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**Catalog 3:  
Women on the  
Move**

## CATALOG 3: WOMEN ON THE MOVE

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**WE ARE MEMBERS:** of IOBA [International Online Bookselling Association] and The Ephemera Society, adhering to the organizations' standards of professionalism and ethics.



*"I love to see a young girl go out and grab the world by the lapels. Life's a bitch. You've got to go out and kick ass." -Maya Angelou, author and poet*



### 1. [ABORTION]

#### **Abortion Is A Woman's Right: Massive march & rally in San Francisco Nov. 20** **SOLD**

San Francisco: Women's National Abortion Action Coalition, [1971]. 11 x 17 inch poster with red print on white paper. Female figures are holding protest signs. Some mild tape residue or thumb tac holes on four corners of verso, else very good. Not in OCLC.

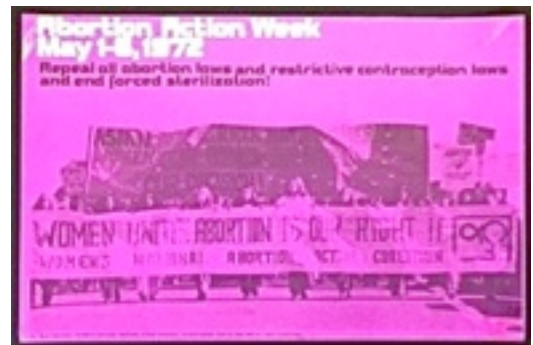
This November 20, 1971 march and rally began at San Francisco's Embarcadero, and wound through the city ending in the Civic Center. WONAAC was founded in July 1971 and this was its west coast wing. At this time, many states prohibited abortions and also prohibited the sale of birth control to single women. Only eight states, such as California, had laws making abortion legal in varying degrees.

### 2. [ABORTION] WOMEN'S NATIONAL ABORTION COALITION

#### **Abortion Action Week, May 1-6, 1972 (poster)**

**SOLD**

New York: Women's National Abortion Coalition, 1972. 11 x 17- inch poster, landscape orientation, white and black print and images on magenta background, tape marks on all four corners. Image depicts a previous abortion rights march with women carrying a long banner that reads, "Women Unite: Abortion is Our Right!!" Banner behind reads "Asian Black La Raza Native American Women: Our Bodies, Our Lives, Our Decision!" Part of the Women's National Abortion Action Coalition's national campaign of Abortion Action Weeks. Not in OCLC.

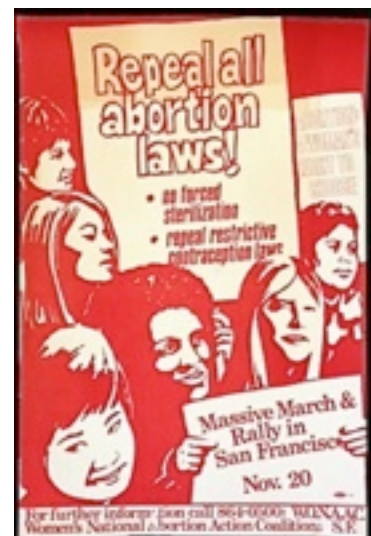


### 3. [ABORTION] WOMEN'S NATIONAL ABORTION ACTION COALITION

#### **Repeal all abortion laws! March on Washington, DC and SF, November 20, [1971]**

**SOLD**

New York: Organization, [1971]. 11x17 inch sheet folded into quarters. Black print and art work on white paper, tack holes in all four corners, mild wear and discoloration with very small tear at center fold. Brochure issued by WONAAC, an early abortion rights organization founded by Socialist Workers' Party members in 1971. The action attracted 2000 participants in DC and 1500 in San Francisco.



4. [ABORTION] COMMITTEE FOR ABORTION RIGHTS AND AGAINST STERILIZATION ABUSE

Demonstrate for abortion rights [handbill]

**SOLD**

New York: The Committee, [1978]. 8.5x11 inch sheet, printed one side; text with diagram of march route through John M. Murphy's 17th congressional district. Pre-election march against a pro-life politician. Not in OCLC; not in trade (2013).



5. [ABORTION] Berkeley Women's Health Collective

**Our strength is in our health: abortion, birth control, pregnancy, nutrition, counseling, rap groups, referrals, + info [poster]**

**SOLD**

Berkeley: Berkeley Women's Health Collective, [1972-1975]. 17x22 inch poster, brown print and female image on yellow paper. One faint area of wear and previous folding in thirds, otherwise very good condition. Berkeley Women's Health Collective (now the Berkeley Women's Health Center) developed out of the need for separate women's services at the Berkeley Free Clinic. The BWHC found funding to rent a Grove St. store front, in which it ran meetings, counseling, and some services in addition to its weekly clinic at the BFC. In 1975, the Berkeley Women's Health Collective relocated to its current site on Ellsworth St. in early 1975. Not in OCLC. None in trade (2013).

\$500

*A pre-Roe vs. Wade poster*

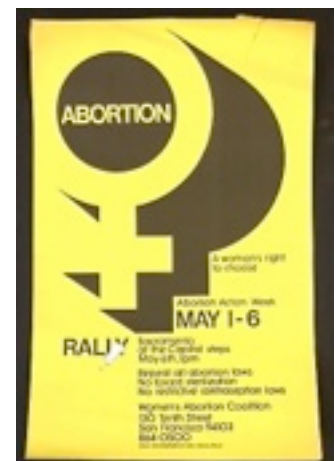
6. [ABORTION]

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

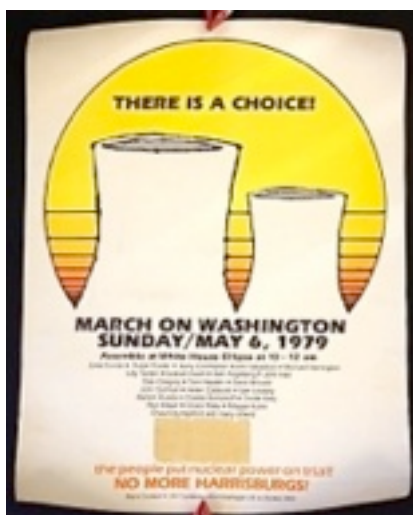
**\$250**

San Francisco: Women's Abortion Coalition, [1972]. 11 x 17 1/2" Original yellow poster with black design and type. 1/4" closed tear at top with 1 1/2" straight line of soiling. Some glued paper covering the end of the word RALLY. Upper left and bottom right corners worn. 1 1/4" piece of masking tape on top edge of verso, else very good.

San Francisco was one of the hubs of the reproductive rights movement in the 1970s. This is a pre-Roe vs. Wade poster. Not in OCLC.







7. [ACTIVIST] [NUCLEAR POWER] [JANE FONDA] Protest with Jane Fonda

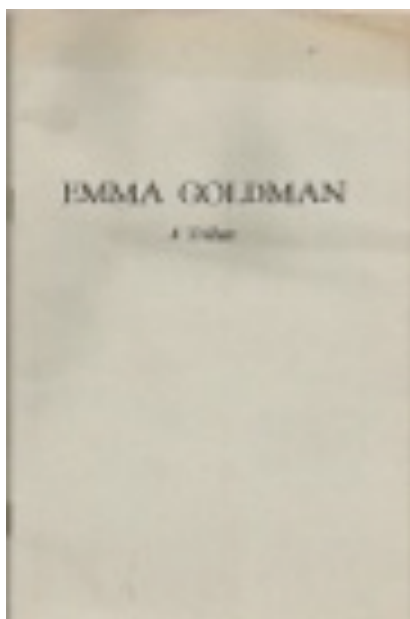
**There is a choice! March on Washington Sunday/May 6, 1979  
the people put nuclear power on trial! NO MORE HARRISBURGS!  
(poster)**

**SOLD**

Washington, D.C.: May 6 Coalition, 1979. 17x 22." Original, white poster with black and orange text. Yellow background with an illustration. Light edge wear and slight curling, else near fine.

In May 1979, an estimated 70,000 people, including then governor of California Jerry Brown, attended a march and rally against nuclear power in Washington, D.C.

American actress, writer, political activist, former fashion model, and fitness guru, Jane Fonda has been an activist for political causes for decades. Her counterculture era opposition to the Vietnam War and the Civil Rights Movement associated activities were controversial. She has protested the Iraq War and violence against women; she describes herself as a feminist. Fonda's visits to France brought her into contact with leftist French intellectuals who were opposed to the Vietnam War, an experience that she later characterized as "small-c communism". Along with other celebrities, she supported the Alcatraz Island occupation by American Indians in 1969, which was intended to call attention to failures of the government in treaty rights and the movement for greater Indian sovereignty. She likewise supported Huey Newton and the Black Panthers in the early 1970s, stating "Revolution is an act of love; we are the children of revolution, born to be rebels. It runs in our blood." She called the Black Panthers "our revolutionary vanguard", and said "we must support them with love, money, propaganda and risk." She also has been involved in the feminist movement since the 1970s, which dovetails with her activism in support of civil rights. Not in OCLC.



8. [ANARCHISM] MADISON, Charles A.

**Emma Goldman: Biographical Sketch [from cover: Emma Goldman: A Tribute]**

**\$80**

New York: Libertarian Book Club, 1960. First edition. Octavo. Staple-bound pamphlet; printed card wrappers; 29pp. Wrapper margins toned; top edge slightly wavy; about VG. Text clean and unmarked. Extract from Madison's 1960 book *Critics & Crusaders*.

9. [ARTS & CULTURE] [ARCHITECT] Maya Ying Lin

**Maya Ying Lin Press Photo: WAVE FOR THE CROWD**

**\$100**

New Haven: The Baltimore Sun, 1987. Original AP laser photo. 9 x 11." Typed name, stamped date and barcode on verso. Red X over background man's face and two lines positioning Ying, put in place by staff in the process of publication, else near fine.

Photo of Ying waving as she walked in the academic procession to commencement ceremonies at Yale University. Ying is the designer of the Viet Nam Veterans Memorial in Washington, D.C, while an undergraduate at Yale and was awarded an honorary Doctor of Fine Arts, She is among the youngest recipients of an honorary degree from Yale.



The design was initially controversial for what was an unconventional and non-traditional design for a war memorial. Opponents of the design also voiced objection because of Lin's Asian heritage. However, the memorial has since become an important pilgrimage site for relatives and friends of the American military casualties in Vietnam. She received harassment after her ethnicity was revealed. Prominent businessman and later third party presidential candidate Ross Perot called her an "egg roll" after it was revealed that she was Asian (Wu, 95). Lin defended her design in front of the United States Congress, and eventually a compromise was reached; a bronze statue of a group of soldiers and an American flag was placed off to one side of the monument as a result.

10. [ARTIST] JANE DICKSON

**City Maze (Poster) 1980**

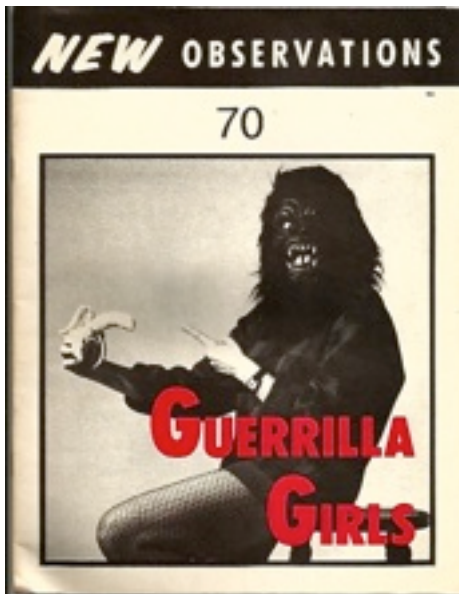
**\$250**

**Bronx, NY: Fashion Moda, 1980. Original, off-set print, 11 x 17." Design by Jane Dickson**

Dickinson designed this poster for her "City Maze" exhibition where, with the collaboration of local graffiti artists and schools, she created a maze installation that had special appeal for the youth of the neighborhood. Many artists found that exhibiting in the South Bronx challenged them to redefine the purpose of their art and inspired new ways of working.

Jane Dickson is known for her paintings of "America's nocturnal underbelly." She has painted Times Square peepshows, carnivals, burlesques and recession-era casinos, revealing a sense of bleakness and alienation underneath such glitzy spectacles. One of her recurring subjects is the open road, an American ideal that is synonymous with the promise of good times, adventure and self-discovery. She explored the margins of culture for its mystery and dark beauty. Dickson is also interested in experimenting with mixed media, textures and techniques. She explores the aesthetics possibilities of unusual surfaces: astroturf, sandpaper, vinyl, carpet and black garbage bags. Solo exhibitions of Dickson's work have been shown at the Whitney Museum of American Art and the Metropolitan Museum of Art in New York.





11. [ART ACTIVISTS] GUERRILLA GIRLS

**New Observations 70: Guerrilla Girl**

**\$200**

New York: New Observations, 1989. First edition. 4to. Saddle-stapled wraps. Near fine with some faint toning along spine.

This issue of the long-running art journal was edited by the Guerilla Girls, and prints numerous posters by the important art activist group.

The Guerrilla Girls are a bunch of anonymous females who take the names of dead women artists as pseudonyms and appear in public wearing gorilla masks. They have produced posters, stickers, books, printed projects, and actions that expose sexism and racism in politics, the art world, film and the culture at large. Using humor to convey information, provoke discussion, and show that feminists can be funny, they wear gorilla masks to focus on the issues rather than their personalities. Dubbing themselves "the conscience of culture," they declare themselves feminist counterparts to the mostly male tradition of anonymous do-gooders like Robin Hood, Batman, and the Lone Ranger.

The Guerrilla Girls' work has been passed around the world by kindred spirits who they are proud to have as supporters. Their work has also appeared in *The New York Times*, *The Nation*, *Bitch* and *Bust*; on TV and radio, including NPR, the BBC and CBC; and in countless art and feminist texts. The mystery surrounding their identities has attracted attention, as they announce, "we could be anyone; we are everywhere."



12. [ASTRONAUT] SALLY RIDE

**\$100**

New York: United Press International, nd [ca. 1980's]. Original 10 x 8" black & white photo of Sally Ride during a training session. United Press stamp on verso along with "Sally K. Ride" in holograph, blue pen. Near fine.

Sally Ride joined NASA in 1978 and, at the age of 32, became the first American woman in space. Ride was one of 8,000 people who answered an advertisement in the Stanford student newspaper seeking applicants for the space program. She was chosen to join NASA in 1978. Prior to her first space flight, she was subject to media attention due to her gender. During a press conference, she was asked questions like, "Will the flight affect your reproductive organs?" and "Do you weep when things go

wrong on the job?" Despite this and the historical significance of the mission, Ride insisted that she saw herself in only one way—as an astronaut. On June 18, 1983, she became the first American woman in space as a crew member on the space shuttle Challenger. The five-person crew of the STS-7 mission deployed two communications satellites and conducted pharmaceutical experiments. Ride was the first woman to use the robot arm in space and the first to use the arm to retrieve a satellite. She is also the first known lesbian astronaut. Ride died on July 23, 2012, at age 61, seventeen months after being diagnosed with pancreatic cancer.



13. [AUTHOR/PUBLIC SPEAKER] [FRAN LEBOWITZ]

**Acne Paper Issue #14 - Autumn 2012 / Fran Lebowitz cover by Brigitte Lacombe**

**\$400**

Sweden/France: np, 2012. First edition. 38 x 28 cm. 256 pg. English text, 2 issues per year.

The first time that Acne Paper was devoted to a full-fledged city, Manhattan. "We could have chosen London, Paris, Berlin or any other city influential, but we preferred to Manhattan, oldest neighborhood in New York, and maybe even the center of the universe," writes Thomas Persson, the editor and art director of Acne Paper. This issue highlights author Fran Lebowitz, the artist Richard Serra and dancer Mikhail Baryshnikov, each photographed in black and white by Brigitte Lacombe. Inside this 14th issue unfold double-pages with interviews and portfolios of Martin Scorsese, Salman Rushdie, Andrew Wylie, Jeff Koons ... What stir envy.

Fran Lebowitz is an American author and public speaker. Lebowitz is known for her sardonic social commentary on American life as filtered through her New York City sensibilities. Some reviewers have called her a modern-day **Dorothy Parker**. Her popularity stems from the now antique phenomenon of developing cult-like status from writing magazine columns for Andy Warhol's *Interview*. Her appeal comes from her ability to lampoon any trend of the day in the most politically incorrect manner possible. Her harsh columns in *Interview* and *Mademoiselle* in the early 1970's and her two best-selling books of sardonic essays, "Metropolitan Life" (1978) and "Social Studies" (1981) earned her a lot of money, which she says is gone. They also won her the attention she thrives on today. A heavy smoker, Lebowitz is known for her advocacy of smokers' rights. Only in the last few years has Lebowitz broken through an 11-year writer's block that kept her from collecting much of the large advance she received from Random House to write a novel called "Exterior Signs of Wealth," which she describes simply as "unfinished." "I've never met anyone who even comes close to me in laziness," Lebowitz says. "I would have made a perfect heiress. I enjoy lounging. And reading. The other problem I have is fear of writing. The act of writing puts you in confrontation with yourself, which is why I think writers assiduously avoid writing. The number of alcoholic writers makes a lot of sense because if you're going to be face to face with yourself, maybe it's better that you don't recognize that person." (She herself doesn't drink because she has hypoglycemia.)



*A Female San Francisco Beat Poet*

14. [BEAT POET] McClure, Joanne

A Joanne McClure signed bookplate

\$100

Np: Antioch Publishing, 2003. 3 x 4" cream card stock book plate with black illustration. Near fine. Signed bookplates are usually found on review copies and special editions.

sign bookplates, which the publisher affixes to the books.

Joanna McClure's poems reveal the story of a central woman writer of the San Francisco Beat generation counterculture. Married to Beat poet Michael McClure soon after she arrived in San Francisco in 1954, Joanna McClure became a significant figure in the Beat poetry scene. Her move to San Francisco as a young woman in 1951 launched a lifelong love affair with that city and the poetry it engendered. Thriving on the energy of the Beat movement, the young poet found herself inside a circle of famous poets and great writers in American poetry and American literature, including San Francisco Renaissance poet Robert Duncan and his lover, artist Jess Collins, as well as the Beats Allen Ginsberg, Jack Kerouac, Neal Cassady, and Gary Snyder. She heard Ginsberg's first public reading of "Howl" at the Six Gallery in 1955, and the home she shared with Michael became a gathering place for beatniks.



Meanwhile, Joanne was developing own body of poetic work, allowing her clear inner voice to guide her. Her poems ardently claim the freedoms her generation struggled to achieve, yet they often do so in a playful and generous voice, reveling in the beauty of the natural world and everyday moments and elegantly celebrating sensuality and intimate love. In the late 1950s she began publishing her work in literary journals and chapbooks, and her first book of poems, *Wolf Eyes*, was published in 1974.

Like many of her female Beat poet contemporaries, and American women writers throughout the 20th century, Joanne McClure wrote prolifically yet quietly year after year, even as her life shifted focus to a career in early childhood development and she and Michael divorced. "Poetry is where I keep company with myself," she declares. Now for the first time the full range of McClure's voice is accessible in one volume, spanning the poet's entire writing life.



15. [BLACK PANTHERS/PRISONERS] ASSATA ASSUR

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

\$600

[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.

*The First Female President of the Antiquarian Booksellers' Association of America*

**[BOOK DEALER] ROSTENBERG, Leona**

Leona Rostenberg was one of New York's outstanding rare book dealers. She was also a scholar, author and super sleuth who six decades ago unearthed Louisa May Alcott's clandestine racier writings. In 1942, Rostenberg came across a trove of Alcott's papers that included letters from a Boston publisher confirming that the author of "Little Women" had written racier stuff earlier on in her career. They were "gaudy sensation narratives of hashish experimentation and opium addiction, revenge and murder, especially sexual struggle and feminist manipulation and triumph" Rostenberg wrote. A leading scholar of the history of publishing, Rostenberg wrote several books about politics and the rise of early printing, as well as volumes of memoirs about her decades in the rare book business. Rostenberg took a job with the Austrian book dealer Herbert Reichner, who sometimes called her "Fraulein Dummkopf." Although working with Reichner was trying, Rostenberg came away after five years with a solid grounding in the antiquarian book business. In 1944, backed by Ms. Stern, she opened her own business, stocked with a small collection. In 1960, Rostenberg and Stern established the Antiquarian Book Fair in New York. Rostenberg later served as president of the Antiquarian Booksellers' Association of America, an extremely rare honor for a woman in a predominantly male profession.

Rostenberg chose the field of rare and antiquarian books, she once told Contemporary Authors, because: "The rare book trade offers a triple inducement -- the delights of research, the titillation from possible discovery and a satisfactory income. By its very nature the profession leads to unexplored fields which can be mined and developed with great delight."



**16. ROSTENBERG, Leona & Madeleine Stern**

**6 Original Catalogues from Leona Rostenberg Rare Books**

**\$350**

New York: Leona Rostenberg Rare Books, nd]. All catalogues are 5 1/2 x 8 1/2," staple-bound with varying colored covers. Pages vary from 31pp - 100pp. Some rusting to staples, soiling and foxing (Catalogue 31), else very good. These catalogues were read over, taken to auctions and used for references. Advertising for book fairs and Rostenberg's published books in each.

Catalogue 31: Literature. 100pp. Slight foxing to edges.

Catalogue 38: THE REFORMATION-Its Influence Upon History, Thought & Literature. 76 pp.

Catalogue 67: Old & Rare. 31pp.

Catalogue 88: BOOKS FOR BIBLIOPHILES (BULLS OR BEARS) 26 pp.

Catalogue 111: Old & Rare. 27 pp.

Catalogue 122. 36 pp. Notes in upper right corner of cover in pen.

17. **Boston Women's Collective**

**Women's Yellow Pages; Original Sourcebook for Women, 1974 edition**

**SOLD**

Boston: Boston Women's Collective, 1973, 159p, illustrated; wraps with faint shelf wear and soiling. A rich compendium of feminist resources, information, and networks from the early 1970s with a special supplement on aging and agelessness.



18. **[BULL FIGHTING] [PATRICIA McCormick]**

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

**\$300**

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 Worldcat; 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.





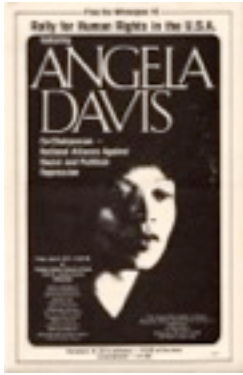
**19. [CHURCH] FIRST PRESBYTERIAL CHURCH WOMEN'S ASSOCIATION 1960**

**SOLD**

Pa: np, [1959-1961]. 11 x 13 inch, red scrapbook with gild decorations, string-tie binding. Pages somewhat brittle, cracked and detached. None bound. Over 150 items. Good.

Massive scrapbook kept by Mr. and Mrs. Finley Smith, Program Chairman. Items all related to the Presbyterian Church Women's Association in Easton Pennsylvania. Contains worship programs, pamphlets, correspondence, bulletins, meeting notes & agendas, holograph notes describing material, study program notes and church newsletters. An inside, detailed look at a Women's Church Associating during the early 1960s.





20. [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]

**\$600**

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.

*1st woman to conduct a performance at the New York Metropolitan Opera House*



21. [CONDUCTOR - ORCHESTRA] SARAH CALDWELL

**Original Photograph of Sarah Caldwell**

**\$100**

New York: New York Times Pictures, 1975. Approximately 10- 1/2 x 8 inch, black/white photo with minor wear to edges. Stamped date and description of photo on verso. Very good. Photo of Caldwell as she rehearsed for upcoming appearance with New York's Metropolitan Opera Company.

Sarah Caldwell, a towering figure in American opera as a conductor, director and creative force behind dozens of innovative productions. Once called "the best opera conductor in the United States" by Time magazine, Ms. Caldwell built her reputation with the Opera Company of Boston, which she founded in 1957.

She led the company for 34 years, mounting one exciting production after another and drawing many of the operatic world's leading voices to her stage.

In 1976 Caldwell became the first woman conductor of a performance by the Metropolitan Opera in New York City, conducting Verdi's *La Traviata* with Beverly Sills in the title role; and her fame as a conductor and impresario spread around the globe. Known for her tireless energy and eccentricity, Ms. Caldwell often slept in her Boston theater and did much more than simply conduct operas from the orchestra pit. She supervised the casting, stage direction, lighting and fundraising and did research in archives around the world, often uncovering new or forgotten operas. Fans and critics from across the country flocked to her Boston performances, which included new works and daringly bold versions of classic Italian and German operas. Her stagings were "not just trying to be different," she said, but "grew out of desperate circumstances." For years, her struggling company did not have a permanent home and gave its performances in an aging movie theater. Money often was scarce, yet Ms. Caldwell arranged for elaborate sets and costumes that led to fresh interpretations of familiar works. Her organization collapsed from debt in the 1990s. "Opera is everything rolled into one -- music, theater, the dance, color and voices and theatrical illusions," she told Life magazine in 1965. "Once in a while, when everything is just right, there is a moment of magic. People can live on moments of magic."

22. [EDITOR] **BERGE, Carol**

**CENTER 1-13 Complete Run**

**\$2500**

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. Berge was one of the writers who met at the Deux Megots Coffeeshop in the East Village in the 1960s. She among other writers, would read their work aloud and were published in the early magazines of the Mimeo Revolution. Berge felt that she had to move into prose, with so so much unexplored and so much room for experiment. Thus, Center was to represent this new writing. 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.

23. [FERTILIZATION]

**The Sperm Bank of Northern California** [mini-poster]

**SOLD**

Oakland: The Bank, [n.d.] 9.75 x 13.75 inch sheet with image of Madonna and Child, the "Virgin" Mary giving the viewer a knowing wink. Small pinholes at four corners from posting, a couple of spots of foxing.

The Bank was affiliated with the Oakland Women's Health Collective, and in contrast to other similar institutions, supported artificial insemination for lesbians on feminist principles. Rare. Not in OCLC.





#### 24. [GRAFFITI ARTISTS] LADY PINK & LADY HEART

##### **Fashion Moda / "Lady Pink / Lady Heart Installation**

**\$700**

New York: np, 1983. Poster/flyer. 8 1/2 x 11." White background with black design. Minor soiling to right edge, else very good. With A Grant From The Jerome Foundation.

Lady Pink, born in Ecuador as Sandra Fabara in 1964, is a graffiti artist. Fabara was raised in Queens. She started her graffiti writing career in 1979. Young women participated in writing from its earliest days, but have always been in the minority. The assumption that the qualities required of a successful writer are gender specific have been disproven time and again by many young women. Throughout the years many young women have earned their places in New York City's aerosol art history. Aerosol art culture women face many obstacles not encountered by men. The late hours and desolate locations in which most writing is done can be particularly dangerous for women. As with many male-dominated fields the social atmosphere can be extremely harsh. Female writers are often subjected to all kinds of harassment. They are frequently the subjects of rumors such as "She sleeps around to get style." or "Her boyfriend writes for her." In general women have to struggle for respect for their accomplishments. Another barrier frequently encountered was possessive boyfriends who discouraged participation in a male-dominated field. In 1980, PINK was included in the landmark New York show "GAS: Graffiti Art Success" at Fashion Moda, which traveled in a modified form downtown to The New Museum of Contemporary Art. As one of the only female graffiti writers, Lady Pink became among the most photographed and interviewed graffiti artist of her time. In 1979 PINK also known as LADY PINK came into prominence. She became the most enduring and accomplished female figure in the history of writing to date. Since that time PINK has been an ever-present creative force in aerosol art.

Founded in 1978, Fashion Moda quickly became an important voice in the art world during the late 70's to mid-80's. Defining itself as a 'concept' and its South Bronx location as 'Museum of Science, Art, Invention, Technology, and Fantasy,' Fashion Moda crossed boundaries and mixed metaphors, which helped to redefine the function of art. Fashion Moda was a major force in establishing new venues. Its South Bronx location allowed Fashion Moda the freedom to explore the question "What is art?" and "Who defines it?" Mostly funded by grants from the NEA, NYSCA and other, outside money, the space encouraged the production of art that was not dictated by the contemporary art market or academic art training. As such, it was a center where many downtown and local South Bronx artists, writers, and performance artists first displayed their works and workshopped their ideas. It was closely tied to the global emergence of Hip Hop. Fashion Moda closed its South Bronx location in 1993. However it continues in concept.

*Florida's 1st female Congress Representative, 1st woman on the House Foreign Affairs Committee & 1st female Ambassador to Denmark*



25. [HANDWRITTEN LETTER] RUTH BRYAN OWEN ROHDE

**Original Hand Written Letter To Mr. & Mrs. Vicker, December 8, 1937**  
**\$250**

Los Angeles: Ruth Bryan Owen Rohde, 1937. Original handwritten letter. Approx 7 1/4 x 10 1/2 inches on cream colored basic stationery paper with blue print. Mild tanning to edges, with two horizontal folds, presumably for mailing, else near fine.

Written in Ruth's distinctive style, the content reads: Los Angeles/Dec. 8, 1937/ Dear Mr. & Mrs. Vicker: Many thanks for your kind letter with its message of remembrance and welcome. I am so glad that you enjoyed my talk last night. There was so much of interest and [ \_\_\_?] in the experience of those years I would be glad to feel that I had been able to share them with you. Cordially yours, Ruth Bryon Owen Rohde./

Ruth Bryan Owen Rohde (1885-1954) was the daughter of William Jennings Bryan (a 3 time, unsuccessful Democratic nominee for U.S. President & Secretary of State under the Wilson Administration). She became Florida's 1<sup>st</sup> female Representative to the U.S. Congress in 1929 and was also the 1<sup>st</sup> woman on the House Foreign Affairs Committee. Later, Roosevelt appointed her as the 1<sup>st</sup> woman U.S. Ambassador to Denmark 1933. / Presumably, Mr. Vicker served with Ms. Rohde either in Congress or on the Foreign Affairs Committee.

26. [JOCKEY] DIANE CRUMP  
**\$450**

In the midst of the women's rights movement of the 1960s, there was one feminist pioneer who was making inroads not in the office or as part of a protest, but on the track. It was Diane Crump, who on Feb. 7, 1969, climbed aboard a finely tuned Thoroughbred, and exploded out of a starting gate in a sanctioned competition against men, putting a torch to centuries of racing's dusty rules. That month 45 years ago, war-protesting bell-bottomed youth were spilling onto bicoastal American streets, waving signs and shouting, "Hell no, we won't go!" Outraged women, in increasing numbers, were demanding equity in pay and opportunity. More than just the first woman jockey, she was also the first woman of only six to date to compete in the Kentucky Derby, a milestone that elicited relatively respectful mention from gonzo journalist Hunter S. Thompson in his classic piece "The Kentucky Derby is Decadent and Depraved." Crump turned racing completely on its head with a rapid-fire series of firsts, achieved over the span of 15 months.

Things have gotten better since then in the world of horse racing; there are now several dozen female jockeys competing professionally in North America, and while that may seem like little compared to the couple hundred men, the sport might not be so far along as it is had Crump not been insistent in her desire to continue racing. "The mentality in the 1960s was that women weren't smart or strong enough to be jockeys. But I proved that a woman could do the job. "I like to think I was a little footprint on the path to equality."





a. Np: np, 1970. 6 1/2 x 8 1/2 inches. Original, black & white AP wire, press photo of a 21 year old Diane Crump, on the threshold of racing history as the first female to ride a horse in the Kentucky Derby. Cut-out of original article, holograph notes and date stamped on verso. Very good.

b. **"DIANE CRUMP COMBINES BUSINESS WITH PLEASURE: Not Only Wins Purse, But Gets Mudpack Facial"**

Np: np, 1970. 6 3/4 x 8 1/2 inches. Original, black & white AP wire, press photo. Cut-out of original article, holograph notes and date stamped on verso. Very good.

c. **"MUD IN HER EYES"**

Hialeah, Florida: np, 1969. 8 x 11 inch, AP Wirephoto of Diane Crump, first woman jockey to compete in a regular race at a U.S. thoroughbred race course. Slight curling with date stamped on verso. Crump rode Bridle 'n Brit to finish 10th in the mile and one eighth event. Very good.

d. **"DIANE CRUMP GETS 1ST VICTORY A CHURCHILL"**

Louisville, Kentucky: NP, 1969. 8 X 11 inch, AP Wirephoto of Diane Crump kisses her horse Tou Ritzi, after winning the second race at Churchill Downs. This was her fifth win as a jockey and the first at Churchill. Slight curling with date stamped on verso, else very good.

e. **"DIANE TELLS OF THE BIG RACE"**

Louisville, Kentucky: np, 1970. 8x 11 inch, AP Wirephoto of Diane Crump telling of her experience in riding Fathom in the Kentucky Derby, making history as the first woman to ride a horse in the classic. Slight curling with date stamped on verso, else very good.

27. [KKK] **WOMEN OF AMERICA! THE PAST! THE PRESENT! THE FUTURE!**  
**OUTLINE OF PRINCIPLES AND TEACHINGS / Women of the Ku Klux Klan**

**SOLD**

Little Rock, AR: Parker-Harper, 1923. First Edition. 16 pp. Approx. 3 1/4 x 5 3/4"  
Original, double-stapled, stiff paper wrappers with illustration of a woman holding a torch and a shield with a KKK emblem on front cover. Cover title also includes, "Issued by the Imperial Headquarters/Women of the Ku Klux Klan." At bottom of p. 16, in pencil are notes, "God-Dominates/. good - heals/. Down with all/devilishness & slavery/cleaned out/Good is Supreme/Power/This heals the sinner/God Omnipotent Reigneth./" Very Good/No Jacket as issued. A very scarce pamphlet discussing the role of women in this vile, racist organization. Fragile- and scarce. None in commerce.



28. [LITTLE MAGAZINES] **OWEN, Maureen**

**Telephone Number 1**

**\$250**

No Place: Telephone Books, [1969]. First edition. 8 1/2 x 14." Scarce debut issue of this mimeographed magazine, which ran to 19 issues. Edited by Maureen Owen and with cover art by George Schneeman; side-stapled in card wrappers. With contributions from Sandy Berrigan, Dick Gallup, Larry Fagin, Anne Waldman, Ron Padgett, Harris schiff, Johnny Stanton et al. Near Fine.

Owen was co-director of the St. Mark's Poetry Project (1976–1980) in New York City. She worked as Program Coordinator and served on the Board of the Poetry Project and the Coordinating Council of Literary Magazines—both as a member and as a vice-chairperson. Owen is the editor and publisher of *Telephone Books* and *Telephone* magazine, a press and magazine that began in mimeograph format. Her academic career includes teaching courses in creative writing and research at the Edinboro University of Pennsylvania in 1999, as well as mentoring workshops at Swarthmore College and St. Joseph's College in Connecticut. She currently teaches at Naropa University, both on campus and in the low-residency MFA Creative Writing Program, and is editor-in-chief of Naropa's on-line zine.





29. [MEDICAL] M.D., GORTON, Eliot

**A Case of Insanity Due to the Menstrual Function - Oophorectomy - Recovery/Reprinted from the MEDICAL RECORD, August 25, 1894**

**SOLD**

New York: Trow Directory, 1894. Original pamphlet, staple-bound with blue wraps. 5 3/4 x 7 1/4." 7 pp. Centered, vertical crease in booklet, mild fading around cover edges, else very good. None found in OCLC. None in trade.

This pamphlet refers to the case of a young school-aged girl, who at sixteen was sociable, lively and even-tempered. She was admitted to Mt. Sinai in New York City for her moodiness, irritability and depression. The doctors believed the cause of her problems was . . . menstruation! This poor girl had an operation to remove her ovaries and tubes, an attempt by the doctors to stop her cycle. When her period ceased, she became even-keeled and returned from her "dementia." The physician states: "The operation, a serious one it is true, but the patient survived . . . still had she died under the knife, will anyone contend that it would not have been better so, than that she should have become a hopelessly demented atom of humanity . . . ? Concluding that menstruation causes insanity and confused about why it is more severe in others, enough to cause a "mental explosion," they were convinced that they stumbled upon a field little explored. Is the cure for insanity the removal of the cause - this was debatable. One thing the doctors agreed upon was that, "death is preferable to chronic insanity . . ."

30. [MUSIC - NO WAVE] [LYDIA LUNCH] RICHARD KERN

**Black and white portrait of Lydia Lunch**

**\$300**

(np): Richard Kern (nd). 8 x 10 inch portrait of Lunch created by photographing her image on a video screen. Near fine. Penned 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.



**First 20th Century Mexican Artist to have work purchased by The Louvre**

31. [PAINTER] Frida Kahlo (poster)

**Frida Kahlo: voluntad de resistir viviendo (living will to resist)**

**\$250**

Np: Martha Zamora, 1986. Original 17 x 24" black poster with Kahlo's portrait in white; red and white lettering. Near fine.

Kahlo, born in 1907, met her husband, painter Diego Rivera in 1923 and were married in 1929. Melancholy, illness, separation, divorce, and re-marriage marked their relationship; Rivera was a womanizer and their marriage was stormy. Frustrated by his philandering, Frida (a closet lesbian/bisexual) had affairs with both men and women, including a fling with exiled Russian revolutionary Leon Trotsky in 1938.

Her career as an artist was highly successful and brought her to New York and Europe.

In 1938, Kahlo had her first and only solo gallery showing in the United States at the Julien Levy Gallery. At the invitation of André Breton, she went to France during 1939 and was featured at an exhibition of her paintings in Paris. The Louvre bought one of her paintings, *The Frame*, which was displayed at the exhibit. This was the first work by a twentieth-century Mexican artist to be purchased by the renowned museum.

Frida and Diego Rivera reconciled after their divorce, but following the amputation of her right leg in 1953, she became a recluse, more deeply depressed and finally lost the will to live. She was found dead at home in Mexico City on July 13, 1954, allegedly from kidney, liver and heart failure, although some believe she committed suicide by taking an overdose of pills. A few days before her death, she wrote in her diary: *"I hope the exit is joyful — and I hope never to return — Frida"*

*First writing from the Tallahassee Women's Liberation Movement*

32. [PERIODICALS] McCLAUSIN, BILL (ed)

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

**\$100**

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).



33. [PHOTOGRAPHER] [LEIBOVITZ, Annie]

**\$100**

**PRESS PHOTO OF ANNIE LEIBOVITZ**

New York: New York Times Photos, 1991. 11 x 8 3/4" AP Laser  
Photo with date and name stamped on verso.

This photo was for a Weekend Edition story, titled: The ARTISTS: LEIBOVITZ. Photographer Annie Leibovitz poses on the terrace of her New York Studio in September, 1991. She was then on the publicity trail to mark both the publication of a new book, "Photographs Annie Leibovitz 1970-1990 and her first solo museum exhibit, which traveled internationally throughout 1994.



In 1970, Leibovitz started her career as staff photographer, working for the just launched *Rolling Stone* magazine. In 1973, publisher Jann Wenner named Leibovitz chief photographer of *Rolling Stone*, a job she would hold for 10 years. Leibovitz worked for the magazine until 1983, and her intimate photographs of celebrities helped define the *Rolling Stone* look. For Leibovitz, creating personal work, was the most important. She sought intimate moments with her subjects, who "open their hearts and souls and lives to you." Leibovitz photographed The Rolling Stones in San Francisco in 1971 and 1972, and served as the concert-tour photographer for Rolling Stones Tour of the Americas '75.

On December 8, 1980, Leibovitz had a photo shoot with John Lennon for *Rolling Stone*, promising him that he would make the cover. She had initially tried to get a picture with just Lennon alone, which is what *Rolling Stone* wanted, but Lennon insisted that both he and Yoko Ono be on the cover. Leibovitz then tried to re-create something like the kissing scene from the *Double Fantasy* album cover, a picture that she loved. She had John remove his clothes and curl up next to Yoko on the floor. Leibovitz was the last person to professionally photograph Lennon—he was shot and killed five hours later.





24. [PHOTO-JOURNALIST] HENRY, DIANA MARA (AUTHOR)

**Women on the Move**

**\$50**

Newport, VT: Diana Mara Henry, 2013. First printing. 9 x 6 3/4" Black/white photo of Henry (?) cardstock wraps. 93 pp. Filled with black and white photos of historic men and women. Near fine.

Diana Mara Henry's iconic images chronicle many of the historic moments and great men and women of late twentieth century America. By beginning *Women on the Move* with images from her own background, Henry provides important context for her development as a photojournalist and a feminist. As she chronicles women's fight against social, political, and economic oppression, and for peace, equal rights, and protection of the earth, we come to understand Henry's passion for women's dignity and empowerment.

candid photographic portraits like Henry, and they're all here: Gloria Steinem, Bella Abzug, Shirley Chisholm, Barbara Jordan, and many, many more. Through Henry's eyes, we see these women as heroic, but also deeply human. Her image of Eunice Schriver's careworn face in a pensive moment at the 1972 Democratic convention reveals a profound beauty.

Even as Henry presents the exhilaration and hope that permeated the National Women's Conference, held in Houston in 1977, she enriches the story by including images of women opposed to feminism or divided over its goals. The portraits of Phyllis Schlafly as well as a member of the "pursed lips" crowd, intent on keeping lesbians in the closet, are powerful reminders that even during this giant step forward, solidarity among women was by no means absolute. *Women on the Move* is a passionate celebration of one woman's vision and talent, and many women's activism and progress.

*A Female Beat poet*

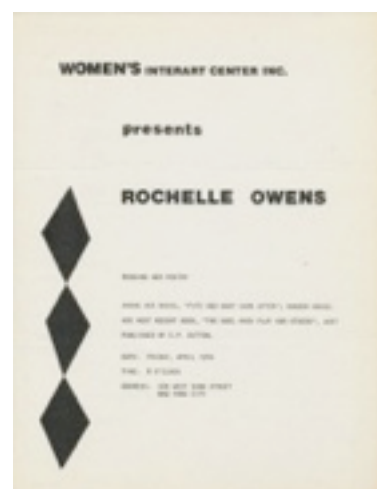
25. [POET] OWENS, Rochelle

**Women's Interart Center Inc. Presents Rochelle Owens**

**\$150**

New York: Women's Interart Center: nd [c. 1974]. 8.5 x 11," printed in black and white; recto only. Poster for a reading at the Women's Interart Center, likely from around 1974, as it references "The Karl Marx Play and Others" as her most recent publication. Two old fold lines, likely from mailing, with a touch of toning to extremities; near fine.

Owens moved to Manhattan to study poetry at The New School in 1953. She quickly became part of the Beat scene, frequenting Pandora's Box, a popular Greenwich Village cafe, where she met other artists who would play key roles in the 1960s American Avant-Garde. Throughout the 1950s, Owens' creative energy was focused on her poetry - she began appearing in small magazine, such as *Yugen*, published by Amiri Baraka, then known as LeRoi Jones. It was not until the 1960s that Owens achieved artistic success, with the emergence of the OFF-OFF Broadway theater movement. This was a venue for writers, especially women playwrights, whose approach to language was nonconventional. Owens characterizes herself as a proto feminist, relating to her attempt to create work that sought, "a redefinition of aesthetic possibilities, going beyond static notions of consciousness," rather than making any kind of propagandist statements on the condition of women. Such artists were championed by Judson Poets' Theatre. (Bottoms, 44). Although receiving less attention than her male counterparts, Owens received Obie Awards for *Istanbul* (1965), *Futz* (1967), and *Chucky's Hunch* (1982). As an advocate of artistic communities, she helped found the St. Marks Poetry Project, New York Theatre Strategy and Women's Theatre Council. Owens, as an artist and woman, is a risk-taker, avoiding traditional writing for "truth" and "joy." (Duffy, 1025-1026).



### ***The Playboy Cartoon Editor***



#### **26. [PLAYBOY] [CARTOONS]**

**Archive of 290 Playboy Cartoons + Press Photo of Michelle Urry, Cartoon Editor for Playboy Magazine**

**\$125**

Np: Rogers Photo Archive, 1971. Original, black & white, 8 x 10" press photo featuring Michelle Urry, Cartoon Editor for Playboy Magazine. Hand placed editorial notes on verso along with a stamped date: April 11, 1971. Staple in upper left corner, else very good.

Michelle Urry was the cartoon editor of *Playboy* magazine for over 30 years. She brought a wicked sense of humor, an uncanny ability to nurture eccentric artists and what she called an "inordinately dirty mind" to her position. For a generation — from the early 1970's until her death — Ms. Urry sorted through more than 1,000 cartoons a week to come up with the couple of dozen or so to appear in the monthly magazine, then sent them on to Hugh Hefner for the final selection. Her taste — seasoned by a girlhood of reading comic books, the careful study of the history of cartoons and experience as a fashion designer — helped shape the famous look of Playboy's cartoons. After graduating from UCLA, she moved to Chicago, taking a low-level staff job with Playboy in the late 1960s. By 1971 Urry had

become the magazine's cartoon editor, and she held that post until her death in 2006. On learning of her death, Jules Feiffer told the *New York Times* she was the "mother superior to cartoonists." Urry reflected a cheekier, more anti-establishment sensibility that Mr. Hefner has said presaged and reflected the sexual revolution of the 1960's and 70's. Ms. Urry assembled a worldwide stable of artists who captured this worldview. Among the cartoonists whose career she is credited with developing is B. Kliban.

In the 1970's, it was cause for comment that Ms. Urry was working for Playboy despite her outspoken feminist beliefs. But she stoutly defended her magazine for backing feminist goals like access to abortion.

#### ***An Archive of Playboy Cartoons***

**27. Np: Playboy Magazine, Various dates. 290 original, color playboy cartoons, neatly removed from magazine. 8 1/2 x 11."** Some pinholes in upper and lower corners, else very good.

**\$650**

Playboy's visual humor has helped define the magazine – its lifestyle and its sexual politics for over half a century. During the sexual and political repression of the fifties, cartoonists were among the first to seek out the magazine as a place where humor of a more sophisticated nature was welcome. Mainstream magazines promoted the sort of family oriented, Norman Rockwell togetherness, but Playboy was a magazine for the young, urban male, headed down its own path. Playboy became a playground for genius. John Dempsey, Gahan Wilson, Rod Taylor, Rowland Wilson, Don Madden, Doug Snoyd, Michael Fflokes, Smilby, Kiraz, Phil Interlandi, and Marty Murphy (all represented in this collection) came on board. These humorists were hip subversives and revolutionaries who poked fun at the prevailing hypocrisies of the time. The cartoonists satirized the status quo, with a feeling of defiance. They ridiculed everything from state sponsored executions to the sober precincts of the nouveau rich, from teenage dating to police line-ups, with scalding and hilarious satirical jabs - illustrating private angst we never knew we had (when you eat a steak, just whom are you eating?) to the ironic and deadpan take on horrifying public issues (ecological disaster, nuclear destruction anyone?). These cartoonists have been peeling back the troubling layers of modern life with their incongruously playful and unnerving cartoons, assailing our deepest fears and our most inane follies. It wasn't just about being funny, but being true. Playboy suggested that women were as sexually active as men and it embraced that reality, making fun of the puritan pretensions that dominated society, with such topics from the sexual revolution to relationships, money, and politics. Many cartoons featured sweet young things, terrible tarts, winsome wives, suitors, and studs. Playboy had a role in fueling the sexual revolution of the sixties and the cartoonist supplied the spark.





*Female Journalist reporting on WWII*



**28. [PRESS] WOMEN'S NATIONAL PRESS CLUB [Elisabeth May Craig]**

**Original Broadside: The Women's National Press Club presents Nice Work If You Can Get It or She Was Happy Till She Met Him and Vice Versa**

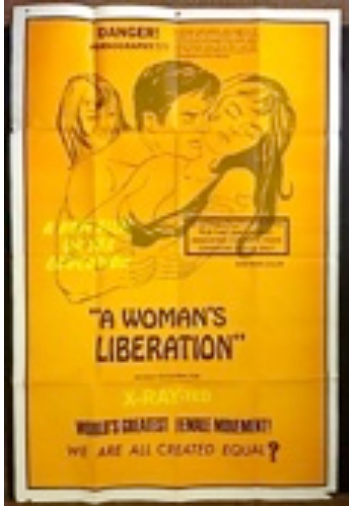
**\$500**

Washington, D.C.: Women's National press Club, 1938. Original peach-colored broadside with black text. 6 1/2 x 18." Handwritten in pencil at top: March 1938 Washington DC. Tears, creases and chips. Horizontal folds.

Produced by Martha Strayer and directed by Bess Davis Schreiner. Some of the names listed: Elisabeth May Craig, Esther Tufty, Hope Ridings Miller, Dorothy Pletcher Howerth, Jackie Martin, Julia Bonwit, Dorothea Lewis, Rudy Black, Bess Furman, Margery Rice, Beth Campbell, Katherine Wilson, Ruth Van Deman, Gerry Dick, Catherine Redmond, Dorothea Lewis, Elisabeth Shirley Enochs, Malvina Lindsay, etc.

The National Press Club is a professional organization and private social club for journalists. Located in D.C., its membership consists of journalists, former journalists, government information officers, and those considered to be regular news sources. At its start, the National Press Club admitted only white male journalists. In response, female journalists founded a Women's National Press Club in 1919. Elisabeth May Adams Craig was an American journalist best known for her reports on the Second World War, Korean War and U.S. politics. She was a member of the National American Woman Suffrage Association, and was also a campaigner for equality in children's education.





29. [PORNOGRAPHY] [FILM]

**Danger! Pornography??? "A Woman's Liberation" World Greatest Female Moment!**

**WE ARE ALL CREATED EQUAL ?**

**\$300**

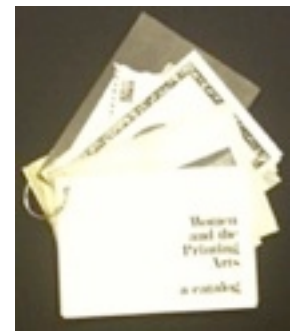
Np: Np: nd. [Ca. 1960s]. Original film poster. 27 3/4 x 41 3/4" orange poster with 1 inch white border. One vertical fold with three horizontal folds, three tiny holes (not affecting text), probably caused when were removed from college bulletin board and staples ripped out. Some chipping and small tears. Scarce. Not in OCLC.

This was an authentically documented film that was expertly researched for three years/consenting adults only/ X-RAY-TED/ "To all men and women who might be offended by the most complete understanding of carnal knowledge. Any adult entering this theatre does so on their own volition, free will and without recourse to the management of this theatre" (from poster).

30. [PRINTING] **Women and the printing arts: a catalog**

**\$150**

Los Angeles: Women and the Printing Arts, 1977. [68p.]; printed cards bound with a single metal loop; black and white photos of the works described. First edition of 500 copies. Illustrated catalog displaying avant-garde books, posters, and other printed works by women associated with the Women's Graphics Center and the Women's Building in LA. None in trade (2013).



31. [PROSTITUTION]

**1st NATIONAL HOOKERS CONVENTION: OUR CONVENTION IS DIFFERENT/WE WANT EVERYBODY TO COME**

**\$250**

Np: Margo ST James, [1974]. 15 x 23" orange card stock with purple print and a sexual illustration. Small tear to right middle edge (not affecting text), pinholes and minor water stains, as this poster was taken from a telephone pole in San Francisco where the convention was held. Good +

This poster represents the first national convention ever staged by members of the world's oldest profession - it was a one night stand in a church. More than 300 people attended the 3-hour program that ranged from bawdy songs to belly dancing to serious appeals for legalized prostitution. The affair was the brainchild of Margo St. James, a 36-year old former prostitute who founded a local hooker's union called Coyote. James chaired a panel discussion with militant hookers, women lawyers and social scientists. Jean Powell, head of Prostitutes of New York union, explained that inflation and high unemployment was making prostitution an economic necessity for many of the 20,000 known hookers in NYC.

### 32. [SCHOOL-GIRL] A MOBILE GRADUATE

#### Farewell to her Classmates

\$400

[Mobile, Alabama]: np, nd. [ca:1870]. 3¼ x 8½ inch original broadside poem.

Provenance: From the estate of a late 19th century Mobile, Alabama mayor. There is a contemporaneous inked signature at the top of the broadside: First name deciphered as Elizabeth. The last name appears to be Norvell. Lower right-hand corner dog-eared; tiny chip to upper left-hand corner margin. A few creases with a lateral fold in the center, starting to split.

A late 19th century note from a Mobile graduate to her classmates. Rare.



### 33. [SINGER] [PHOTOGRAPHY] Janis Joplin

#### Original Silver Gelatin Photograph of Janis Joplin -1968 Backstage, Winterland, San Francisco

San Francisco: Jim Marshall, 1968. 5 x 7." Original, silver gelatin photograph of Janis Joplin backstage at the Winterland in San Francisco. Marshall's ink stamp with the negative number and year of the print (handwritten) on verso. Also, a description including performer, date and location. Original prints made by Marshall during his lifetime are now rare.

**SOLD**

*First female licensed top fuel drag racer*

34. [SPOETS] [DRAG RACING] SHIRLEY (CHA CHA) MULDOWNEY

**Original Press Photo**

**\$200**

Los Angeles/Washington, D.C.: L.A. Times/Washington Post, 1975. 8 1/2 x 10 inch, original, black & white press photo. Holograph notes on verso. Near fine.

Shirley (Cha Cha) Muldowney, drag racing's first licensed woman top fuel driver, pictured resting before first-round eliminations in the \$60,000 U.S. Professional Dragsters Association Championship at Orange County, California, International Raceway.



Drag racing began as a hobby among young men infatuated with speed and power – “hot rodders,” they were called. Street racing had become a problem by 1950, particularly in California and the idea of giving these young men a place to safely race seemed like a good option. So it was in Santa Ana, CA where the staging of races had its inception as a commercial enterprise. Drag racing is saturated in the language of mechanical technology and the imagery of the theater. It is a human activity, which is a means of identity, confirmation of mastery and a matter of satisfaction. Although drag racing remains a subculture of mainstream popular society, the appeal of creating a mechanical marvel, the ever-improving technology and the skill needed for application echoes a dominant theme in American social history.

The late 50s and 60s were times of social upheaval around the world. There was a push for a more politically correct way of social thinking. This wave of social revolution permeated its way into drag racing. Women had previously only been allowed limited domestic roles in racing – on the sidelines. Those that did race were limited to stock classes and powder puff eliminators. But after years of discrimination, women had their chance to drive in the “hot classe.” Racers like Shirley Muldowney, Paula Murphy, Carol Burkett and Della Woods became famous for their drag racing abilities and achievements.

35. [SOCIAL ISSUES] SIMONS, May Wood

**WOMAN AND THE SOCIAL PROBLEM**

Pocket Library of Socialism/No. 1 March 15, 1899

**\$200**

Chicago: Charles H. Kerr & Co., 1899. 31 pp. 3 1/4 x 5 3/4" Original double-stapled pamphlet with fragile, thin, textured red wraps. Chipping to cover that is starting to detach, pages brittle, fragile.

May Wood Simons (1876-1948) was a social reformer, writer, and teacher. She developed nationally acclaimed programs for the assimilation of immigrants and the political education of women, and published several notable works, including *Women and the Social Problem*. She and her husband were members of the Socialist Labor Party and she became a significant figure in the socialist movement as a lecturer and assistant editor of the *Chicago Party Socialist* (1907-1910).

In 1909, the first National Woman's Day was held throughout the United States on the last Sunday of February, the 28th. It was organized by the Socialist Party of the United States' newly formed Woman's National Committee to celebrate the political rights of women. Simons was a delegate to, and later head of, the committee and spoke in favor of the Socialist party supporting women's suffrage. Simons resigned from the Woman's National Committee in 1914 because of the lack of care for women's issues by the Socialist party. She continued to work for women's issues, including joining the League of Women Voters and eventually gaining a position of leadership. Simons also went on to pursue a PhD in economics from Northwestern University, which she received in 1930, and also became a part-time instructor there. A true activist and leader in the fight for women's rights.

***Mama of LaMama***

***First Off-off Broadway Producer inducted into the Broadway Theatre Hall of Fame***

**36. [THEATRE] [LA MAMA, ETC] ELLEN STEWART**

**Press Release Photo of Ellen Stewart**

**\$200**

New York: [Np], 1973. Original AP Press Photo. 11x 8 inch, black and white photo used with Hugh Heckman's New York APN story on Off-off Broadway. Copyright notes attached to verso. Near fine.



Ellen Stewart is the founder of La MaMa, E.T.C. (Experimental Theatre Club), one of Off-off Broadway's most successful enterprises. Ms. Stewart opened a basement coffeehouse in 1961 in what is now the East Village, and named it Cafe La MaMa. As it grew and evolved into a theatrical space, La MaMa became known as a warm, safe home for artistic innovation and writers and actors who felt outside of the mainstream. Not only did she introduce unusual new work to the stage, she also helped colonize a new territory for the theater in the name of low-budget experimental productions in the East Village of Manhattan. Among the playwrights whose early work was presented on its stage were Harold Pinter, Sam Shepard, and Lanford Wilson; the actors Harvey Keitel, Jill Clayburgh, Bette Midler and Nick Nolte. Gradually federal and foundation grants came in, giving added certification to a theater that became an important New York cultural institution. To this day, La Mana continues to be of great importance to world culture. .

Ellen Stewart was the recipient of many Honorary Doctorates and awards, among which are the prestigious MacArthur "Genius" Award and the National Endowment for Arts and Culture. She was appointed an "Officer" in the "Ordre Des Arts Et Letters" of the Republic of France and received the Les Kurbas Award for "Distinguished Services to Art and Culture" from the Ukraine. In January 1993 Ellen Stewart was inducted into the "Broadway Theatre Hall of Fame," becoming the first Off-Off-Broadway Producer to ever receive this honor. In December, 1994 Ellen Stewart was awarded the "Order of the Sacred Treasure, Gold Rays with Rosette" by the Emperor of Japan. She also received the Human Rights Award of the Philippines from President Corazon Aquino.



37. [THEATRE] **The women's street theater. This is a cranky... or rather, it CAN be a cranky**

**SOLD**

San Francisco: People's Press, [1970?]. Four leaves, newspaper format. 16x22.5 inches, newsprint slightly browned, fold-creased. Heavily illustrated with instructions for building a paper movie or cartoon sequence inside a simple wooden frame, or a "cranky." For doing street theater about women's liberation. Centerfold is cartoon sequence for a miniature cranky. Only 3 holdings in OCLC.



38. **JENKINS, Myesha**

**International Women's Day Celebrating Women's Contributions to Art & Culture, March 6, 1993**

**\$100**

San Francisco: 1993. 8.5 x 11 inches; 1page. White paper with purple printing, several small tears and chips at edges. Event features dancers Anne Bluethenthal, Blanche Brown, Allilulia Panis, and Priscilla Ragalado; artist Stephanie Johnson, at San Francisco's Women's Building. Not in OCLC; none in trade (2013).

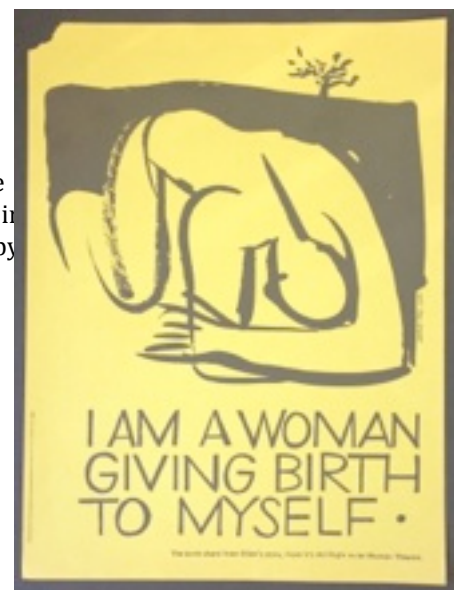
39. [THEATRE]

**I AM WOMAN GIVING BIRTH TO MYSELF/The birth chant from Ellen's story, from It's All Right to be Woman Theatre (poster)**

**SOLD**

New York: Times Change Press, 1973. First edition. 17 x 22 1/2." Theatre poster, printed black on beige; "I am a woman giving birth to myself," the birth chant from Ellen's story, from It's All Right to be Woman Theatre; graphic by Marcia Salo Rizzi; minor age-toning; near fine.

Scholar Dinah Luise Leavitt cites four pioneer theater groups including *It's All Right To Be A Woman* established in 1970. The group wanted "to make women feel that the condition of being woman (not individual woman, but collective woman) is *all* right." Their performances combined song and speech with audience interaction. Such theater groups arose out of the strong wave of feminism of the '70s. The Library of Congress holds the poster in its Yankers Poster Collection. Leavitt, *Feminist Theatre Groups*. Not in OCLC.



40. [WWII] [Women's Employment]

During World War II, the defense industry expanded and American men mobilized for military service. Many women found jobs previously unavailable to them in aircraft plants, shipyards, manufacturing companies, and the chemical, rubber, and metals factories producing war materials. These jobs paid higher salaries than those traditionally categorized as "women's work," such as teaching, domestic service, clerical work, nursing, and library science. Married women were discouraged from working outside the home during the Depression to lower competition with men for limited jobs. After the U.S. entered the war, though, the Federal government encouraged housewives to join the work force as a patriotic duty. The number of employed women grew from 14 million in 1940 to 19 million in 1945, rising from 26 to 36 percent of the work force. Most industry analysts and government planners expected this situation to be temporary. At the end of the war, the Women's Bureau of the Department of Labor asked women workers about their future work plans; most women wanted to keep their present jobs. Immediately after the war, the percentage of women who worked fell as factories converted to peacetime production and refused to rehire women. The types of jobs available to women, however, were once again limited to those traditionally deemed "women's work."

SOLD

[WAR] MILDRED, Crowder P.

**CHOOSING WOMEN FOR WAR INDUSTRY JOBS: Special Bulletin No. 12 of The Women's Bureau**

Washington: GPO, March 1943. ii, 10 pg. 9x6" pamphlet. Slightly wrinkled, library rubber stamp, else very good.

[WAR] ANGUS, Alice

**PART-TIME EMPLOYMENT OF WOMEN IN WARTIME: Special Bulletin No. 13 of The Women's Bureau**

Washington: GPO, June 1943. 17 pp. 9 x 6" stapled pamphlet. Lightly toned, slightly creased, with library rubber stamp, else very good.

[WAR] PIDGEON, Mary Elizabeth

**CHANGES IN WOMEN'S EMPLOYMENT DURING THE WAR: Special Bulletin No. 20 of The Women's Bureau**

Washington: GPO, June 1944. vi, (29). 9 x 6" stapled pamphlet. Back corner torn with loss of a few characters, creased and toned with library stamp. Good.



41. **Third World Women's Committee to Celebrate International Women's Day**  
\$175

San Francisco: The Committee, [1974]. 5.5 x 8.5 inch, 4-panel, yellow brochure with black text, containing a program for the Women's Day event held on May 10, with an extra sheet laid in containing the lyrics to the La International, Bread and Roses, and songs from Vietnam, Guinea Bissau and the Philippines. Drawing of Sojourner Truth on cover. Very good. Not in OCLC; not in trade (2013).



International Women's Day has been recognized for the past sixty-three years and commemorates the 1909 New York Shirtwaist strike organized by women garment workers demanding a ten-hour work day and better working conditions for all. May 29 is the anniversary of Sojourner Truth's speech at the Women's Convention in Akron, Ohio, in 1851. This is the speech from which the quote "Ain't I a woman?" has become so well known, as exemplified on this 1974 Third World Women's Committee brochure.

42. **[WOMEN'S RIGHTS] JONES, Beverly and Judith BROWN**

**Toward A Female Liberation Movement**  
**SOLD**

Boston: New England Free Press, 1968. Quarto. Staple-bound printed wrappers; 32 pp. Printed on newsprint; cover and text slightly tanned; light edge-wear; Very Good.

Of the two NEFP issues we have seen, we assume this, with plain newsprint wrappers, to be the first. The later issue is in pink pictorial card wrappers. Originally published by the SSOC in Nashville.



43. **[WOMEN'S RIGHTS] New England Women's Coalition**

**Sisters: get involved in the women's movement [handbill]**  
**SOLD**

Boston: The Coalition, 1971. Single 8.5x11 inch sheet, mimeographed both sides, light edgewear; pen correction to text and date penned at edge. Announces the formation of the Coalition and lists upcoming events, including an abortion rights rally and a regional women's unity congress to be held at Harvard. Not in OCLC; none in trade (2013).

**44. THIRD WORLD WOMEN'S COMMITTEE TO CELEBRATE INTERNATIONAL WOMEN'S DAY**

**International Women's Day Sunday, March 9 [poster]**

**SOLD**

Berkeley: Third World Women's Committee to Celebrate International Women's Day, [1975]. 15.5x22 inches. Golden paper with orange, red, and black text and female images. Colorful poster celebrating a local IWD event held at Martin Luther King, Jr. High School. Speakers, cultural performances, food, and childcare. Design by Wilma Bout. Not in OCLC; none in trade (2013).



**45. [Women's Movement] International Women's Day / Where have we come? Where are we going? [poster]**

**SOLD**

Berkeley: Honor Students Society, [1973]. 17.5x23 inch poster, silkscreened image in red, lavender and white; mild toning in central area, some traces of tape adhesion at edges. Announces an event at the Pauley Ballroom at UC Berkeley featuring Evelyn Reed. Not in OCLC; none in trade (2013).

**46. Women's Committee to Celebrate International Women's Day; Alliance Against Women's Oppression**

**International Women's Day. March 8, 1981 [poster]**

**SOLD**

San Francisco: La Raza Graphic Center, 1981. 17x22 inch poster, depicting profiles of four adult women and a little girl, sharply defined in black and white against a red and white background collage depicting mass rallies and smiling activists. Second woman from right had a question mark drawn on her forehead and a flower drawn on her shoulder in grease pencil, which has been erased but leaves traces visible up close. Only one holding in OCLC (The British Library); none in trade (2013).





47. [Women's Movement] International Women's Year 1975

**SOLD**

Palo Alto, CA: Up Press, 1975. 17 x 22 inch black and white poster printed as broadside, slightly chipped and torn on lower right corner, features a pastiche of images of women, graffiti, quotes by Frederick Douglass and Barbara Deming, cartoons, and female icons in celebration of the women's power and diversity. None in trade (2013).



48. [WOMEN'S MOVEMENT] 5 Bay Area Chapters of the National Organization for Women

**Moving Forward Together [poster] Celebrate Where We've Been and Where We're Going**

**SOLD**

San Francisco: Organization, 1983. 17x22 inch poster on poster board stock, white and blue background with blue text, and green and yellow image, very good condition. Poster promoting last Day in the Park for Women's Rights. There were no more were held after three socialists were expelled from the San Francisco chapter in 1982. Not in OCLC; not in trade (2013).

49. [WOMEN'S MOVEMENT] [NATIONAL WOMEN'S CONFERENCE]

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

**SOLD**

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.



50. [WOMEN'S RIGHTS] **Woman is Rising [poster]**

**SOLD**

Chicago: Women's Graphics Collective, 1975. 18x18 inches, silkscreened poster depicting moons with women's faces in a starry purple sky; several edge tears, somewhat messy thumbtack holes at corners. The Graphics Collective was one of the groups associated with the Chicago Women's Liberation Union. Not in OCLC; none in trade (2013).



51. [WOMEN'S RIGHTS] **Women need not always keep their mouths shut and their wombs open! Emma Goldman, 1869-1940 [poster]**

**SOLD**

San Francisco: Red Pepper Posters, 1976. 15x22 inch poster on white paper with text and image in red and black ink. Very good. This Emma Goldman quote is accurate. Margaret Anderson quoted Goldman in Little Review after Goldman's 1916 conviction for indecency for promoting birth control. Goldman was a frequent contributor to the magazine at that time. The poster's striking image is of a 19th century drawing of a naked woman with her abdomen open to reveal her reproductive organs. Not in OCLC; none in trade (2013).

52. [WOMEN'S RIGHTS] **CATT, Carrie Chapman**

**Speech delivered by Carrie Chapman Catt at the Celebration of her Eightieth Birthday Hotel Astor, New York, January ninth, 1939**

**\$200**

New York: Leslie Woman Suffrage Continuing Committee, 1939. [22p], signed by Catt; wraps intact but unattached to spine, guillotined pages of signature separated but present; ex-library with marks on cover and marks of removed circulation sheet on p. 4. Catt reminisces about her youth and suffrage campaign experiences and her memories of Susan B. Anthony, recites some suffrage history, and condemns the proposed Equal Rights Amendment and its sponsor, the National Woman's Party. Only 2 holdings in OCLC.



53. [WOMEN'S RIGHTS] Women's Committee on Central America

**The International Women's Movement Lives!**

**SOLD**

[Oakland]: [1982]. 1page. 8.5 x 11 inch leaflet with faint discoloration and wear. Bi-lingual; announces the November 1981 founding of this organization which was formed in solidarity with the Nicaraguan Information Center in Berkeley, CA. "We see our purpose as educating women in the United States about the role of women in the process of change in Central America and working to incorporate U.S. feminists into a broad-based movement against U.S. intervention in Central America and the Caribbean." Not in OCLC; none in trade (2013).

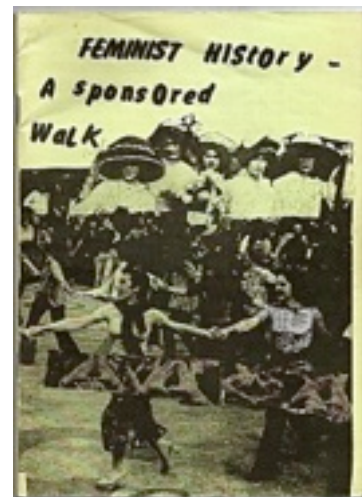


54. [WOMEN'S RIGHTS]

**Feminist History; A sponsored walk**

**SOLD**

London: Rights of Women, 1980. 5.5 x 8 inches. 27pp, wraps, with 4 maps in centerfold, spine faintly sunned. A guide for a women's history walk in London on 13 July 1980. Stops included Holloway Prison, Mary Wollstonecraft's wedding place, Mary Stope's clinic, and the headquarters of the Women's Social and Political Union. Only two copies in OCLC; both at the British Library.



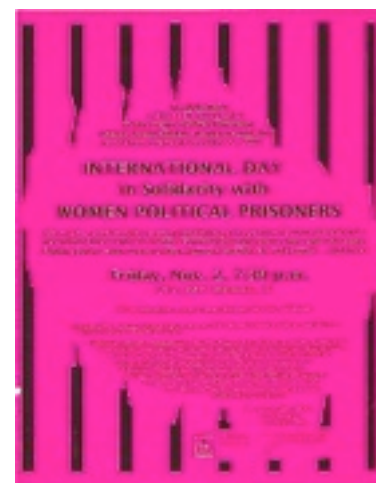
55. [WOMEN'S RIGHTS] [POLITICAL PRISONERS]

**Political Handbill in celebration of ASSATA SHAKUR**

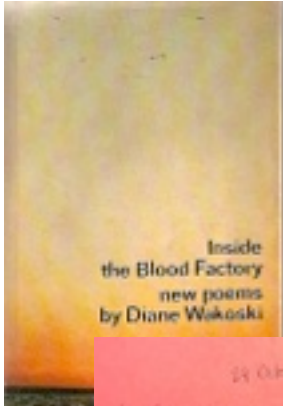
**International Day in Solidarity with Women Political Prisoners, Nov 2, 1990**

**SOLD**

Valencia, CA: Women Against Imperialism/The Out of Control Lesbian Committee to Support Women Political Prisoners, 1990. 8 1/2 x 11 inch, rose colored, original hand bill in celebration of the 11th anniversary of the escape of Black liberation activist Assata Shakur. Near fine.



## TOMBERG RARE BOOKS



### 56. WAKOSKI, Diane

#### **Inside the Blood Factory**

**SOLD**

A 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.

### 57. [GIRL GANGS] HANSON, Kitty

#### **Rebels in the Streets: The Story of New York's Girl Gangs**

**\$50**

Englewood Cliffs: Prentice-Hall, 1964. First edition. Octavo. Cloth boards; dustjacket; 183pp. Near fine copy in lightly edge worn jacket, VG or better. A clean, tight copy. Slightly sensationalized study of Puerto Rican girl-gangs in New York, originally published as a series of articles in the New York Daily News.

#### ***Founder of the 1st American birth-control clinic in United States***



### 58. [WOMEN'S RIGHTS] [BIRTH CONTROL] SANGER, Margaret [with Rackham Holt]

#### **Margaret Sanger: an Autobiography**

**SOLD**

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..."

Sanger is also famous for opening the first American birth-control clinic in the United States, 1916 in Brownsville, Brooklyn. Since state "Comstock Laws" banned contraceptives and the dissemination of information about them, Sanger's clinic was illegal; as a result, on October 26, the city vice squad raided the clinic, arresting its staff and seizing its stock of diaphragms and condoms. Sanger tried to reopen the clinic twice more, but police forced her landlord to evict her the next month, closing it for good. In 1921, Sanger formed the American Birth Control League, the organization that eventually became Planned Parenthood.





59. [WOMEN]

\$300

**Equal pay. Equal emptiness. Equal impotence. [poster]**

N.p.: n.p., [ca. 1970s]. Original 11.25 x 16.25" poster, black & white photo of a woman doing drudge work at a complex machine. Pro-Situationists response to calls for women's wage equality; they sought instead to abolish work itself.

60. [WOMEN] [PROTEST] [VIETMAN WAR] ANN ARBOR WOMEN FOR PEACE

**\$150**

**"War is obsolete because there can be no winner" – President Johnson, 1964**

Ann Arbor, MI: Ann Arbor Women for Peace, [1960s]. Original, 8 ½ x 11 flyer, folded vertically once to produce 5 ½ x 8 ¼ inch anti-Vietnam War booklet. Some minor staining, else very good.

A group of wives of the anti-war faculty at Michigan established their own group: Ann Arbor Women for Peace. These indomitable ladies organized demonstrations, rallies, and vigils, collected baby teeth to test for radiation, sent valentines to public figures who spoke out against war, distributed origami cranes for Hiroshima Day, were evicted from the local Veterans Day parade for carrying peace signs, and refused to be intimidated when questioned by HUAC.

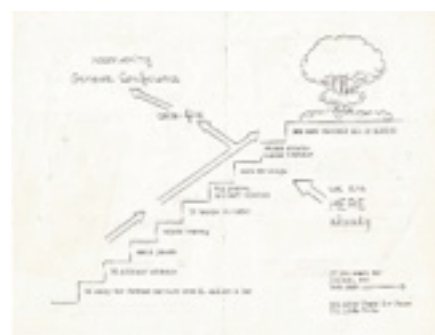
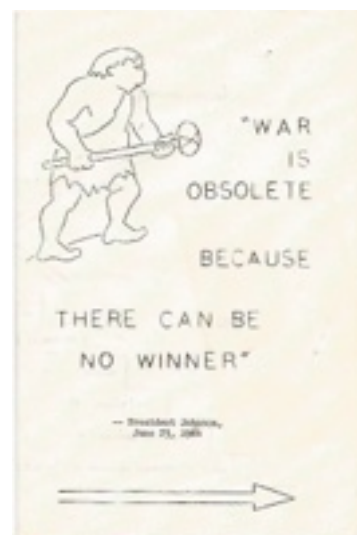
Although in the first half of the sixties most of the focus was on civil rights, the Ann Arbor activist community also contained a strong component of anti-war sentiment. Believe it or not, in those days the University of Michigan had a school devoted to peace research. Led by Professor (and Quaker) Ken Boulding, it was organized around the university's Center for Conflict Resolution and had a profound influence on the early SDS leaders.

Early 1965 saw a sudden, massive escalation of the fighting in Vietnam, and with it a huge surge in the national anti-war movement. In Ann Arbor a group of outraged U-M faculty decided to protest by holding a teaching strike. Almost immediately they found themselves the target of loud and vituperative attacks by press, public, and politicians, including the governor. The university also chimed in, threatening disciplinary action if the strike went forward. Some of the younger professors began to have second thoughts, and after a long, exhausting debate the strikers settled on a different approach—instead of teaching less, they would teach more, and hold an all-night "teach-in" on Vietnam.

The idea was an instant success. Those who had been quick to condemn the strike were just as quick to embrace the teach-in. The university did an about-face, pledging its full support, and judges and legislators stated their desire to attend. There wasn't much time to make arrangements, but Voice, Ann Arbor Women for Peace, Guild House, and many others pitched in, and by March 24 all was in readiness.

That night nearly 3,000 people—three times as many as expected—turned out to attend the dozens of lectures and discussions that lasted until sunrise. For most it was an eye-opening experience, for some an intellectual awakening. Students, professors, visiting dignitaries, and ordinary citizens freely debated as equals, concluding more often than not that the U.S. government wasn't telling the truth about what was happening in Southeast Asia.

In the following weeks dozens of campuses across the country held their own teach-ins on Vietnam, and soon other subjects as well. Born as a last-minute compromise in the modest Ann Arbor home of a young university professor, the teach-in spread like wildfire and quickly became the movement's de facto educational instrument, combining protest with learning and discussion in a way that reflects the ethos of the sixties at its best.



## PHOTOGRAPHIC ARCHIVE OF SIGNIFICANT WOMEN OF THE 20<sup>TH</sup> CENTURY

### Collection of 32 Large Professional Photographs

61.

**\$600**

Collection of 32 images, mostly press photographs by Underwood & Underwood, extending from the 1920s to 1970s. First edition. Most have studio and photographer stamps on verso, publicity information, credits and summary. 14 of the photos are 8x10 or 10 x 8 inches; 6 are approx 6 1/2 x 8 3/4 inches; 6 are approx 6 1/2 x 8 1/2 inches; 4 are approx 7 x 9 1/2 inches; 1 is 3 1/2 x 6 inches; and 1 is 5 x 7 inches. Very good.

Six decades of women leaders, pioneers, artists and trail blazers: Marion A. Griffiths Pathologist studying corn rust; Countess Karolyi alleged Hungarian radical and another of the same with her husband the Count; two different portraits of Lee Borton(?); Haruko Hagiwara in cherry trees; American actress Jeanette Gilmour (2); Rosita Forbes, intrepid explorer & writer (4, incl. one different portrait); group of Miiko Taka, Luci Nugent, Mamie Eisenhower & Joan Baez; Anita Louise; group Pat Nixon, Claire Chevalier, Sandra Warfield, Indira Ghandhi; group Mrs. Ellen Proxmire, Elizabeth Taylor, Mrs. Jeanne Wilber, Barbara Von Liechtenstein; group Barbara Walters, Angela Davis, Mrs. Louis Johnson, Svetlana Peters; Mrs. Kissinger at Treykaov gallery Moscow; vintage Actress Jourdan (2); Hilda Gillam writing contest winner; Mrs. J.B. Haggan in 18th c. costume; (2); Paulette Marie Desell one of the first girl Senate pages; Lynda Bird Johnson Robb & Tricia Nixon; Tricia Cox Nixon; Julie Nixon Eisenhower & another of her at a Retardation Center; photo of Shikler portrait of Jacqueline Kennedy Onassis; Mamie Eisenhower at 75th birthday and the same receiving an award from the Amercian Korean foundation and the Marchese Godi de Godio (Miss Violet Kay); **an impressive group of influential women from the 20th century.**





62. **[WOMEN] FRUSTRATION**

**SOLD**

Chicago: Women's Graphics Collective, 1973. 10 x 10 inch, original purple, black and orange silkscreen poster, backed and sealed.

An early silkscreen image by the feminist poster collective organized in 1970 as part of the Chicago Women's Liberation Union movement. The Women's Graphic Collective (which lasted until 1983 and outlasted the CWLU by about six years) created the designs for their posters though group "poster thinks" and worked cooperatively in their production. The process (of creation, of self-criticism, of distribution) was meant to embody women's liberation ideals as much as the products themselves. Fine.



## RESOURCES

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tomberg rare books