of the prominent personalities who have written about his work.

This homage to Courbet (a passion shared with Ferrari), whose title also translates as *Bows*, is his own explicit view on the origin of the world, made with current technologies which lead to a somewhat cruder but always clever result. This project was indeed originally conceived to be reproduced in form of a publication and please note the contents are graphically explicit. It has been published on occasion of the release of a new Elica CD by Luc Ferrari for which Brissot made the outstanding cover. It is published as a little teaser in anticipation of a planned monumental publication completely devoted to this great master of the third millennium.

Stapled 32-page full color book in A5, published in a limited edition of two-hundred copies. The first thirty copies are numbered from 1 to 30 and signed by Jacques Brissot and also contain a unique signed color print from the artist's digital archives.

**elica BRVAGI: [BRUNO RICHARD: ESDS 86? 87 – VAGINATLAS DER UNGERICHTLICHEN MEDIZIN](#) BOOK**



After almost thirty years of personal appreciation of Bruno Richard's activities, Elica is proud to publish his work in what could be either the 86<sup>th</sup> or 87<sup>th</sup> volume in the implacable *Elles Sont De Sortie* series.

With his confrontational personality and strong individuality, his guttural, aggressive and uncompromising drawing style and his experimentation in book publishing, Bruno Richard – for a long time together, actually in a sort of symbiosis, with the late Pascal Doury – is one of the pioneers, and remains one of the most consisting figures, of the so called graphzine artists: starting in the mid-seventies almost simultaneously with the Bazooka group, composed of a new wave of French artists such as Loulou Picasso, Kiki Picasso, Olivia Clavel, T5 dur, etc., to create a revolutionary and later highly influential style of illustration and publication, in a similar way to what slightly older American underground artists like Gary Panter, Mark Beyer and Art Spiegelman were doing through the pages of the contemporary *RAW* magazine, to which he and Doury also contributed at the time, keeping even today strong connections with its promoters. Richard's amazing body of work made of many thousands of drawings (at least one per day since the beginning) has almost exclusively been offered to the public, rather than by making original artworks circulate, through publication in magazines and books (the medium he likes better and finds more suitable), experimenting with formats, papers, bindings and methods of reproductions, constituting in most part a fake series named *Elles Sont De Sortie* (also the name of a non-existing group composed by Richard and Doury) spreading through mainly self-made, limited-edition productions, some volumes on official publishers (Futuropolis, Balland, Jean-Paul Rocher, Limage, Autrement, Humanoïdes Associés, etc.) and contributions to magazines (*Charlie mensuel*, *RAW*, *Infrarot*, *Zoulou*, *OBCN*, etc.), and becoming through the years one of the most substantial and revered series in the world of graphzines and artist's books.

The *Vaginatlas* presents mainly recent works characterized by the use of collage of material taken from medicine and anatomy books plus a few older color drawings, as well as a work each by his friends Gary Panter, Mark Beyer and Tomeu Cabot. It is beautifully printed on quality paper to render the details these new works require and therefore it looks quite different from the rawer production of most recent *ESDS* private publications.

Stapled 32-page, black&white and color book in A5, published in a limited edition of two-hundred copies. The first thirty copies are numbered from 1 to 30 are signed by Bruno Richard and are housed in an envelope containing an additional exclusive 16-page booklet of drawings and pictures with unique stamps.



elica 5VL-4411: [LITTLE SKULL: LITTLE SKULL LP](#)



It cannot get more mysterious than Little Skull's (sometimes spelled Li'l Skull) output so far, a small series of privately produced lathe-cut singles, plus the odd mini-CDr, released in tiny editions of a very few dozen copies and with basically no names or notes, just a consistency in their astonishing packaging. In fact, the music of Little Skull's spooky and playful world, often evoking haunted Arthur Machen-like atmospheres, is inseparable from its presentation, which has included sleeves constructed as spectacular dioramas, die-cut books, private letters and other extravagant ways.

This album, the first real 'public' Little Skull release, is no different in the singularity of its packaging, as the record is contained in a beautiful hand-made sleeve unfolding into a pop-up diorama mini-theatre, and presents hauntingly evocative solo music in which organs, guitars, string instruments, synthetic sounds, drones, percussions and possibly other assorted instruments are combined in different fashions, creating a variety of atmospheres ranging from cavernous and mysterious soundscapes to more song-structured pieces with a distorted vaguely folksy feel. Or, how its author would present it: "a hush descends on the audience, the orchestra take up their instruments, the conductor taps his baton and then.....silence. a single dancer appears on stage. this is her accompaniment; the bowing of strings and the creaking of the boards, the trilling of reeds and the sighing of her breath, the pulse of the percussion and the throb of her heart. the sound of a maudlin farewell, or a triumphant swansong?" .

LP record housed in hand-made unfolding pop-up sleeve released in a limited edition of 150 copies only.

elica BRMYES: [BRUNO RICHARD: ESDS 101 A – MY ESDS 101 PUTAS DE DIBUJOS NIGGER'S COLORS BOOK](#)

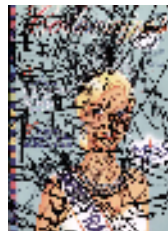
elica BRMYBL: [BRUNO RICHARD: ESDS 101 B – MY BLUE PORNOGRA-FICA BOOK](#)

elica BRMYRO: [BRUNO RICHARD: ESDS 101 C – MY ROSSO KISS TO MISS BOOK](#)

elica BRMYKO: [BRUNO RICHARD: ESDS 101 D – MY KOLOR KRAZY KAZ BOOK](#)

elica BRMYVA: [BRUNO RICHARD: ESDS 101 E – MY VAIN RÖT GLAND ENCULÉ BOOK](#)

elica BRMYET: [BRUNO RICHARD: ESDS 101 ABCDE – MY... 5 BOOK BOX SET](#)



Elica is pleased to publish some rather peculiar and spectacular recent works by Bruno Richard in a series of five books, which individually or altogether constitute the 101th volume of Elles Sont De Sortie.

Each volume is an almost fac-simile of a partly coloured second-hand colouring book for children, reworked by Richard with his drawings, with superb, eye-popping results. The details of each volume (all stapled) are as follows:

ESDS 101 A – MY ESDS 101 PUTAS DE DIBUJOS NIGGER'S COLORS 31x22cm, 16 full colour pages;

ESDS 101 B – MY BLUE PORNOGRA-FICA: 31x22cm, 16 full colour pages;

ESDS 101 C – MY ROSSO KISS TO MISS: 31x22cm, 16 full colour pages;

ESDS 101 D – MY KOLOR KRAZY KAZ: 31x22cm, 28 full colour pages;

ESDS 101 E – MY VAIN RÖT GLAND ENCULÉ: 31x22cm, 40 full colour pages.

Each volume is published in a limited edition of two-hundred copies, forty of which are individually numbered from 1 to 40, each including a hand-cut and -taped extra dust-jacket signed by Richard and collected in a specifically hand-made box with additional two-color drawing pasted on, number and stamps.

