



GOLDA
FOUNDATION

BOOK CATALOGUE

The Golda Foundation was created in 2001 by Robert W. Yarra—known to many as Bobby Yarra—to support creative and literary projects. Robert grew up on the storied streets of New York City’s Lower East Side. His mother Golda, for whom the foundation was named, had a profound influence on him—one that remains as a guiding light in all his endeavors.

In his career as an immigration lawyer, Bobby spent much of his time in California, where he helped thousands of farm workers gain lawful status in the United States. All along he kept the great admiration for “outsiders” that he had developed growing up; a profound love of poets, artists, musicians and eccentrics. The Golda Foundation is dedicated to preserving and celebrating that legacy of the literary and artistic underground.

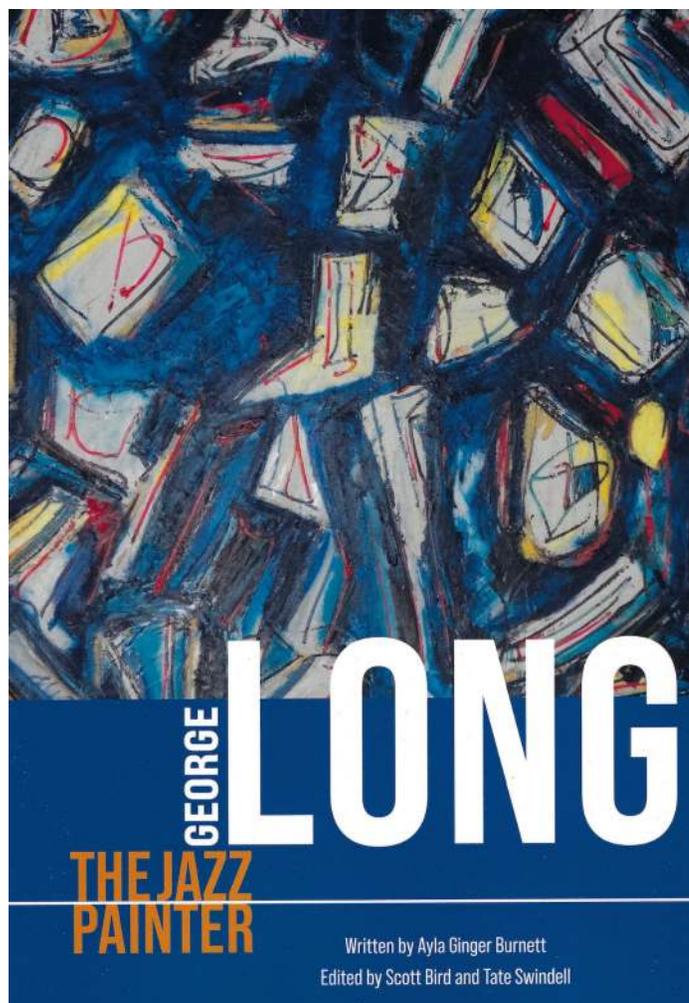
GEORGE LONG: THE JAZZ PAINTER

AYLA GINGER BURNETT

George Long: The Jazz Painter is a selection of the paintings done between the early 1970s and the present by the San Francisco painter and saxophonist George Long. Woven together by a series of vignettes, from interviews by Ayla Ginger Burnett, this book follows the trajectory of Long's life and artwork.

Born in Hong Kong in 1953 and raised in a neighborhood of Bromley, George Long has lived in San Francisco since 1977. Artistic talent and showmanship ran in the Long family — in the 1920s, George's grandfather, Long Tack Sam, was a renowned magician and a member of Houdini's Magic Club.

A painter and jazz saxophonist, Long studied abstract expressionism and jazz under the alto saxophonist, Sonny Simmons. His paintings fuse spontaneous brushstrokes with evocative human and natural forms, drawing on American and German expressionist traditions.



“ Anyone who sees a George Long painting can derive stories of throbbing jazz parties with Beat poets, of chasing a high, of too much red wine. ”

Ayla Ginger Burnett,
George Long: The Jazz Painter



“Gimme a bass line. His mastery is in the primaries of jazz. Its rhythms, its improvisations. In contrasts. Stark colors: the cobalt blues, fevers of cadmium red, and the blare of the horn in Napoli yellow. George Long’s paintings don’t only suggest music, but make it completely audible. Like the paintings of Miles Davis. I see it in the abstracts, the cityscapes and landscapes, in the figures, portraits and woodcuts. It is a vertical alliance of the gesture. Vertical as a score of music is laid out...

There are many so-called “jazz painters.” Long was impressed by the New York School painters, many of whom said they were influenced by jazz. But Long takes the torch from them and dovetails from the tradition by also playing it. A prowess on the saxophone, and a knowledge of the inner game of music set him apart; skill on the horn and on canvas place Long’s work among some of the best in Bay Area abstraction.”

Scott Bird, introduction to George Long: The Jazz Painter

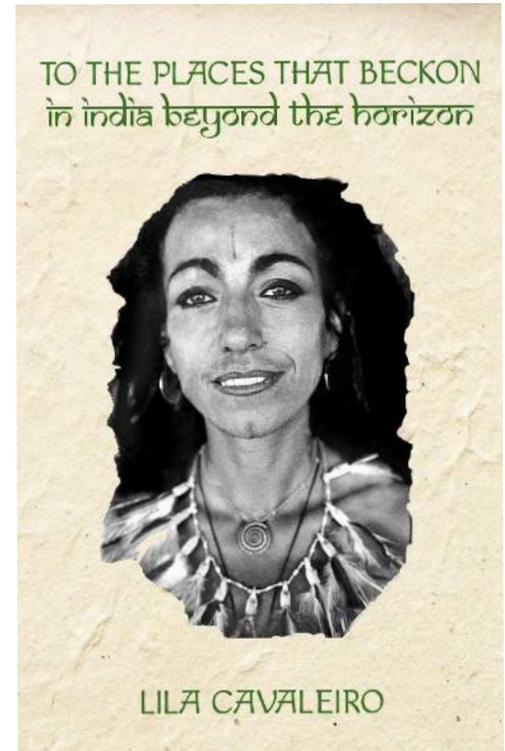
TITLE:	The Jazz Painter
AUTHOR:	Ayla Ginger Burnett
PUBLISHER:	Golda Foundation (2025)
ISBN:	979-8-9851293-4-2
LENGTH:	92 pages
FORMAT:	Paperback, color prints
PRICE:	US \$35

TO THE PLACES THAT BECKON: IN INDIA BEYOND THE HORIZON

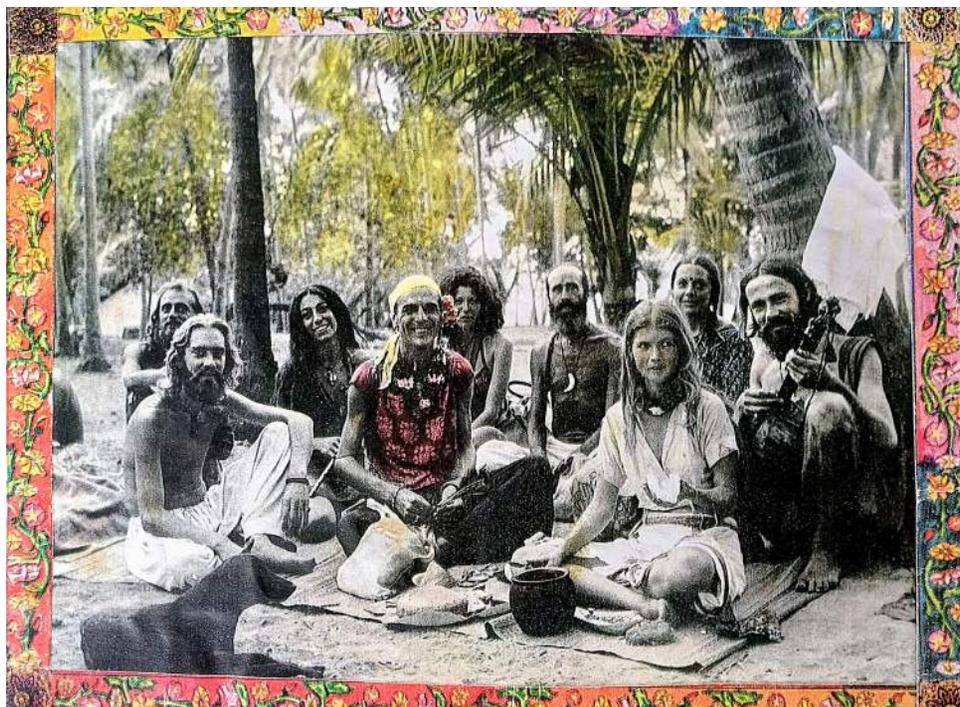
LILA CAVALEIRO

The Portuguese traveler Lila Cavaleiro's memoir, *To the Places That Beckon: In India Beyond the Horizon*, chronicles the hippie trail origins of her lifelong love affair with India.

In the early autumn of 1971, Lila Cavaleiro and her man, Wim van der Grijn, left Amsterdam on an overland journey eastward, catching the legendary Orient Express to Istanbul. That marked the beginning of a transformative pilgrimage for Lila, who was later to spend years discovering India solo. Guided by intuition and destiny, *To the Places that Beckon: In India Beyond the Horizon* unfolds as a mystical and deeply personal journey, described with humor and courage, shattering old paradigms and exploring new ways of being.



Cover photograph
by Jean François Fichot



Lila (third from left) at Anjuna beach.
Photograph by Dominic d'Sousa

Printed in Kathmandu on handmade Nepali lokta paper, this handcrafted, limited-edition book is a radiant testament to the playful spirit of the 1970's counterculture.

“In the early '70s, many hippies from all over the Western world started flocking East, all the way to India, on an adventure destined to change their lives forever. In fact, this trip across the globe was both literal and metaphorical, because the ‘hippie trail’, as it became known, was synonymous with a profound inner journey to the roots of one’s own identity. Who are we when stripped of all the conditionings of Western culture, capitalism, war propaganda, and conservative politics? Who are we when we are not consumers, soldiers, or perfect citizens of the patriarchal, materialistic, oppressive state?”

Excerpt from the introduction by Chiara Baldini, editor of *Psychedelic Mysteries of the Feminine*.



Lila goes to India. Photograph by Rony Herts

To the Places that Beckon: In India beyond the Horizon is a feminine odyssey of the soul—a spellbinding account of a vibrant era of spiritual seeking and fearless self-discovery on the road less traveled. From barefoot trekking in the Himalayas to dancing under the stars in Goa's first psychedelic gatherings, Lila's story traces the roots of the transnational counterculture movements that shaped today's festival and performance scenes.

TITLE:	To the Places that Beckon: In India beyond the Horizon
AUTHOR:	Lila Cavaleiro
PUBLISHERS:	Alley Publications, Golda Foundation, Shivastan Press (2025)
ISBN:	978-1-57027-437-3
LENGTH:	174 pages
FORMAT:	Hardcover, Nepali lokta paper, color photographs
PRICE:	US \$35

BARBARIC HAIKU

HERBERT KEARNEY

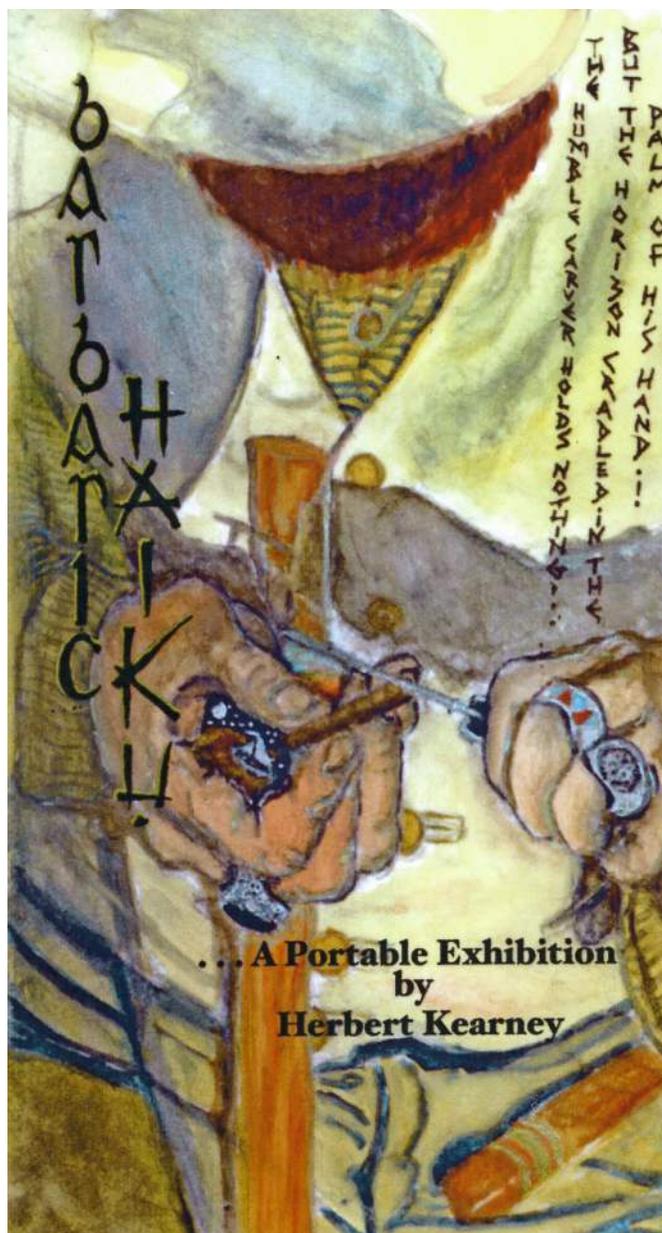
This is a reissue of *Barbaric Haiku*: haikus laid over luminous paintings in a concertina-style book by the Irish-born painter, poet, sculptor, and visionary Herbert Kearney. Enter Herbie's world of poets, dreamers, outcasts, and lovers, a place where you can, as Baudelaire advised, "get drunk, with wine, with poetry, or with virtue, as you please."

In Herbie's own words:

"The accordion shape of the book affords the reader the ability of folding it into various combinations — verse by picture, picture by picture, and verse by verse.

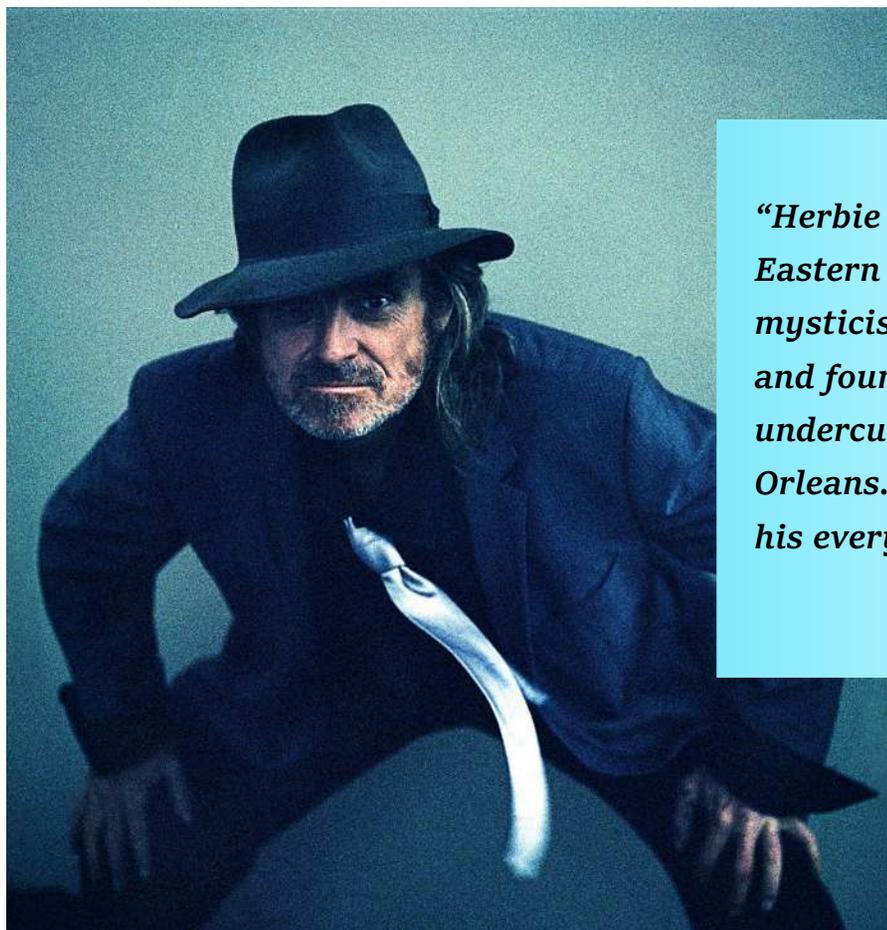
Having circumnavigated the globe thrice, I arrived in America with nothing but a bag full of journals and the experiences of peoples and places I had visited... Then I came upon this small, beautiful Japanese accordion-style notebook, 6" x 3", into which I started to paint these miniature watercolors."

A native of Cork, Herbert Kearney (1963–2021) carried his art across continents.



After arriving in New York in the late 1980s, he lived at the Chelsea Hotel with the Australian artist, Vali Myers, falling into the orbit of Gregory Corso, Ira Cohen, and Debbie Harry.

Later, on the West Coast, and immersed in the North Beach poetry scene, he developed the art-and-poetry project that became *Barbaric Haiku*. Finally, in 2003, he settled in New Orleans, finding a spiritual home for his painting and sculpture, including the monumental *Death of Ferdia*.



“Herbie was a self-taught student of Eastern spirituality and the ancient mysticisms of The Golden Bough, and found much inspiration in the undercurrents that run deep in New Orleans. Symbol-making was part of his everyday life.”

Robert Yarra

Photograph of Herbert Kearney by Marco Bakker

Known for his generosity, mysticism, and fierce creativity, Herbie’s artistic legacy is honored through this reissue of *Barbaric Haiku*.

TITLE:	Barbaric Haiku
AUTHOR:	Herbert Kearney
PUBLISHER:	Golda Foundation (2025)
ISBN:	979-8-9851293-3-5
LENGTH:	60 pages
FORMAT:	Accordion-style book, color prints
PRICE:	US \$30

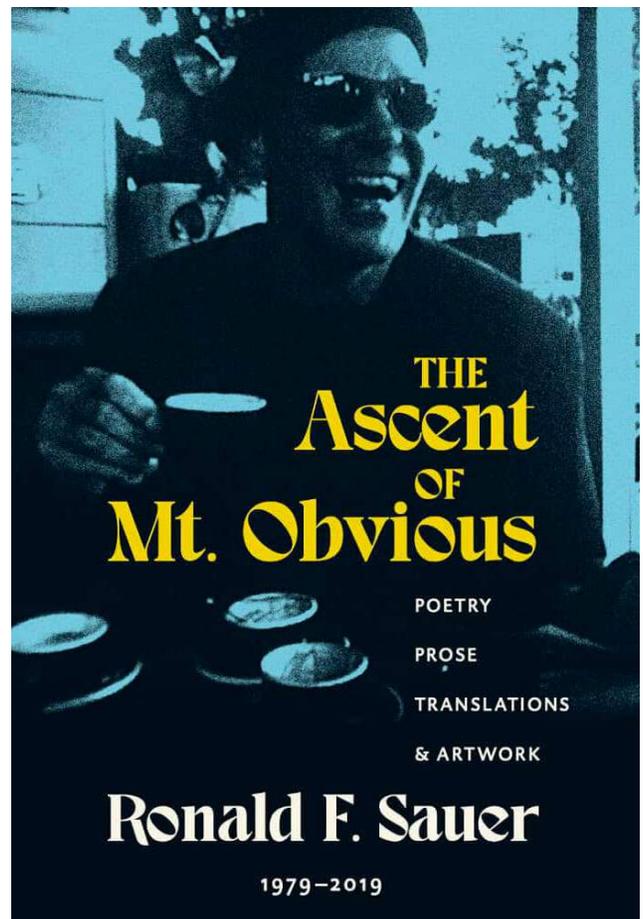
THE ASCENT OF MT. OBVIOUS

RONALD F. SAUER

Ronald Sauer's work, rooted in San Francisco's avant-garde and expatriate circles, bridges experimental American poetry with international currents. His writing reveals both the absurd, and the profound woven into everyday life.

This visually compelling collection—lovingly edited by Rebecca Peters and Tate Swindell—preserves his legacy for new generations of readers, artists, and poets. Including poetry, prose, translations, and artwork, it is the first book of Ronald's work to be published.

Poetry was his first muse. As Ronald once said with a wry smile, "Poetry dragged me to her corner and wouldn't let me out until she had her way with me."



“When I first arrived in S.F. from NYC in the spring of 1971, I was steeped in the Louise Varèse New Directions translation of Arthur Rimbaud's *A Season in Hell*. I was up to my ears in it, and I was actually on the verge of having completely memorized the entire poem of some fifty pages, when, one day, I wandered into the Caffe Trieste, having never heard of it, nor of Bob Kaufman, for that matter, who was himself standing not far from the counter where I was in line for a coffee. And he looks at me, walks up to me, grabs me by the arms and pulls me gently away from the counter and proceeds to swing me around twice, all the while peering into the depths of my eyes, reading my mind, and yells out, ‘Rimbaud! Rimbaud!!!’ I was flabbergasted. Had I fallen upstairs or down the rabbit-hole? I had to wonder. But there was no mistaking the fact that this stranger, who turned out to be the great poet Bob Kaufman, was actually capable of reading my mind!”

Excerpt from *The Ascent of Mt. Obvious* by Ronald Sauer

The Ascent of Mt. Obvious is a posthumous collection of poetry, prose, translations, and artwork, spanning the period 1979–2019. It features over 60 collages, translations of Baudelaire, Aloysius Bertrand and Jacques Prévert, personal photos of Ronald and his friends, as well as poetry and prose written in San Francisco and around the world. The afterword, *Dino*, was written by Robert Yarra.

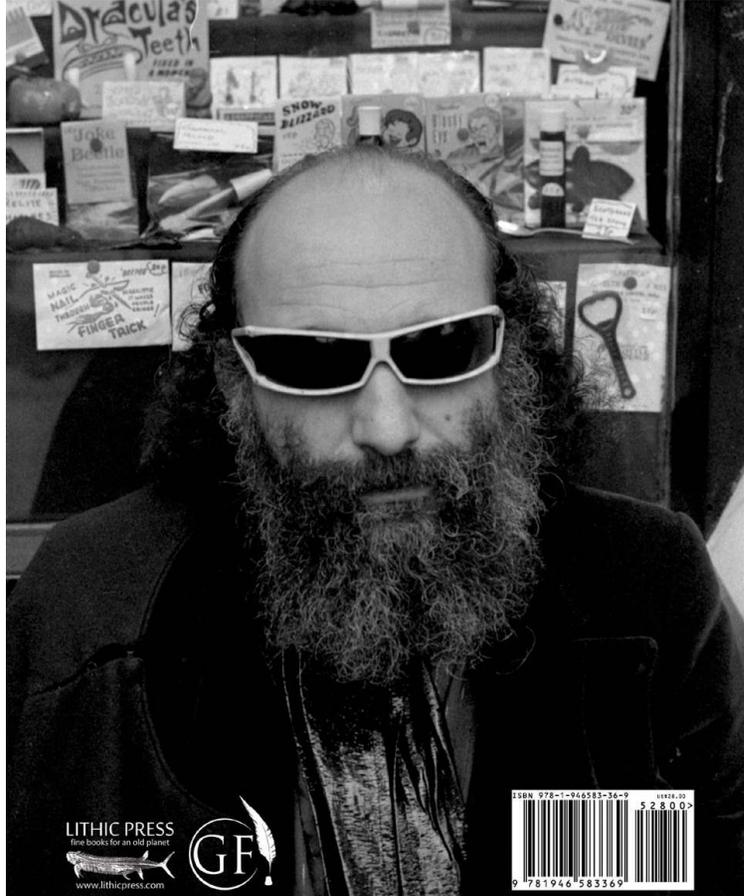


Photograph of Ronald F. Sauer by Alex Miloradovich



Ronald Sauer and Paul Landry

TITLE:	The Ascent of Mt. Obvious
AUTHOR:	Ronald F. Sauer
PUBLISHER:	Golda Foundation (2025)
ISBN:	979-8-9851293-5-9
LENGTH:	257 pages
FORMAT:	Paperback
PRICE:	US \$30

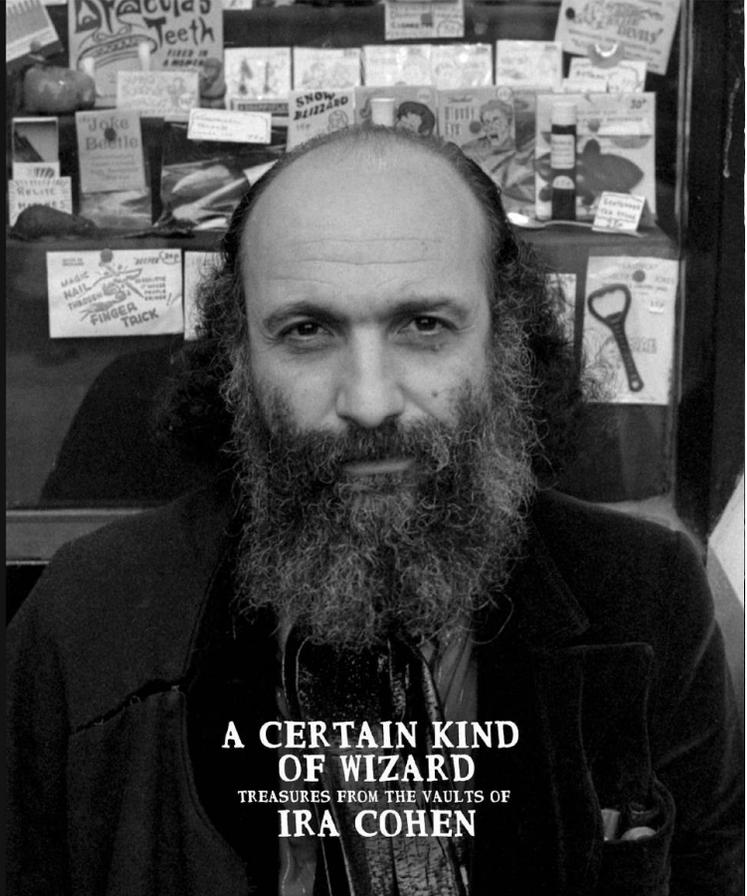


A CERTAIN KIND OF WIZARD

IRA COHEN

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A CERTAIN KIND OF WIZARD
TREASURES FROM THE VAULTS OF
IRA COHEN

A CERTAIN KIND OF WIZARD

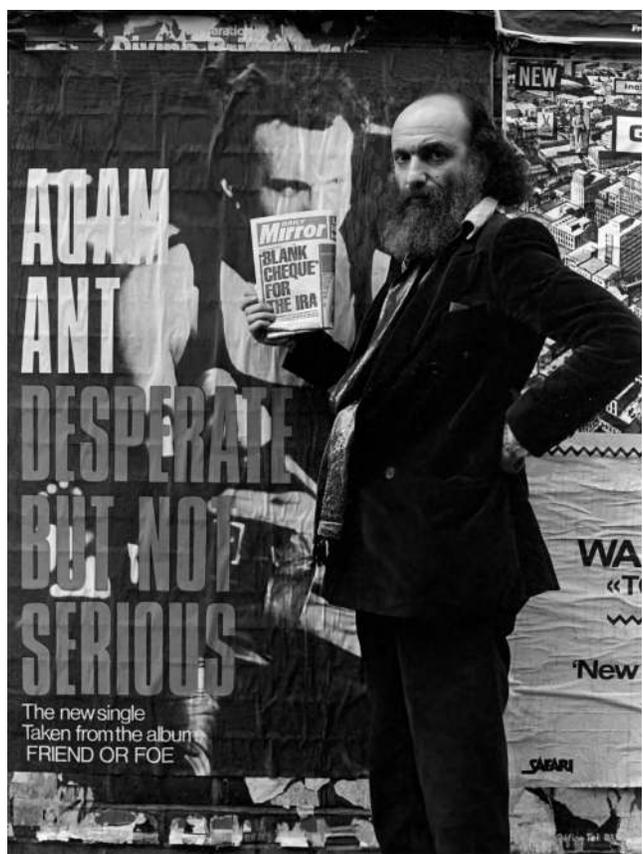
IRA COHEN

Treasures from the vaults of Ira Cohen, edited by Romy Ashby and Ira Landgarten.

Poet, photographer, filmmaker, publisher, and dauntless world traveler, Ira Cohen was a mythic figure of boundless energy and a catalyst for creative scenes in New York, Tangier, Kathmandu, Amsterdam, and wherever else he happened to alight in his wanderings.

Ira Cohen knew the best and the brightest—William Burroughs, Gregory Corso, Vali Myers, Brion Gysin, Paul Bowles, Charles Henri Ford, to mention only a few. The filmmaker Jack Smith, Julian Beck, and Judith Malina of The Living Theatre were close friends and collaborators on many projects.

A Certain Kind of Wizard includes Cohen's poetry, photos, interviews, and prose writings from his remarkable journals.





Ira Cohen and Vali Myers

Photographs of Ira Cohen by Ira Landgarten



Bryon Gysin and Ira Cohen
Photograph by Ramuntcho Matta

TITLE: A Certain Kind of Wizard
AUTHOR: Ira Cohen
PUBLISHER: Lithic Press, Golda Foundation
YEAR: 2024
ISBN: 979-1946-583-369
LENGTH: 409 pages
FORMAT: Paperback
PRICE: US \$35

ALIENS IN THE NECROPOLIS

FRANCIS KUIPERS

Aliens in the Necropolis is a collection of short stories by the Anglo-Dutch singer-songwriter, composer, and ethnomusicologist Francis Kuipers. The tales in *Aliens in the Necropolis* evolved from the various escapades of this colorful raconteur—born from the crucible of imagination yet steeped in the echoes of personal truth.

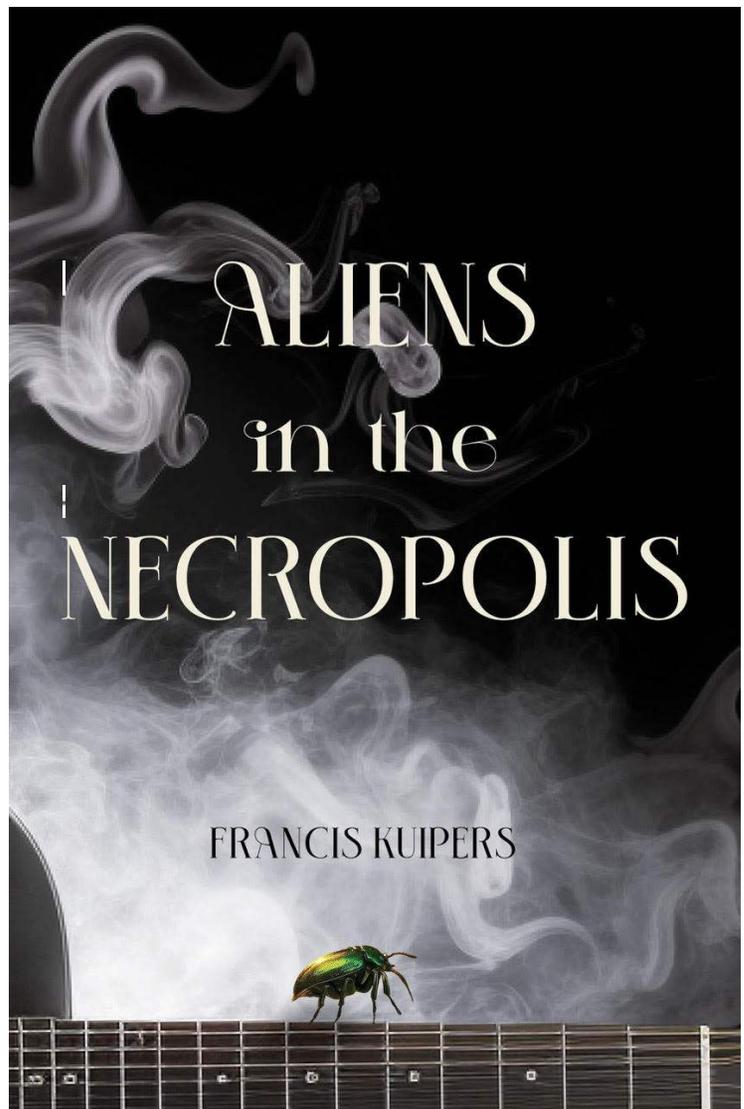
“

He was in a cycle rickshaw that hurtled through the traffic and flashed past her at crazy speed, almost knocking her over. He called out something, but she didn't catch the words as he was going too fast.

They saw a longhaired foreigner abducted in broad daylight, a group of French tourists reported after catching a glimpse of Eddy clinging on to an out-of-control rickshaw. In the opinion of an almost naked sadhu witnessing Eddy rocketing by, there was nothing to get worked up about. The stranger had quite simply slipped into a different plane of reality, and he was now somewhere else.

”

Excerpt from “God” — Kathmandu, 1969,
Francis Kuipers, *Aliens in the Necropolis*

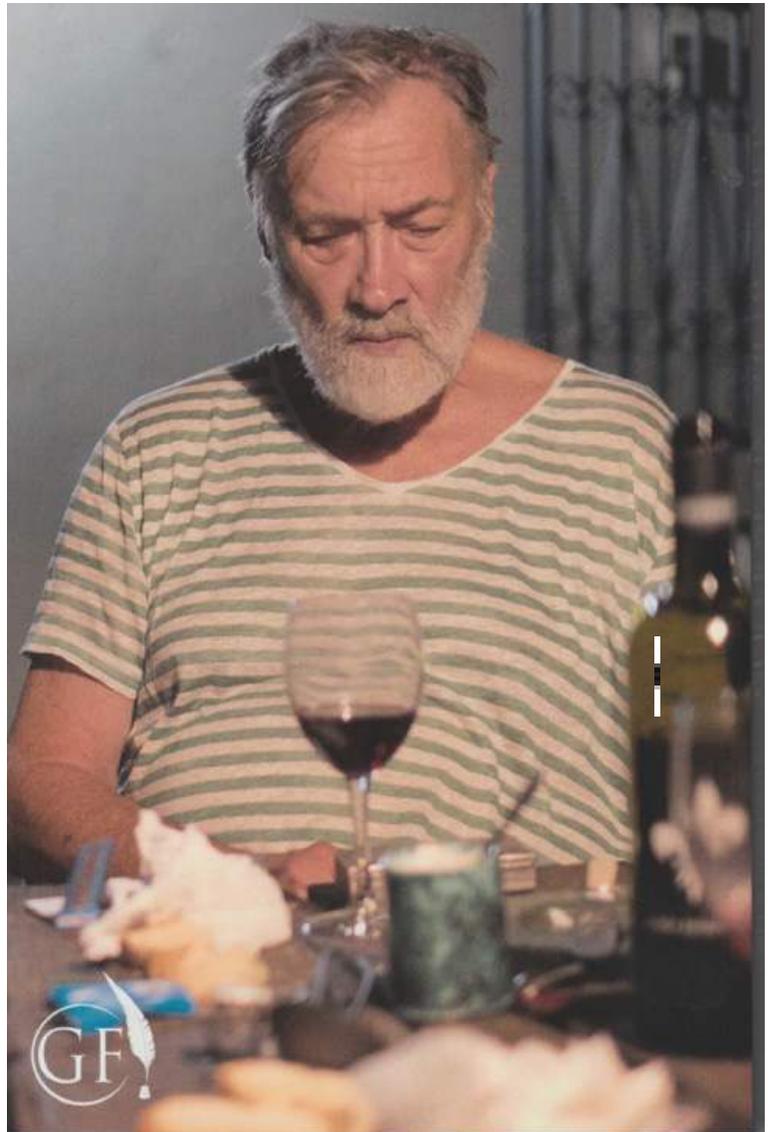


Cover by Andrea Ho

In the 1960s, Francis began creating a unique archive of music and sounds, making field recordings in Australia, Africa, the Seychelles, India and Nepal, the Philippines and North America.

Nicknamed “Superguitar,” Francis was guitarist for the Beat Generation poet Gregory Corso, with whom he toured Italy for several years, starting in the 1980s. Over the years, he has collaborated with renowned directors and composers, including Godfrey Reggio, Abel Ferrara, and Philip Glass. His film credits include musical contributions to Godfrey Reggio’s *Anima Mundi*, *Naqoyqatsi*, and *Evidence*, which featured original scores by Philip Glass. Additionally, Francis composed music for Abel Ferrara’s films *Mary*, *Go Go Tales*, *4:44 Last Day on Earth*, and *Napoli, Napoli, Napoli*.

Francis’s novel, *Disaster Blues*, was published in 2017 by Barncott Press in the UK.



Francis Kuipers by Paolo Torella, 2016

TITLE:	Aliens in the Necropolis
AUTHOR:	Francis Kuipers
PUBLISHER:	Golda Foundation (2024)
ISBN:	979-8-9851293-2-8
LENGTH:	232 pages
FORMAT:	Paperback
PRICE:	US \$25

ANIMAL LOVES OF MY LIFE

GIANNI MENICHETTI

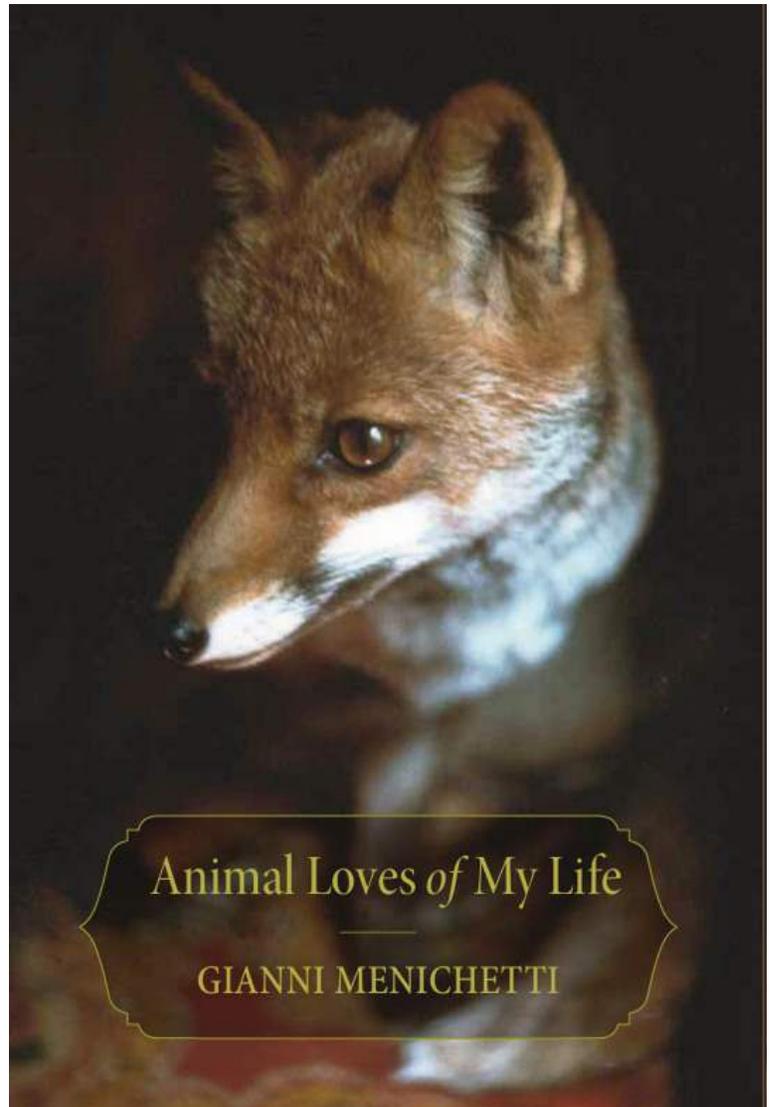
From the author of *Vali Myers: A Memoir*.

For thirty years, Gianni Menichetti shared a life with Vali Myers in a remote Italian canyon — first as a lover and willing servant, ultimately as a friend and confidant. Faithful to her memory, Gianni continues to safeguard the valley’s history, its animals, and its spirit.

As Gianni writes in *Vali Myers: A Memoir*: “The stories of this strange valley of Il Porto have been mostly preserved by oral tradition. There is nothing reliable about the stories in a true historical sense, but there are some interesting popular legends. I learned them from certain old folks I have known since my first year of living here.”

Animal Loves of My Life, edited by Romy Ashby, presents a luminous collection of treasured stories drawn from Gianni's rich vault of memory—including biographies of Vali's esoteric tribe of animal familiars, which included foxes, owls, pigs, a monkey, a donkey, and a Nubian goat.

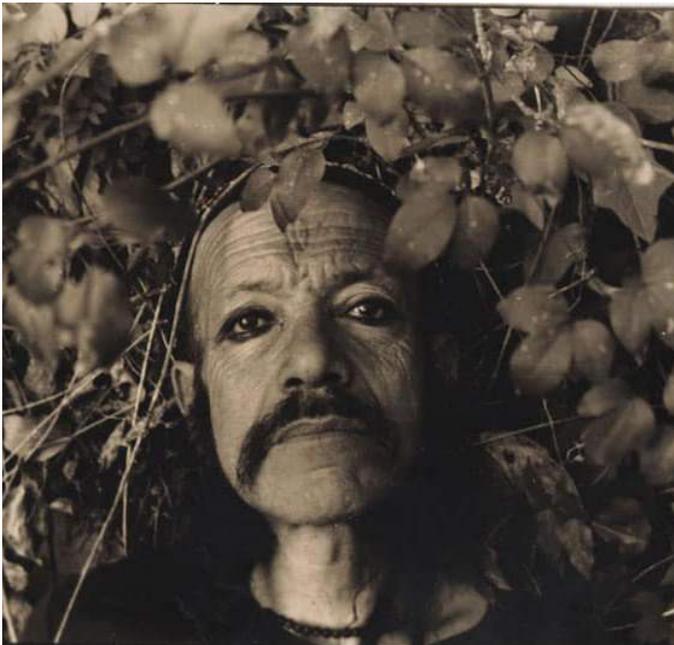
The book contains illustrations, drawings, and photographs by Vali, Gianni, Joanna Pallaris, and others. Told with warmth and whimsical humor, these tales transport readers to the “kingdom by the sea.” Since Vali's departure, Gianni has continued their untamed way of life, devoted to the creatures who share his world.



Cover photograph by Valli Myers



Vali Myers with Rooster. Photograph by Marco Bakker



Winnie. Photograph by Marco Bakker

Gianni Menichetti by Joanna Pallaris

TITLE:	Animal Loves of My Life
AUTHOR:	Gianni Menichetti
PUBLISHER:	Golda Foundation (2023)
ISBN:	979-8-9851293-1-1
LENGTH:	142 pages
FORMAT:	Paperback
PRICE:	US \$30

EL SOL

ROSEMARY MANNO



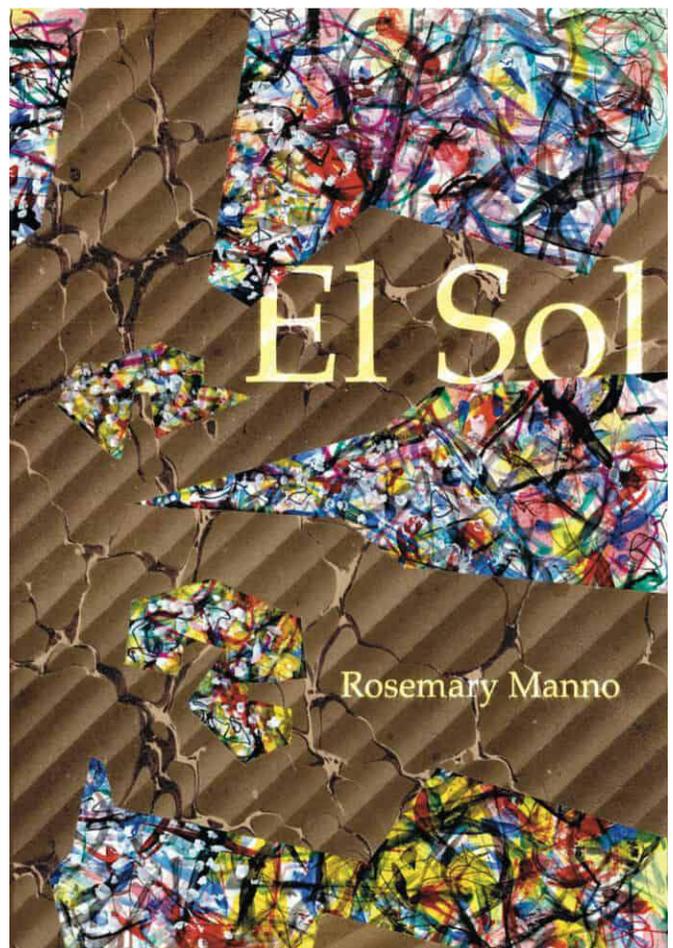
Rosemary declaiming her poetry in San Francisco.

Rosemary's life was shaped by a deep love of the natural world and a commitment to revolutionary struggle. Her previous book, *Marseille: New and Selected Poems*, was published by the Barncott Press, London, in 2019. Her work has appeared in numerous chapbooks, magazines, and anthologies.

Composed in the face of a diagnosis of terminal brain cancer, the poems in *El Sol* explore life's fragility with an urgent honesty. For Rosemary, poetry was deeply connected to imagination, memory, and witnessing.

El Sol is a posthumous selection of poems with photography by Rosemary Manno, put together during the last years of her life with the help of the editor, Tate Swindell.

Rosemary Manno was a poet drawn to foreign tongues and distant landscapes. She grew up in Buffalo, New York, moved to San Francisco in 1983, and lived in Paris whenever possible. Most winters, she would travel to her beloved Mexico with Roger Strobel, the artist and musician who meant so much to her. They shared a home life in North Beach for many years.



Cover painting by Roger Strobel



“Reading *El Sol*, I find myself looking right into Rosemary Manno’s eyes. I actually hear Rosemary’s voice in my mind as I read her lines. The crazy thing is, I think this will happen to anyone who reads *El Sol*, even if they never met Manno in person. You are about to meet her, in the smoking laughing griping loving flesh, in this book. ‘I know death is another lie,’ she writes. ‘This gifted poet gives us the courage to hold that truth in our hearts.’”

Julien Poirier, co-editor of Frank Lima’s *Incidents of Travel in Poetry: New and Selected Poems, City Lights* (2015)

“The first poem in Rosemary Manno’s posthumous collection ends with the line, ‘Some miracles have no witness.’ Witness is given to the miracle of Manno through the loving editorial work of her partner and closest friends. These poems speak of the vitality of the deathbed, of rioting from the grave in song, fountain pen full of wine, the page a hearth over which she smiled. Why not? After all, ‘...to die/ that was the idea in the beginning.’”

Solomon Rino, poet-in-residence, Church of Saint John Coltrane African Orthodox Church and Global Spiritual Community

TITLE:	El Sol
AUTHOR:	Rosemary Manno
PUBLISHER:	Golda Foundation (2023)
ISBN:	979-8-9851293-0-4
LENGTH:	76 pages
FORMAT:	Paperback
PRICE:	US \$20

VALI MYERS: A MEMOIR

GIANNI MENICHETTI

The Australian artist, Vali Myers, was a legend in her own time. At nineteen, Vali left Australia by boat for France. Though already at the age of seventeen a première danseuse with the Melbourne Modern Ballet, she was determined to escape, dreaming of a dancing career in Paris. Over the next decade, she lived independently there, joining a vagabond family in the Latin Quarter, drawing in cafés by day and dancing until dawn.

Vali Myers was the muse of the photographer Ed van der Elksen's book, *Love on the Left Bank*. During that time, she mingled with a number of writers and thinkers, including Genet, Cocteau, and Sartre.

But then, in 1958, Vali and her then-husband, Rudi Rappold, left Paris to make a home for themselves in a half-ruined pavilion in a wild valley near Positano in Italy. Retreating into the solitude of Il Porto canyon, and remaining there for nearly forty years, she devoted her time to intricate and mystical drawings, and to a growing menagerie of animals.

To support those animals, Vali went to New York to sell her artwork, and became a part of the 1970s' creative milieu of the Chelsea Hotel. She lived like a migratory bird, flying between worlds, before finally returning to her native Melbourne, where she found herself welcomed as a national treasure.

In this memoir by her long-time companion, Gianni Menichetti, her extraordinary life and work are rendered with wit, candor, and great affection.



Front jacket photograph by Ed van der Elksen.
Book design by Andrea Ho.



Vali Myers and Gianni Menichetti dancing at the
Madonna del Arco Festival in Naples.
Photograph by Robert Yarra.

“Vali Myers... lived her life without fear.”

Julia Inglis, author

“Vali was a gift - of sea and wind.”

Peter Weller, actor

“You saw in her the personalization of something torn and loose and deep-down primitive in all of us.”

George Plimpton, *Paris Review*

“It was like being friends with some angel who had gotten kicked out for lewd behavior.”

Chris Stein, musician



“Vali’s life is as classical, as intense, as necessary, as latently tragic an artist’s life as that of Vincent van Gogh or François Villon, Arthur Rimbaud or Janis Joplin.”

Ed van der Elsken, photographer

“Vali - the original Tightrope Dancer. Most totter along life’s tightrope; Vali embraced the danger and leapt. With her fierce wild spirit, she was a familiar who swept you up in her magical world which made everything else look like a pale shade of grey.”

Ruth Cullen, director of *Tightrope Dancer, Painted Lady*

“Vali’s dogs, Vali’s trees, Vali’s donkey, the birds, the flowers, the caves, the spiders of Vali. We have seen for the first time the old skeleton of nature.”

Bernardo Bertolucci, filmmaker

ABOUT THE AUTHOR

Gianni Menichetti is an artist and poet whose work is represented in numerous private collections in the United States, Europe, and Australia. He has received distinguished awards at the International Gypsy Friend Arts Competition in Lanciano, Italy, and has had numerous exhibitions of his work in various places, including New York. His books include *Animal Loves of My Life*, *The Land of Kali*, *A Tree of Tatters*, and *Poems to the Gypsies*, as well as *Il Porto, storia di un canyon selvaggio* (in English and Italian) and *Storie di cani* (in Italian). He still lives in Il Porto, in the little Moorish pavilion he shared with Vali Myers for so many years. Robert Yarra is a trustee of the Vali Myers Art Gallery Trust.

TITLE:	Vali Myers: A Memoir
AUTHOR:	Gianni Menichetti
PUBLISHER:	Golda Foundation (2006)
ISBN 10 & 13:	0-978-56060-4, 978-0-9785606-0-7
LENGTH:	244 pages
FORMAT:	Hardcover
PRICE:	US \$35

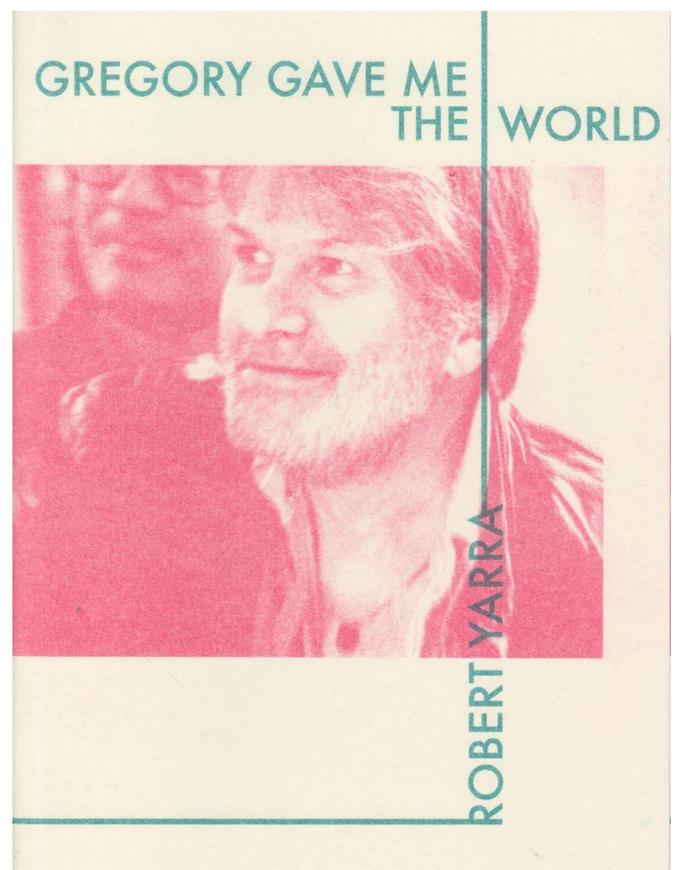


GREGORY GAVE ME THE WORLD

ROBERT YARRA

Robert Yarra's chapbook, *Gregory Gave Me The World* (2024, Counter Culture Chronicles), is an intimate look at Robert's friendship with Corso, providing unknown but true stories from their travels in Europe, as well as adventures in NYC and San Francisco.

When Gregory knew that he was dying, Robert conceived of the idea of having him buried in Rome. Asking if Gregory wanted to be buried there, the answer was an unequivocal "Yes!" It was Robert who set in motion the process of having Gregory buried in the famous Cimitero Acattolico in Rome. His great friend in Rome, Hannelore De Lellis, brought the burial to fruition while overcoming great difficulties in the process. Robert also contributed and raised further money for the burial with the help of Patti Smith and others.

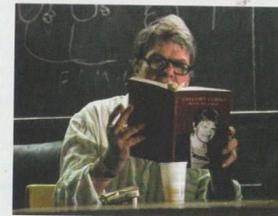


off, which was not surprising, as Gregory was in one of his manic phases. Not much later, indeed, we would be told, by three hotels in Rome to "leave and don't come back," because of his boisterous behavior. At the present moment, with the four men yelling at him, the situation looked explosive. I wondered, "Should I get involved? I have a wife and kids, and this fucker just pissed me off." But, after taking a few deep breaths, I waded into the melee and, after a little while, succeeded in defusing the situation. Instead of thanking me, Gregory glared at me scornfully and said, "If George were here, man, none of this would have happened!" I replied, "I never signed up to be George." George Scrivani was Gregory's most trusted friend, who always had a calming effect on him and who was a tough act to follow.

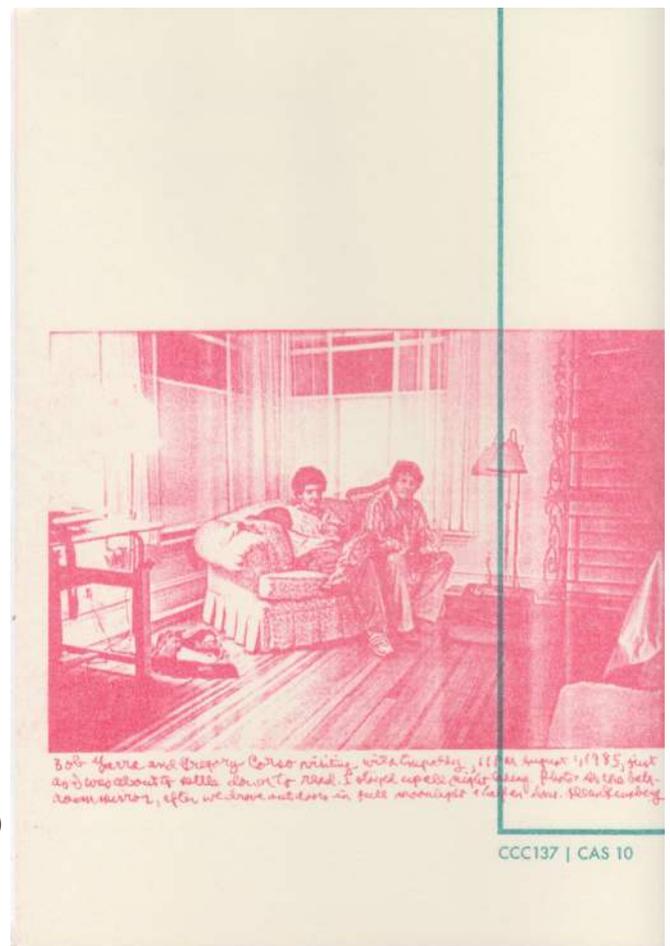
On another occasion in Positano, Gregory received a letter from Allen, accusing him of stealing a camera – which Gregory denied. I said something vaguely in Allen's defense, Gregory lit into me, and we had a fierce argument. Rearing his head back disdainfully, he snarled, "Dig the ballgame, kid. A poet's fate is by choice. I'm the poet. I took the shot. You're nothing. Niente," and started pushing me, while a crowd began to gather. After the third or fourth push, I cocked my fist and growled, "One more time, Gregory, and I'll lay you out." He knew I meant it, so he backed off and said, "I just wanted to see if you're alive." Gregory could always find the tenderest, most vulnerable spot to stick you. As for me, I was furious, had had enough of his shenanigans, and vowed never to see him again. After a stroll on the beach to clear my head, I walked past the Cambusa, where I saw Gregory on the terrazzo with two Swedish women we had met earlier. Out of sight, I watched, fascinated, as Gregory took out his penis, put it on the table, and said to the ladies, "Look at my cazzo. It's not too big; it's not too small. It's just right,



↑ Gregory Corso, Marty Matz and Robert Yarra, at the Royal Albert Hall



Gregory Corso, Vali Myers, and Gianni Menichetti in Positano, 1986. Photograph by Robert Yarra.



TITLE: Gregory Gave Me the World
AUTHOR: Robert Yarra
PUBLISHER: Counter Culture Chronicles (2023)
LENGTH: 32 pages
FORMAT: Paperback, color photographs
PRICE: US \$15



I've always been attracted to the wild ones, the alienated, the drug fiends, the reprobates, and those who had no choice but to follow William Blake's maxim, "The road of excess leads to the palace of wisdom," as well as Charles Baudelaire's imperative, "Get drunk. On wine, virtue, poetry, whatever. But get drunk. That's the important thing."

Books have been my passion since I started reading as a boy. When I was seventeen, I read *On the Road*, and that book changed everything. In those pages, I found my spiritual and intellectual comrades in Kerouac, Ginsberg, Burroughs, Corso, and their circle. After that, I read most of their books, and, except for Kerouac, I got to know the other "Daddies," as Gregory Corso often called the Beats, to varying degrees.

Robert Yarra

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