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Thus the life of a collector manifests a dialectical tension between the poles of disorder and order.

-Walter Benjamin (SW 2:2, p. 487)

1 [AFRICAN AMERICANS - CIVIL RIGHTS MOVEMENT]

[JULIAN BOND]

ORIGINAL BROADSIDE: OFFICE OF SPECIAL STUDENT SERVICES AND MINORITY GROUP ALLIANCE OF WESTERN NEW ENGLAND COLLEGE PRESENTS JULIAN BOND, GUEST LECTURER. MEMBER OF THE STATE SENATE OF GEORGIA; ONE OF THE FOUNDERS OF THE STUDENT NON-VIOLENT COORDINATING COMMITTEE; Wednesday, November 5, 1980

[Springfield, MA]: 1980. Original broadside; 8 1/2 x 11" printed in black on cream-colored sheet with a 3 x 4" black and white photo of Bond. Upper left and right staple removal marks (not effecting text or photo) and two minute stains. A few pin marks, as this was most likely hung in a student center. Stamp that says, "Approved for Posting/Student Personnel Services." From a collection of posters by J. Wiley Miller. Near fine.



Broadside announcing Bond as the Guest Lecturer at Western New England College. Bond is an American social activist and leader in the American Civil Rights Movement, politician, professor, and writer. While a student at Morehouse College in Atlanta, Georgia, during the early 1960s, he helped to establish the Student Nonviolent Coordinating Committee (SNCC). Bond was elected to four terms in the Georgia House of Representatives and later to six terms in the Georgia Senate, having served a combined twenty years in both legislative chambers. From 1998 to 2010, he was chairman of the National Association for the Advancement of Colored People (NAACP). None in trade (2013). No locations in OCLC.

\$200

2 [AFRICAN AMERICANS – CIVIL RIGHTS MOVEMENT] [ANGELA DAVIS]

FREE THE WILMINGTON 10. RALLY FOR HUMAN RIGHTS IN THE U.S.A. featuring Angela Davis, Co-Chairperson – National Alliance Against Racist and Political Repression, Friday July 8, 1977 [poster]

Milwaukee: Milwaukee Alliance Against Racial and Political Repression, 1977. Original, unbacked poster, 11 x 17." Staple holes in corners with a tiny tear to upper left corner where staple was removed. Horizontal fold line, else near fine. Signed by the collector, J. W. Miller; from his collection of about 100 posters collected in the 1970s around the University of Wisconsin, Madison.

The **Wilmington Ten** were nine young men and a woman, who were convicted in 1971 in Wilmington, North Carolina of arson and conspiracy, and served nearly a decade in jail. The case became an international cause in which many critics of the city's actions characterized the activists as political prisoners.

In 1980 in *Chavis v. State of North Carolina*, (4th Cir., 1980), the convictions were overturned by the federal appeals court, on the grounds that the prosecutor and the trial judge had both violated the defendants' constitutional rights. In May 2012, Benjamin Chavis and six surviving members of the group petitioned North Carolina governor Beverly Perdue for a pardon. The NAACP was supporting the pardon, as well as compensation to be paid to the men and their survivors for their years in jail. On December 22, 2012 *The New York Times* published an editorial titled, "Pardons for the Wilmington Ten" that urged Governor Perdue to "finally pardon" the group of civil rights activists. Perdue granted a pardon of innocence on December 31, 2012, which qualified each of the ten to state compensation of \$50,000 per year of incarceration. None in commerce (2013); no locations in OCLC.

Emery P. Dalesio (17 May 2012), [Wilmington 10: Pardons Sought in NC Race-Riot Case](#) *Associated Press*. "The Story of The Wilmington 10", Triumphant Warriors website on April 1, 2013

\$600

3

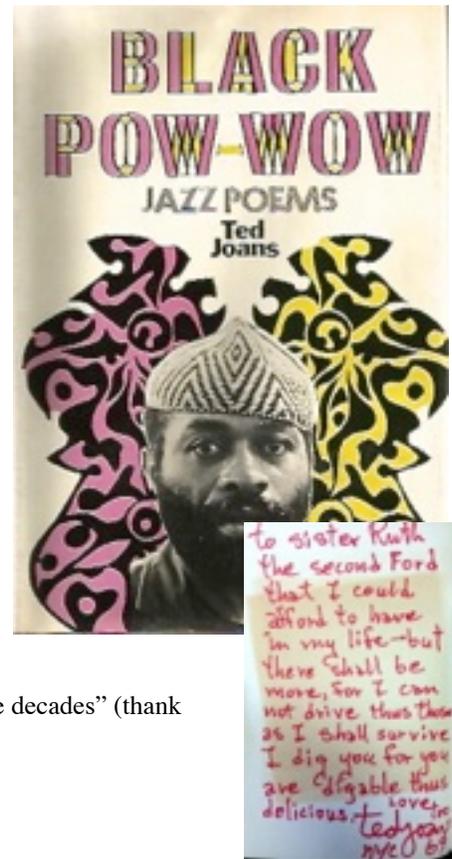
[AFRICAN AMERICANS – POETRY] JOANS, Ted

BLACK POW-WOW: Jazz Poems [inscribed to actress Ruth Ford]

New York: Hill and Wang, 1969. First Edition. Octavo (20cm). Sage green cloth, lettered in black on spine; dustjacket; 130pp. Verso of front endpaper darkened from laid-in newspaper clipping, else fine in a lightly toned dust jacket. Full-page presentation inscription in red ink on title page: "To sister Ruth the second Ford that I could afford to have in my life - but there shall be more, for I can not drive thus those as I shall survive I dig you for you are digable thus delicious. Love too / Ted Joans, NYC," dated 1969, the year of publication.

Collected poems from the first two decades of the poet's career. One of just a few Joans books to be issued by a mainstream publisher, but surprisingly uncommon in the first printing. This copy inscribed on the title page to actress Ruth Ford, sister of surrealist poet and editor Charles Henri Ford, with whom Joans was closely associated. According to bookseller Lorne Bair, the occasion of the inscription would "almost certainly have been one of Ms. Ford's legendary gatherings at her New York apartment at the Dakota, where she hosted many of the world's best-known artists, writers, and actors on occasions spanning more than three decades" (thank you, Lorne).

\$450



4

AFRICAN AMERICANS - WOMEN] [BLACK PANTHERS] [PRISONS] [SHAKUR, ASSATA]

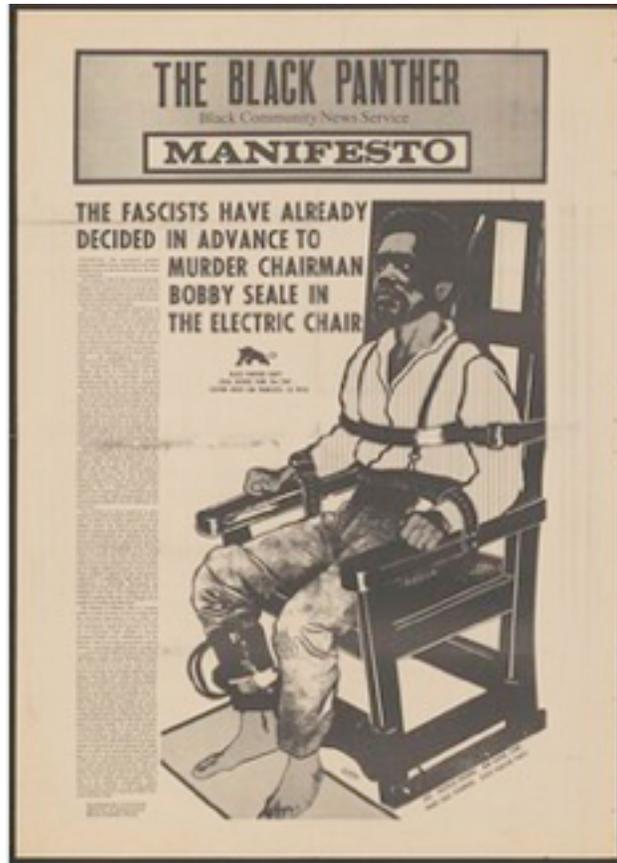
ASSATA SHAKUR IS WELCOME HERE! Republic of New Afrika [poster]

[New York]: Republic of New Afrika, [1979-1984]. 11x17 inch original poster featuring a picture of Assata Shakur. Black text on cream-colored paper, pin-holes at corners, torn off at right lower corner, mild discoloration, four folds across width as if rolled and then flattened.

This poster was created in response to FBI Wanted posters of Shakur that were posted after her 1979 escape from a New Jersey women's prison. Shakur's supporters hung these in their windows. Replicas of this poster were carried at a May 25, 2005 protest at New York's City Hall with the demand that a \$1 million dollar bounty placed on Shakur earlier that month be revoked. Rare: OCLC finds only one copy at Northwestern and it is the 2005 replica of our original.

\$600





5 THE BLACK PANTHER MANIFESTO

San Francisco: 1970. Large Black Panther Newspaper "extra." 31-3/4 x 21-3/8 inches, faint signs of creases where folded, else near fine.

The image in this poster refers specifically to the controversial Chicago Conspiracy Trial which got underway in September 1969. Eight men were charged with inciting anti-Vietnam War riots and conspiring against the U.S. government. Bobby Seale, Chairman of the militant Black Panther Party, was among the defendants. The trial commanded the attention of the nation, especially once the public learned that Seale was held bound and gagged in the court room. This cruel treatment led the Panther Party to publish their manifesto accompanied by the startling illustration of Seale in an electric chair. The poster's audience would immediately have drawn connections between the image and the legal case.

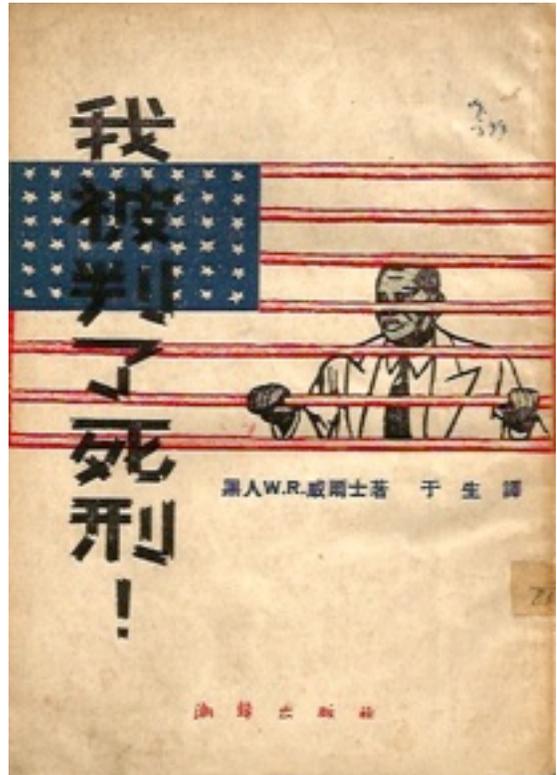
A rare survival, printed on poor quality pulp paper, this example is about the best we have ever seen. Eldridge Cleaver sets forth the Manifesto of the Panther Party. At this time, Bobby Seale was in prison.

\$1250

The First Black Panther?

[African-Americans - Wesley Robert Wells]

At the age of 19, Wesley Robert Wells was arrested for stealing a suit and sent to San Quentin. After his release and a brief period outside of jail, wandering around Southern California without any formal education or work experience, Wells tried to steal a car battery and returned to prison. After a series of conflicts with guards and other inmates his initially brief sentence was lengthened into life imprisonment. In an altercation with guards in 1947 he threw a cuspidor (spit bucket) at one of them, not injuring the guard but elevating Wells' sentence to the death penalty. Attorney Charles Garry, later known for his work with the Black Panthers, filed a suit on his behalf attacking many of the racist policies of the prison system, including its segregation policies, as failure to provide true rehabilitation. The case drew attention from civil rights groups around the country and even abroad, and the death sentence was commuted. In 1974, having spent almost his entire life in prison, Wells was released and worked for 18 months with Delancey Street before dying of a heart attack. Discussing Wells' harsh street experiences and his political awakening in prison, Garry later described Wells as the 'First Black Panther.' Wells' case and the support campaign around it are discussed in Theodore Hamm's "Wesley Robert Wells and the Civil Rights Congress Campaign."



6 [WELLS, Wesley Robert]; trans. Yu Sheng

Wo bei pan le si xing [I am sentenced to die]

Shanghai: Chaofeng chubanshe, 1951. 34p., wraps with cover depiction of Wells imprisoned behind the bars of the US flag; ex-library with markings on back cover. Title listed in OCLC but no holdings shown.

\$350

7

[AFRICAN-AMERICANS - HARLEM HELLFIGHTERS]

369th Infantry (formerly the 15th Regiment New York Guard)

Archive of 34 Photographs Photographic Documentary of the Harlem Hellfighters

Archive of 34 photographs now separated from a photo album of a former member of the Hellfighters. Ca. 1916. Varying sizes with most measuring 4 1/4" x 3 1/4" inches. All photos very good or better.

The Hellfighters were an all-black regiment under the command of mostly white officers. Participation in the war was problematic for African Americans. *Plessy v. Ferguson* (1896) established the 14th Amendment which allowed for separate but equal treatment under the law. The U.S. army drafted both black and white men but they served in segregated units. The 369th Infantry helped to repel the German offensive and to launch a counteroffensive. They fought with the French Army and spent 191 days in combat, longer than any other American unit in the war. The Hellfighters were the first Americans awarded the Croix de Guerre; their extraordinary valor earned them fame in Europe and America.

The 369th also helped introduce Jazz to the Europeans. Among the Hellfighters was James Reese Europe, a musician, who staged the first performance by an African-American at Carnegie Hall and was also the first African-American bandleader to receive a major recording contract. Europe formed a Hellfighters band that performed during the war. These performances were infused with a style that people were only beginning to call jazz.

Teaching With Documents: Photographs of the 369th Infantry and African Americans during World War 1 from <http://www.archives.gov/education/lessons/369th-infantry/> accessed July 10, 2013.

The Harlem Hellfighters: Forgotten Heroes of World War 1 from www.eriscorp.com/canterbury/bob/nonfic/369th.pdf accessed on July 18, 2013.

\$4000

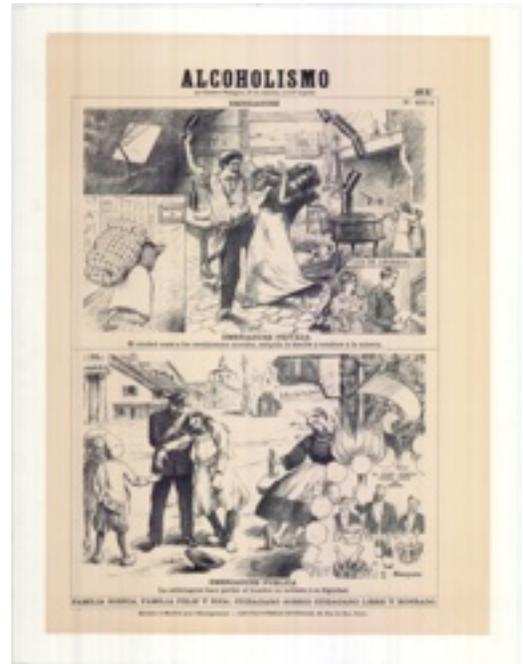


8 [ALCOHOLISM] [PHILIPPON, Gustave]

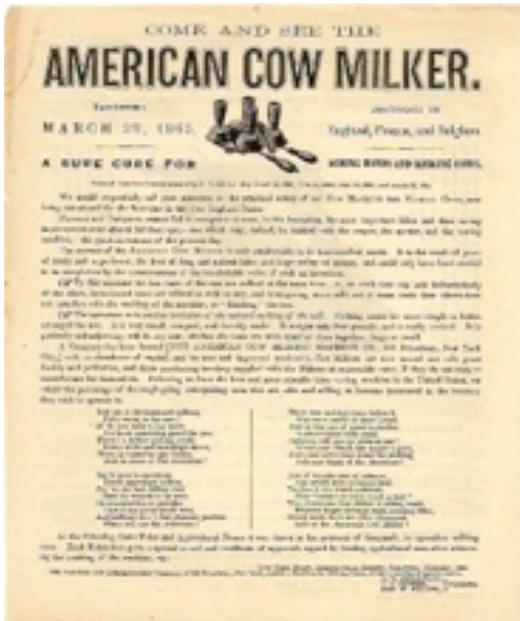
Alcoholismo por Gustave Philippon y el Dr. Legrain

Paris: Fils d'Emile Deyrolle, nd [ca. 1910]. Original first printing. 25 1/8 x 34." Photomechanical print (poster). Black and white. Mounted on linen backed paper (size: 96 x 72 cm). Near fine.

The Spanish language version of one of many in a French series on the dangers of alcohol. It would have most likely appeared in a school or public place at the time of its printing. The upper half shows what can happen to the private life of individuals who drinks. The main image is of a man grabbing his wife by the hair, his other arm raised to strike her with a bottle, while their infant sleeps in a cradle in the same room. An insert to the left shows a woman carrying a bundle of her belongings up a hill and an insert on the right shows a couple with two small children at a bank teller's window trying to get a loan. The lower image shows people drunk in public and shows how it can effect their dignity. One man is being supported by a soldier, and a woman is slouched in a chair with a bottle of wine. In the lower right corner, another image shows three men in formal attire drinking wine or champagne in a very dignified manner. There are two numbers on the poster: the upper right corner has 23A with a line through it; and No 423A under it. Caption below notes that the sober man is his own master but the drinker loses the confidence of all. Publisher information at bottom of poster. Not in worldCat.



\$700



9 [AMERICANA]

PROMOTIONAL BROADSIDE: COME SEE THE AMERICAN COW MILKER - Patented March 28, 1865... A Sure Cure for Aching Hands and Kicking Cows...

New York City: American Cow Milking Machine Co., [circa 1866]. Broadside: 8 x 9 1/2," single sheet, printed on both sides in black on newsprint. Illus. Mild toning to extremities with a light water stain at top center; a bright, clean example. Very good +.

Promotional broadside for The American Cow Milking Machine Company, soliciting agents for distribution with a 32-line poem about the milking machine with detailed instructions for use and several testimonials about its efficacy (from various dairymen, agricultural societies, and retailers). Verso states, "Full particulars on application to Martin S. Adams, South Royalton, Vt." as the "Proprietor of Rutland, Chittenden, and Addison Counties." Uncommon: OCLC finds six locations; none in commerce (2013).

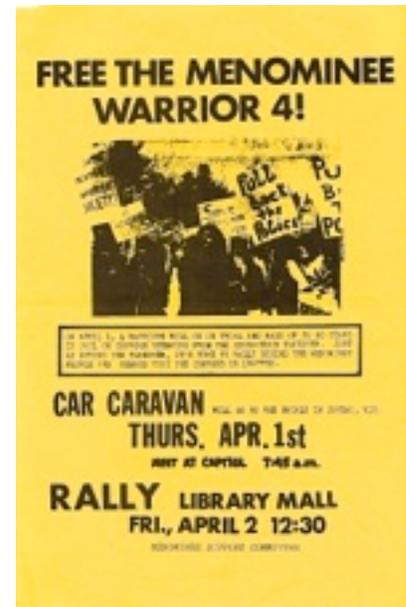
\$200

10 [AMERICAN INDIAN MOVEMENT] [MENOMINEES]

POSTER: FREE THE MENOMINEE WARRIOR 4!

ON APRIL 1, 4 WARRIORS WILL GO ON TRIAL AND FACE UP TO 90 YEARS IN JAIL ON CHARGES STEMMING FROM THE COURAGEOUS TAKEOVER. JUST AS DURING THE TAKEOVER, IT'S TIME TO RALLY BEHIND THE MENOMINEE PEOPLE AND DEMAND THAT THE CHARGES BE DROPPED

[Juneau, Wisconsin]: Menominee Support Committee, [ca. 1970s]. 11 x 17," original poster printed in black on yellow cardstock; illus. Chip in upper left corner (not affecting text or illustration) and one tiny closed tear at top edge. Horizontal fold line, else near fine. From the collection of J.W. Miller, who collected over 100 posters in the 1970s around the University of Wisconsin campus; signed by Miller. None in trade (2013). No holdings in OCLC.



In the very early hours of New Year's Day 1975, the Menominee Warrior Society broke into the caretaker's cottage at the site of the Alexian Brothers former Novitiate near Gresham, Wisconsin in Shawano County. Thus began a 34 day siege which drew national attention. During the next month, harsh words and even gunfire were exchanged between the local white population and the occupiers. Negotiations between the Menominee Warrior Society and the Alexian Brothers were trying for both sides.

The Menominee Warrior Society claimed they had treaty rights to the property and wanted the Alexian Brothers to turn over the 64-room monastery to the Menominee for use as a hospital or school facility. On February 2, 1975, an agreement was reached whereby the Alexian Brothers would turn the abbey over to the Menominee Nation for "\$1 and other considerations."

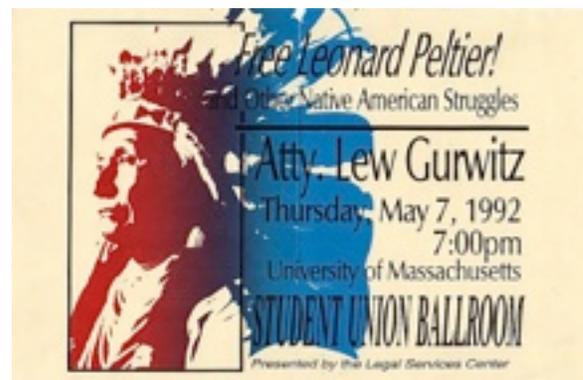
\$175

<http://content.wisconsinhistory.org/cdm/landingpage/collection/sccl>

11 [AMERICAN INDIAN MOVEMENT] [LEONARD PELTIER]

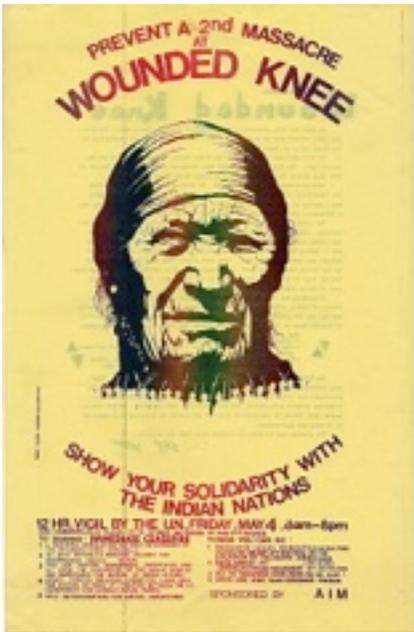
FREE LEONARD PELTIER! And other Native American Struggles. Atty. Lew Gurwitz, May 7, 1992; University of Massachusetts Student Ballroom

[Amherst]: Legal Services Center, 1992. 16 x 10 ½" Offset lithograph poster in red, blue and black, printed on heavy cardstock. Vertical fold line; one chip with a 0.75 closed tear at top and a small closed tear near bottom. One chip along upper extremity (no text loss); else very good.



In 1977, Peltier was convicted of murder for a June 1975 shootout on the Pine Ridge Reservation in South Dakota. Tension was high at Pine Ridge since AIM's seventy-one-day occupation of the village of Wounded Knee in 1973. During the '75 shootout, two FBI agents were shot and killed. Peltier was convicted of killing the agents and sentenced to two consecutive life sentences. Amnesty International regarded Peltier as a political prisoner, claiming that the government falsified evidence. Thus, his conviction should be overturned. Peltier has remained in prison and denied parole, despite heavy grassroots support and legal appeals. Signed on verso by the collector, J. W. Miller; from his collection of about 100 posters collected in the 1970s around the University of Wisconsin, Madison. Uncommon: OCLC finds no locations.

\$200



12 [AMERICAN INDIAN MOVEMENT]

PREVENT A 2ND MASSACRE AT WOUNDED KNEE. SHOW YOUR SOLIDARITY WITH THE INDIAN NATIONS

New York: Park Slope Poster Collective, [1973]. Original 11 x 17" poster in three colors. A vertical fold line with some ink smudges. On verso, in type, is the history of Wounded Knee and the current political position of the Oglala Sioux, as they reassert their sovereignty against the Bureau of Indian Affairs. Near fine.

In 1973, AIM occupied the village of Wounded Knee for seventy-one days. More than 2,000 AIM members sided with one faction of the Lakota against the tribal council chairman, whom they accused of corruption. They also protested the U.S. government's failure to fulfill treaties with Indian peoples and demanded the re-opening of negotiations. The occupation involved hundreds of officers from the Bureau of Indian Affairs, U.S. Marshalls and the FBI. Two Native Americans were shot. The events electrified American Indians, who were inspired by the sight of their people standing in defiance of the government which had so often

failed them. Many Indian supporters traveled to Wounded Knee to join the protest. At the time there was widespread public sympathy for the goals of the occupation, as Americans were becoming more aware of longstanding issues of injustice related to American Indians. Not in OCLC.

\$250



13 [AMERICAN INDIAN MOVEMENT] [MENOMINEES]

RESPECT OUR VISION. . . MENOMINEE SOVEREIGNTY Poster

Madison, WI: Menominee Solidarity Committee, Menominee Warrior Society, Peoples Committee, [c. 1975]. 18 ½ x 15 ½ inches. Offset lithograph paper. Unbacked. "Prairie Fire: The Politics of Revolutionary Anti-Imperialism. Inscription: Small logo for RPM print co-op bottom center. Signed on the back by collector J.M. Wiley. Near fine.

Poster is printed on tan paper with brown ink. It has a photograph in the center of a woman standing and wrapped in a United States flag on the right. Behind her are two trucks and a line of police officers in uniform with helmets on. The bottom of the poster has "Respect our Vision...Menominee Sovereignty" in outlined letters. The bottom edge has "Sponsored by Menominee Solidarity Committee, Menominee Warrior Society, Peoples Committee. Menominee Solidarity Committee Box 2232 Madison Wis. 53701." RPM was a movement print shop in Madison, Wisconsin. [LMC] Folding creases. Not in OCLC.

\$450

14 [AMERICAN INDIAN MOVEMENT [MENOMINEES]

RESPECT OUR VISION. . . MENOMINEE SOVEREIGNTY Poster Print

Madison, WI: [Menominee Solidarity Committee, Menominee Warrior Society, Peoples Committee], [c. 1975]. 18 1/2 x 15 1/2
Offset lithograph paper. Unbacked. Some smudging of ink around the borders, as this was a working copy. Signed on the back by collector J.M. Wiley. This is a printer's copy of #13. Very good.

Poster is printed on cream-colored paper with orange ink. It has a photograph in the center of a woman standing and wrapped in a United States flag on the right. Behind her are two trucks and a line of police officers in uniform with helmets on. The bottom of the poster has "Respect our Vision...Menominee Sovereignty" in outlined letters. Not in OCLC.



\$300

15 [ANARCHISM]

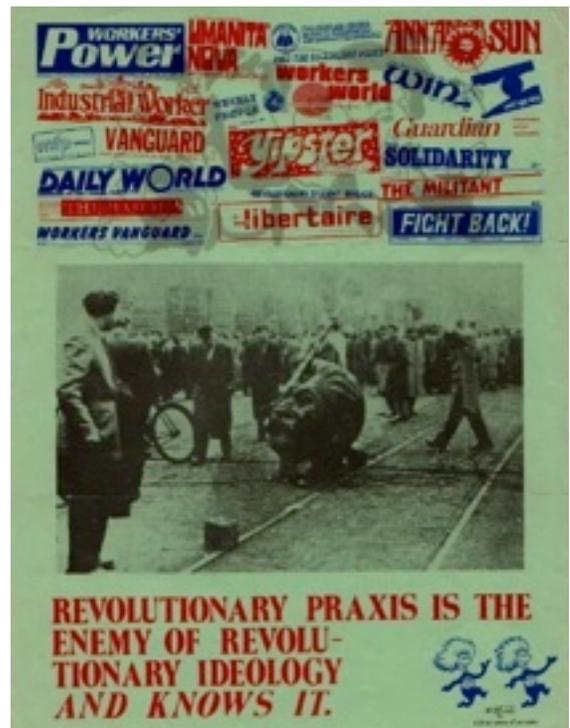
A2 ANARCHIST GROUP

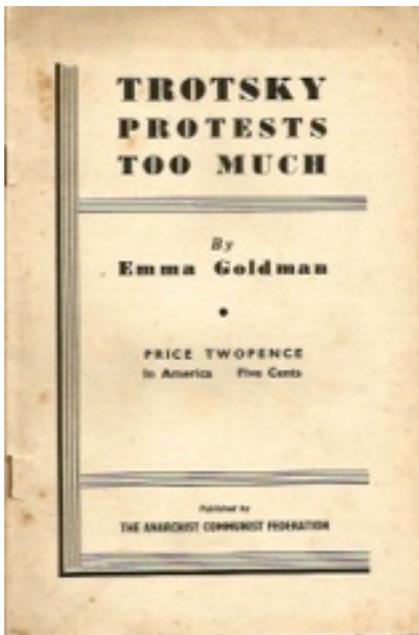
Revolutionary Praxis is the Enemy of Revolutionary Ideology and Knows It

Ann Arbor: A2 Anarchist Group, [ca. 1974]. Original flyer. 8 1/2 x 11 inch photomontage in red and blue on pale green stock offset, typescript on verso. Near fine. Very rare in both commerce and institutions with no copies in OCLC. A copy in IISH, part of the Steef Davidson collection of posters illustrated on their website.

A2 describe this as "The first leaflet done on our press; the second pro-situ leaflet we published." A collage of the marques of various radical newspapers such as 'Workers' Power,' 'Yipster' is accompanied by a photograph of Stalin's broken statue head from the Budapest insurrection in 1956. In turn, Debord's Thesis 124, from Society of The Spectacle is below in red with the substitution of 'theory' for 'praxis.' The bottom right corner has two appropriated vignettes of Dr. Seuss's archetypal pranksters Thing 1 and 2 with an incomprehensible equation below. The typed note adds that "This is the first copy. Nick [Totton], ever sent to the U.K. that I know about -- for whatever that's worth!"

\$400





16 [ANARCHISM] GOLDMAN, Emma

TROTSKY PROTESTS TOO MUCH

Glasgow: Anarchist Communist Federation, [ca. 1938]. First edition. 15 pp. pamphlet, wraps. Minor sunning, fox marks. Rust to staples, else very good. About the Kronstadt mutiny with an attack on Trotsky. Originally published, in part, in an American periodical. Full text published in this pamphlet, printed in England, but with at least partial intent to distribute in the US as indicated by the price on the cover (In America Five Cents)

Glasgow: Anarchist Communist Federation, [ca. 1938]. First edition. 15 pp. pamphlet, wraps. Minor sunning, fox marks. Rust to staples, else very good. About the Kronstadt mutiny with an attack on Trotsky. Originally published, in part, in an American periodical. Full text published in this pamphlet, printed in England, but with at least partial intent to distribute in the US as indicated by the price on the cover (In America Five Cents)

\$75

Jackson MacLow's copy

17 [ANARCHISM] WOODCOCK, George

ANARCHISM AND MORALITY

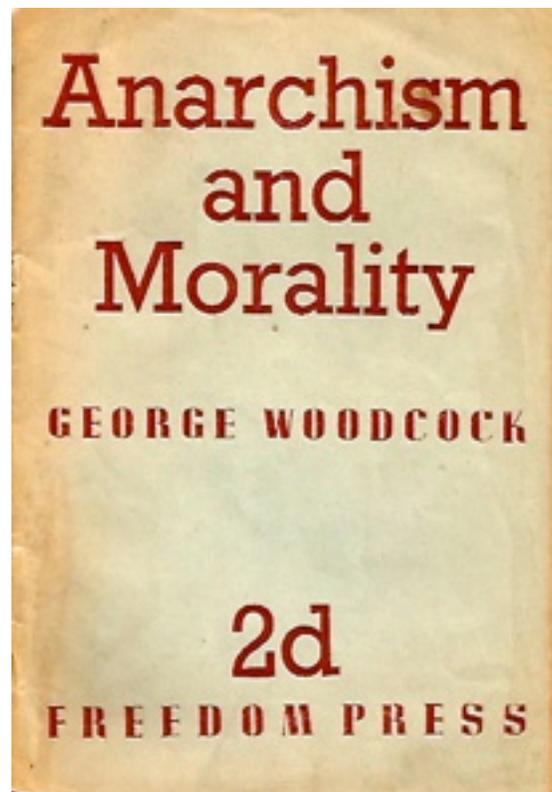
London: Freedom Press, 1944. 8 vo. 4 ¾ x 7.0" 16pp. Stapled wraps with redish-brown type. Back cover has a 1.0" tear at top of spine; 0.75" tear at bottom of spine. Sunning to extremities and chipping around staples. Jackson MacLow's signature on title page and his initials JML on the interior of page 11. A good copy of this rare pamphlet.

George Woodcock (May 8, 1912 - January 28, 1995) was a Canadian writer of political biography and history, an anarchist thinker, an essayist and literary critic. At Camp Angel in Oregon, a camp for conscientious objectors, he was a founder of the Untide Press, which sought to bring poetry to the public in an inexpensive but attractive format.

http://dwardmac.pitzer.edu/Anarchist_Archives/bright/woodcock/woodbiblio.html

http://www.princeton.edu/~achaney/tmve/wiki100k/docs/George_Woodcock.html

\$200





18 [ART] [CARLOS CORTEZ]

1992 PAINTING EL DIA de LOS MUERTOS Press Photo [Cortez, Carlos]

Chicago: Mexican Fine Arts Center Museum, 1992. 8 x 10" Black and white press photo dated, October 23, 1992. Newspaper clipping taped to verso from the Museum section: "El Dia de los Mertos," a celebration of the Day of the Dead," at the Mexican Fine Arts Center Museum.

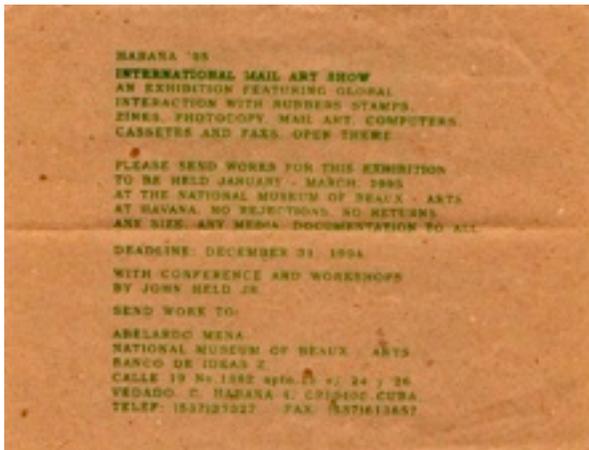
Carlos Cortez (August 13, 1923 – January 19, 2005) was a graphic artist, photographer, muralist, and political activist. Cortez spent 18 months in a US prison as a conscientious objector during the World War II, refusing to "shoot at fellow draftees." He joined the Industrial Workers of the World in 1947, identifying himself as an anarcho-syndicalist, writing articles and drawing cartoons for the union newspaper, the Industrial Worker, for several decades.

As an accomplished artist and a highly influential political artist, Cortez is perhaps best known for his wood and linoleum-cut graphics. His work is represented in the collections of several museums around the world, including the Museum of Modern Art in New York. The National Museum of Mexican Art in Chicago holds the largest, most complete collection of Carlos Cortez's work.

\$100

19 [ART] [CUBA]

INTERNATIONAL MAIL ART SHOW, HAVANA '95



Havana: National Museum of Beaux, 1995. Exhibition announcement featuring global interaction with rubbers [sic] stamps, zines, photocopy, mail art, computers, cassettes and faxes [sic]. 6 1/2 x 8 1/2" sheet printed in green on recycled paper. The announcement for the 1995 exhibition in Havana, Cuba, organized by Abelardo Mena, with a conference and workshops by John Held, Jr.

A scarce document of an important show, made all the more interesting because mail between the two countries at the time was restricted. Folded once as issued and still housed in the original matching printed mailing envelope, which has been stamped and mailed. Announcement fine; Envelope opened roughly, but very good.

\$150





20 [ART] LEVINE, Les

GROUP SHOWS KILL THE GROUP

np: 1995. 8 ½ x 11” laser jet print on paper. Inked at bottom left margin, Number 58/250. Levine signed in ink to bottom right margin, “Les Levine 95.” White margins with blue box centered on page. Title in red and outlined in white are the same repeated animal – a cat - inspired by cave paintings. Levine believes that cats, “are a metaphor for group shows. . . .Let’s make the 90s a decade without group shows.” Near fine.

Press Release included, which Levine has signed in blue ink, titled “Group Show Kill The Group.” 8 ½ x 11” white sheet of paper, presumably with Levine’s address in upper left corner. Levine explains the art included with this letter is part of our continuing effort towards group show elimination. He advocates avoiding group shows that are simply tests for artists. He seeks alternative methods of exhibition.

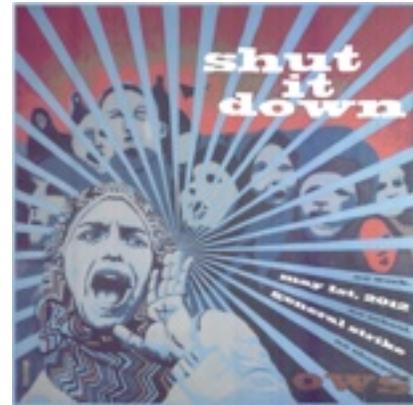
\$250

21 [ART] [OCCUPY WALL STREET] LMNOPI (artist)

FREE SPEECH NOW!

Brooklyn: LMNOPI, [2012]. Silkscreen poster printed on recycled paper. 25 ¼ x 12 ¾” From a drawing of an OWS activist by an OWS activist. Signed by artist. Near fine. Not in OCLC.

\$200



22 [ART] LMNOPI (artist)

RISE UP! WE ARE THE 99%

Brooklyn: LMNOPI, [2012]. Silkscreen poster. 12 x 18”. Original design for OCCUPY WALL STREET (OWS). Signed by artist. Not in OCLC.

\$250



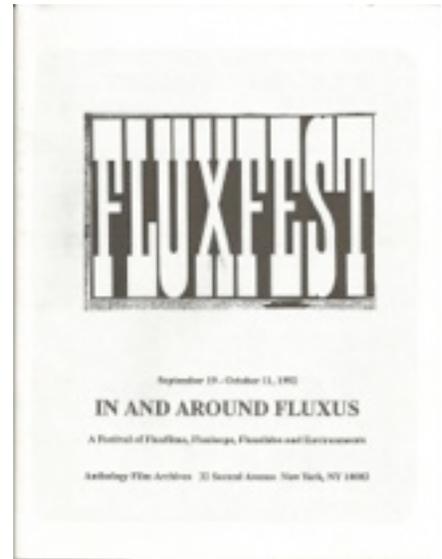
23 [ART] [FLUXUS] [MEKAS, Jonas]

FLUXFEST: IN AND AROUND FLUXUS. A Festival of Fluxfilms, Fluxloops, Fluxslides and Environments September 19 – October 11, 1992

New York: Anthology Film Archives, [1992]. First edition. 8 ½ x 11”
Unpaginated, [24 pp.] Fine.

This Film Exhibition Program presents a broad spectrum of classic and contemporary cinema, retrospectives (and new works) of major independent film-makers, premieres of independent features and documentary films. Introduction by Jonas Mekas, where he discusses the Fluxus movement as one of the “major art movements of this century...” This festival was the first attempt to present a survey of films, loops, slides and installations that have originated with Fluxus or co-opted by it. The occasion for the festival is the 30th anniversary of Fluxus international activities, initiated by Maciunas in Weisbaden, Germany, early 1962. The program lists 41 titles but the Anthology in its full version was never projected. Maciunas, instead, prepared several different versions, depending on the occasion. The version in this program was prepared by Maciunas in 1966 as a definitive “public distribution” version, to be distributed through the Film-Makers Cooperative. Included are films by or about Maciunas, Robert Watts, Dick Higgins, Larry Miller, Jonas Mekas, George Brecht, Yoko Ono, Wolf Vostel, Ben Vautier and many more.

\$125



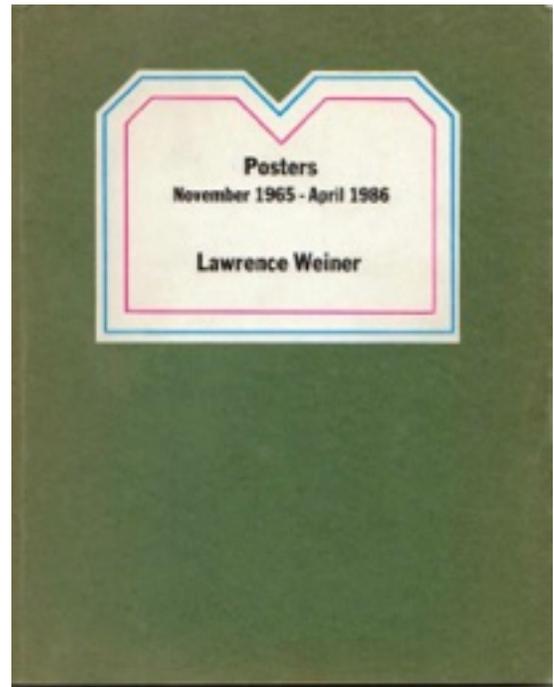
24 [ART] [LAWRENCE WEINER] (Buchloh, Benjamin H.D., ed)

POSTERS: November 1965 – April 1986

Halifax, Nova Scotia/Toronto, Canada: Nova Scotia College of Art & Design/Art Metropole, 1986. First edition. 177 pp. 9 ½ x 12.0 inches. Catalogue raisonne with original green pictorial wrappers. Offset-printed and staple-bound. Title in black type along spine. Slight bumping to top right corner and minor wear to spine. Some soiling on bottom foredge. Edition size of 1600.

The best and most complete publication on the posters produced by Lawrence Weiner; one hundred and seventy-eight pages of beautifully reproduced black & white and color posters along with a major essay by Benjamin Buchloh. Designed by the artist and published on the occasion of Art Metropole's 1986 touring exhibition "Snow Weiner Nannucci." An essential addition to any collection of Weiner books. Catalogue raisonné of posters designed by Lawrence Weiner. Text by Benjamin H.D. Buchloh. Fully illustrated with each poster given full page.

\$275



25 [ART] [SKETCH BOOK] WHITE, Tyra

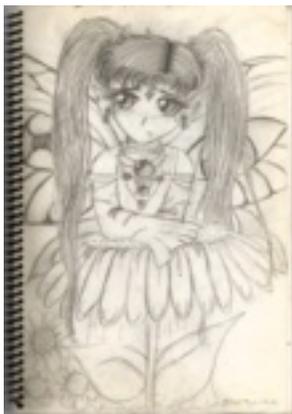
TYRA WHITE'S EARLY SKETCHBOOK FROM 2002

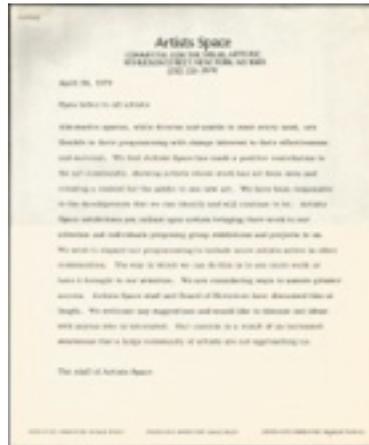
[New York City]: 2002. Original sketchbook from 2002. 8 1/2 x 11 inch spiral bound with transparent cover. 74 original sketches, most dated and signed. Some characters are titled and the amount of time to sketch recorded. Uniquely rare.

Tyra White was 16 years old when she sketched these “flirty blends of Japanese drawing style.” She is now at 27 years old, a cutting edge artist that is taking the black art scene by storm. She clearly details all her drawings and merges sci-fi with dark skinned women, creating a world where black women are futuristic pioneers in a “dreamscape all their own.” She is one of the artists on the site Deviant Art and has worked for many companies, including Heaven Sigh. White is planning on launching her own comic book series in the near future. An early relic from a future comic artist.

\$600

<http://blackbuu.com/2013/01/30/28> accessed on April 18, 2013.





SCOPE AND CONTENT

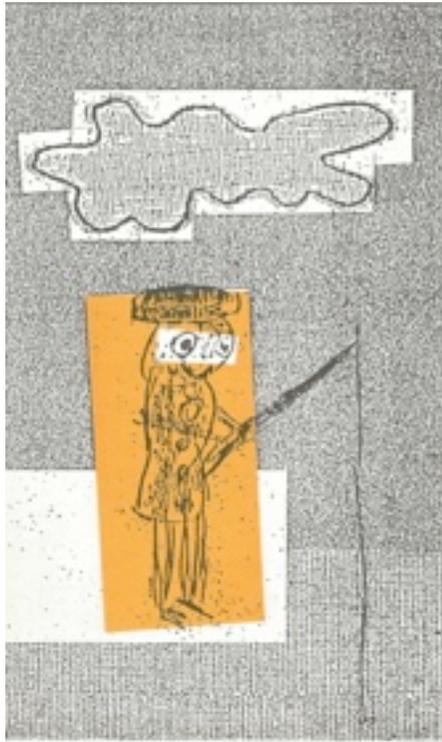
The Artists Space Collection was a part of the Jean-Noel Herlin Archive Project, which is replete with important and rare documents. Herlin, who was an antiquarian bookseller in the 1970s, began in 1973 to acquire exhibition invitations/announcements and poster/mailers on painting, sculpture, drawing and prints, performance, and video. He was motivated by the quasi-neglect in which these ephemeral primary sources in art history were held by American commercial channels.

Artists Space has been an active alternative art space in New York beginning in the early 70's. Existing documentation of New York City's influential alternative art culture of the 1970s and 1980s is ephemeral. Many alternative initiatives are spontaneous, time-based, or anti-institutional and documentation is frequently meager. We know that what becomes history is to some extent determined by what is archived. The Artists Space Collection is unique because of the variety of items in many different art forms and from many different artists that Jean-Noel Herlin had the foresight to save and that others might not have valued.

The collection, which dates from the early 1970s to 2008, includes 265 press releases, calendars, posters, booklets, announcement cards, invitations, catalogs, publications, postcards, newspaper articles and the Artists Space newspapers, all reflecting the many artists associated with this alternative space and the novel events and sessions that were held there.

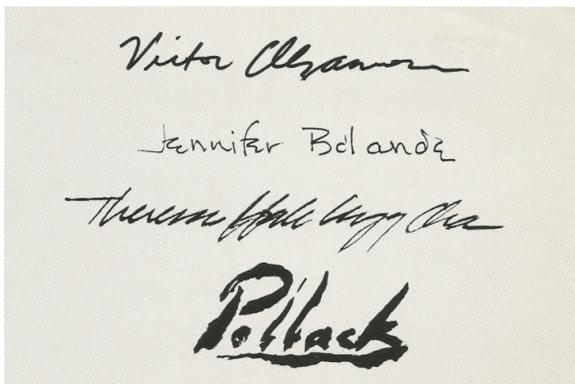
\$12,000

Details upon request



HISTORY

In 1973, founders Trudie Grace and Irving Sandler asked an important question. Why didn't the visual arts have their publicly-funded showcase? Dance and theater had theirs. From the start, Grace and Sandler were adamant that no single faction of school of thought be able to dominate. The first space occupied by Artists Space was on Wooster Street. During the first year, to implement the idea of fairness, there was a system of artists choosing artists to exhibit. There were so many artists in New York and Sandler and Grace didn't want to leave anyone shivering in the cold, so they initiated the Unaffiliated Artists File. Any artist who is a New York State resident can send in slides to potentially attract dealers and curators. In 1975, Helene Winter arrived in New York to head Artists Space. Under her tenure, the alternative space began to encompass film, video, and performance; organize traveling theme shows. Today Artists Space is still thriving, offering an exciting and engaging venue.



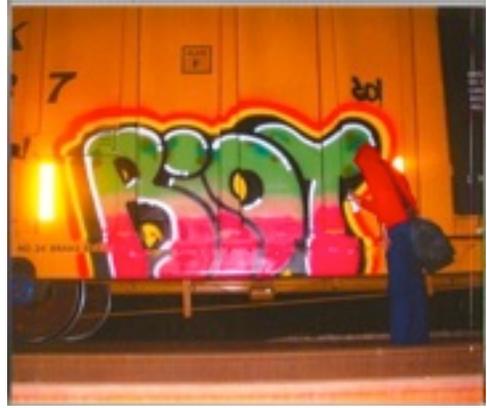
ARTISTS SPACE 155 Wooster Street, N. Y. 10012	3 SHOWS January 5-26, 1974
LAURIE ANDERSON systems selected by Vito Acconci	
DON GUMMER sculpture selected by Richard Serra	
BARBARA KRUGER painting selected by Jane Kaufman	
<small>The purpose of Artists Space is to present shows by artists who are not affiliated with commercial or cooperative galleries. The exhibiting artists are to be selected by other artists. Sponsored by Committee for the Visual Arts, Inc. with support from the New York State Council on the Arts.</small>	

27 [ART - GRAFFITI] DONNER, Blake

Riot aka Blake Donner by Riot

Self-published, 2012. First edition. 9 1/2 x 8 inches. New, unpaginated. In August 2005, Blake Donner and 3 friends lost their lives in a Provo, Utah caving accident. He was 25 years old. This is a collection of Blake's work dating from 1997 to 2005. This photo from the back cover was his last piece, painted two days before he died.

\$100



Biker as Author

28 [BIKERS – HELLS ANGELS]

LEADER OF THE HELLS ANGELS IN LONDON PUBLISHES HIS AUTOBIOGRAPHY

New York: Key Stone Press Agency, 1971. 6 x 8" original single weight silver gelatin photograph of the Author, Jamie Mandelkau (left) and President Buttons (Peter Welsh on right) in the Covent Garden. With stamp of New York Keystone Press Agency on the verso along with a taped, typed summary of photo. Near fine.

This photo was taken at a reception at the Middle Earth Club in Covent Garden, London to celebrate the publishing of Mandelkau's book, "Buttons: The Making of a President." This is the story of Peter Welsh – President Buttons of the London Chapter, Hells Angels.

\$90



29 [BIKERS – HELLS ANGELS]

GROOM HAS LAST RIDE AS A FREE MAN BEFORE HIS WEDDING BELLS RING IN

Chicago: Chicago-Sun, 1984. 10 x 8" Original single weight silver gelatin photograph of Uncle Snake, a member of the Hells Henchmen motorcycle gang taking one last ride in freedom, riding up the aisle between rows of motorcycles to his wedding. With label of the Chicago Sun Press on verso, along with a holograph notation, "Bike 4to 5" x 4 1/4" with the newspaper article pasted on. Very good +.

Uncle Snake and his bride, Wanda, who wore white leather, were given snakes to wrap around their shoulders as a minister performed the ceremony. The wedding march was "Born to be Wild," by Steppenwolf. Our exact picture of a motorcycle gang member's wedding.

\$150



30 [BOOKS ON BOOKS] [FORTSAS SALE HOAX] [CHALON, Renier-Hubert-Ghislain]

THE FORTSAS CATALOGUE - A FASCIMILE WITH AN INTRODUCTION BY LESSING J. ROSENWALD with the CATALOGUE DE LIVRES. D'UNE TRES-RICHE MAIS PEU NOMBREUSE COLLECTION feu M. le Comte J.-N.-A. DE FORTSAS. Provenant De La Bibliotheque

North Hills, Pa: Bird & Bull Press, 1970. Printed for the Philobiblon Club. Limited Edition. #23 of 250. 9-1/2 by 12 inches. 13 pages plus catalogue facsimile. Cloth spine with marbled paper boards. Fraying and wear to 0.5" of bottom spine, else near fine.

The only facsimile of this hoax; a memento of a meeting of the Philobiblon Club in Alverthorpe Gallery in Pennsylvania, where the members were the guests of the President, Lessing J. Rosenwald. Rosenwald reproduced his copy of the Fortsas Catalogue and wrote the introduction found in this copy, adapted from the paper he read that evening. The "Avis" and the text of M. Polain's newspaper report of the sale are reproduced from the originals bound in with the facsimile copy of the Catalogue in pocket in rear. Fifteen years after the hoax (August, 1840), the printer of this catalogue, M. Hoyois wanted to reprint this highly collectible catalogue but was prevented by the courts. Instead he published a transcript of the trial. A fabulous and exciting story of one of the world's great biblio hoaxes.

\$400



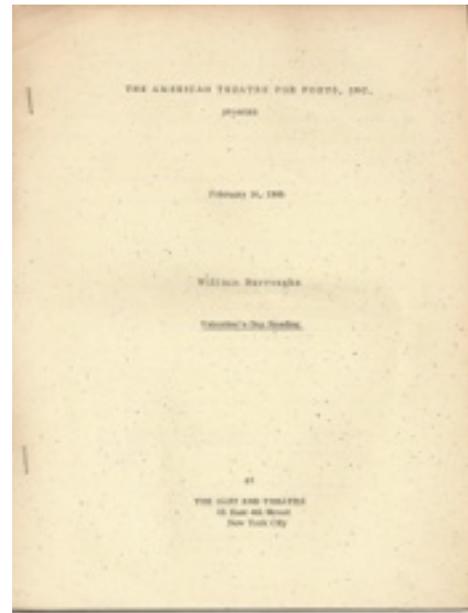
31 BURROUGHS, William S.

THE AMERICAN THEATRE FOR POETS, INC. presents February 14, 1965 William Burroughs VALENTINE'S DAY READING

New York City: The American Theatre for Poets, Inc., 1965. First edition. [Maynard & Miles F12; listed as "Theatre Program']. 4to. 7pp. Stapled mimeo, printed rectos only with silver speckled cardstock. Light crease at corner of cover, else a near fine copy of an elusive, fragile publication, with the text entirely by Burroughs.

Theatre program distributed at Burroughs' famous reading organized by The American Theatre for Poets and held February 14, 1965. Contains the first print appearance of "Transcript of Dutch Schultz's Last Words," and reprints "The Cold Spring News" from *The Spero*. No others in trade (2013).

\$450



32 [COLLECTIONS –ART GALLERY EPHEMERA [PAULA COOPER]

SCOPE AND CONTENT

The Paula Cooper Gallery Collection presents the history of the Paula Cooper Gallery through the ephemera it produced for its exhibitions. The Collection is unique due to the variety of items in many art forms, representing different artists related to the gallery. This collection, which dates from the 1968 to 2008, includes press releases, calendars, posters, announcement cards, invitations and postcards, all reflecting the many artists associated with the gallery and the novel events and sessions that were held there.

HISTORY / BIOGRAPHICAL INFORMATION

The history of Paula Cooper Gallery is, in many ways, the history of the New York art world. In 1968, Cooper opened the first gallery in lower New York City, at 96 Prince Street. Her first undertaking was an event called "Benefit for the Student Mobilization Committee To End The War in Vietnam," a now legendary exhibition that included works by Donald Judd, Robert Ryman, Carl Andre, Jo Baer, Dan Flavin, and Sol LeWitt, among other artists (a number of whom Cooper would eventually come to represent). By 1975, the neighborhood had been renamed SoHo, and included 83 other art galleries. Cooper relocated the gallery to Manhattan's Chelsea neighborhood in 1996. The gallery is primarily known for the Minimalist and Conceptualist artists it has represented and whose careers it helped launch. From this auspicious and audacious beginning, Cooper has, over the ensuing 40-plus years, continued to support not only the social and political causes she believes in, but also a truly idiosyncratic group of people whose work she has helped achieve wider acceptance. Her historical roster has included such luminaries as Carl Andre, Jennifer Bartlett, Lynda Benglis, Jonathan Borofsky, Elizabeth Murray, Robert Wilson, Robert Gober, Sherrie Levine, Christian Marclay, Rudolf Stingel, Mark di Suvero, Donald Judd, Sol LeWitt among others.

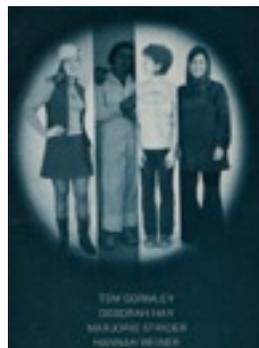
Throughout Cooper's influential career, the art world has both rapidly expanded and suffered multiple financial crises, but all along, she has maintained her independence and brought an unusual degree of integrity to her dealings with artists and the public alike. At age 74, she is in many ways an unconventional icon among art dealers. Her holistic approach suggests that a gallery might be more than merely a commercial enterprise—that it might also play a larger role in the community, an idea evidenced by the many benefits she has hosted over the years for organizations ranging from the Professional and Administrative Staff Association union members of the Museum of Modern Art to Amnesty International and the AIDS Coalition to Unleash Power.

PROVENANCE:

The Paula Cooper Gallery Collection was a part of the Jean-Noel Herlin Archive Project, which is replete with important and rare documents. Herlin, who was an antiquarian bookseller in the 1970s, began in 1973 to acquire exhibition invitations/announcements and poster/mailers on painting, sculpture, drawing and prints, performance, and video. He was motivated by the quasi-neglect in which American commercial channels viewed these ephemeral primary sources of art history.

\$4500

DETAILS UPON REQUEST



33 [COLLECTIONS - ART GALLERY EPHEMERA] [PATRICIA HEARN]

SCOPE AND CONTENT

The Pat Hearn Gallery Collection presents the history of the Pat Hearn Gallery through the ephemera it produced for its exhibitions. The Collection is unique due to the variety of items in many art forms, representing different artists related to the gallery.

This collection, which dates from the 1983 to 2001, includes press releases, calendars, posters, announcement cards, invitations, postcards, all reflecting the many artists associated with the gallery and the novel events and sessions that were held there.



HISTORY / BIOGRAPHICAL INFORMATION

Pat Hearn was one of the leading art dealers in New York, a founder of the Gramercy International Art Fair and a pioneer of the art scene in the East Village, SoHo and Chelsea. Her gallery was in some ways a continually evolving artwork in which everything, from the 1950's-ish cursive letterhead to the furniture and design of her different spaces, expressed a distinct personality and sensibility. Yet none of this competed with the art on view, which reflected an eclectic mix of artistic generations and media -- painting, Conceptual Art and video art -- and a viewpoint that evolved from somewhat kitschy neo-pop to neo-geo to an ecumenical feminism.

In her 17 years as a dealer, Ms. Hearn was widely respected as unusually empathetic to artists, open to new art and willing to share artists and ideas with other dealers. When her cancer was first diagnosed and it seemed that her insurance company would not cover her treatment (although it eventually paid for some of it), her friends organized a benefit to which hundreds of artists and dealers donated work and money.

The artists to whom Ms. Hearn gave first shows, or first New York shows, included the painters Philip Taffee, Milan Kunc, Peter Schuyff, Jutta Koether, Monique Prieto and Jeff Elrod, and the Conceptualists Susan Hiller, Renee Green, Lincoln Tobier and Simon Leung. She showed artists she knew from her school days in Boston, including the painter George Condo, the installation artist Jack Pierson and the photographer Mark Morrisroe, and fostered the careers of such older artists as the painter Mary Heilmann, the video artist Joan Jonas and the Conceptualist Lutz Bacher. She was especially proud that she was able to mount posthumous shows of the work of Eva Hesse and Ana Mendieta.

DETAILS UPON REQUEST

PROVENANCE

The Pat Hearn Gallery Collection was a part of the Jean-Noel Herlin Archive Project, which is replete with important and rare documents. Herlin, who was an antiquarian bookseller in the 1970s, began in 1973 to acquire exhibition invitations/announcements and poster/mailers on painting, sculpture, drawing and prints, performance, and video. He was motivated by the quasi-neglect in which American commercial channels viewed these ephemeral primary sources of art history.

\$3000



34 [COLLECTIONS - ART GALLERY EPHEMERA] [Dwan Gallery]

Dwan, Los Angeles / New York: The Ephemera of a Gallery, 1959 – 1971

SCOPE AND CONTENT

The Dwan Gallery Collection presents a brief history of Virginia Dwan's seminal Dwan Gallery through the ephemera it produced for exhibitions in Los Angeles and New York between 1964 and 1971.

This Collection is unique because it contains a variety of items in many different forms and offers a glimpse into the character of the gallery. The files contain posters, announcements and postcards all reflecting the many artists associated with the gallery and the novel events and sessions that were held there.



The ephemera from the Dwan Gallery reveal the history of a gallery at the integral core of emerging trends in contemporary art throughout the 1960s. A gallery that championed conceptual, minimal and earthwork movements with momentous exhibitions and a roster of artists that include William Anastasi, Carl Andre, Arakawa, John Chamberlain, Walter De Maria, Niki de Saint Phalle, Mark di Suvero, Tom Doyle, Dan Flavin, Michael Heizer, Ed Kienholz, Yves Klein, Sol LeWitt, David Novros, Claes Oldenburg, Robert Rauschenberg, Ad Reinhardt, Robert Ryman, Fred Sandback, Robert Smithson and Kenneth Snelson among others.

HISTORY / BIOGRAPHICAL INFORMATION

In 1959, Virginia Dwan opened her first gallery in a tiny storefront in a Spanish Mission- style building in the Westwood section of Los Angeles in 1959. The artists she presented there included Robert Rauschenberg, Yves Klein, Ad Reinhardt, Joan Mitchell, Franz Kline and Philip Guston. Her independent wealth allowed her to open a gallery without worrying about business and sales. Three years after opening, the Dwan Gallery moved into a new Westwood Village space especially designed to express the gallery's contemporary aesthetic. Virginia Dwan hired John Weber, who brought in a few of his own artists and organized some shows, including "De Europa", one of the first exhibitions of Arte Provera the United States. In May 1962, Dwan moved to a new location, which was twice as large as her first space and was designed by Morris Verger, a student of architect Frank Lloyd Wright. Dwan organized several influential exhibitions in her new space, including "My Country 'Tis of Thee", an exhibition of Pop Art held in November of 1962. This show belongs to a substantial group of exhibitions in Los Angeles between 1962 and 1963 that heralded the arrival of Pop as a major artistic style in the early 1960s. Though "My Country 'Tis of Thee" focused on New York artists, it also included the work of Edward Kienholz. Another important exhibition included "Boxes" (1964), which featured box-shaped works by an international group of artists including Los Angeles sculptors Larry Bell, Tony Berlan, Ed Kienholz, Ron Miyashiro, and Ken Price. In 1965, newly divorced, Dwan moved to New York City and founded an east coast branch of the gallery.

Early exhibitions at the Dwan Gallery showed Abstract Expressionist artists and works of art from New York, which Dwan consigned from other galleries. After traveling to New York and France, Virginia Dwan's interests and tastes manifested in exhibitions by 1961 with Yves Klein. Through Klein, Dwan made connections to other Nouveaux Réalistes artists that the gallery featured in solo and group shows. Later exhibitions featured Land and Minimalist artists.

Dwan recognized that many of her shows were not considered salable but continued to show the avant-garde. She saw the gallery as an opportunity to expose the public to different styles of art.

The Dwan Gallery Los Angeles closed in mid-1967 but the New York branch remained open. The art gallery closely identified with the American movements of Minimalism, Conceptual Art and Earthworks. By 1971, under pressure to support her thirteen artists through a period of economic insecurity, she decided to close the gallery. The final exhibition at the New York gallery closed in June of 1971.

Artists that held exhibitions at the Dwan Gallery in New York and Los Angeles include: Robert Goodnough, Robert Richtenburg, Larry Rivers, Philip Guston, Yves Klein, Salvatore Scarpitta, Arakawa, Martial Raysse, Ad Reinhardt, Arman, Franz Kline, Edward Kienholz, Claes Oldenburg, Niki de Sainte Phalle, Joan Mitchell, Robert Rauschenberg, Robert Morris, Dan Flavin, Raymond Parker, Kenneth Snelson, Carl Andre, Sol LeWitt, Robert Smithson, and Anastasi.

PROVENANCE:

The Dwan Gallery Collection was a part of the Jean-Noel Herlin Archive Project, which is replete with important and rare documents. Herlin, who was an antiquarian bookseller in the 1970s, began in 1973 to acquire exhibition invitations/announcements and poster/mailers on painting, sculpture, drawing and prints, performance, and video. He was motivated by the quasi-neglect in which American commercial channels viewed these ephemeral primary sources of art history.

\$4500

DETAILS UPON REQUEST



Collection of Gay Photos: \$1250

35 [COLLECTIONS - GAY RIGHTS] [PRESS PHOTOS] GAY PRIDE PARADE NYC,

New York: Keystone Press Agency, Inc., 1976. Silver gelatin photo by photographer Mark Luins. Title penned on verso along with photographer's name. Also contains press stamp. A man in the crowd holds a phallic picture of the stars and stripes: / Available At All 'Pleasure Ches__ / the last letter or two is covered by his hand. Very good. **8 x 10 inches**



GAY DEMONSTRATION IN ROCKEFELLER CENTER, NYC, 1977

New York: Keystone Press Agency, 1977. Silver gelatin photo by photographer Brian Alpert. Typed photo description attached to verso. Demonstration against singer/actress Anita Bryant, organized by the Gay Activist Alliance. Ms. Bryant is an outspoken opponent of "gay rights," and was currently expected to advertise for Singer Sewing Machines. She had been working for Florida Oranges. Very good.

8 x 10 inches

GAY DEMONSTRATION IN ROCKEFELLER CENTER, 1977

Another photo: **8 x 10 inches**



PRESS PHOTO MEDINAH TEMPLE, GAY RIGHTS PROTESTORS. GAYS PICKET ANITA [BRYANT], 1977

Chicago: Keystone Press Agency, 1977. Silver gelatin photo by a photographer, only known to us as Bierman. Very good.

Anita Bryant was a singer who became known for her campaign against Gay Rights. Dade County, Florida passed an ordinance that prohibited discrimination on the basis of sexual orientation. Bryant led a highly publicized campaign to repeal the ordinance. The campaign began an organized opposition to gay right that spread across the nation.

Gay Rights campaigners organized their own high profile opposition to Bryant's campaign, which publicly denounced her and included a boycott of Florida Citrus products for which Bryant was the spokesperson at the time.

On June 7, 1977, Bryant's campaign led to a repeal of the anti-discrimination ordinance by a margin of 69 to 31 percent. However, the success of Bryant's campaign galvanized her opponents and the gay community retaliated against her by organizing a boycott of orange juice. Gay bars all over North America took screwdrivers off their drink menus.

14 x 11 inches

GAY RIGHTS MARCH IN CENTRAL PARK, JUNE 1979

New York: Keystone Press Agency, Inc., 1979. Silver gelatin photograph by photographer Brian F. Alpert. Press stamp on verso. Title and date penned on verso. Shows two men relaxing together in the park. Very good.

8 x 10 inches



GAY RIGHTS DEMO IN NYC. [1979]

New York: Keystone Press Agency, Inc., [1979]. Silver gelatin photo. Photographer: Brian F. Alpert. Press stamp on verso. Title written in marker on verso. Photo of a man, bare chested, on roller skates with Native American accessories. Very good.

8 x 10 inches

GAY RIGHTS DEMO IN NYC. [1979]

New York: Keystone Press Agency, Inc., [1979]. Silver gelatin photo by photographer Brian F. Alpert. Press stamp and title written in marker on verso. Shows a lesbian couple. Very good.

10 x 8 inches



GAY RIGHTS MARCH NYC, 1979

New York: Keystone Press Agency, Inc., 1979. Silver gelatin photo by Brian F. Alpert. Title penned on verso with press stamp and photographer credit. The man on the right side of the photo is Father Jon Kuiper from Catskills, N.Y., who legally adopted a thirteen year old. Very good.

8 x 10 inches



GAY PRIDE PARADE, BOSTON 1980

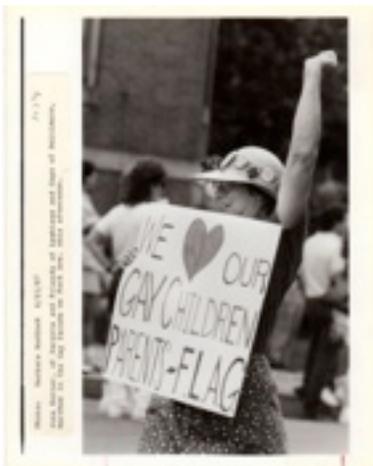
Boston: Rogers Photo Archive, 1980. Silver gelatin photo. Description label affixed to border. Some markings to verso. Over 3,000 participants marched along Charles St. en route to Boston Common. The group held a rally at the Boston Common. Mild yellowing to extremities, else very good.

10 x 8 inches

A RALLY AT DALEY PLAZA, [1986].

Chicago: Chicago Sun-Times, 1986. Silver gelatin press photo. The rally at Daley Plaza was in support of a gay-rights ordinance due for a City Council vote that same week. Press labels affixed to verso along with newspaper article and notes by editor. Very good.

8 x 10 inches



GAY PARADE ON PARK AVENUE, 1987

New York: Tribune Company Archives. Silver gelatin photo from the archives of the Tribune. Photographed by Barbara Haddock. Photo description typed on label and affixed to border. Shows June Horner, of Parents and Friends of Lesbians and Gays of Baltimore parading with sign /We love our/Gay Children/Parents -FLAG/. Some labels on verso. Very good.

8 x 10 inches

DEMONSTRATOR SIGN GAY ACTIVIST RIGHTS RALLY, 1988

St. Petersburg: St. Petersburg Times Press Photo, 1988. Silver gelatin photo by photographer Jonathan Wiggs. Demonstrator holding a sign that reads, /I love my Gay Son/ with a cut out of Ronald Reagan's head on the top of the sign. Press labels and printed title stamped at the verso along with the original article, stamped /Jun 26 '88/ that accompanied photo. Very good.

6.5 x 9 3/4 inches



SAINT PATRICK'S DAY PARADE. BOSTON, 1992

Boston: Boston Herald Press, 1992. Silver gelatin photo. Photographed by Mike Adaskaveg. Press label with title and description affixed to verso. Gay group marches through smoke bomb on telegraph hill. Very good.

10 x 8 inches



GAY LIBERATION DEMONSTRATION, KENNEDY SQUARE, JUNE, 1974

[Detroit]: np, 1974. Silver gelatin photo. Photographed by "Bob." Stamping, title written in pen and the newspaper article on verso. Mild pinkish rubbing to base of photo. Shows people sitting around the Square with a sign featuring Lucy from Charlie Brown saying, "How Dare you assume I'm Heterosexual!?" Very good.

10 x 8 inches



36 [COLLECTIONS - RAVE FLYERS]

A Decade of Rave Flyers: 1991-2001: Pictures from 20th Century society

The rave flyer has come into its own after about two decades of growth, evolution, and expanding graphic influence. A wholly unique genre of graphic design, the rave flyer is bred entirely underground. The rave scene has had a tremendous impact on contemporary mainstream culture in its musical, social and creative growth. The flyer is the primary testament of this transmission, standing not only as an important commercial art form, but also as a concise and substantive record of an entire movement.

This collection documents some of the best English rave flyers of the last two decades – a colorful and incredible visual record of a movement that has forever changed culture. There are also some Australian and Scottish flyers from major city raves.

Rave flyers became one of the most potent symbols of youth culture in the 1990s – their bright colors signifying a return to psychedelia, their computer-generated design a clue to future technology fetishes, their dense text an invitation to a subculture with its own deities and language.

Everything you need to know about a rave is encoded in its flyer – it unlocks a night – and morning of liberation and transcendence in a self-contained world with its own rules.

Besides the street and the boardroom (commercial advertising), rave flyers began to appear in art galleries. At first, flyers were saved as souvenirs of parties, proof of a membership in a growing community. Then with the first gallery shows of rave flyers, they became pop art.

Raves' direct roots are in England's "summer of love" in 1988. Clubs and gyms became too small to hold these parties and they were renowned for their ecstasy use. The press and police vilified raves as drug parties and promoters were fined and sometimes imprisoned.

The first rave flyers were simply photocopied sheets of paper with directions, maybe a map and a phone number. There was no art element until the marketing factor was used to make the parties bigger and better. As the popularity of raves grew, it became essential to create flashy, eye-catching flyers to outdo all the other flyers. Flyers grew from index-card size to poster size.

Among this collection are a range of styles, sizes and techniques. In places like London or Melbourne, raves were held on a much grander scale and attracted large audiences. These flyers are expensive, sophisticated die-cuts with a California feel. There are many sleek and modern flyers with space-age and technology oriented graphics. There are examples of flyers with exaggerated cartoon drawings and big fat lettering and bright colors. High quality raves are suggested by creatively produced flyers as thin roll-up posters or school folders with pockets that unfold. Many flyers parody the psychedelic art of the 60s; some with holistic, positive slogans. Other types of posters contain scary images (blood, knives, horror-movie scenes), images of butterflies and children's toys, creamy colors with lots of text but few visuals and the psychedelic fractal-pattern. There are elements of advertising and entrepreneurialism in many designs as well.

Provenance:

-This entire collection comes from an English participant of many of the raves represented. A collector early on – this then teen from London would travel throughout local towns and take a few copies of every rave flyer he came across in records stores. One for his wall and one went into a folder to keep in fine collection. Later on – he began to trade flyers through forums and websites. Each flyer is an original.

2000 flyers for \$8500



“THE NEW AMERICAN BADASSES”

37 [COLLECTIONS] [ROLLER DERBY] Traugher, Matt (artist)

11 ½ x 17 ½ original posters. Collection of seventeen Roller Derby posters from the Bleeding Heartland Roller Derby. Near fine.

Roller Derby is unique as a sport, as a structure and as a social phenomenon. Over the last two decades, a new evolution in women’s athletics has been taking hold across the United States. Fueled by adrenaline and dedication, with roots back to the early 20th century, women’s roller derby is making a frantic comeback on a grass-roots and national level. State to state, leagues are forming for the love of the skate. Skill and devotion set the pace for an exciting and empowering display of athletic skill and prowess in a physically aggressively all-woman sport.

These leagues are skater-owned and operated with a do-it-yourself attitude. Skaters wear fishnet stockings, short skirts and mad makeup. The sport combines punk rock aesthetics, pin-up pulchritude and athletic ability all in one. These are big events brought to the masses by entrepreneurial-minded women running businesses while also venturing into a new game.

Roller derby just might be the greatest sport for women. It is team- oriented with full contact; women have made it their own. Players do not have to be stick-thin and it teaches the concept that you get out what you put in. Women gain self-confidence, fit muscles and lots of exercise. The ladies show how a do-it-yourself attitude coupled with hard work translates into wins on the track and sell-out crowds. “We are the new American badasses,” said the coach of the Naptown Roller Girls.

The famed artist Robert Williams coined the term “lowbrow” to describe the American Art Movement that was taking hold in the late 1980s and early 90s. Williams who’d come into his own by working for car builder Ed “Big Daddy” Roth and hooking up with many from the Zap Comix crew (Robert Crumb, Stanley Mouse, Rick Griffin, and S. Clay Wilson) was gaining ground with highly sexualized oil-rich tales about sex, violence, drugs and car culture. When Williams started Juxtapos Art & Culture magazine in 1994, his purpose was to unearth underground and outlaw artists like himself. Instead, he created a world where artists, illustrators and pop culture pundits all wanted to live. This new art movement shunned the conceptual and abstract, embracing art school groupthink. Instead, it was inspired by B-movies, horror and science fiction films, comic books, tattoos, hot rods, pin up art and pop culture.

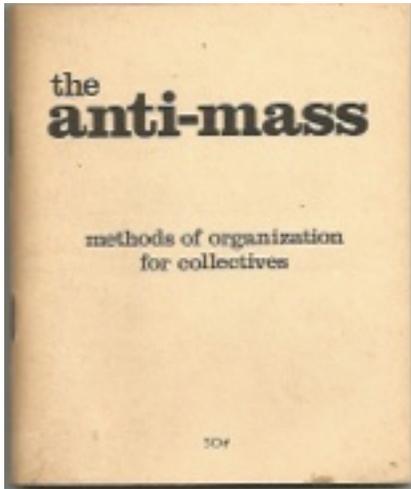
Roller derby, a grassroots movement, embraces the same ethics and values held by Williams. Its DIY spirit and talent, which might not be generally accepted by mainstream, thrive in roller derby art. Derby is the meeting ground where these influences merge with athletics; roller derby can be considered an offshoot of an already thriving subculture and it continues, as does lowbrow, to seep into mainstream.

The Women’s Roller Derby Collection contains a large range of artistic styles: horror, punk music, 60s advertising, underground comics, classic B-movies. Other influences include surrealism, politics, photorealism and Saturday morning cartoons, art of the 1980s, cereal box art, MAD magazine, “dark designs,” tattoo and hot-rod inspired works. One artist explained that hot rod/rockability culture explains derby’s current popularity. Visual cues from the past infused in a new modern sensibility – in other words, using the familiar with the new to create a sort of revisionist visual history and mystique for roller derby.

PROVENANCE: From Artist’s Matt Traugher’s personal collection.

\$1200





38 [COLLECTIVES]

THE ANTI-MASS; Methods of Organization for Collectives

New Haven, CT: The Anti-Mass, 1970. 16mo; 56pp, saddle-stitch, light brown and black spine; minor shelf wear with bumping and toning to wraps, text block clean; illustrations; very good.

A pamphlet about how the individual can rally against society by forming and operating within a collective. A sort of "how-to" guide for collectivism.

\$75

39 [ENVIRONMENT] [GREENPEACE]

GREENPEACE BENEFIT – DEC 17, 1989 BLUE BAYOU

11 X 17 ½" black and white offset lithograph backed on linen. Corners inserted into tape guards attached to linen. Staining to top edge (not effecting lettering or illustration). Bands playing: Jimmy Carl Black and the Grandmothers, Dill Pecker and the Sour Cream, Ten Hands, Fur Dixon, Rosie Flores and Highwaymen. Very good plus.

Greenpeace advocated the global phase-out of polyvinyl chloride (PVC) commonly known as vinyl. It is one of the most widely used types of plastics for packaging, home furnishings, toys, medical supplies and hundreds of other products. This plastic is one of the most toxic substances saturating our planet and its inhabitants. Louisiana has the highest concentration of vinyl factories in the U.S. Pollution from factories threaten the health and environment of residents. As a result from local communities and Greenpeace, Shintech, a major company, was stopped from building a \$700 million PVC facility in Content, L.A. Non-violent direct action was employed to pressure governments and industries.

\$400





40 [FUGS - VIETNAM WAR]

POSTER FOR PEACE ILLUMINATION WALK

[New York]: Veterans and Reservists to End the War in Vietnam/New York Workshop in Nonviolence, [1966]. 8 ½ x 14" with red lettering and designs. Mild sunning to edges, else near fine. Poster for peace march culminating in a performance by the Fugs on December 23, 1966. Not in OCLC.

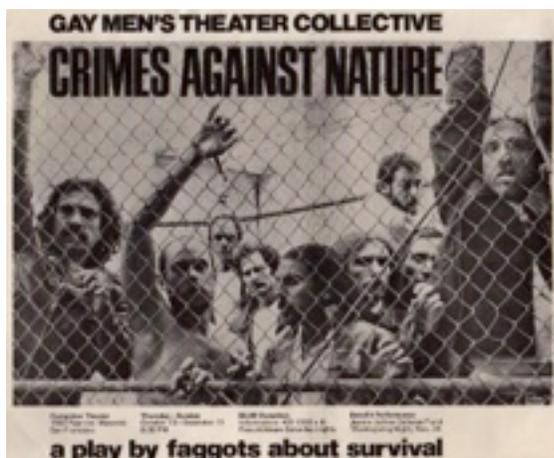
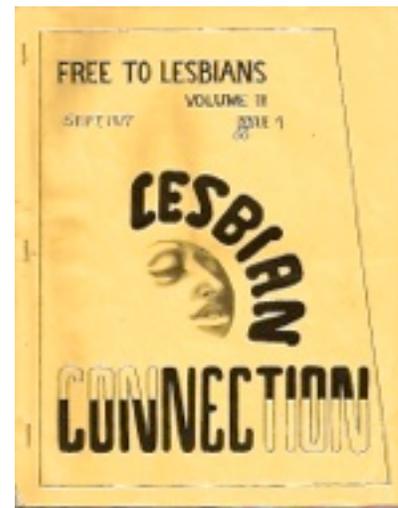
\$225

41 [GAY/LESBIAN – PERIODICALS]

Lesbian Connection. Volume III, Issue 4. September 1977

East Lansing, MI: Ambitious Amazons, 1977. First Edition. Quarto (28cm). Printed wrappers, sidestapled, 24pp. Mild signs of use to covers, creasing along stapled edge from previous readings. Internally fine. Early, mimeographed issue of this influential Lesbian monthly, still going strong in 2011. All contributions unsigned. Includes a 4-pp directory of Lesbian/Women's bookstores at rear.

\$65



42 [GLBT] [GAY MEN'S THEATER COLLECTIVE] [photography by Joey Knutson]

CRIMES AGAINST NATURE: a play by faggots about survival

San Francisco: The Collective & Gumption Theater, 1977. 14 x 11 1/2 inch poster for the original production featuring a b&w photo of the cast behind a chain-link & barbed-wire fence.

Poster for the theatre-piece created from oral-histories and confessionals. Back in 1977, when gay liberation was still fairly new and gay-identified theater was just being born, the Gay Men's Theater Collective sparked something of a theatrical revolution with

the confrontational style and confessional content of its collectively created "Crimes Against Nature." Widely regarded as one of the seminal gay theater productions, "Crimes" played for nearly two years in Santa Cruz, Toronto and New York. The impact of AIDS is particularly evident, and not just in its absence from the pre-pandemic monologues. Six of the 11 original creators and performers - Charles Solomon, Greg Kollenborn, Timo Lupine-Child, Tommy Pace, Anthony Eschbach and Martin Worman - have died of the disease in the intervening years." Robert Hurwitz, SF Examiner. Very good or better. Not in OCLC.

\$500

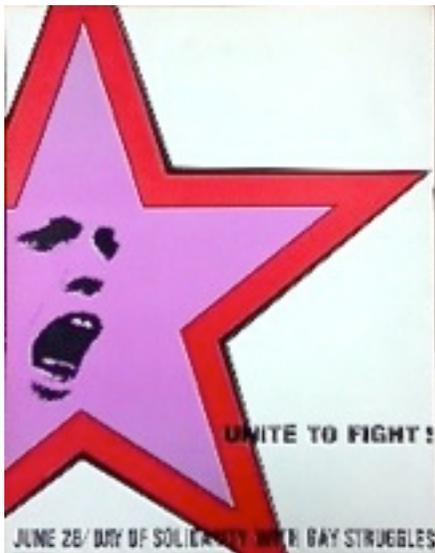
43 [GAY LIBERATION MOVEMENT - CALIFORNIA]

WAKE UP! CHALLENGE PROPOSITION 8

Los Angeles/Berkeley: Revolution Newspaper, 2008. Very good +

Prop 8, officially titled **Proposition 8 - Eliminates Right of Same-Sex Couples to Marry** was a statewide ballot proposition in California. On November 4, 2008 voters approved the measure and made same-sex marriage illegal in California. On Wednesday, August 4, 2010, a federal judge ruled that Proposition 8 is unconstitutional under the U.S. Constitution and barred its enforcement.

\$100



44 [GAY LIBERATION MOVEMENT]

UNITE TO FIGHT! JUNE 28/DAY OF SOLIDARITY WITH GAY STRUGGLES

Oakland, CA: Inkworks, [1976]. 17 x 21 3/4" poster featuring the face of protester in a pink star within a red star. Very good but for minor wrinkling on top and outer edges.

This day marked the 7th anniversary of the Stonewall Riots when lesbian, gay, bisexual, transgender and questioning persons rioted following a police raid on the Stone Wall Inn, a gay bar at 43 Christopher Street, New York City. This riot and further protests and rioting over the following nights were the watershed moment in modern LGBT rights movement and the impetus for organizing LGBT pride marches on a much larger public scale.

\$250

45 [GAY RIGHTS]

VIVA LA DIFERENCIA GAY [Hooray for the gay difference] Poster

[1983]. Offset lithograph poster. 11 x 17" Very good.

Small poster in Spanish with red and blue text and image. Across the bottom is an image of women and men protesting with speech bubbles above them. They are saying, "Libertad!" and "Revolucion en la Fabrica y en al colchion!" and "Trabajadores lilos y lesbianos en una sola lucha. contra la explotacion clasista! Contra la opresion sexista!" Above them are different Spanish phrases in blue and red. The top edge has "viva la diferencia gay" and the left and right edges have "Sabado 25 de Junio 15:30 horas."



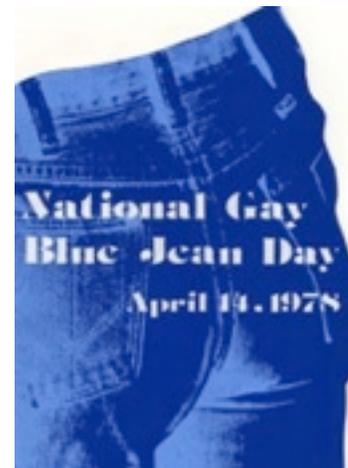
\$100

46 [GAY RIGHTS] NATIONAL GAY BLUE JEAN DAY APRIL 14, 1978

np: np., 1978. Die-cut blue and white poster featuring a denim-clad tush, edge at right cut out to follow its contour. Fine condition.

The April 1978 issue of Body Politic, Apr 78 p. 9, announces that April 14 will be National Blue Jeans Day according to the National Gay Task Force in the U.S. The National Gay Task Force (later renamed The National Gay and Lesbian Task Force) had a major influence on the gay politics of the 1970s. Not in OCLC.

\$125

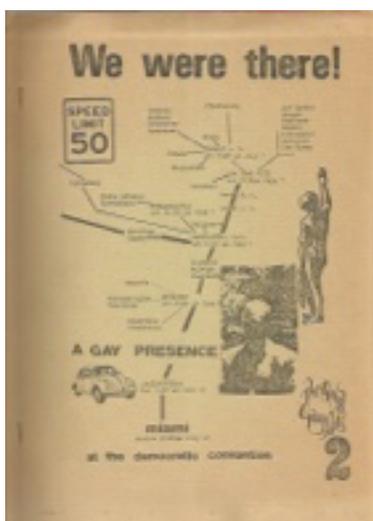


47 [GAY RIGHTS] [POLITICS] WEINER, John

WE WERE THERE! A GAY PRESENCE AT THE DEMOCRATIC CONVENTION

Boston: The Good Gay Poets, 1972. First edition. Pamphlet. 9 x 11 1/2" Unpaginated. [13 pp.] Side-stapled, illustrated mimeograph wrappers. Leaves printed single side with a collaged cover sheet. Cover sheet is oversize and slightly edge worn. Internal pages very good with back cover detached from top staple. Poetry about the experience of being in Miami Beach for the convention. Three holograph corrections on the title page. SIGNED by Wieners. Very good. OCLC lists 5 copies.

\$200



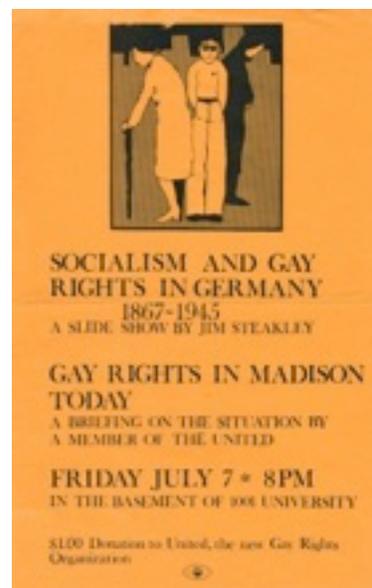
48 [GAY RIGHTS - UNIVERSITY]

SOCIALISM AND GAY RIGHTS IN GERMANY 1867-1945 / GAY RIGHTS IN MADISON [WI] TODAY. FRIDAY JULY 7 [ca. 1970s]

Madison: [United], [ca. 1970s]. Poster. 11 x 17".

Part of J. Wesley Miller's collection of the dynamic social, political and cultural changes taking place around the University of Wisconsin during the 1970s. Miller collected from kiosks, and bulletin boards all over campus, representing the onset of countercultural ideologies, such as gay rights, women's liberation, and protest against the Vietnam War. Miller signed the back of each poster. Miller described his collection best when he said, "The collection reflects the totality of student life and was being built as history unfolded." Near fine.

\$150



49 [GAY RIGHTS] [ELECTRIC CIRCUS] UNGERER, Tomi

COMPLETE set of ORIGINAL ELECTRIC CIRCUS POSTERS

New York: The Electric Circus Ltd., 1969. 22 1/4 x 28 inches (55.8 x 71cm). Line drawn illustration in black with title in hot pink font, imprint on bottom and signed on white stock paper. Housed in original tube that was sent to ad agencies and newspapers across the country to promote the venue. All in clean, very good condition, In Jack Rennert - The Poster Art of Tomi Ungerer, 1971. Rare. Not in OCLC.

Ungerer, the creator of Schoolhouse Rock, also designed the poster for Kubrick's "Dr. Strangelove." His dark, biting and often bleakly humorous satire is themed around race, US imperialism, capitalism and the counterculture. The Electric Circus was the place in which the New York and West Coast bohemian, freak and hippy scenes and experimental, rock and avant-rock music developed. Rennert records that "...many stores in the U.S. refused to handle them and foreign distributors were dissuaded by customs officials from importing them" (Rennert, pp. 170-171).

The posters depict the following images: a naked couple with male and female AC current electrical socket slots on the top of their heads; a naked couple in a domestic electric toaster; a woman wearing only a bra and underwear, straddling a vacuum cleaner - the suction is provided by a fat naked man with a hose in his mouth; a naked woman inside a lightbulb acting as a filament; a naked woman as a lamp with her head in the shade, plugged into power by her tush; a naked woman as a lamp with her head in the shade, plugged into power by her tush.

\$1800



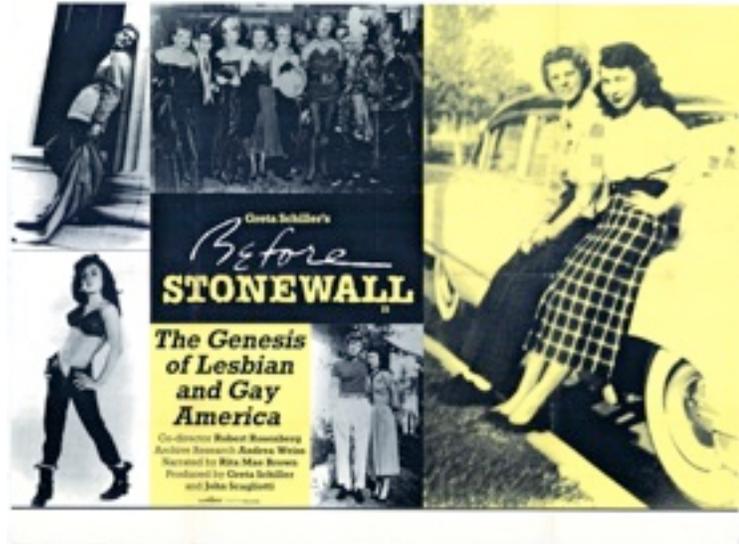
50 [GAY RIGHTS - FILM]

[STONEWALL]

BEFORE STONEWALL MOVIE POSTER: THE GENESIS OF LESBIAN AND GAY AMERICA

np: [1984]. The rare original poster for U.S. movie. 40 x 27 inches. Folds three times. Fold lines visible. Minute hole at vertex of first fold, else very good.

This documentary by Greta Schiller takes a look at the hidden, repressed, and often times denied history of gay America in the days before the famous Stonewall riots, and once and for all break the gag order polite society had placed on the third sex. Released in 1985, it helped put a halt on the notion that homosexuality was a product of societal moral decay, a tactical assertion gay rights opponents would sometimes try to insinuate based on a supposed lack of overwhelming historical evidence to the contrary. This groundbreaking documentary offers an array of photographs, films, and songs that offer testimony to the presence of a thriving gay subculture. Not in OCLC.



\$500

51 [LGBT] [GAY PRIDE] [CHRISTOPHER STREET]

CHRISTOPHER STREET WEST / 1776-1976 / GAY PRIDE CELEBRATION [poster]

Hollywood: Christopher Street West, 1976. 17 1/2 x 23 inch multicolored poster for the "parade, circus and carnival" with a Bicentennial motif. "WE WERE THERE" on a shield with stars and stripes. Very Good.

\$2000



52 [HARE KRISHNA] [New York City]

Early flyer for the ISKON center in New York City, evidently aimed at the crowds at the peace mobilization in New York, printed from holograph: "Our Peace Formula. Chant Consciousness April 15, Hare Krishna Hare Krishna, Inc. [etc.], Krishna Consciousness Inc. 26 2nd Ave."

[New York: International Society for Krishna Consciousness, 1967]. Broadside, approximately 8 1/2 x 11 inches. Old folds, some light foxing; a little dog-eared and worn; in good condition.

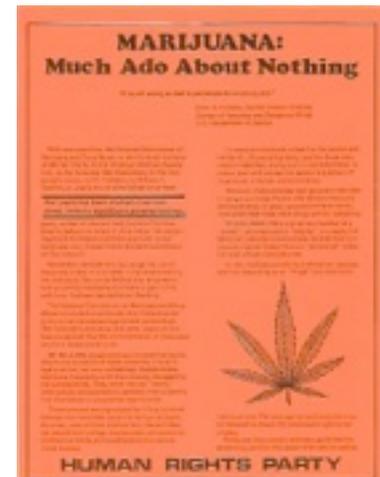
An ephemeral item evidently from the early days of the Hare Krishna movement; A. C. Bhaktivedanta had come to the U.S. in 1965 and established the ISKON in a modest store front on the Lower East Side at the 2nd Avenue address in May, 1966. The relationship between the Hare Krishna movement and Allen Ginsberg (and his use of the chant in peace demonstrations) is fairly well known, and Krishna Consciousness was a fairly substantial thread in the counterculture movement of the 1960s. [Thank you Garrett Scott, Bookseller for this enlightening description].

\$175

53 [HUMAN RIGHTS PARTY]

Marijuana: Much Ado About Nothing

[Ann Arbor]: Human Rights Party, n.d. [ca 1970s]. Flyer/broadside, 8 1/2 x 11 inches, printed both sides of a single sheet. Faint horizontal mailing fold, else fine. Calls for the repeal of marijuana laws and the reinstatement of the \$5 fine for pot possession in the Ann Arbor city limits.



\$85



54 MARIGHELLA, Carlos

Minimanual of the Urban Guerrilla

[Np:Nd: [ca 1974]. Octavo (22cm). Staple-bound pamphlet, photostatically printed; pictorial wrappers; 45pp. Minor wear and dusting to cover wraps, else Fine.

Anonymous reprint of Marighella's classic manual of underground insurgency and a highly influential work among such domestic terrorist groups as the Weather Underground, the Black Panthers, and the Symbionese Liberation Army. The text of this edition is overprinted throughout with color images of the revolution, including a good deal of iconography relating to the Symbionese Liberation Army (among these is a crude reproduction of the famous SLA publicity image of Patricia Hearst, aka "Tania," brandishing an assault rifle during a bank robbery, which would date the

pamphlet to no earlier than 1974). An insert on p.17 advertises Prairie Fire, the official organ of the Weather Underground. More than 40 reprints of the Minimanual, many of them anonymous, are catalogued in WorldCat; the present edition matches none of them in terms of format or pagination.

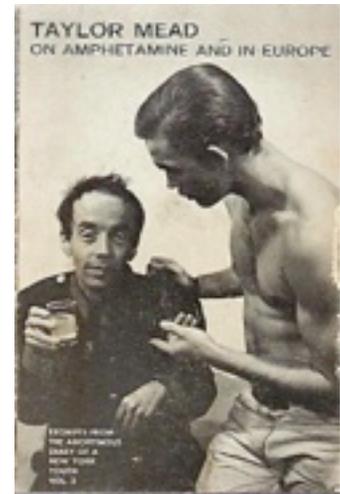
\$200

55 MEAD, Taylor

On Amphetamine and In Europe: Excerpts From The Anonymous Diary of a New York Youth Vol. 3

New York: Boss Books, 1968. First Edition. Octavo (21cm). Pictorial card wrappers; 251pp. Faint creasing to spine; covers slightly rubbed, with abrasion at fore edge of front wrapper; solidly VG. Uncommon early collection of poems by this legendary poet, actor and performance artist who was a frequent collaborator with Andy Warhol. Comparatively nice copy of a book almost always found in shabby condition.

\$200



56 [MUSIC - NO WAVE] [LYDIA LUNCH] RICHARD KERN

Black and white portrait of Lydia Lunch

(np): Richard Kern (nd). 8 x 10 inch portrait of Lunch created by photographing her image on a video screen. Near fine. Pinned in print on verso are the words "Video Cover" and Richard Kern's copyright stamp. A younger Lunch, staring straight at the viewer. An appropriate image for the lead singer of Teenage Jesus and the Jerks.

\$300



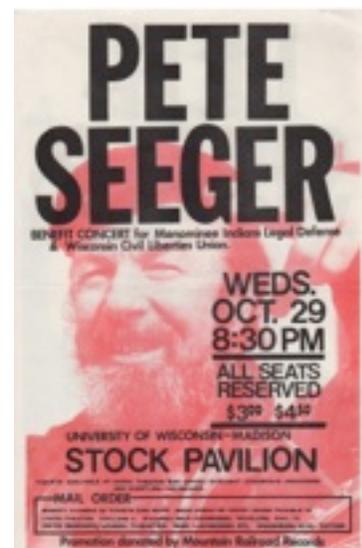
57 [MUSIC - PETE SEEGER] [MENOMINEE INDIANS]

PETE SEEGER BENEFIT CONCERT Poster

ca. 1970s. 11 x 17 inches (27 x 43 cm) Unbacked. Red on one side, blue on the verso. Near fine.

Benefit Concert for Menominee Indian Legal Defense Fund & Wisconsin Civil Liberties Union. From a collection of about 100 political protest posters collected in the 1970s at the University of Wisconsin, Madison.

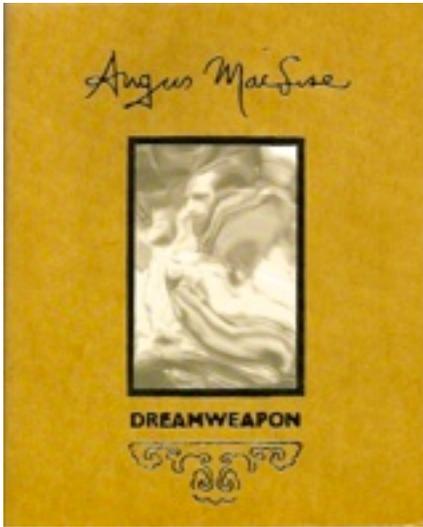
\$300



58**[MUSIC] [ANGUS MACLISE]****EXHIBITION CATALOG – DREAMWEAPON – The Art and Life of Angus MacLise 1938-1979**

NY: Boo-Hooray, 2011. First edition. 4to. Perfect bound wraps. 120 pp. Exhibition catalogue reproducing in full color the contents of a suitcase of Angus MacLise's artwork, publications, and manuscripts that had been left with La Monte Young and Marian Zazeela for safe-keeping thirty years before. Edition of 1000.

Includes additional materials drawn from previously unseen private collections and archives. Features texts by Lou Reed, La Monte Young, Ira Cohen, plus curators Johan Kugelberg and Will Cameron. This edition includes a laid in memorial letterpress broadside commemorating Ira Cohen, reprinting a 1976 ode to Cohen by Angus MacLise. The broadside printed by Jon Beacham/The Brother In Elysium Press.



Angus MacLise was an American artist, poet, percussionist, and composer active in New York, San Francisco, Paris, London and Kathmandu from the 1950's through the 1970's. Best known as the original drummer of the Velvet Underground, MacLise's lifework included music, calligraphy, performance art, poetry, drawings, plays, and limited edition artist's books. MacLise was a collaborative partner in the early 1960's with art groups and individuals such as Fluxus (George Maciunas, Yoko Ono), Theatre of the Ridiculous, and Jack Smith. As a poet, MacLise began publishing in partnership with high school friend Piero Heliczer in the late 1950's, establishing the Dead Language Press in Paris, widely acknowledged as one of the most significant small artist book presses of the 20th Century. Together with his wife, artist and underground press illustrator Hetty MacLise, he edited issue No. 9 of the magazine-in-a-box, Aspen, considered a hallmark of American publishing.

\$175**59****[MUSIC] [ANGUS MACLISE]****DREAMWEAPON – Vinyl LP- Angus MacLise**

Boo-Hooray has re-pressed Dreamweapon I & III to commemorate the opening of the Angus MacLise - Dreamweapon exhibit at CIAP-Hasselt, Belgium.

Live recordings of Angus MacLise, Tony Conrad, and Jack Smith from the MacLise tape archive. In a silkscreened sleeve.

The second pressing includes a risograph-printed 8 page booklet of the text to "Les Evening Gowns Damnées" illustrated with a reproduction of one side of an original Theatre of Jack Smith promotional brochure.

Edition of 500. Fine.

Side A: Les Evening Gowns Damnées (December 20 1964) 16'48"
Side B: S.O.S. (Ca. 1968) 13'28"

\$75



60 [MUSIC] [ANGUS MACLISE]

DREAMWEAPON III Vinyl LP – Angus MacLise

Boo-Hooray has re-pressed Dreamweapon I & III to commemorate the opening of the Angus MacLise - Dreamweapon exhibit at CIAP-Hasselt, Belgium.

Previously-unheard recordings of Angus MacLise and Tony Conrad from the MacLise tape archives. In a silkscreened sleeve. This second pressing also includes a risograph-printed facsimile of an annotated flier advertising a 1965 performance of Angus MacLise's multimedia piece "Rites of the Dreamweapon."

Edition of 500. Fine

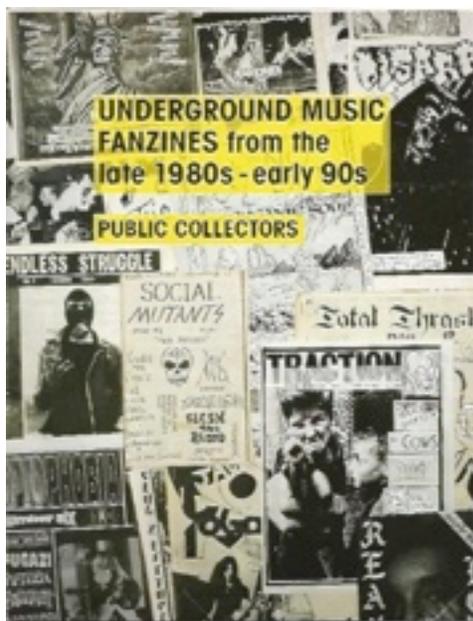
Side A: Untitled (recorded October 18 1968 at Tony Conrad's apartment) 15'27"

Side B: Short Drum and Viola part 1 & 2 (ca. 1969) 4'49"

Druid's Leafy Nest (undated) 7'26"

Early Jams (undated) 6'46"

\$75



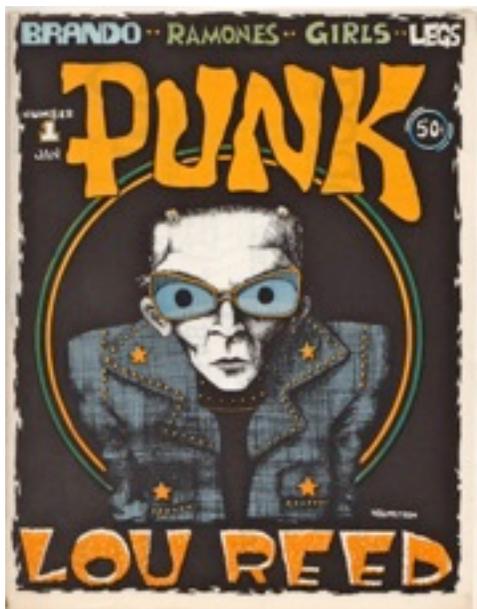
61 [MUSIC] [PUNK] UNDERGROUND MUSIC FANZINES from the late 1980s-early 90s

Public Collectors Chicago, IL, Public Collectors, 2011. First edition. 8.5 x 11" 28 pp. Staple-bound offset cover with black insides. Print run of 200. Bottom cover right corner slightly bent, else near fine.

Personal essay by Marc Fischer of Public Collectors (as well as Temporary Services and Half Letter Press) about photocopied, self-published hardcore and metal music 'zines in the late 1980s and early 90s. In addition to a nearly 2000 word essay, this booklet includes full and quarter page reproductions of cover art from 33 'zines from this period (including one cover from Fischer's 'zine Primary Concern). Other titles included are Total Thrash, I4NI, Philly 'Zine, Bullshit Monthly, The Happy Thrasher and Poser Death. Fischer's essay gets into many of the mechanics of self-publishing back then, from illegally recycling postage stamps to conducting band interviews.

This booklet was made to accompany a presentation of around two hundred 'zines made during this period from Fischer's collection that took place at The STOREFRONT on Saturday and Sunday, August 6 & 7, 2011, from 12-5 PM at: 2606 N California Avenue, Chicago, IL. Only 3 holdings in Worldcat.

\$75



62 [MUSIC] [Punk] [PERIODICALS]

PUNK Volume 1 – Number 1, January 1976

CT: 1976. 11 ½ x 9” *PUNK Magazine* marked "Number 1 Jan," featuring Lou Reed on the cover. Created by cartoonist John Holmstrom, *PUNK Magazine* published 17 issues between 1976 and 1979. This publication was arguably responsible for naming the entire musical genre now known as Punk. Very good +

Following their favorite rock group, The Dictators to CBGB, *Punk* quickly established its place in the emerging scene. From the very first issue, the magazine embodied its unique style. Articles about bands alternated with cartoons and references to TV culture. It is arguably responsible for naming the entire musical genre, Punk, linking it with the music at CBGB.

Miller, Marc H. <http://98bowery.com/punkyears/punk-art-catalogue-section-two.php>

\$400

63 [MUSIC - RAVES] POSTER

STERNS. FRIDAY 16TH JULY – “GIRLS ON TOP”
GARAGE: ROACHELLE, SMOKIN’ JO, SARAH CHAPMAN, UNDERGROUND: TKO (USA), BRENDA RUSSELL, DANIELLE & ROCHELLE

Worthing: United Kingdom, [1993]. 16 x 23 ½” White poster paper with blue word boxes. Schedule of events for Friday, July 16th through August 7th.

Sterns was a nightclub located in West Sussex. It was a rare example of an early UK club boasting 4 separate rooms with DJs playing Rave, Breakbeat hardcore, Jungle music, Techno, Progressive House, Hard House, and Garage. Stern’s was credited by a number of artists on their record sleeves, as one of the most well known Rave/Hardcore clubs in Europe. In 1992 attention to the Rave Scene and bad press contributed to In-Ter-Dance and Sterns all night license being revoked. Sterns opened its doors for the last time on 14th August 1993.

<http://www.fantazia.org.uk/orgs/interdance5.htm>

\$150



The Enigmatic Soul of City Lights and the San Francisco Beat Scene



64 MURAO, Shigeyoshi (Editor)

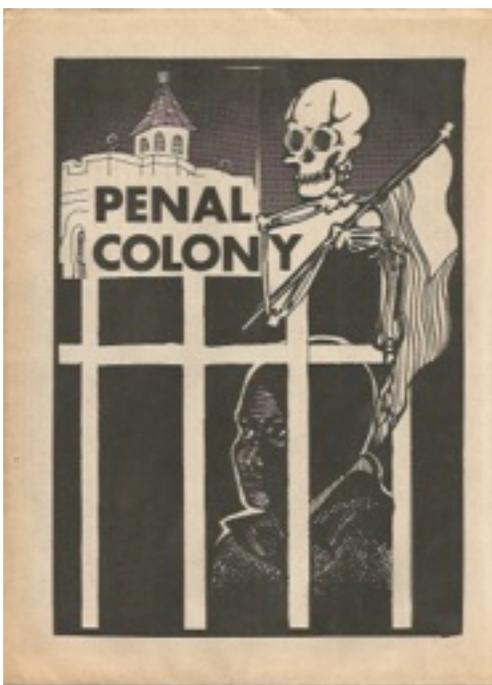
SHIG'S REVIEW Issues # 1-3

San Francisco: Adler Press (1 &2) / City Lights (3), 1960, 1969. All near fine.

Shig was a pioneer of the zine movement, utilizing photocopies to self-publish material collected in the course of his life at the center of San Francisco's bohemian culture. He worked at City Lights, sold the copy of Howl that led to the obscenity trial, went on trial with Lawrence Ferlinghetti, and was written out of the Howl movie. *Shig's Review* first appeared in 1960 as two volumes of poetry edited by Shig and published by Adler Press. These printed publications featured poets such as Vincent McHugh, C. H. Kwock, and brothers Vincent and Sean McBride—poets not found in City Lights publications. Marvin Friedman, one of the poets featured in *Shig's Review #1* moved from New York to San Francisco in 1957. His literary idols were Saul Bellow and Bernard Malamud rather than Ginsberg and the Beats. Friedman and Phil Leider, who had come from New York together, had a few drinks one night and headed for City Lights, only to find it closed. They penned a few parodies of Ginsberg on the spot, and taped them to the door of City Lights. They returned to City Lights a few days later, and found that their parodies had been mimeographed and were being given away at the bookstore. Shig subsequently invited them to submit poems for *Shig's Review #1*. The third issue of *Shig's Review* includes poems by Shigeyoshi Murao, Yoshi Murao, Yoshi Murao Shigi, and other variations on Shig's name. Instead of poems, the volume features a single photo cropped in different ways. In the image, Shig is sitting on the edge of a bed, holding a stick with a bird figure at the end, which is probably a child's toy from his Japanese folk art collection.

\$300

http://shigmurao.org/Shig_Project/Home_Page.html accessed on March 3, 2012.



65 [PRISONS - AFRICAN-AMERICAN STUDIES]

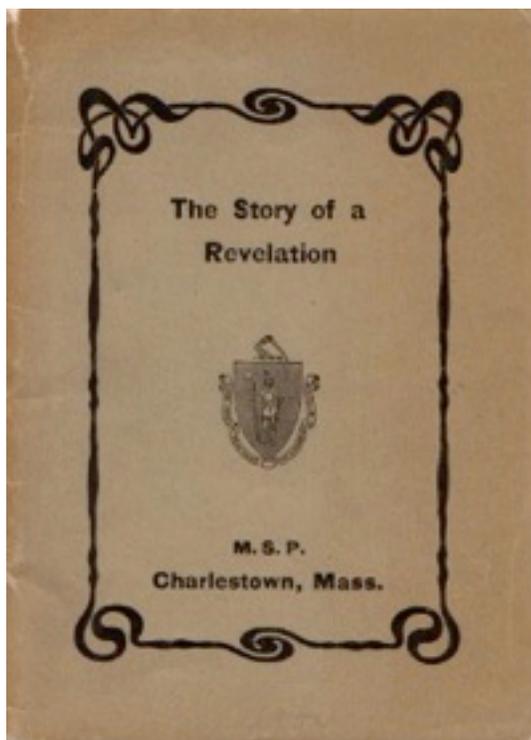
PENAL COLONY

Amherst: The Committee on Poverty for the Emergency Defense Committee, Black Cultural Center, November 1971. Very good plus.

First edition, newsprint. 8 3/4 x 11 1/2" 9. Opens to 11 1/2 x 17 1/2" [8 pp]. Light sunning to extremities, else near fine. Black type with b/w photos and illustrations of prisons and prison riots. Describes the perceived prejudices which the courts and prisons of the United States express towards the poor (i.e. powerless). Discusses Attica and lists the 28 Attica Demands. Back page has photo of a Klansman and a burning cross.

\$150

http://dwardmac.pitzer.edu/Anarchist_Archives/bright/woodcock/woodbiblio.html



66 [PRISONS - MASSACHUSETTS]

THE STORY OF A REVEALATION. inmates of the Massachusetts State Prison, Charlestown, Mass

Charlestown, MA: Massachusetts State Prison, May 1904. First edition. Small 8vo, original printed wrappers, [ii], 22 pages. Wrappers a trifle darkened and worn; a very good copy.

The Story of a Revelation. Compiled and Printed by Inmates of the Massachusetts State Prison, Charlestown, Mass. "This is the story, told in plain and modest language, of the only Correspondence School that has ever existed, so far as is known, within prison walls." A scarce example of prison printing work, an explanation of the development of the prison educational system in Massachusetts (beginning in 1902) and the role of teachers, text books, rudimentary language instruction, debates on current political issues, etc. in the program. Not found on OCLC.

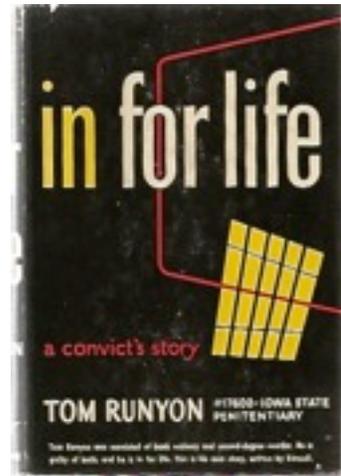
\$150

67 [PRISONS - NARRATIVES] RUNYON, Tom

In For Life: A Convict's Story

New York: W.W. Norton, 1953. First Edition. Octavo. Black cloth boards, lettered in gilt on spine; dustjacket; 314pp. Tight, Near Fine copy in lightly rubbed dustwrapper, easily VG or better. Memoir by a lifer in the Iowa State Penitentiary. Includes a description of the author's lengthy stay in solitary confinement following an escape attempt.

\$125

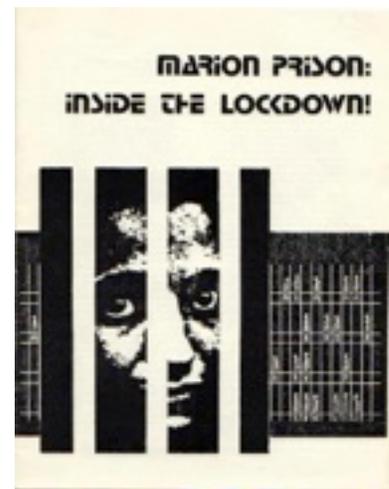


68 [PRISONS - CHICAGO]

Marion Prison: Inside the Lockdown!

Chicago: Committee to end the Marion Lockdown, 1986. 4to. [16] pp. [including covers]. Offset printed on glossy stock; unbound, folded sheets. A Pamphlet issued to draw attention to the lockdown conditions at Marion Prison, largely consisting of the text of an National Public Radio special on it, presented by an approximately 2 pp. foreward by the group. Originally stapled, this copy with staples removed; very good.

\$90

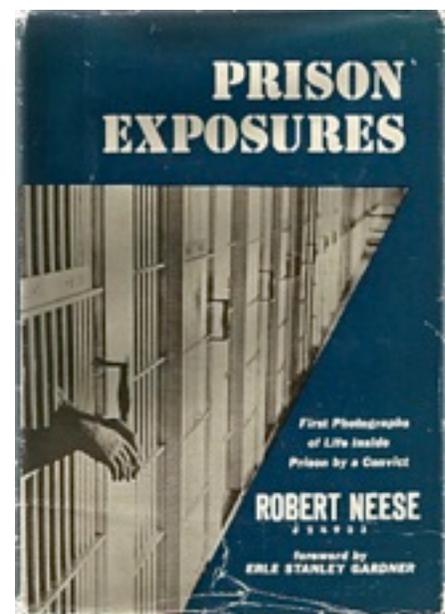


69 [PRISONS - PHOTOGRAPHY] NEESE, Robert (fwd Erle Stanley Gardner)

Prison Exposures: First Photographs Inside Prison by a Convict

Philadelphia: Chilton Compoany, 1959. Second printing. (27cm). Cloth-backed boards; dustjacket; 135pp. Tight, straight copy with faint foxing to coated pages; Near Fine. In priced pictorial jacket, creased at edges, with some overall rubbing; Very Good. An inmate's intimate photographs of life inside the Iowa State Prison. A note on the copyright page states: "The older photographs in this book were taken by former prison photographer 'Satan' Andrews and by Tom Runyon. Both men are deceased."

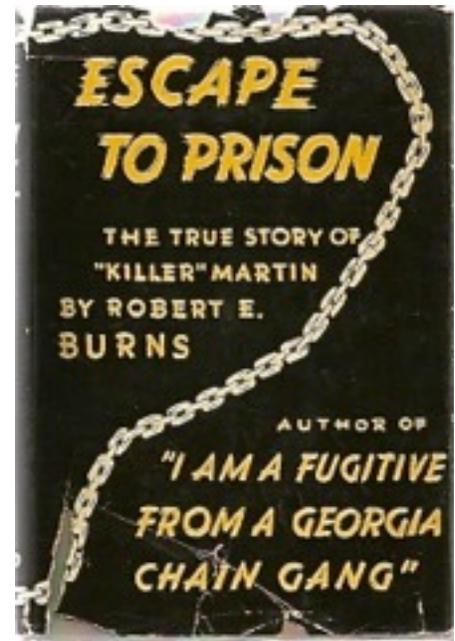
\$65



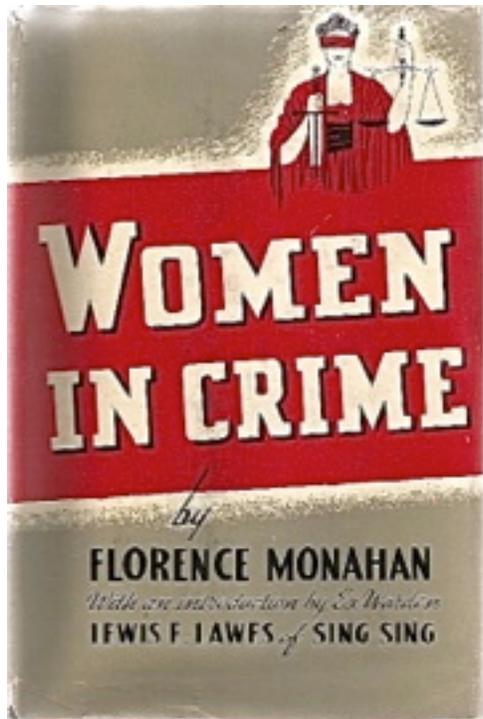
70 [PRISONS – NARRATIVES] BURNS, Robert E.

ESCAPE TO PRISON: The True Story of "Killer" Martin

New York: The Vanguard Press, 1938. First Edition. First Printing. Octavo (19.5cm); light gray cloth, with titles stamped red on spine and front panel; red topstain; dustjacket; 306pp. Some offsetting to pastedowns from binders glue, trivial soil to rear joint, with decorative skull & bones bookplate of Col. John E. Barrington Kennett on front endpaper; a tight, clean copy. Very Good +. Dustjacket is unclipped, showing a three stray ink marks on front flap, with some short tears, creasing, and moderate chipping along the edges, with minimal effect to the design and none to the lettering; Very Good. Burns' second book; he knew "Killer" Martin from two stints in Georgia prison camps, and wrote Martin's story while he himself was an escaped "convict" still at large. Jack "Killer" Martin was an Irishman who refused to get involved in a Chicago bootlegging racket. He was caught on the charge of sticking up a man who had cheated him and sent to a chaingang, where he kills a guard and escapes. He was caught and sent to prison, only to be sent back to the chaingang, from which he escapes - again. A compelling account of one convict written by another, creating a compelling case for just how brutal chaingang conditions were in the 1930's. A scarce title.



\$200



71 [PRISONS – WOMEN] MONAHAN, Florence (author); WOMEN IN CRIME

New York: Ives Washburn, Inc. 1941. First Edition. Octavo (22.5cm); dark gray cloth, with titles and pictorial elements stamped in red on spine and front panel; red topstain; dustjacket; 306pp. Owners name (in ink) to upper right corner of front endpaper, with a few light spots of foxing to two sides of the textblock; Near Fine. Dustjacket is unclipped, lightly worn at the edges, with a few short tears and minor chipping at the crown; Very Good+. A survey of prison life among female convicts, written by the country's leading female penologist at the time. Discussions of vice, sex, and murder, along with the efforts aimed at reforming both juvenile delinquents and adult offenders. Lewis E. Lawes, ex-warden of Sing-Sing, has contributed an introduction. An honest portrayal of the life women lead behind bars; scarce title in dustjacket.

\$250

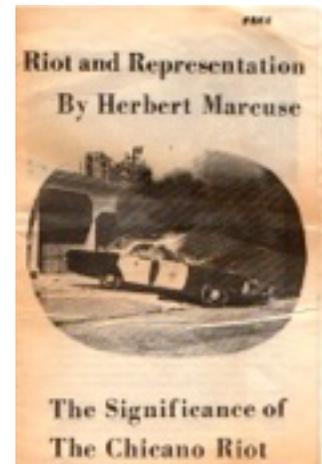
72 [RIOTS] [SITUATIONISM] [Herbert Marcuse]

RIOT and REPRESENTATION: THE SIGNIFICANCE OF THE CHICANO RIOT

Np: 1970. 8vo., [8] pp. [including covers], offset printed in b/w; unbound, folded sheets. Folded once, with some creasing and toning; very good.

Copies of this pamphlet, attributed to Herbert Marcuse, began to surface in the wake of the Watts riots. Marcuse vehemently denied authorship, and the pamphlet was probably written by the early California Situationist group 1044. The pamphlet ends with the assertion that "Humanity won't be happy until the last bureaucrat is hung with the guts of the last capitalist." According to some sources, 700 copies were distributed; it is now rare. OCLC locates only three holdings.

\$250



73 [SANDERS, Ed.] [F/Y Mimeograph Print]

GET YOUR PILES OUT OF VIETNAM!!

Original Fuck You/press mimeograph print. 8 1/2 x 11" colored paper with black type and handwriting. Uncollated pages from *Fuck You / A Magazine for the Arts* No. 5, Vol. 8, February, 1965, written, designed and illustrated by Ed Sanders. Mild soiling to curled, upper right corner. These pages were printed for the "Mad Motherfucker" issue, which featured contributions by Andy Warhol, William Burroughs, Michael McClure et al.

\$200



74 [SIXTIES] Crumb, R. [Robert]

Broadside: WAVY GRAVY PRESENTS: The Conspiracy Stomp. A Benefit For The Chicago Eight

Chicago: [Wavy Gravy], 1968. 10 1/2" x 12 3/8," heavy paper. Classic Crumb image advertising one of the seminal concert events of the Sixties, the benefit for the legal defense of the Chicago Eight at Chicago's Aragon Ballroom in November, 1969. Participants included the main defendant, Abbie Hoffman, Phil Ochs, Bob Gibson and Chad Mitchell. Also The Cast of Hair, Paul Krassner, Jeff Carp, The Fabulous Hypnotics, and Johnny Kaye. Scarce poster, not recorded in OCLC; Fiene (Crumb Checklish) 336a.



This is only 1 of 3 test pressing posters known to be in existence from this concert. This is an original test pressing poster that was printed prior to the concert and does not have the Union Made logo on the corner... these test pressing posters are impossible to find as most were destroyed once they had the poster format perfected. This came directly from the long closed, I.S. Berlin printing factory in Chicago.

\$1000



75 [SIXTIES] [NEW YORK AVANT-GARDE] **WILCOCK, John** (editor & publisher)

OTHER SCENES: The International Newspaper. Vol. 2, No. 4 (July 1968). Venice Biennale edition

[New York?]: John Wilcock, 1968. First Edition. Scarce single issue of this seminal and ephemeral 1960s countercultural newspaper. Tabloid (42cm); 24pp; illus. Printed on newsprint. Single old fold (as issued); minor wear; Very Good. Special Venice Biennale edition. Includes Tuli Kupferberg's poem "Half Fucked - Half Free" on p. 24. Cover photo by Shunk-Kender. Other contributors include Wallace Berman, Martial Raysse, Joe Black, Horst Antes, Charles Henri Ford, Nat Freedland, Walter K. Gutman, others. Unquestionably among the more ephemeral underground publications of the sixties; in its first year, circulation remained somewhere in the range of 500 subscribers (and it was not issued on newsstands); from mid-1968 through 1969 (the "Seer" period) the print runs for regular issues increased briefly to about 20,000 copies - but "Special Issues" were still being sent to subscribers on a much more limited basis. Editor Wilcock was a seminal figure in New York underground publishing in the 50s and 60s; in 1955 he was involved in launching the Village Voice.

\$125



76 [STUDENT ACTIVISM] [San Francisco]

NO BUSINESS AS USUAL

(San Francisco: No Business As Usual Action Network), [1987]. First edition. Wrappers. Newsprint folded to make four outside pages and one inside broadside leaf, the pamphlet measuring approximately 11 1/2 x 8 3/4 " folded. Illustrations. Newsprint browning, some creasing and wear; in good condition.

A call to arms and review of the actions of one of the more radical peace activist groups of the 1980s, with calls to college activists to "turn the campuses into zones of disruption" and taking on "Religion as Usual. ("They are using religion to sway people into blind faith in the government's 'war against the Evil Empire,' 'war on terrorism,' 'war against AIDS victims,' and Stay Wars. We say, No Religion as Usual!").

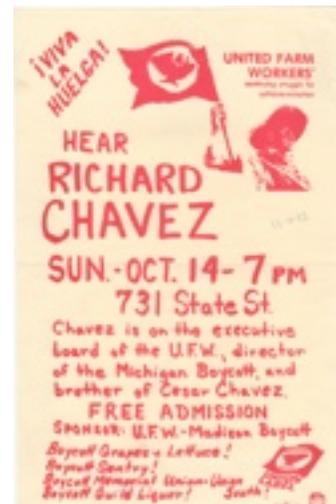
\$100

77 [UNITED FARM WORKERS]

VIVA LA HUELGA! HEAR RICHARD CHAVEZ

Madison, WI: RPM Print Co-op, [c. 1970s]. Offset lithograph poster in red. 11 X 17 1/2" Unbacked. Poster states that "Chavez is on the executive board of the U.F.W., director of Michigan Boycott, and brother of Cesar Chavez./ Boycott Grapes and Lettuce! Boycott Sentry! Boycott Memorial Union-Union South/Boycott Guild Liquor! Collector J. Welsey Miller's stamp in on verso and his signature in blue pen.

\$250



78 [UNITED FARM WORKERS] CHAVEZ, Cesar

WHY WE BOYCOTT

Keene, CA: United Farm Workers of America, 1973. First Edition. Oblong octavo (8 1/2 x 5 1/2 inches). Staple-bound, printed wrappers; 31pp. Minor external wear and soil; Very Good.

Pictorial record of the UFWA's grape boycott, documenting working conditions and ill-treatment of strikers at the hands of police and Teamsters. With a preface by Cesar Chavez, dated 1973. Uncommon; OCLC gives only two locations; none others in commerce (2013).

\$300



79 [CHICANO RIGHTS] AUGUST TWENTY-NINTH MOVEMENT

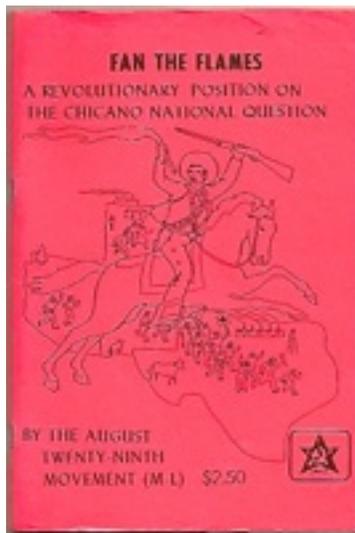
(M-L)

FAN THE FLAMES: A REVOLUTIONARY POSITION ON THE CHICANO NATIONAL QUESTION

Np:, [1975]. 6 x 9 inches. Staple-bound pamphlet. Pictorial wrappers; 72 pages. Illustrated. Very good.

Manifesto of the August Twenty-Ninth Movement (M-L), calling for an independent Chicano state on Marxist-Leninist principles and demanding the return of Mexican territories seized by the U.S. in the war of 1846-48. A seminal work of the Chicano rights movement. Uncommon in trade.

\$150



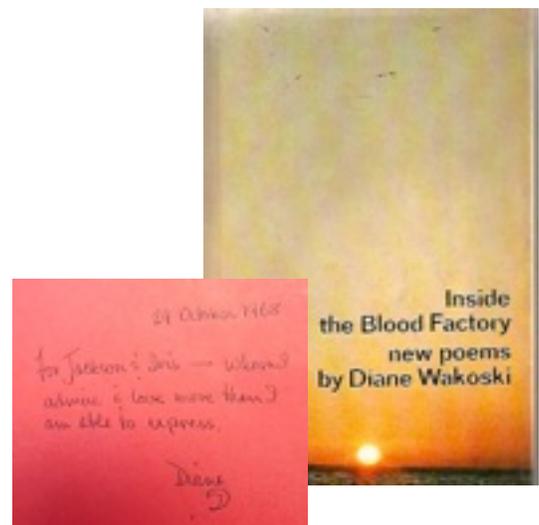
Presentation copy to Jackson MacLow

80 WAKOSKI, Diane

Inside the Blood Factory

Garden City: Doubleday, 1968. First Edition. Octavo, cloth boards; dustjacket; 96pp. Presentation copy from Wakoski to Jackson Mac Low, inscribed on front endpaper with small drawing of a flower: "For Jackson & Iris - whom I admire & love more than I am able to express," dated 1968. With additional laid-in cartoon-like illustration, possibly (but not definitely) also by Wakoski. Brief toning and wear to jacket, else a tight, Near Fine copy. Very nice association copy of Wakoski's second major published collection.

\$250

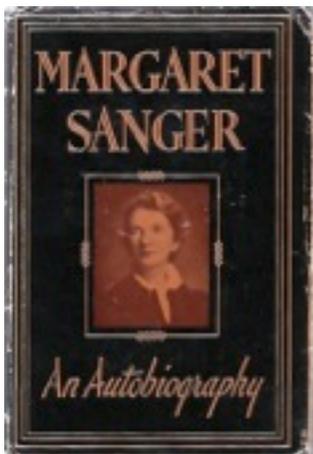
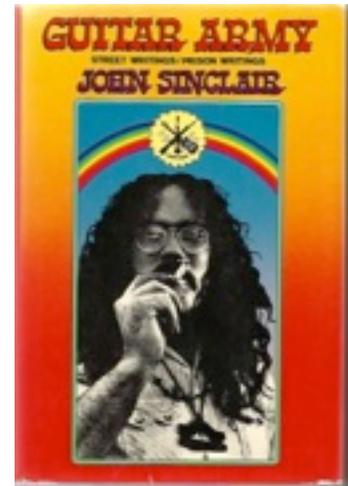


81 [WHITE PANTHERS] SINCLAIR, John

Guitar Army: Street Writings / Prison Writings - Inscribed by Sinclair

New York: Douglas Book Corporation, 1972. First Edition. Octavo. Cloth boards; dustjacket; 364pp; illus. Trivial bit of spotting to board edges, else a tight, Fine copy in unworn, unclipped dustwrapper. Inscribed by Sinclair on front endpaper, dated 2003. Great copy of a cornerstone work of Sixties radicalism. Sinclair was the songwriter and lead singer for the proto-punk band MC-5, a co-founder of the White Panthers, and if not the most vocal then at least the most audible advocate for the legalization of marijuana in the Sixties and Seventies. With a nice (later) inscription by Sinclair.

\$200



82 [WOMEN'S RIGHTS MOVEMENT - BIRTH CONTROL] SANGER, Margaret [with Rackham Holt]

Margaret Sanger: an Autobiography

New York: W.W. Norton, 1938. First edition. Octavo. Blue cloth boards; pictorial dustjacket; 504pp. Tight, clean copy, VG or better, in slightly edgeworn jacket with nicks at spine ends and edges. Inscribed "to Martha" by ghost-writer Rackham Holt (pseud Margaret Van Vechten Saunders Holt), credited in the author's introduction for "her discerning aid in organizing material and for her untiring and inspired advice during the preparation of this book..."

\$250

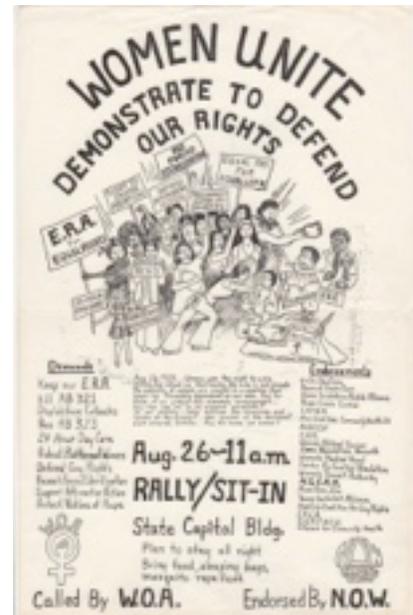
83 [WOMEN'S RIGHTS MOVEMENT - EQUAL RIGHTS]

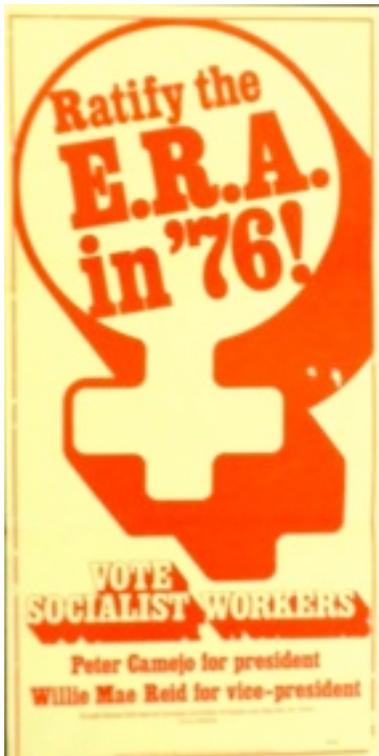
WOMEN UNITE. DEMONSTRATE TO DEFEND OUR RIGHTS. Aug. 26 Rally/Sit-in. State Capital Building. Called by W.O.A. Endorsed by N.O.W.

[Madison, WI]: W.O.A.; [ca. early 1970s]. 11 x 17 1/2 offset lithograph poster on white paper, handwritten with black and white illustrations of women protesting holding signs for different causes. Mild sunning to edges, horizontal fold, else near fine. Signed on back by collector J. Wiley Miller. Endorsed by N.O.W.

Listed on the poster are the set of Demands: Keep our E.R.A., Kill AB 321, Stop Welfare Cutbacks, Pass AB 323, 24 Hour Day Care, Protect Battered Women, Defend Gay Rights, Prevent Forced Sterilization, Support Affirmative Action, and Protect Victims of Rape. "Plan to stay all night. Bring food, sleeping bags, mosquito repellent."

\$200





84 [WOMEN'S RIGHTS MOVEMENT- EQUAL RIGHTS AMENDMENT]

RATIFY THE E.R.A. IN '76. VOTE SOCIALIST WORKERS. Peter Camejo for president; Willie Mae Reid for vice-president

New York: Socialist Workers 1976 Campaign Committee, [1975 or 1976]. 11 x 22" pale yellow poster with red lettering and design. From J. Wiley Miller collection – signed on back.

\$850

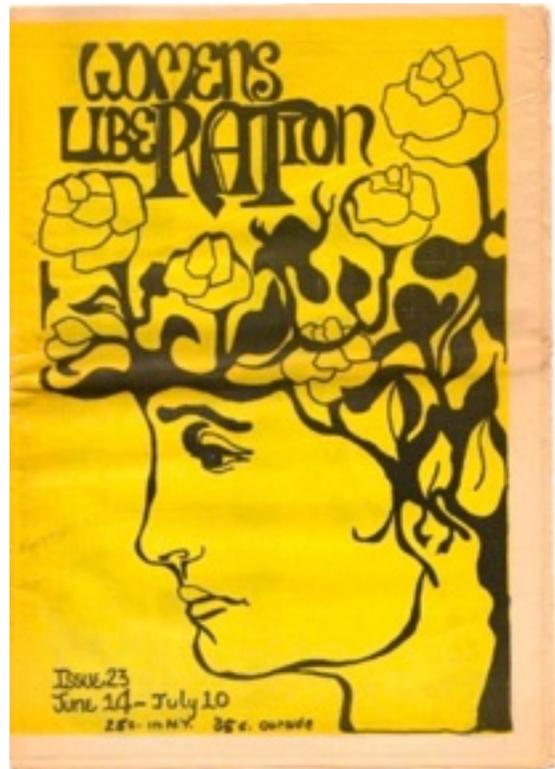
85 [WOMEN'S LIBERATION MOVEMENT - FEMINISM/LESBIAN PRESS]

WOMEN'S LIBERATION [RAT subterranean news] June 14- July 10 [1971]

New York: R.A.T. Publications, [1971]. 28 pp. 11 x 17" folded tabloid. Newsprint. Color wraps. Cover is a drawing of a woman's head with flowers in place of hair. Back cover is hand-lettered "birthday poem for Kathy Boudin."

The most politically radical New York underground newspaper. The Rat was taken over in 1970 by a feminist collective, which moved the paper in a more radical direction. By this late issue, such topics as Lesbian separatism were in discussion. Specific contents in this issue include: reports on RAWF women's action against Joe Namanth's NYC bar, long discussion of non-cooperation with grand juries, Leslie Bacon's news, French lesbians speak, Lesbians and Day-Care, first person accounts of Westside Women's Liberation Center, articles on women in China, yeast infections, "pomposity," and warnings about Virginia Ruffalo as a possible security risk and police agent. A fine image and an interesting (and ephemeral) issue.

\$85



86 [WOMEN'S LIBERATION MOVEMENT - RAPE AND SEXUAL VIOLENCE]

NO MORE RAPE AND REPRESSION!

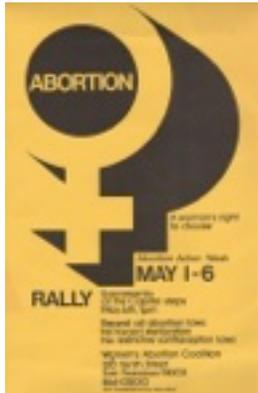
Columbia, MO: Radical Autonomy, [1979]. 8 1/2 x 14" poster, original Xerox on yellow paper, double-sided with b/w photos. Mild fraying to top edge and crease in middle.

A call to join the revolutionary transformation of every aspect of life – abolish the system wage and salaried labour. . . of representative democracy. Radical feminism seeks a genuine equality between all human beings, the complete abolition of social roles and the free construction of a libertarian society. Calls for the need for women to defend themselves; “take back the night; take back our lives!” “Rape will not be stopped by reforms or repression...” None in OCLC.



\$300

87 [WOMEN'S LIBERATION MOVEMENT - REPRODUCTIVE RIGHTS]



A WOMAN'S RIGHT TO CHOOSE, ABORTION ACTION WEEK MAY 1-6, ABORTION RALLY MAY 6th, [1972]

San Francisco: Women's Abortion Coalition, [1972]. 11 x 17 1/2" Original yellow poster with black design and type. 1 1/2" minor crease to upper region, else near fine. San Francisco was one of the hubs of the reproductive rights movement in the 1970s. This is a pre-Roe v Wade poster.

\$300

88 [WOMEN'S LIBERATION MOVEMENT]

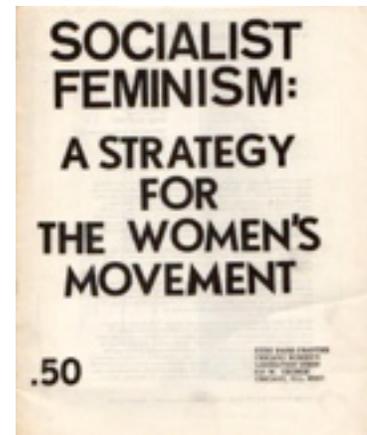
SOCIALIST FEMINISM: A STRATEGY FOR THE WOMEN'S MOVEMENT

Hyde Park Chapter Chicago Women's Liberation Union

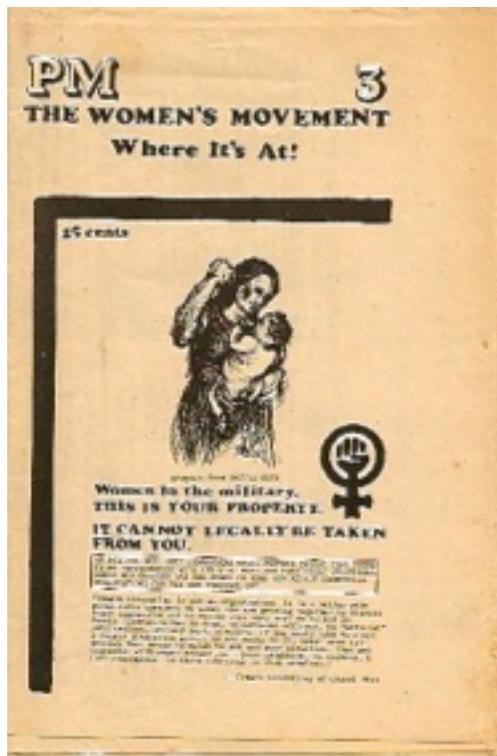
Chicago: Hyde Park Chapter, Chicago Women's Liberation Union, [1972]. Small 4to. Wraps. 31 pps. Very good.

The Chicago Women's Liberation Union (CWLU, 1969-1977), was an early women's liberation group, organized around women's health and reproductive rights, education, economic rights, visual arts and music, sports, lesbian liberation and opposition to the war in Southeast Asia.

Founded by women active in the anti-war movement, the civil rights movement and Students for a Democratic Society, the CWLU was noted for both its theory and its practice. The CWLU pamphlet, "Socialist Feminism: A Strategy for the Women's Movement" (1972), circulated nationally in women's liberation circles. Apparently, the pamphlet first uses the term "socialist feminism," which came to identify a section of the feminist movement that drew upon Marxist and socialist ideas while criticizing them for inattention to gender.



\$75



89 [WOMEN'S LIBERATION MOVEMENT - PERIODICALS] McCLAUSIN, BILL (ed)

PM 3 THE WOMEN'S MOVEMENT WHERE IT'S AT ! Women in the military. THIS IS YOUR PROPERTY. IT CANNOT LEGALLY BE TAKEN FROM YOU.

Tallahassee, FL: Florida Free Press, 1971. First printing. 8 1/2 x 11" newsprint. 7 pp. Folds to 5 1/2 x 8 1/2 " Mild stain to front cover; some spotting to foreedges, else very good.

The first thing out of Tallahassee on the Women's Liberation Movement was a six page mimeo "thing" put out by Tallahassee Folk University as a study aid of what was happening in the Women's Movement in terms of literature. As the "word" about this pamphlet spread, new material was incorporated. PM #3 is probably the most complete listing of this type at this time. It lists periodicals, research/search aids/pamphlets, packets, paperbacks and new media efforts. "Female liberation is not an organization. It is a nation-wide grass-roots movement of women who are getting together to discuss their oppression and to decide what they must do to end it..." – Female Liberation of Chapel Hill. Only 6 holdings in OCLC; none in commerce (2013).

\$150



90 [WOMEN'S LIBERATION MOVEMENT - NATIONAL WOMEN'S CONFERENCE]

POSTER: NATIONAL WOMEN'S CONFERENCE, ATLANTA AND OPPOSING THE VIETNAM WAR, 1971

Np: np, [1971]. Poster. 11 x 17 inches. Very mild soiling and tanning to bottom edge. Artwork depicts a Vietnamese peasant carrying a rifle, with fearful young child. The conference was part of the May Day Gathering of Tribes, which followed the May Day Protests in Washington that spring. Very good.

\$150



91 Archival Photograph Collection of Women's Liberation Movement [\$2500]

LINE UP FOR WOMEN'S LIBERATION...

Rome: 1976. AP wirephoto, photographer unknown. Holograph notes on verso.

Three women walk past a row of women's liberation posters that were illegally posted Monday on special bulletin boards set up by Rome's city government for political posters advertising forthcoming campaign for general elections. Elections scheduled for June 20-21, 1976. 11 x 8 inches. Near fine.

SYMBOLS OF OPPRESSION

London/New York: Keystone Press Agency, INC., 1971. Vintage silver gelatin photograph of a stocking, shopping bag, vest and apron on a crucified tailors dummy, symbols of oppression, carried by marchers in the Women's Liberation Movement to the meeting in Trafalgar Square. Press agency stamp and typed photograph description on verso. Some creases and closed tear to upper left corner.

More than 1,000 militant women took part. They presented a petition to Mr. Heath demanding equal pay now, free contraception and abortion. Approximately 7 x 8 1/2 inches. Very Good.



WOMEN'S LIBERATION MOVEMENT HOLDS RALLY IN TRAFALGAR SQUARE AFTER MARCH FROM HYDE PARK New York/London: Keystone Press Agency, INC., 1971. Vintage silver gelatin photograph of The Women's Liberation Movement marching for the first time in Britain. They grouped in Hyde Park before marching off to hold a rally in Trafalgar Square - on route they handed in a petition at NO. 10 for the Prime Minister, calling for Free 24 hour child care, Free Contraception, Equal Wages...Two press stamps and article describing photograph on verso. Holograph editing. 8x10" Very good +.



WOMEN'S LIBERATION MOVEMENT MARCH FROM HYDE PARK TO TRAFALGAR SQUARE

New York/London: Keystone Press Agency, INC., 1971. Vintage silver gelatin photograph of The Women's Liberation Movement marching for the first time in Britain. Three press stamps and typed article describing photograph on verso. Some minor scratching to bottom edge, not effecting image. Photo shows: Some of the women militants dressed well for the march. 9 1/2 x 7 3/4 inches. Good.

BLACK WOMEN'S UNITED FRONT

Sun Paper: 1975. Vintage silver gelatin photograph by photographer Ralph L. Robinson. Photography stamp, original newspaper article, and holographic notes on verso. Black marks showing cropping points, not effecting image.

A delegation from the Black Women's United Front marches in front of the Western district police station yesterday, protesting the rape of a 15-year old school girl on October 6. Officer Roy Stephen Drain, 24, was charged with the attack and suspended, pending trial. 9 x 7 inches. Very good.



WASHINGTON, JULY 4, 1981. EQUAL RIGHTS RALLY
1981. AP Laserphoto of Gloria Steinem of the National
Organization for Women attending an Equal Rights Amendment
rally outside the White House. 8 1/2 x 6 3/4 inches. Near Fine.



GLORIA STEINEM INTERVIEW

Chicago: Chicago Sun-Times, 1986. Vintage silver weight gelatin
photography by photographer Phil Velasquez. Newspaper stamp, clip of
original article, holograph notes and an official newspaper form all on verso.
Some minor discoloring to right and left foreedge of border, not effecting
image. 8 x 10 inches. Very good.

**WOMEN SUPPORT RIGHTS OF UNBORN CHILDREN -
MIA FARROW JOINS THE FIGHT**

New York: Keystone Press Agency, INC., 1976. Vintage silver
gelatin photograph of Mia Farrow pictured outside St. Stephen's
entrance of the House of Commons with a great pile of petitions.
These petitions called for tighter abortion laws and to institute
programs which will provide justice for women "under
pressure." Some minor wrinkling to right foreedge. 10 x 8
inches. Very good.





NEW YORK CITY: JUNE 30, 1981 – THE NATIONAL ORGANIZATION FOR WOMEN (NOW)

New York: Keystone Press Agency, INC., 1981. Vintage silver gelatin photograph by photographer Jefferson Siebert. Agency stamp, typed article about photo and photographer copyright stamp on verso.

NOW held a rally on the steps of the New York Public Library to rally support for getting the Equal Rights Amendment ratified before the time ran out exactly one year from this date. 10 x 8 inches. Very good.

INTERNATIONAL WOMEN'S DAY

New York: Keystone Press Agency, INC., 1975. Vintage silver gelatin photograph by photographer Brian Alpert. Press agency stamp and holograph notes on verso. 10 x 8 inches. Very good.



E.R.A. PICKERS (ALL 6 OF THEM)

St. Petersburg: St. Petersburg Times, 1975. Vintage silver gelatin photograph by photographer Stuart Thayer. Newsprint attached with tape to verso with date and stamp of newspaper. Holograph notes and official newspaper form on verso as well. Several advocates of the Women's Equal Rights Amendment marched around the Manatee County courthouse in Bradenton. 8 1/2 x 6 3/4 inches. Very good.

LEAGUE OF WOMEN VOTERS

New York: Keystone Press Agency, INC., 1970. Vintage silver gelatin photo by Flint, MI Journal. Agency stamp and tag on verso. 5 x 7 inches. Very good.



WOMEN'S STRIKE FOR EQUALITY

[New York]: Daily News, 1970. Vintage silver gelatin photograph by photographer Edmund Jarecki. News article attached to verso with holograph writing and press stamp. Front has a few minor red marks, presumably from the red pen used on the verso. 14 x 11 inches. Very good.

92 [WOMEN'S STUDIES - BULL FIGHTING PROGRAM] [PATRICIA McCormick]

JUAREZ'S PLAZA: MONUMENTAL BULL RING-Sunday July 26th, 1959

Juarez, Mexico: np, 1959. Pamphlet. First edition. 5 x 9 inches. Single sheet folded to make 4 pages. Horizontal crease. Mild soiling to left bottom corner, else very good. No holdings in Wordcat; no copies in trade (2013).

McCormick was an American female bullfighter and is considered to be the first American woman to fight bulls professionally in Mexico. Throughout her decade-long career, she fought in 300 corridas throughout Mexico and Venezuela. Six times bulls gored her, once so seriously that a priest administered last rites. In the Spring of 2007, The Heritage Museum at Big Spring, Texas, opened a permanent exhibit in her honor.

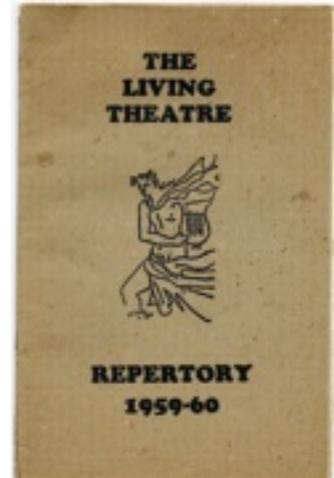
\$300



LATE EDITIONS ...

93 THE LIVING THEATRE REPERTORY: 1959-60

New York: Living Theatre, 1959. Octavo, pamphlet. Side-stapled brown wrappers with black lettering. Unpaginated. Cover surrounding bottom spine starting to separate (0.75"). Some wear to extremities, touches of water staining to back cover. Article by Judith Malina. 3-page History of The Living Theatre, List of Patrons for the production of The Connection. Announcement for the premiere of the June 22, 1960 performance of The Theatre of Chance - The Marrying Maiden by Jackson MacLow and Women of Trachis by Sophokles: a version by Ezra Pound. Also: The Connection by Jack Gelber. Includes Notes on "The Marrying Maiden" by J.M.. Some recommended restaurants, cafes and coffee houses are advertised on the last page.



Season program for the experimental theater group, founded in 1947 and still exists today. The Living Theatre pioneered the unconventional staging of a number of the European avant-garde playwrights such as Brecht and Lonesco and was dedicated to its political goal of transforming the organization of power within society, from a competitive hierarchical structure to cooperative and communal expression. The troupe also attempted to bridge the gap between audience and performers by counteracting complacency in the audience through direct spectacle. Their work during this period shared many aspects of style and content with Beat generation writers. Based in a variety of small New York locations which were frequently closed due to financial problems or conflicts with city authorities, the Living Theatre helped to originate Off-Off-Broadway and Off-Broadway as significant forces in U.S. theatre. The group became a well-known entity and bridge connecting the counterculture to both the European avant-garde and political critiques of the existing social order.

\$150

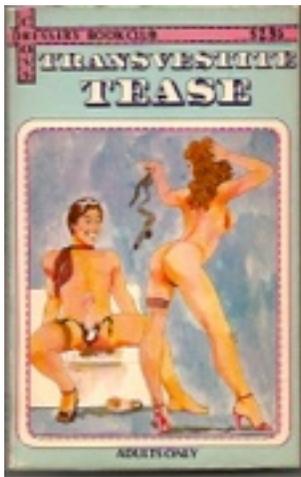
94 [LITTLE MAGAZINES] BERGE, Carol (Editor) CENTER 1-13 Complete Run

Woodstock/Hattiesburg, MS/New York/Berkeley: Carol Berge, 1970-1984. First edition. 8 ½ x 11 inches. Some issues double stapled, some saddle-stitched or perfect binding. Mild soiling to covers; issue 4 has notes and checks on cover, else all issues very good +. Each issue is a limited edition of 500 copies.



Center contained a wide range of fiction and other prose, including considerable avant-garde dance and art criticism. Berge's editorial philosophy was influenced by John Cage's theories developed in his class on new music at the New School, by Jackson MacLow's performance pieces at the Judson Memorial Church, and by Berge's own work with the Fluxus Group. The first issue set the tone as Berge invited friends to send her non-form prose from known writers. Center then became a forum for writers whose avant-garde ideas have become part of the tradition of literature.

\$2500



95 [TRANSVESTITES]

TRANSVESTITE TEASE

New York: Star Distributors, 1980. First edition. 4 1/4 x 6 3/4 inches. Paperback original. 180 pages (plus 12 pages of advertisements). A transvestite tale published as part of the Cross-dresser series. A very good copy in pictorial wrappers. OCLC records no holdings.

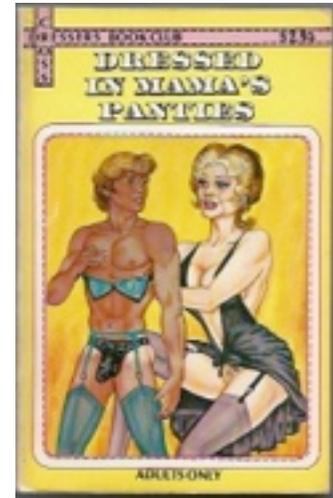
\$125

96 [TRANSVESTITES]

DRESSED IN MAMA'S PANTIES

New York: Star Distributors, 1980. First edition. 4 1/4 x 6 3/4 inches. Paperback original. 180 pages with 12 pages of advertisements. A transvestite tale published as part of the Cross-dressers series. A very good copy in pictorial wrappers. OCLC records no holdings.

\$125

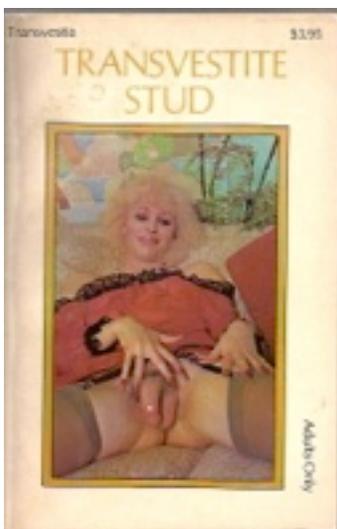


97 [TRANSVESTITES]

TRANSVESTITE STUD

New York: Star Distributors, 1985. First edition. 4 1/4 x 6 3/4 inches. Paperback original. 182 pages with 12 pages of advertisements. A transvestite tale published as part of the Transvestite series. A very good copy in pictorial wrappers. OCLC locates no copies.

\$125

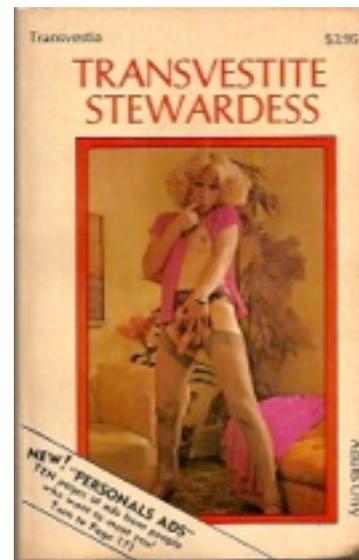


98 [TRANSVESTITES]

TRANSVESTITE STEWARDESS

New York: Star Distributors, 1984. First edition. 4 1/4 x 6 3/4. Paperback original. 170 pages with 20 pages of advertisements. Part of Transvestite series. Some mild chipping to bottom right corner, else very good in pictorial wrappers. OCLC locates no copies.

\$100

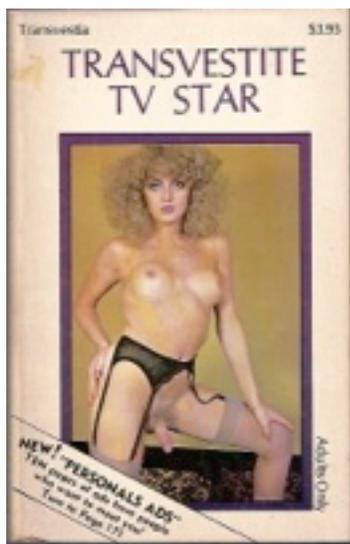


99 [TRANSVESTITES]

TRANSVESTITE TV STAR

New York: Star Distributors, 1984. First edition. 4 1/4 x 6 3/4. Paperback original. 170 pages with 20 pages of advertisements. Bottom edge has stamp that reads, "Model Dist." Minor soiling to cover. Published as part of Transvestite series. A very good copy in pictorial wrappers. OCLC locates no copies.

\$125

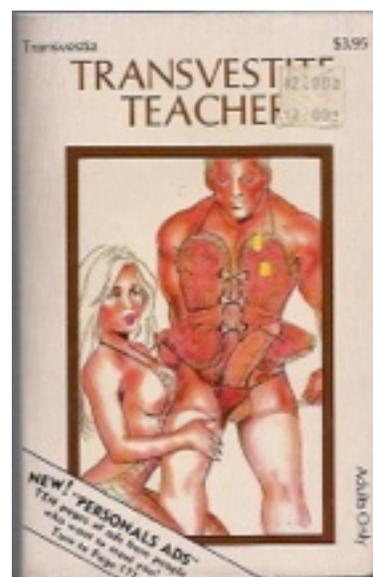


100 [TRANSVESTITES]

TRANSVESTITE TEACHER

New York: Star Distributors, 1985. First edition. 4 1/4 x 6 3/4 inches. Paperback original with pictorial wrappers. 170 pages with 20 pages of advertisements. Minor chipping to bottom right corner and price sticker, else very good. Part of Transvestite series. OCLC locates only one copy (Yale).

\$100



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