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"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

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the first hippie coffeeshop in San Francisco

1 [HIPPIES] [Wally HEALEY]

Original Poster for The Blue Unicorn Coffee House

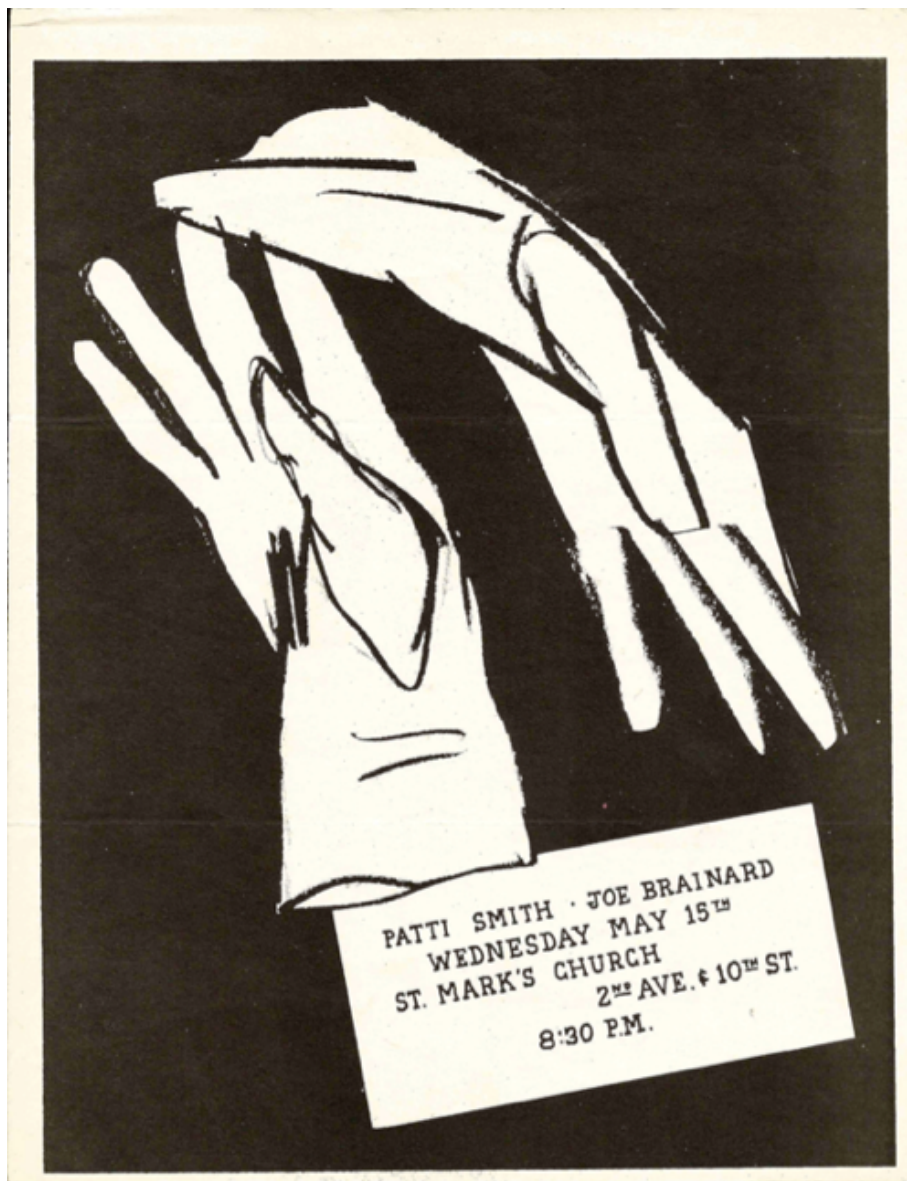
San Francisco: The Blue Unicorn Coffee House, [circa 1965]. 8 1/2 x 11 inches, offset printed from typescript, holograph and drawing. Old horizontal fold line and extensive creasing, with a couple of faint areas of discoloration. Very good. No holdings in OCLC and none in trade (2015).

An original flyer from what is popularly held to be the first hippie coffee shop in San Francisco - the term "hippie" was coined in an article about the coffee shop by Michael Fallon in 1965, the year the venue moved to its best known location at 1927 Hayes Street, the address given on this flyer. The flyer is illustrated after drawings credited to "W. Healey" and "A. Weber." The two striking drawings on the right hand side appear to almost certainly be the work of Wally Healey, the little known cult homeless artist who would later be associated with the bar Spec's, and was known as a character around the Art Institutes of San Francisco. His work was exhibited in a group show at The Joker's Flux in the sixties. It notes that there is a used bookstore and "interesting characters." It advertises "NO JUKEBOX" in caps, but notes that a house guitar and piano are available for good players.



The flyer also notes that, "You may receive mail at the Blue Unicorn free of charge. Let us know." The coffee shop became well known as a place to get mail for those with no fixed housing, a fact that led to the proprietor, Bob Stubbs, becoming known as the "postmaster general" by the patrons. The center became a meeting place for various early hippie concerns, such as the Legalize Marijuana Movement (LEMAR) and the Sexual Freedom League; Norman Moser's little magazine *Illumination* was also published from the coffee shop. **Important documentation of the day-to-day life of one of the most important early hippie venues.** The flyer is undated, but we suspect it is from 1965, as it advertises hot food, including soups and spaghetti. Later that year the health department closed the place for a couple of weeks in late September / early October 1965, and it reopened on the condition that it only serve cold food.

\$500



2 [THE POETRY PROJECT]

SMITH, Patti; Joe Brainard (SCHNEEMAN, George)**[Flyer]: Patti Smith / Joe Brainard**

New York: The Poetry Project at St. Mark's Church, [1974]. Single sheet printed recto only. Two subtle and non-color breaking horizontal folds, presumably from being mailed, else near fine. The flyer announcing the poetry reading by Smith and Brainard at The Poetry Project at St. Mark's Church on May 15th, 1974 with an illustration of two white gloves on a black background. A reading from the same year that Smith's first single debuted. Not in OCLC and none in trade (2015).

\$1450

3 [FRAN LEBOWITZ]

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

Sweden/France: n.p., 2012. First edition. 256 pages. 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 influential city, but we preferred 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. Near fine. Only 3 holdings in the U.S. (F.I.T., MOMA, Metropolitan Museum of Art).

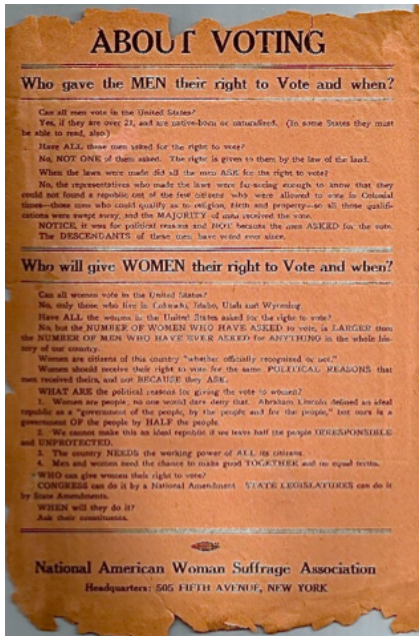
This issue highlights author Fran Lebowitz, who first hit the New York literary scene in the early 70's when Andy Warhol hired her to write a column for *Interview*. Almost immediately, she became a mainstay in the magazine world. As a regular contributor to both *Interview* and *Mademoiselle*, she soon became a name associated with irreverent humor and urban wit. In 1978, she published a book of essays entitled METROPOLITAN LIFE. The New York Times wrote "Hilarious...an unlikely and perhaps alarming combination of Mary Hartman and Mary McCarthy."

Lebowitz followed this with a second book, in 1981, of equally sardonic essays - SOCIAL STUDIES. Both books were New York Times best-sellers. Her trademark is the sneer; she disapproves of virtually everything except sleep, cigarette smoking, and good furniture. Her essays and topical interviews on subjects ranging from the difficulty of finding an acceptable apartment to the art of freeloading at weekend houses have come to be regarded as classics of literary humor and social observation.

In 2011, Martin Scorsese took Lebowitz on his first female subject for his (then) new HBO documentary, Public Speaking. The documentary isn't a sweeping life story, but rather is dominated by her witty pontifications on all subjects while sitting in a booth at New York's Waverly Inn, which is owned by the film's producer, Graydon Carter.

\$400





4 [WOMEN'S SUFFRAGE]

ABOUT VOTING: Who gave men their right to vote and when? ... Who will give women their right to vote and when?

New York: National American Woman Suffrage Association, [ca. 1911]. Approximately 7 x 10 inches. One sheet with chips and losses around edges (not affecting text). About good. OCLC locates 3 holdings.

\$400

5 [WOMEN]

Mountain Moving Coffeehouse for Womyn and Children

Chicago: Women Graphics Collective, n.d. 18 x 24 inches. The Mountain Moving Coffeehouse for Womyn and Children was a feminist venue located in Chicago that operated for thirty-one years, from 1974 until 2005. The name of the organization evokes the political task that feminists must "move the mountains" of institutional sexism and homophobia.

The "coffeehouse" was a once-a-week Saturday night gathering, held at a rented space in a local Unitarian church, that presented woman-identified music and entertainment by and for lesbians and feminists. Drug and alcohol-free, the space was intended as an alternative to the lesbian bar scene. The organization was founded by lesbian-feminist activists as a safe-space for womyn-born womyn and their young children. Male children over the age of 2 and transgender women were not allowed to attend.

The womyn-born womyn policy generated some controversy during the 1980s when pressure was put on the coffeehouse to allow admittance to men, as well as in the 1990s when the policy was contested by transgender women. It was claimed that the policy was discriminatory and created "mental difficulties" for transgender women. The policy was also challenged in the 1990s by a local gay male journalist. However, the organization staunchly defended their policy and never allowed admittance to men or to transgender women.

Upon the closure of the coffee shop on December 10, 2005, it was the oldest continuously operating women-born-women and girl-only concert venue in the United States. A successor organization was created called the Kindred Hearts' Coffeehouse, which serves as a monthly event offering women's music. Not in OCLC and none in trade (2015).

\$300

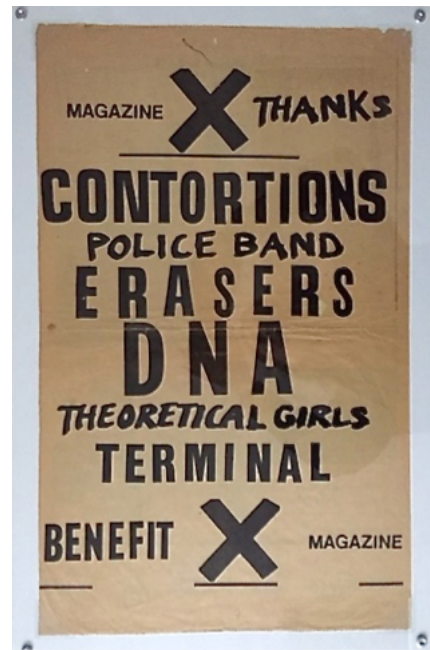


6 [MUSIC - NO WAVE] [TILLET, Seth]

X Magazine Benefit Concert, 1978 [poster]

No place, [New York]: No publisher, [1978]. 14 x 22 3/4" newsprint. Mounted to 16 x 14 3/4" white board with thick plastic guard by screws. Small ink line at center top edge and minor wear, else near fine. Design by Seth Tillet. Magazine X Benefit poster thanking the Contortions, Police Band, Erasers, DNA, Theoretical Girls and Terminal for playing in the "No Wave" rock concert to raise money to print the third issue of X Magazine. Some of the bands that performed were later recorded by Brian Eno for the seminal "No New York" album. This poster was featured as the centerfold in the third issue of X Magazine.

\$450



7 [STREET ART] [WOMEN] Jennifer Caviola aka Cake

"Langdon With Flowers"

An original, acrylic painting on wood panel. 18" x 18" x 1.5"

Jennifer Caviola, also known as "Cake," is a fine artist who, in addition to her progressive studio practice, focuses on public space as a platform to express her support of women through a voice of solidarity. Communicating through portraiture, a women's curves become sharp lines that in an architectural sense, propel a feeling of strength, power and vulnerability.

Cake creates portraits that are as haunting as they are beautiful. The bloody reds along with the gentle lines of her figures draw viewers in with an eerie beckoning. The artist is a part of the Pratt Club of New York Street artists. Since her initial college wheatpastes, Cake has gone on to create large-scale murals and to explore the pertinence of place in her public pieces.

"Using Street Art as a therapy of watercolors and illustrative line drawings, New York's Cake brings people from her life to the street, delicately addressing issues like illness, addiction and disconnection. With anatomical diagrams and faces, bodies, and gestures as descriptors, Cake explores human suffering and familial relationships with frank stillness, drifting occasionally into drama." (Steven P. Harrington and Jaime Rojo from Juxtapoz Art & Culture Magazine, 2011).

\$850

9

featured

8 [ANTI-HIPPIE]

National Renaissance Party (American Nazi-ish Party) Hate leaflet [1958-1962]

New York: National Renaissance Party, [ca. late 1950s]. Original 11 x 8.5 inch flyer backed on linen. This party was against... "Jungle music (JAZZ), Jungle dance (TWIST), Jungle Housing (CLIFF DWELLING) (Note: I think they mean high rises), Jungle City (DECADENT DEMOCRACY)..." Even Anti-Peace Corps. Very good. Rare. We couldn't find any other examples in OCLC or the trade (2015).

The National Renaissance Party was led by the charismatic James Hartung Madole from 1949, until his death in 1979. The NRP was one of the first openly Fascist groups to organize in America, after the Second World War. The NRP used the same Flash and Circle emblem as the British Union of Fascists, and held mass rallies attended by thousands in New York, which often led to street battles with Far-Left opponents. By 1954, government investigators, although unable to determine the exact size of the party, estimated its membership to be between 200 and 700.

Provenance: *From the personal collection of Jeffrey Shero Nightbird, editor of The Rag newspaper in Austin, Texas, The SDS newspaper, New Left Notes, in Chicago, RAT: Subterranean News in New York City and The Los Angeles Free Press.*



\$450

9 [DRUGS] [PROMOTIONAL VINYL RECORD]

Sleep Rest Now. Play Later. Here's How: Parest - 400 (methaqualone HCI)

Detroit: Parke-Davis/Columbia Special Products, [1970]. 45 rpm seven inch record produced by Parke-Davis to promote Parest-400 (methaqualone HCI), otherwise known popularly as Quaaludes. Few surface scratches to the vinyl, some light wear to the sleeve edges, otherwise very good example, and if the drugs don't put you to sleep, the music certainly will with selections from Johnny Mathis and Ray Conniff and His Singers.

\$250



10 CLARK, William Lloyd

THREE KEYS TO HELL: Rum, Romanism and Ruin

Milan, Illinois: Truth and Light Publishing House, 1915. Second Edition. 495p., Illustrations include reproductions from photography, from polemic cartooning, and a floor plan of the scene of alleged assassination. Item is a massive 9x6 inch paperbound in plain printed brown wraps mounted on light fabric. Text block is fastened or "bound" with four nails --evidently as issued, the four heads are exposed in rear gutter, the snubbed ends show in the front, the method makes for stiff opening but none of the text is out of sight. Wraps have been "strengthened" with old clear tape which has wrinkled and yellowed; cover and spine lettering remain legible. Text bears occasional marginal ties in pen. Two holdings found in OCLC as of 2015.

\$200



She's A Rebel: The Women Pioneers of Rock & Roll

\$10, 000

OVERVIEW

She's A Rebel is a powerful collection of Herstory in rock and roll, covering four decades of women in rock with over 65 photos, posters, programs and flyers. This collection illuminates the important role women have played in the development of rock music - from the '50s, when rock and roll was still considered off-shoot music by the public, to when it finally received respectability at the end of the '70s.

Highlighted are the individual women artists who kept making music despite overwhelming odds till finally the music industry had to realize that women were there to stay. Their struggle was not in vain, for it opened doors for the next generation of women rockers, lent power to the music industry and gave great music to the world. Included in this documentation are all the major developments, from girl groups to Motown, folk and disco.



This is one of the first lively collections of our rock heroines whose raw talent and bravado liberated the rock & roll rebel in every woman. She's a Rebel charts the strides that women have made in the rock world while also making it clear that sexism in the music industry prevails still today. The She's a Rebel Collection documents women in all facets of the music industry and marks the strides made along with the Women's Movement in coming into their own. Their success, particularly in overcoming obstacles, is what makes this collection a celebration of women's achievements in the music industry as well as a history of those achievements.



Laura Nyro

SUMMARY

In the late 1980s, both the music and mainstream presses were writing about a new "trend" they had recently discovered: women-in-rock. This was due, in part, to the success of Suzanne Vega, who had reached the top 10. The underlying premise of these articles was that an unprecedented number of female performers were now carving out a substantial place for themselves in the rock world – for the first time. But there had been similar women-in-rock trends in previous years, when women of varying musical styles were lumped together primarily because they were women. In the mid-'80s, performers such as Annie Lenox of Eurythmics, Cyndi Lauper, Madonna and Tina Turner were the women-in-rock of the MTV era.



In the late '70s and early '80s, Debbie Harry of Blondie, the Go-Go's, Chrissie Hynde of the Pretenders and Pat Benatar were all considered the women-in-rock of the new wave. In the late '60s and early '70s, the singer-songwriter movement was led by Carole King, Laura Nyro, Joni Mitchell, Carly Simon and Janis Ian, paralleled by the feminist-oriented women's music movement of the same period. And in the early '60s, vocal groups like the Shirelles, the Chiffons, The Ronettes and the Shangri-Las popularized the "girl group" sound.



Far from being a unique trend, women-in-rock have instead been a perpetual trend. With the arrival of the feminist movement of the early '70s, women who were asked about their role as women-in-rock, answered that the idea of a woman assuming a "non-traditional" performing role was only deemed unusual because there weren't

many women in such positions and that as more women became rock musicians the idea of women-in-rock would lose its validity. But women are still defined as women first, and rock performers second.



One of the more obvious reasons for the recurrence of the women-in-rock trend is that women as a gender are not fully integrated into society but are still seen as an “other” that deviates from a male norm. The attitude underlying such distinctions, provide a partial explanation as to why women’s rise in the music industry has frequently been overlooked and downplayed in many rock histories. If women performers (songwriters, DJs, managers, etc) are only seen as exceptional because they are women, this then justifies the relegation of women-in-rock to a chapter, where their



contributions are acknowledged but are also portrayed as being a step removed from the history as a whole. The implication is that these women-in-rock were able to make an impression in spite of the fact that they were female. Another factor contributing to female invisibility in the rock industry is how a performer’s work is valued. The history of rock is in some ways a history of commercial, rather than artistic success with records that sell in large quantities often seen as “better” than those that do not. This reasoning effectively eliminates the stories of any number of female performers who may not have achieved success on a large scale. The irony is that women have been caught in a double bind. Female artists were frequently not seen as having the commercial potential of male artists, and so were not given the chance to demonstrate that they could indeed sell records on their own merit. In the late ‘50s, the all female vocal group, the Chantels, were nearly denied a record contract solely because they were female. Fortunately, the group did manage to secure a contract and ultimately landed four singles in the Top 40 charts. When given the opportunity, women performers have proved again and again that

they can sell records. The focus on commercial success along with the secondary status women have in society, has meant that lesser-known female performers—unlike their male counterparts — are more likely to be absent from rock histories. This is particularly true of rock’s early years and extends into the subsequent decades; not until the arrival of punk in the late ‘70s would “cult” or underground female performers begin to be covered in a comparable fashion to male artists at a similar level.



The exposure of this “lost” history is the purpose of the She’s A Rebel Collection, intending to show the number of women who have been involved in the rock industry is actually much greater than can be deduced from most sources.

In recent decades, there has been a substantial increase in the visibility of women in the rock world, even if they are still presented as something of a novelty. There are also women working within the industry itself. Even in rock’s early years, women were record label owners, managers, songwriters, though again their histories have been obscured. Though the executive suites in the music industry as a whole remain male-dominated, women continue to move beyond the arena of

publicity into other areas of the business. In these behind-the-scenes positions, women can have an even more influential role in bringing about change for women in all areas of the music industry.

When one considers the gains women have made on an industry-wide basis in the music business since the ‘50s, it becomes readily apparent how misleading a tag like “women-in-rock” is. Ultimately, it promotes a perceived musical similarity between performers based on the fact that they are women—a similarity that is, in reality, only existential.

Though sometimes unacknowledged, women have made a broad contribution to both the rock industry and to rock history. The She’s A Rebel collection presents an illustrative exploration of the many roles women have played in the development of the rock industry, both onstage and off. Women-in-rock do have a similarity between them but it is not because they are women. It is in the experience they have faced as women working in a male-dominated industry. She’s A Rebel documents their side of the story.



12 [PAVING MACHINES]

Photographic Archive of the Foote Manufacturing Company's Paving Machines

1910-1920s. An archive of 68 original photos of The Foote Manufacturing Company direct from the company's files, obtained from the family estate in Nunda, N.Y. The Foote Company was a construction company in Nunda, N.Y. that produced a variety of paving machines. Founded in 1903 by Charles E. and Chester T. Foote, their original 1903 plant was replaced by a large modern brick structure in 1913. By 1918 they were producing power concrete mixers that were being shipped across the country and sold overseas. Their mixer was recognized at the San Francisco Exposition in 1913 and in 1926 the Company received the American Institute's gold medal, the first award ever made for road equipment. Continued improvements to their self propelled mixer-paver led to international recognition during World War II when their Multi-Foote 34E mixer was used to build runways wherever allied forces were located. The War Department recognized the Foote Company's war efforts in 1943 when the company and its employees received the first of three "E" awards, a joint Army/Navy Production Award. The Company was purchased by Blaw Knox in 1948; the Nunda plant was closed in 1955 and moved to Mattoon, Illinois.

68 original photos. Black and white; varying tones. Approximately 8 x 10 inches. Some are backed with canvas; others on thick photography paper. On verso, many of the photos have typed and holograph notes describing the photo and date with the Foote Company's purple stamp – the make of the machine, name, where it was first shown, the photographer, etc. Light wear, minor soiling, some tanning to edges, tiny closed tears. Some of the photos are hole-punched (not effecting the image), - probably in a binder at one point. Overall in very good condition.

\$3500

From Jackson MacLow's collection

13 [GENERAL STRIKE FOR PEACE] [LIVING THEATRE]

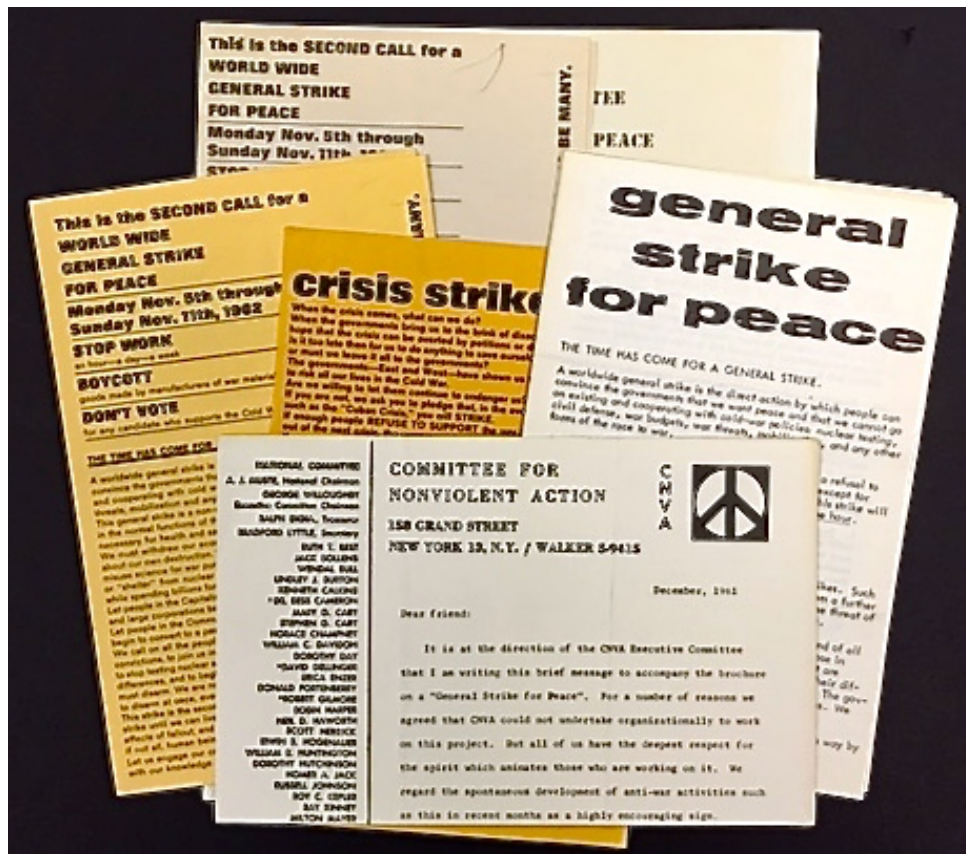
Collection of Ephemera Documenting the General Strike For Peace

New York: New York Committee for the General Strike for Peace, 1962-3. Nine leaflets, offset printed on yellow and white paper, including one duplicate as well as variant states of a couple of the brochures. Some moderate creasing, but very good.

The General Strike for Peace consisted of three different phases, the first of which took place in early 1962, followed by additional calls to strike in November and May of '63. Judith Malina and Julian Beck of the Living Theatre were important organizers on the committee, which also included other politically committed members of the avant-garde such as MacLow, Elaine de Kooning, and Spencer Holst. This collection includes brochures for each of the 3 phases, a statement of support and non-involvement from the Committee for Nonviolent Action, and a statement from the Committee concerning the second installment of the strike, explaining the aims of the Committee, which bears what appears to be the holograph signature of Donna Reed on behalf of the committee.

Provenance: From the collection of participant Jackson MacLow, with a pencilled date in his hand to one of the brochures.

\$1000



14 FAGAN, Philip (Photographer)

PHOTOGRAPHIC ARCHIVE OF NEW YORK CITY BROTHELS (1987-1991)

[New York]: Philip Fagan, [1987-1991]. Fifty, 8 x 10 inch black & white, archival pigment prints, printed by photographer, Philip Fagan on silver rag, neutral paper. Fine.

Fagan spent eleven years on Manhattan's East side in "the business of pleasure." Extraordinarily rare access enabled him to befriend and photograph many of the women who earned their living in the sex trade. "I did not photograph the girls as an essay, or as an exploitive study of girls in a lowly profession," Fagan explains. "I photographed the girls because I spent all my time, almost 24-7 with them."

This unique collection of stark, gritty and surprisingly touching black and white images reveals the everyday world of working girls. Fagan's photographs record an existence in the brothels most people will never understand or be eye-witness to. These are real women, with real stories and real lives. Not only are many of Fagan's photographs elegantly seen, and reveal deeper truths about the world of prostitution but they are as much about him as they are about the women he chose to honor in his pictures. —Anthony Fredkin.



\$4000





15 LISA CARVER ARCHIVE [a.k.a Crystal]

ROLLER DERBY Nos. 1-25 (all published), PASTEUPS, PROOFS and other related archival material

****Provenance:** *Lisa Carver by way of the trade*

San Francisco, Dover, New Hampshire: [1990-1999]. A4, stapled, early issues in black and white, later ones in offset color photographic wrappers, some issues with Carver's bloodstain interventions, pasteups, proofs, photographs, advert artwork for the zine, a collection of ephemera and poster artwork for an issue of the zine 'Generation L', Suckdog and other projects, 8 cassette tapes, c60, c90, one appropriated from Culture Club and recorded over, and a VHS videotape. All in a Doc Marten's cardboard 18 eyelet boot box with Sellotaped mailing label. In very good condition, a few zines with rusty staples, the Doc Marten's box rather battered. A rare complete run of the zine. OCLC records 7 handfuls of copies or single issues with only Columbia retaining several issues and Harvard's Schlesinger with a full run.



A note on San Francisco Public Library's catalogue record for the publication sums up the spirit of the zine, thus: "This riot grrrl fanzine promotes the principles of sex, drugs, and rock 'n' roll." Lisa Carver (formerly of the band Suckdog) and friends interview bands and other celebrities. There are also comics, illustrations, games, and letters to the editor. "Carver is a 'proto-'slut' whose work spans the worlds of publishing, art, transgressive sex and gender politics and performance (in the group Suckdog) as well as sex journalism on nerve.com. Her live performances were rambunctious affairs with a great deal of nudity and post-feminist satire. The editorial in her first issue notes that the zine was to be called 'Disaster' and run by Bill Callahan with graphics by Costes, one of her ex-husbands, but both never got round to it, "So I suppose that makes me editor."



The zine includes many sex letters, accounts of Carver's own sexual experiences as well as interviews and articles on/with alternative music personalities such as Christina of punk blues group Boss Hog and Pussy Galore, Holly Golightly of Thee Headcoatees as well as the groups Royal Trux, Cop Shoot Cop and Pavement. Carver mocked transgressive punk rock star G.G. Allin and later interviewed him in prison for issue 7, asking a series of banal teenage questions such as "What's your favourite color?" Other contributors from the eighties and nineties 'Apocalypse Culture' include Jim Goad and David Tibet. The band 'Arab Strap' are also interviewed with a Scots slang glossary included for American readers. The zines also have many 'confessionals' by Carver's collaborators Laurielle Miller, Coz The Shroom, Darcy Megan S and interviews with and contributions from neo-Nazi Boyd Rice (by whom

she had a child called Wolfgang). She also published a delinquent adolescent called Alexander Prescott who drove his mom's car into a liquor store. Her father contributes articles and she also interviewed her mother on her "Body." Other 'transgressive' articles and features include the (hopefully) satirical "Why I want To Rape Olivia Newton John," letter reviews and photographs of the bloody and messy aftermath of Suckdog performances.

\$7000

16 [SURFING]

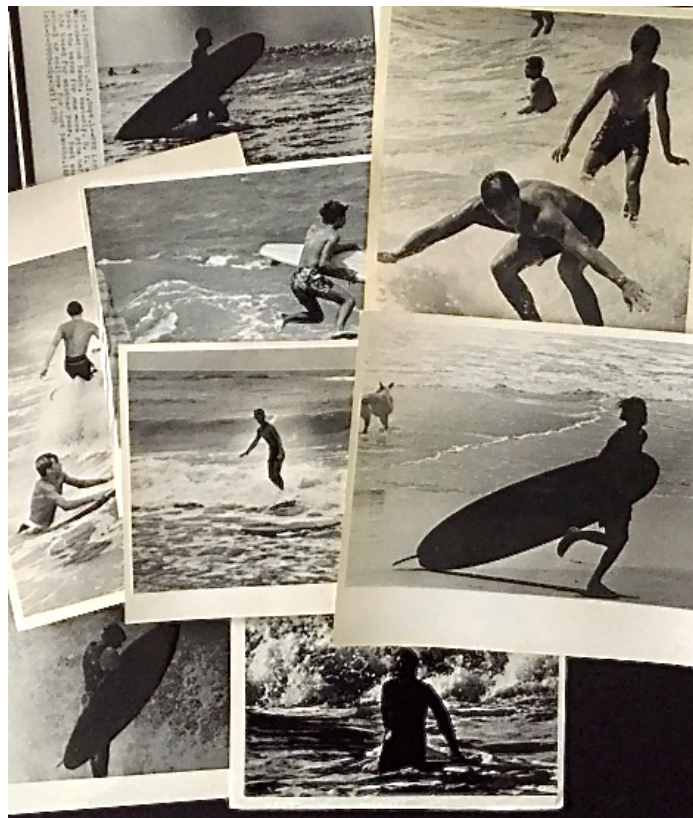
A Collection of 1970s Surfing Photos

[Various]: Various, 1968-1977. Eight, black & white, surfing photos ranging in size from 8 1/2 x 6 1/2 inches to mostly 8 x 10 inches, portraying the intense thrill of the sport.

Surfers are similar to beat poets: they were both portrayed as outlaws, rebels, or just plain mixed up because each consciously adopted postures running counter to the nine-to-five routines of economic productivity. They were unproductive slackers, a danger to the community of responsible breadwinners. And though surfers did not agitate, protest or chant revolutionary slogans, their very lifestyle was as radical as those embodied by actors Dean and Brando, rockers Elvis and Chuck Berry, and writers Ginsberg and Burroughs (Surf's Up, Glenn Horowitz Bookseller, 2001).

Each group sought to establish a new set of tribal values, values that ran counter to those of the cultural mainstream. Surfers and Beats challenged the complacency of post-war America. Surfers left land, returning to a primal relationship with nature. They did not philosophize, but rather lived life on the front lines, collaborating with nature. They espoused a new set of spiritual concerns that challenged the monopoly official culture felt it had on our spirit. Along with many other subcultures, surfers struck out on their own collective path, searching for their own new spiritual understanding.

Surfing has existed long enough as a modern phenomenon to have developed a cultural niche which has affected and infected mainstream culture. Although not widely practiced by the public, it is nonetheless part of the public consciousness. Surfing's image has been used everywhere - from the most high profile ad-campaigns to the central metaphor for exploring the Internet.

\$350

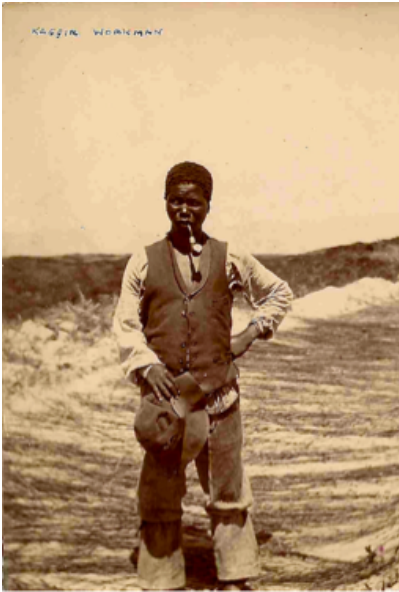
17 Photographic Archive of a South African Mine Construction

Gold/Diamond Mine Construction: Helderberg Mountain, Cape Town/Somerset West/Strand/
Gordon's Bay

1870s - 1920s. Archive of 76 original photos from an estate in Western New York. Most of the photos are identified in detail, showing the building of a large mining operation. Specifically, a warehouse for explosives, offices, laboratories, housing, carpenter shops and blacksmiths. Other photos show the governor and the community that are living on the construction site, revealing a glimpse into their life, culture, dress and traditions. Holograph writing on most of the front or back of the photos identifies scenes and people. We can see that this group used Black African natives as workers, as was the norm during this era.

The photos vary slightly in size, measuring approximately 4 x 5 inches. Some minor creasing, closed tears and curling; overall good to very good.

\$3000



18 ARCHIVE OF CLAYTON HAWKES' CIRCUSES

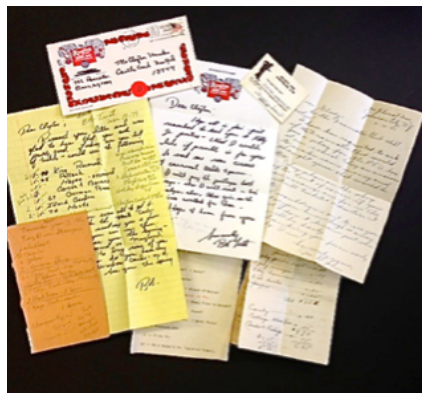
(Martin Brothers', Clayton's Combined, Bogart & Hawkes,' and the Great American School Show) - (1930s-1970s)

New York. Circa 1930-1970s. An archive of material from Clayton Hawkes' circuses, including three photo albums with photos of circus animals, performers, and employees; four scrapbooks full of newspaper clippings, plus a wide range of additional ephemera: correspondence written to Hawkes, membership cards, route statements, tickets, advertisement flyers, programs and more. There are over 550 items. From the estate of Clayton Hawkes (1904-1981), who was from Castle Creek, NY and the owner of The Martin Bros Circus (as well as Clayton's Combined, Bogart & Hawkes, and the Great American School Show).

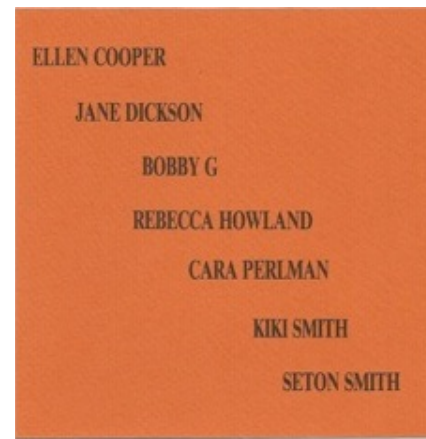
Clayton and Madge Hawkes ran the Martin Brothers Circus (1930s), which was a tent show that wintered in Castle Creek, New York. They also created Clayton's Combined Circus, Bogart & Hawkes,' and the Great American School Show. Tent shows were most popular during the first two decades of the twentieth century. More than 400 traveling companies toured the rural US providing communities a week's worth of entertainment per year, sometimes their only diversion from a very difficult existence. The companies became necessary to spread many different types of art all over the country. Tent shows used an extreme amount of advertisement, always gave the people what they wanted, and gave the public choices of what to see and do. The rapid expansion of the business set stakes for future forms of entertainment and, even though the economy, technology, and unionizing eventually led to the demise of tent shows, future companies realized, and continue to realize that, in order to be a successful business, they need to be like tent shows. Although tent shows are over, the companies are remembered for their love and passion for theatre and various forms of entertainment, leaving a legacy of strong business, which overcame many obstacles.

Included in the archive are:

- 25 Martin Bros Circus Programs (1936)
- 41 Route Cards (schedules) for various Northeastern tours
- 4 Large scrapbooks
- Miscellany
- Letters
- Photographs: 3 negatives, 59 slides, 9-8x10 photos and 402 photos (snapshots of varying sizes). Also, photos from the 1920s-1960s, most from the 1930s-1950s.



\$3500



19 [ART - ARCHIVE]

Artists Space Archive

Scope & 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.

\$6,000

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 was a New York State resident could 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 feature film, video, and performance; and organize traveling theme shows. Today Artists Space is still thriving, offering an exciting and engaging venue.

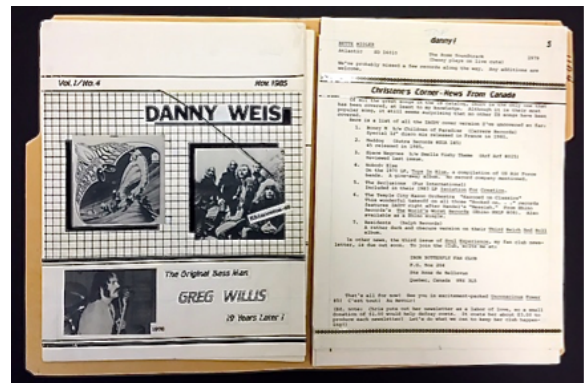
20 [IRON BUTTERFLY ARCHIVE]

IRON BUTTERFLY ORIGINAL EDITOR PROOF/MOCK-UP PRODUCTION PAGES

\$2500

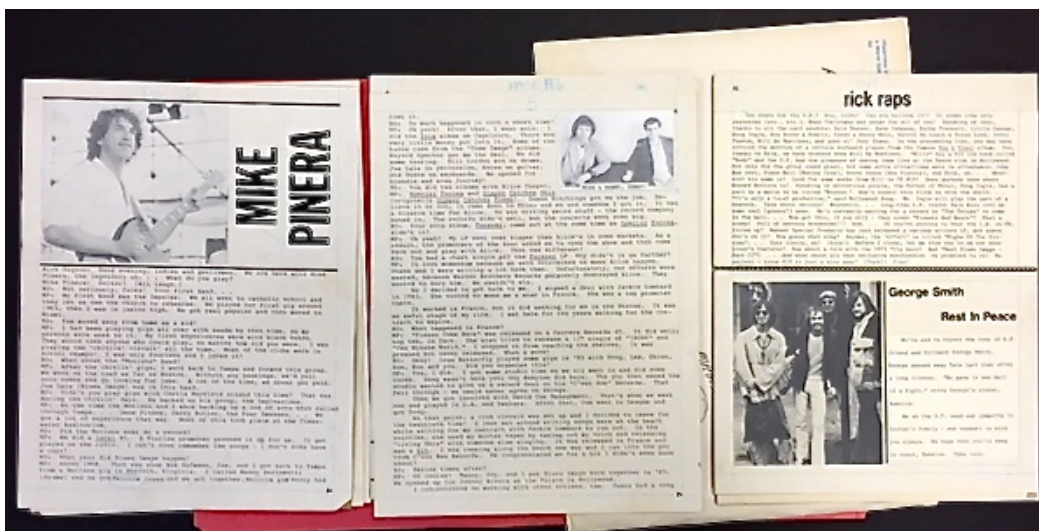


This is a large collection of 7 issues of original editor proof/mock-up production pages and 1 issue of a sample issue of the Iron Butterfly fanzine titled "The Unconscious Power" apparently from 1986 - 1987 including issues #4, 5, 6, 7, 8, 9, 11 and 12; a rare group of Iron Butterfly ephemera memorabilia. The issues feature lengthy and detailed interviews and stories with members of Iron Butterfly and their universe of friends and the I.B. team that kept them performing over the years, including: Doug Ingle, Danny Weis, Greg Willis, Ron Bushy, Jack Pinney, Erik Braunn, Larry Reinhardt, Steve Fister, Mike Pinera, Larry Campanero, Duneya West, and Pamela Des Barres.



There are numerous B&W photos, most of which are in a type of a printers reproduction style, but there appear to be some actual photographs included. Most of these show how the editor/publisher assembled each issue and how the components of each page were cut to fit. These 7 mock-ups/proofs show varying degrees of the progress along the way, with a few showing the process of editing and others showing the completed issue ready to print.

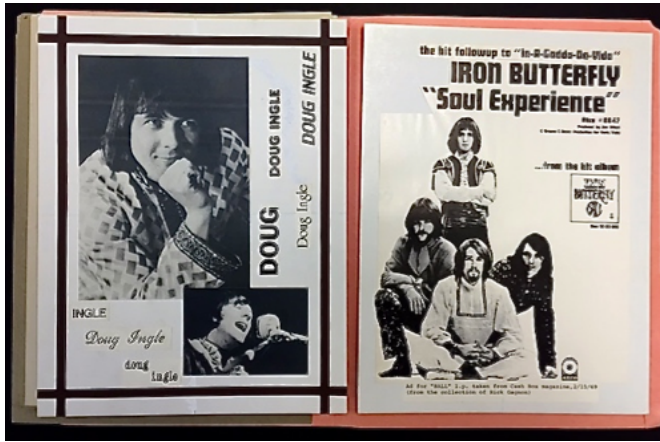
According to notes on the envelopes that held two of the issue proofs/mock-ups, it appears that those two and possibly all of these included in this collection may have had a print run of just 150 copies, although we can't say if that's correct with any certainty.



Included in each of the 7 mock-ups/proofs and 1 sample of the Iron Butterfly fanzine "The Unconscious Power" are the following:

The Unconscious Power! - issue No. 4 - unknown 1986 or 1987 date - appears to be the actual layout pages of this issue used by the publisher or editor - 12 pages on approximately 8.5" x 11" heavy stock paper attached back-to-back - 7 B&W photos and illustrations overall - This issue includes articles/sections

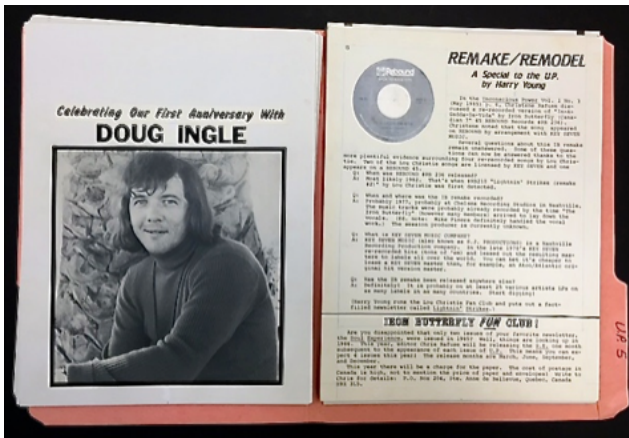
such as: Masthead page, Dangerous Danny Weis! 1966 - 1985, Danny Discography, Christene's Corner - News From Canada, Original Fly Boy! Greg Willis, The 'Fly Is Back!', A Cool Find Indeed!, Rick Raps!, Band and Crew Only! - Dressing Room Guest List for the 12/11/1982 Hollywood Palladium show, and biography titled "Be here for the Wings Of Flight Tour - The original sound of the Iron Butterfly - The first tour in twelve years. Comes in a tan folder with the notation of "U.P. 4".



The Unconscious Power! - issue No. 5 - unknown 1986 or 1987 date - appears to be the actual layout pages of this issue used by the publisher or editor - 14 pages on approximately 8.5" x 11" cardstock paper - 13 B&W photos and illustrations overall - This issue includes articles/sections such as: Masthead page - Cast of Characters, Celebrating our First Anniversary with Doug Ingle - A Talk with the Father of Metal! Doug Ingle, Remake/Remodel a story on the remake of In-A-Gadda-Da-Vida, Iron Butterfly Fun Club!, The Legend of Drew Struzan and the Scorching Beauty, Charting The Fly, Rick Raps!, Iron Baby-Fly!, Incredible Story!, Vicious Rumor???, a double photo page of Doug Ingle, and a promo ad for Iron Butterfly's "Ball" LP from the 02/15/69 Cash Box magazine. Comes in a light pink folder with the notation of "U.P. 5".

The Unconscious Power! - issue No. 6 - unknown 1986 or 1987 date - appears to be the actual layout pages of this issue used by the publisher or editor - 16 pages with 9 pages on approximately 8.5" x 11" cardstock paper and 7 of the pages on 8.5" x 11" typewriter paper - 13 B&W photos overall - This issue includes articles/sections such as: Masthead page, Some words from the junkman... Ron Bushy/Uhh... this is me... The Bush!, Read All About It, Obituary of Kurtis Teel - I.B. Bassist, From a butterfly to a jack - Jack Pinney - Still rockin' in 86!, Where the boys are... and what they're doin' in 86, Blues Image Returns, Next issue promo of Erik Braunn and Guy Babylon, and a promo photo of the band Gold, featuring Ron Bushy, Phil Kramer, John Koehring & Stewart Young from 1979. Comes in an orange folder with the notation of "U.P. 6".

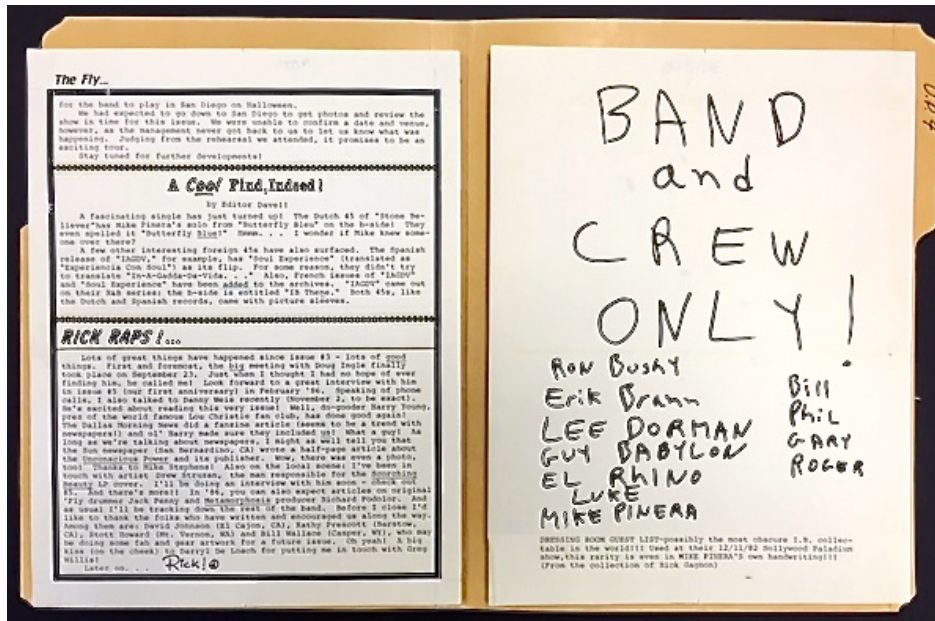
The Unconscious Power! - issue No. 7 - unknown 1986 or 1987 date- appears to be the editor's mock-up of the issue, which includes notations as to where photos are to be placed and a fair amount of light blue penciled line crossings and notations to show what he wanted edited - 13 pages on approximately 8.5" x 11" hard cardstock paper - 3 B&W photos and illustrations overall - This issue includes articles/sections such as: Masthead page, an interview apparently with Erik Braunn, Mike's Magic Bag, Will the real Doug please stand up? - Guy Babylon I.B. 83, Danny Weiss Invades "A Team!", Daily Flash... I.B. Second Cousin, More Discs!, Rick Raps, Summerfest - Return of the 60's - ad from the L.A. Times July, 1986, and a promo photo of Doug Ingle's Iron Butterfly "Phoenix Tour". Comes in a light green folder with the notation of "U.P. 7".



The Unconscious Power! - issue No. 8 - Nov. 1986 - appears to be a printed sample copy - 14 pages on approximately 8.5" x 11" stapled, tri-folded semi-gloss - 12 B&W photos overall - marked with post-it note as a "sample" - This issue includes articles/sections such as: Masthead page, A Candid Conversation With Rhino (aka Larry "Rhino" Reinhardt), a review of the film "Manhunter" (included In-A-Gadda-Da-Vida), Stevie Nicks - The Wings Of Flight Man!, Vote... Fave Fly Award, Vintage Pix!, Profile: Robert Edmonson, Editor Dave Remembers, Rick Wraps..., Ye Old Bio Bull - Est. 1969, "Flowers & Beeds" cheat sheet - used by Doug during 1985 rehearsal sessions, and Iron Butterfly - 83 promo photo.

The Unconscious Power! - issue No. 9 - unknown 1986 or 1987 date - appears to be the actual layout pages of this issue used by the publisher or editor - 13 pages with 12 pages on approximately 8.5" x 11" cardstock paper and the masthead page on 8.5" x 11" typewriter paper - 14 B&W photos overall - This issue includes articles/sections such as: Masthead page, Mike Pinera, Ingle cops fave fly!, Doug and Erik Slighted in new book, Meet... Blues Image, Rick Raps, George Smith Obituary - Rest In Peace, promo photo of Mike Pinera circa '80, and promo photo of the group Ramatam featuring Mike Pinera, April Lawton, Tommy Sullivan, Mitch Mitchell, and Carlos Garcia. Comes in a red folder with the notation of "U.P. 9".

The Unconscious Power! - issue No. 11 - Aug. 1987 - appears to be the actual layout pages of this issue used by the publisher or editor - 8 pages with 6 on approximately 9.5" x 12" cardstock paper and 5 pages on approximately 7.5" x 9.75" typewriter paper - 18 B&W photos overall - This issue includes articles/sections such as: Masthead page, Danny Weiss - The Fishin' Musician, a promo photo of the 60's group Jeri and the Jeritones featuring future Iron Butterfly members Doug Ingle and Danny Weiss, Pamela Des Barres - The Prettiest Groupie, Lenny Campanaro - Officially endorsed by Doug Ingle & Eddie Van Halen, 'Fly On T.V. - Lights! Camera! Action!', Unconscious Photos, and including a 4" x 5" original B&W photo of a live shot Danny Weiss, which appears to have an acetate sheet flapped over it that may have allowed the printer to create the photo on the second page under the heading of Dangerous Danny Weiss! Comes in the original mailing envelope, which has a circled notation of "UP-12", "150 each"



and states "sample and masters enclosed", and appears to have meant that only 150 copies were printed, but I can say with complete certainty.

The Unconscious Power! - issue No. 12 - Nov. 1987 - appears to be the actual layout pages of this issue used by the publisher or editor - 13 pages on approximately 9.5" x 12" cardstock paper - 15 B&W photos and illustrations overall - marked with 4 post-it notes - This issue includes articles/sections such as: Masthead page, Duneya West... Confessions of a Road Manager, Madame Butterfly Part One - Dawn Cracknel, Drum Head Auction, Dedicated to ?, Unconscious Photos!, "Earthquake Jam" poster, RYNO promo photo circa 1984, and the New

Iron Butterfly promo ad in Billboard magazine dated 11/14/70. Comes in the original mailing envelope, which has a circled notation of "150" and states "use stock same as enclosed sample", and possibly meant to only print 150 copies, but I can say with any certainty. These editor's proofs/mock-ups have been used and filed away for at least 15+ years and are a rare glimpse into the heart of the band.

History

Iron Butterfly is an American psychedelic rock band best known for the 1968 hit "In-A-Gadda-Da-Vida," providing a dramatic sound that led the way towards the development of hard rock music. Formed in San Diego, California among band members that used to be "arch enemies," their heyday was the late 1960s, but the band has been reincarnated with various members with varying levels of success, with no new recordings since 1975. The band's seminal 1968 album *In-A-Gadda-Da-Vida* is among the world's 40 best-selling albums, selling more than 30 million copies. Iron Butterfly is also notable for being the first group to receive an RIAA platinum award.

The band formed in 1966 in San Diego, California. The original members were Doug Ingle (vocals, organ), Jack Pinney (drums), Greg Willis (bass), and Danny Weis (guitar). They were soon joined by tambourine player and vocalist Darryl DeLoach. DeLoach's parents' garage on Luna Avenue served as the site for their almost nightly rehearsals.

Jerry Penrod and Bruce Morse replaced Willis and Pinney after the band relocated to Los Angeles in 1966 and Ron Bushy then came aboard when Morse left due to a critical family tragedy. All but Ingle and Bushy left the band after recording their first album in late 1967; the remaining musicians, faced with the possibility of the record not being released, quickly found replacements in bassist Lee Dorman and guitarist Erik Brann (also known as "Erik Braunn" and "Erik Braun") and resumed touring. In early 1968, their debut album *Heavy* was released after signing a deal with ATCO, an Atlantic Records subsidiary.

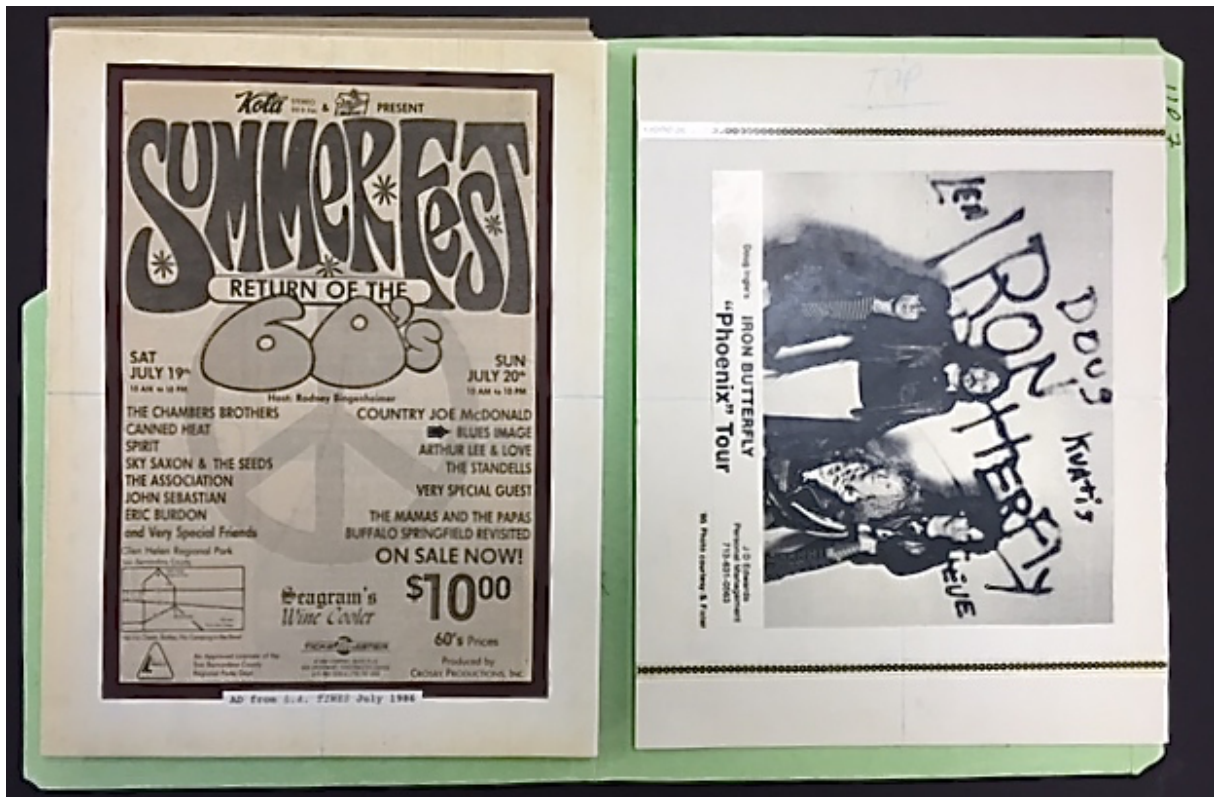
In terms of sound, the group took inspiration from a variety of sources outside of the rock arena, such as the bongo playing of Preston Epps and the r&b music of Booker T and the MGs. Around this time, the band notably ran into guitarist Jimmy Page, who stated that he used the group as partial inspiration for the name "Led Zeppelin." One of the Zeppelin's first touring sets in the U.S.

was playing with Iron Butterfly at Fillmore East in New York, New York.

DeLoach subsequently recorded with Two Guitars, Piano, Drum and Darryl, while Weis and Penrod went on to form the group Rhinoceros. In 1970 DeLoach formed Flintwhistle along with Erik Brann; the band performed live for about a year before breaking up.

The band had been booked to play at Woodstock but got stuck at an airport. When their manager called the promoters of the concert they explained the situation and asked for patience. However, the manager demanded that the Butterfly be flown in by helicopter, whereupon they would "immediately" take the stage. After their set they would be paid and flown back to the airport. The manager was told that this would be taken into consideration and he would be called back. According to drummer Bushy, "We went down to the Port Authority three times and waited for the helicopter, but it never showed up".

The band broke up after playing a final show on May 23, 1971.



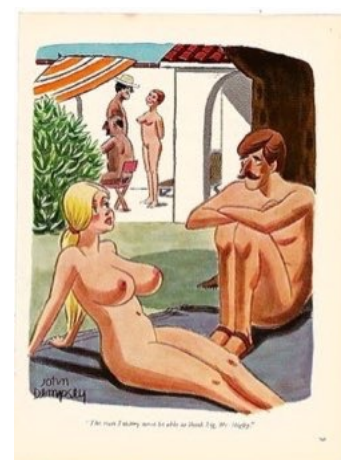
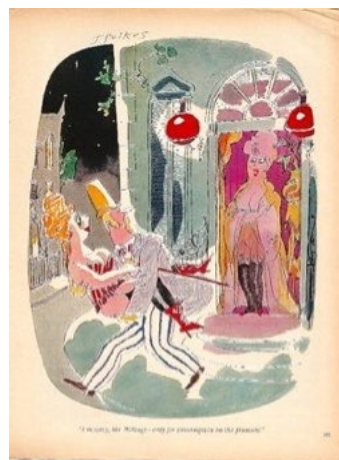
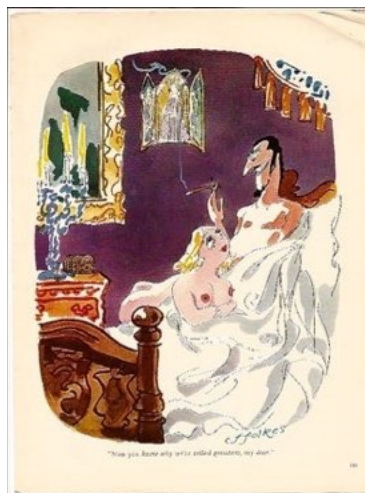
21 COLLECTION OF 290 EXTRACTED MAGAZINE PLAYBOY CARTOONS

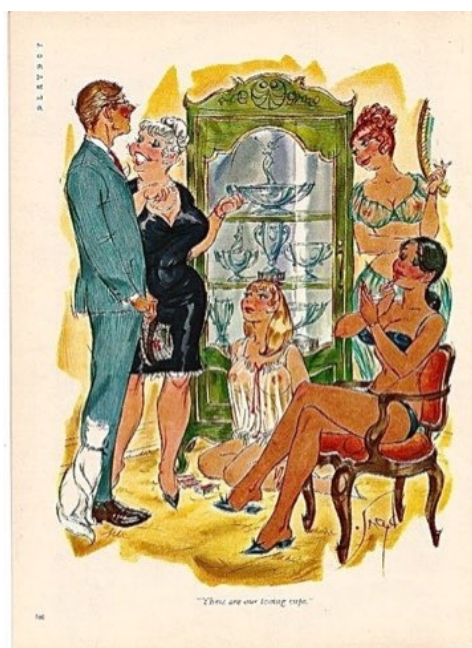
N.p.: Playboy Magazine, Various dates. 290 original, color playboy cartoons, neatly removed from the magazines by a fanatical collector. 8 1/2 x 11." Some pinholes in upper and lower corners, else very good.

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.

\$700





22 LESBIAN CONNECTION

79 Issues of Lesbian Connection

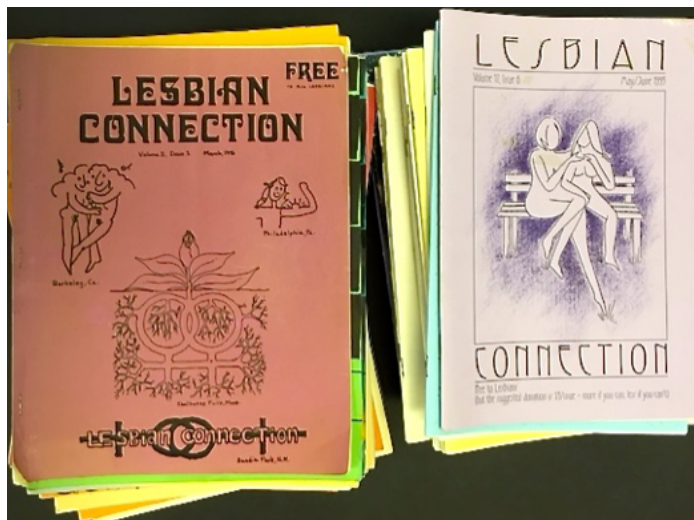
East Lansing, Michigan: Ambitious Amazons, 1976-2006. Early issues: 8 x 11 inches, tri-stapled. Later formats: 7 x 10 inches, double-stapled. Issues worn with occasional separating of from staples, yet still intact, some chipping, minor staining and occasional pen or pencil marginalia. Mailing labels, both affixed and handwritten; overall a Good to Very Good collection. Cohesive runs of Lesbian Connection are virtually unseen in the trade, this being the most substantial group we have seen. Although OCLC notes 51 holdings in the US, most are incomplete.

Publication sequence running as follows: Vol. 2 Issues 1-2, 7-8; Vol. 3 Issues 1-8, Winter Supplement; Vol. 4 Issues 1-8, Winter Supplement; Vol. 5 Issues 4-7; Vol. 6 Issues 1, 3, 5-6; Vol. 7 Issues 1, 3-4; Vol. 8 Issues 1-2, 4, 6; Vol. 10 Issues 4-5; Vol. 11 Issues 1, 4; Vol. 15 Issues 5-6; Vol. 16 Issue 1, 3, 6; Vol. 17 Issue 6; Vol. 18 Issues 3, 5-6; Vol. 19 Issues 1-6; Vol. 20 Issues 1-6; Vol. 21 Issues 1-6; Vol. 22 Issues 1-6; Vol. 23 Issue 1, 5; Vol. 25 Issue 1; Vol. 26 Issue 1, Vol. 29 Issue 1.

Lesbian Connection is the free worldwide forum of news, ideas and information for, by and about lesbians. Founded in 1974 by the lesbian-feminist collective, Ambitious Amazons, it is run by the Michigan-based nonprofit Elsie Publishing Institute. Lesbian Connection is notable for offering subscriptions on a sliding scale basis (asking for flexible donations based on each subscriber's ability to pay). Other unique aspects of the magazine are the fact that its content consists largely of reader submissions, and the fact that it maintains and distributes a worldwide list of "Contact Dykes" who volunteer to provide information about their hometowns to other women.

Lesbian Connection was instrumental in the building of national spiritual, political and social networks for lesbians. This magazine is a grassroots forum, which means it's truly written by their readers. Some topics included: information for lesbians on places to live and where to travel, lesbian B&Bs and guesthouses, websites, cruises, festivals, conferences, lesbian land and retirement communities, products (books, CDs, DVDs, etc.), campgrounds and retreats, lesbian lawyers and realtors, as well as the comic strip "Dykes to Watch Out For" and much more. There are also reviews, articles and letters dealing with whatever issues LC's readers were thinking about, from gay marriage to health issues, relationships and politics.

\$3500



23 HERESIE: A FEMINIST PUBLICATION ON ART & POLITICS

Heresies - Group of 16 Issues, 1977-1992

New York: Heresies Collective, 1977-1992. 16 issues (14 issues are 8 1/2 x 11" and two are 10 x 12"). Illustrated bound wrappers; ca. 47-128pp. Publication sequence running as follows:

Issue #1, Issue #3 vol. 4 no. 6, Issue # 6 vol. 2 no. 2, Issue #7 vol. 2 no. 3, Issue # 8 vol. 2 no. 4, Issue # 9 vol. 3 no. 1, Issue # 10 vol. 3 no. 2, Issue #11 vol. 3 no. 3, Issue # 12 vol. 3 no. 4, Issue # 13 vol. 4 no. 1, Issue #14 vol. 4 no. 2, Issue # 15 vol. 4 no. 3, Issue # 17 vol. 5 no. 1, Issue #22 vol. 6 no. 2, Issue # 23 vol. 6 no. 3, Issue # 25 vol. 7 no. 2

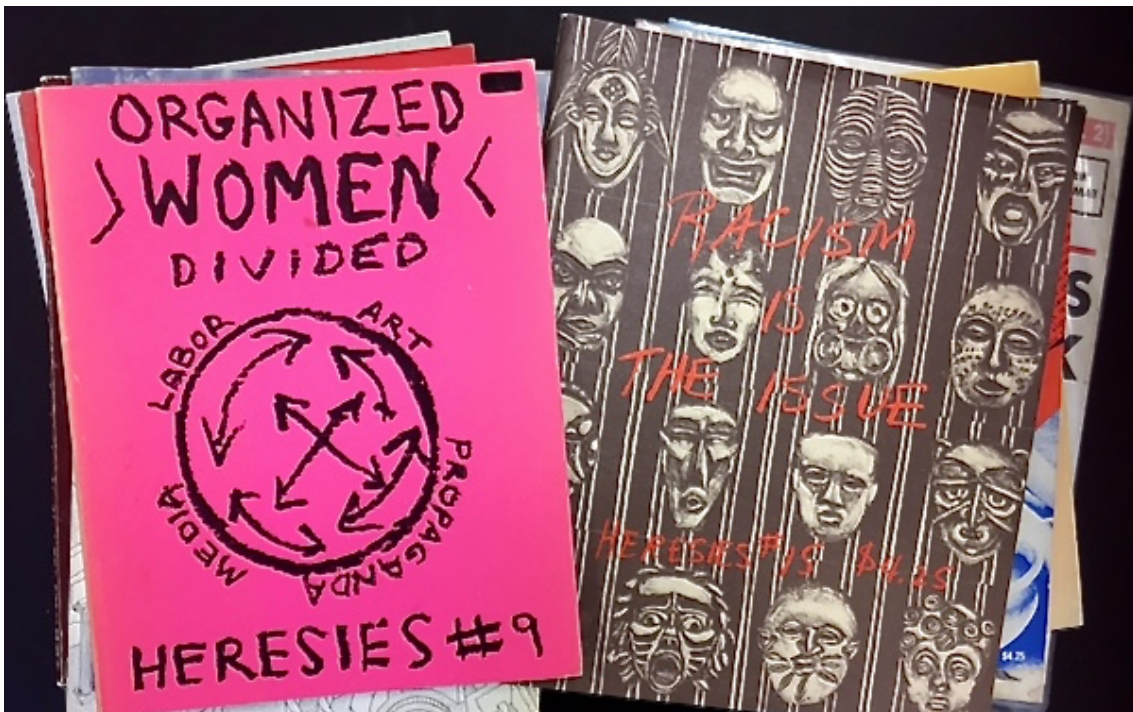
Issues lightly edge worn, with occasional chips along spine, scattered foxing and light staining. Overall in very good condition; Issue #14 has mild soiling and fading to wraps; Issue # 7 has some damage to back cover (some loss of photo).

HERESIES was an idea-oriented journal devoted to the examination of art and politics from a feminist perspective. The journal was published from 1977 to 1992 by the Heresies Collective in New York, which was a group of feminist artists who brought their different perspectives to the revolutionary New York art scene of the 1970s. Its first issue explains:

"We are not only analyzing our own oppression in order to put an end to it, but also exploring concrete ways of transforming society into one that is socially just and culturally free." -- from Heresies, Vol. 1, No. 1, January 1977.

Members of the Heresies Collective took turns compiling and editing issues of Heresies. The rotating editorial staffs gave each issue of Heresies a different look and focus. Initial members of the Heresies Collective included Joan Braderman, Mary Beth Edelson, Harmony Hammond, Elizabeth Hess, Arlene Ladden, Lucy Lippard, Miriam Schapiro and May Stevens.

\$1500



24 (EROTICA) 10 Erotic "Reader" Pamphlets

A collection of 10 erotic story pamphlets, published ca. 1920s. Octavos, mostly 32 pp. (one with 96pp.). Some are illustrated, two are "profusely illustrated" with couples having sex. Stapled printed wrappers with various colors. Oxidation to the staples, four with heavy wear and one stained with . . . something on the cover. Overall about very good.

All are published in France, with two stories crediting an author. Titles reveal lurid tales, such as Parting the Twain, In and Out, Par Layed, Pageant of Lust, and A Titillating Tale of Love. A quaint collection of erotic tales from the bawdy underground market during the second decade of the 20th century.

\$500



25 [PUNK/NEW WAVE]

SCREAMING SNEAKERS ARCHIVE

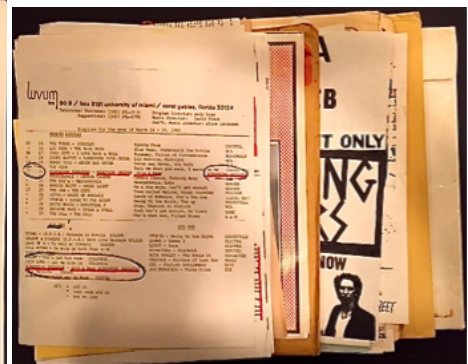
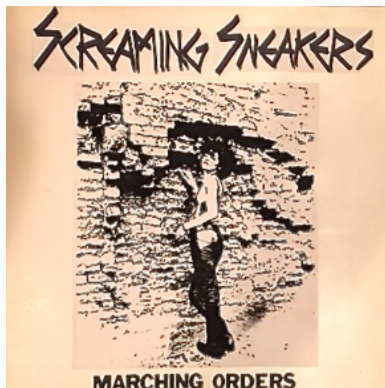
Various places: S.I., ca.1980-1983. Virtually the entire extant archive of the Screaming Sneakers band, from the estate of former drummer Mark Evans. All items Very Good or better. The archive consists of:

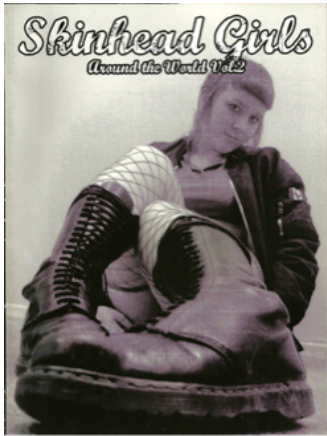
- the original artwork for both sides of the band's 1982 LP *Marching Orders*, together with a Fine copy of the LP in the sleeve and partially-opened shrinkwrap
- 25 xeroxed flyers for shows played at various venues in South Florida and New York
- 1 manila folder containing xeroxed and hand-drawn cut-ups for creating flyers
- 1 three-color promotional poster for the band, printed recto and verso
- 12 black & white promotional and candid photographs (ca. 8" x 10") of Lisa Nash and the full band
- 10pp manuscript (in 2 drafts) of an article/interview on Nash and the band for an unknown publication (uncredited)
- 15 pcs. of fan mail, along with several money orders for *Marching Orders* LP's
- 12 pcs. of mail from radio execs, dj's, and magazine publishers soliciting copies of *Marching Orders* for review and radio play
- 19 xeroxed articles and reviews relating to the band
- 1p hand-written guest list for the Screaming Sneakers show at the Hallandale Beach Agora
- 2 WVUM (University of Miami radio station) set lists for radio play (ca.1982) featuring the Screaming Sneakers
- 2pp ALS from Lisa Nash to Mick Mercer (of *ZigZag* magazine/*Panache* fanzine)
- 2pp ALS from drummer Mark Evans to Mick Mercer
- 3pp ALS from guitarist Gary Sunshine to Mick Mercer
- 1p TLS from Mick Mercer to Lisa Nash
- 2pp ALS from Mark Evans to "Chris"
- together with a few zines and random ephemera



Formed in 1979, the Screaming Sneakers were a punk/New Wave band based in Miami, FL. The band consisted of then 17 year-old front woman Lisa Nash, Mark Evans (drums), Bud Gangemi (bass), and Gary Sunshine (guitar). Part of South Florida's fleeting, blink-and-you'll-miss-it punk and new wave scene, the band was active mostly throughout Dade and Broward County. In 1982 they cut a four-song EP titled *Marching Orders*, which prompted new management, a move to New York, and a brief glimmer of fame, headlining in venues like CBGB's and Max's Kansas City. They spent two years in New York trying to make it, but despite their best efforts the band slowly faded into obscurity. Little is written on them, though they were recently featured in Gary McLaughlin's 2012 documentary *Invisible Bands*, which covers the south Florida music scene between 1979 through the mid-1980's. A rich and varied group of material.

\$5,000





26 [SKINHEADS]

ESTRELLE**Skinhead Girls around the World**

(London): Apalanqued Productions, 2007. First edition. Quarto. A superb collection of photographs of Skinhead girls, from various countries. Most of the photographs date from the 1980s and 1990s. A near fine copy in glossy wrappers. Published in a numbered edition of 700 copies. OCLC finds only one holding (NY Public Library).

\$250

27 [SKINHEADS]

Rotten Photos: Skinhead Girls / Punk Girls

(No Place): No publisher, no date. Very scarce compilation of photographs of naked and scantily clad skinhead girls bound vis-a-vis with a similar offering of photographs of punkettes. A fine copy in photographic wrappers with limitation sticker (48/50) affixed to rear cover. Not in OCLC.

\$350

28 BERRIGAN, Ted (Editor)

c: a journal of poetry Volume 1, No. 7

New York City: Lorenz Gude, 1964. First edition. Foolscap format, mimeographed on rectos only; stapled. Single issue of the little magazine, which was of primary importance to the formation of the Second generation New York School. This issue is notable for including a cover and five pages of art, mostly serial images, by Joe Brainard - some of his most memorable magazine work. The most beautiful issue of C, and indeed of any little magazine of the era. Some marginal chipping, still a very good copy of a very fragile magazine.

\$800

29 BERRIGAN, Ted

c: a journal of poetry Vol. 1, No. 8

New York City: Lorenz Gude & Ted Berrigan, 1964. First edition. Foolscap format, mimeographed on rectos only. Side-stapled. Single issue of the little magazine, which was of primary importance to the formation of the Second New York School. Cover by Joe Brainard and Ted Berrigan.

\$750

In 1978, Dennis Cooper started Little Caesar Press, which wound up publishing 24 books of poetry and fiction by young and established contemporary authors (Joe Brainard, Amy Gerstler, Eileen Myles, Peter Schjeldahl, Elaine Equi, Ronald Koertge, Gerard Malanga, Tom Clark, et. al.), as well as the first and only English language translation of Arthur Rimbaud's final work, "Travels in Abyssinia." By the time the magazine ceased production after twelve issues in 1982, its contributors included such people as Andy Warhol, Lou Reed, Nico, Debbie Harry, Brian Eno, and many others.

30 MALANGA, Gerald (Guest Editor)

Little Caesar #9 The Piero Heliczer Issue

Los Angeles: Dennis Cooper, 1979. First edition. 5.5 x 8.5 inches. The most famous and most desirable issue of Little Caesar. The Heliczer issue weighs in at over 400 pages. This is the definitive volume for those looking to get bibliographical information on Heliczer. We only located one holding in OCLC (University of Alabama).

\$500



31 COOPER, Dennis (Editor)

Little Caesar #10

Los Angeles: Little Caesar Press, 1980. First edition. 5.5 x 8.5 inches. 133 pages. Printed and illustrated wrappers. Small, faded stains to back cover, else very good. Contributions by Joe Brainard, Gerald Malanga, Dennis Cooper, Leif Garrett, et al. Only one holding in OCLC (NYU).

\$250



32 [COOKBOOK] ROSE, Panama ["Panama Rose," a pseudonym, widely attributed to Ira Cohen's then-girlfriend, Rosalind Schwartz (born in Panama)]

The Hashish Cookbook

No place: Gnaoua, 1966. First edition. 8.3 x 6.1 inches. Staple-bound lavender wraps. 20 pages, reproduced from neat typescript and printed dark blue on off-white stock, with two sepia illustrations from period photography and numerous sketches. Mild abrasions to spine fold and minor soiling, yet a sound copy entirely clean within. Very good. Covers medicinal topics, such as an ointment called "Black Sabbath Salve" - to use, rub on solar plexus, DO NOT EAT.

\$95





33 [RADICAL HISTORY REFERENCE] ADAMS, Frederick B. Jr.

Radical Literature in America: An address to which is Appended a Catalogue of an Exhibition Held at the Grolier Club in New York City

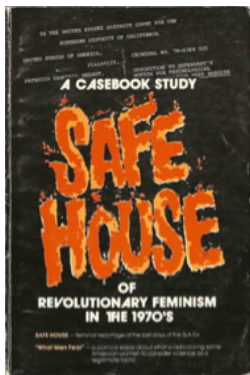
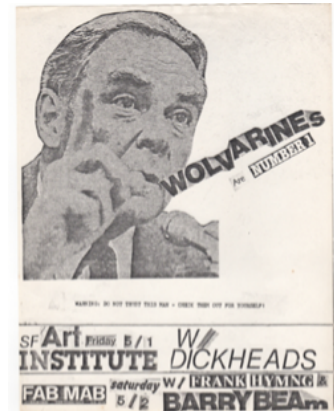
Stamford, CT: Overbrook Press, 1939. Small quarto; original red cloth boards in publisher's slipcase. Spine slightly faded, bit of darkening to endpapers at gutters, still a very good or better copy in unevenly toned publisher's slipcase with brief splits at corners. One of 650 copies. A useful illustrated reference.

\$175

34 Wolvarines are Number 1. Warning Do Not Trust This Man - Check Them Out for Yourself

San Francisco, [1981]. 8.5 x 11 inches. Original black & white xerox. The original flyer for these two 1981 shows, one at the San Francisco Art Institute with the Dickheads and one at Fab Mab, with Frank Hymng and Barry Beam. Some wrinkling to top edge, a short closed tear and a small stain to verso. Very good. Not in OCLC.

\$100



35 BEAL, M.F. & friends

Safe House: a casebook study of revolutionary feminism in the 1970's

Eugene, Northwest Matrix, 1976. 154 pp., line illustrations and a few clips reproducing SLA publicity images, inscribed "To the day men abandon violence and every woman's house is safe, M.F. Beal." First edition. 9 x 6" decorated wraps, slightly shelf worn. There is a colophon, which states, among other things, that "The SLA portraits and calligraphy were by Mary Ann Tharaldsen of Berkeley." Printed by a woman owned press, Long House Printcrafters.

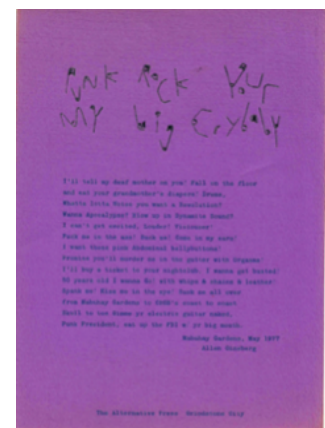
\$225

36 GINSBERG, Allen

Punk Rock Your My Big Crybaby

Grindstone City: The Alternative Press, ca. 1977. 8 1/2 x 11 inches. First edition. Limited to 600 copies. Blue text on purple stock with the title created using illustrations of safety pins. Ginsberg read this poem at Mabuhay Gardens ("The Mab Fab") in San Fransisco in 1977 – considered to be one of the premier punk rock venues in the 70's and 80's.

\$200





37 (SINCLAIR, John, editor)

The Collected Artists Worksheet - 1965

Detroit: Artists' Workshop Press, 1967. First edition, 4to. 50pp. Illustrated, side-stapled wrappers; with an introduction and edited by White Panther Party member and contributor John Sinclair. An anthology of writings from the mid-1960s Artists' Worksheet publications. Manifestos, poetry, articles and more on the Detroit counterculture scene of the 1960s. With some soiling to covers. Pages tanned with age, else very good.

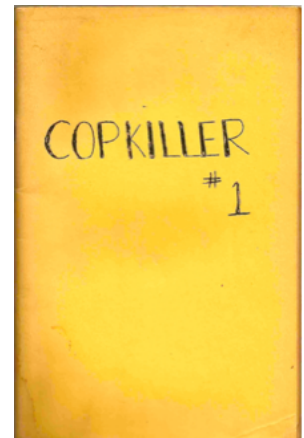
\$225

38 HEAD, Robert & Darlene Fife

Copkiller #One (January 1968)

New Orleans: N.p., 1968. 5.5 x 8.5 inches. This New Orleans magazine is notorious for its title, but it is now a collector's item due to the inclusion of Charles Bukowski's poem, "The Status of Q for Me and Yew," which happens to be one of Bukowski's scarcer appearances. Douglas Blazek is featured as well.

What makes Copkiller so fascinating and special is the list of contributors that include their addresses. There is Bukowski at 5124 Delongpre Avenue, Nuttall at 6 York Street, Margaret Randell in Mexico. This was cutting edge as each author, basically says, F-You at the literary and other police and then punctuates the statement by defiantly looking them square in the face and addressing them: "Serve your warrants, send your dogs, you know where you can find me!"



\$250



39 [PERIODICALS] [SEX] [AVANT GARDE]

New York Review of Sex & Politics #5

New York City: New York Feed Company, 1969. First edition. The New York Review of Sex & Politics was a tabloid published and distributed around the New York City area during the late 1960s. It was known for its avant-garde approach to art, sexuality and politics.

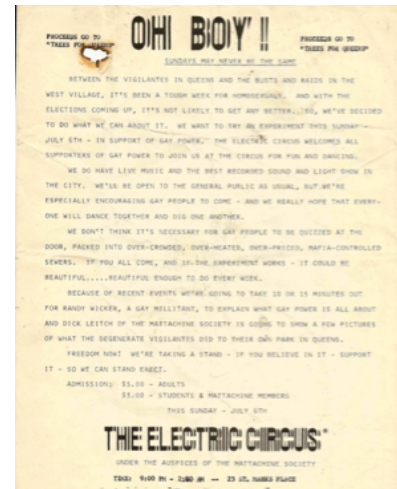
\$450

40 [GAY RIGHTS] WICKER, Randy

Handbill: The Electric Circus Welcoming Gays

[New York]: No publisher, [ca. 1970]. 8 1/2 x 11 inches. Cigarette burn to top edge, creased, soiled on verso, good +. Scarce. The Electric Circus, one of the most famous East Village hippie venues, reaches out to the Gay community. In part: "Between the vigilantes in Queens and the busts and raids in the West Village, it's been a tough week for homosexuals... We want to try an experiment this Sunday, July 6th in support of Gay Power.. We don't think it's necessary for gay people to be quizzed at the door, packed into over-crowded, over-heated, over priced, mafia-controlled sewers. If you come, and if the experiment works - it could be beautiful." This event was co-sponsored by The Mattachine Society.

\$350

**41 Gay Artists and Writers Kollektiv: A Poetry Valentine**

[San Francisco]: The Kollektiv, [1974]. 21 pages. Printed recto-only. 8.5 x 11 inches, illustrations. A very good booklet in stapled pink pictorial wraps. With contributions from Ned Diaman, Harmodius in Exile, David Melnick, Keith Thomas, et al. The Kollektiv has been throwing events and publishing since the 1970s. Only 3 holdings in OCLC.

\$175

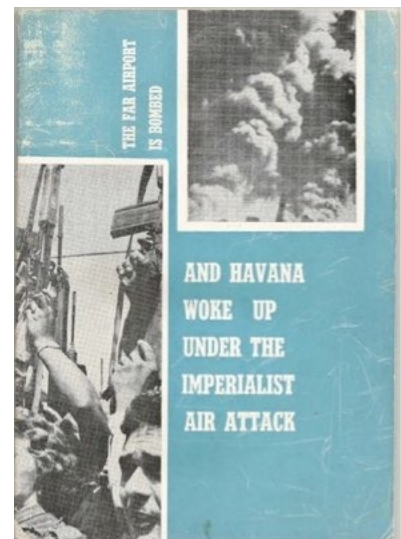


42 [HAVANAH]

The Far Airport is Bombed - and Havanah Woke Up Under The Imperialist Air Attack

La Habanah, Cuba: 1962. 6 x 8.5 inches. 31 pages. Cuban-Bay of Pigs pamphlet. Prints speech of Fidel Castro at funeral for Cuban's killed during the Bay of Pigs Invasion. Minor fading to cover, else very good.

\$125





43 [GAY RIGHTS] [SARRIA, Jose Julio]

A Tribute to Jose; March 31, 1984

San Francisco, CA: David's Print Shop, 1984. 44 pages. 5.5 x 8.5 inches, illustrated with photos and ads. Very good first edition program booklet in stapled blue wrappers.

Sarria and his lover, James W. McGinnis - major figures in the development of San Francisco's Court System - originated the concept of camp opera. The pamphlet includes bios of the two men, along with a number of photos taken at the Black Cat. Sarria, a Mexican-American, was particularly well-known as an 'out' gay man in the city's Beat era.

Otherwise known as the Empress Norton, Jose reigned over the gay bars, such as the Black Cat and Beige Room in the 1950s, ran for the SF Board of Supervisors in 1961 (the first openly LGBT person to do so in the nation and was arrested for his trouble), founded the Imperial Court in 1965,

which is still flying high and continued to perform and tell the LGBT community to stand up for its rights through the 1970s, 80s and 90s. The block in front of the Harvey Milk branch of the San Francisco Public Library is named Jose Sarria Court.

\$150

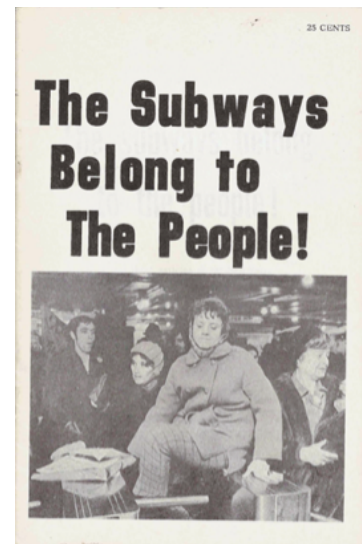
44 [SUBWAYS - FARES] [NEW YORK STATE]

MARCY, Sam (& others)

The Subways Belong to The People! ...they should be free

New York: World View Publishers, [1970]. First edition. Staple-bound pamphlet; pictorial wrappers. 22 pages. Near fine. Three articles by Sam Marcy and others, extracted from Workers World for January 10-29, 1970. A response to increase in New York City's subway fare. Only three holdings in OCLC.

\$200

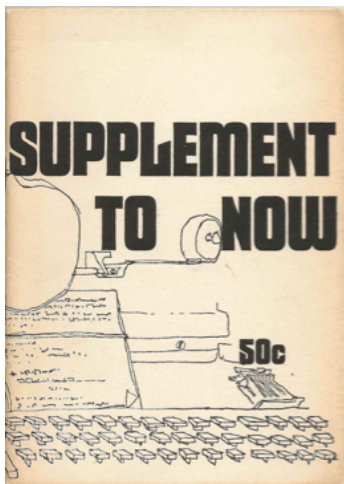


45 SORRENTINO, Gilbert

Supplement to Now

(Brooklyn, New York / Kirkwood, Missouri: Kirkwood Press / Neon, 1958). First edition. Edited by Gilbert Sorrentino. Designed by Fielding Dawson. 12mo. Stapled illustrated wrappers. Age-toning to the wrappers, else near fine. One of 250 copies issued as a supplement to *Neon* magazine. Contributors include Sorrentino, Charles Olson, Robert Creeley, Hubert Selby and Jonathan Williams. Uncommon

\$150

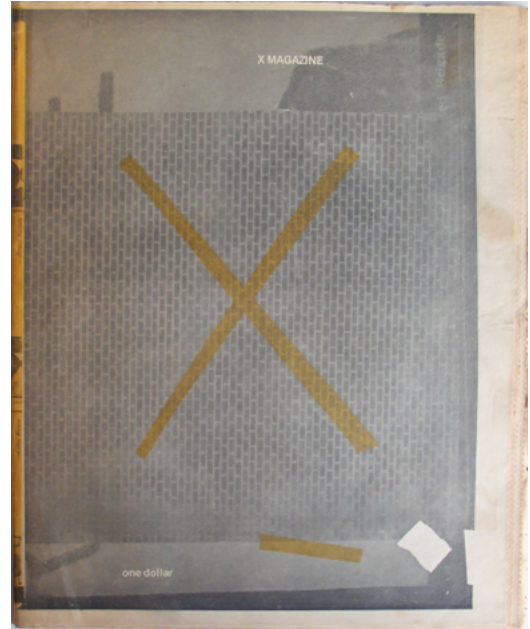


46 [MUSIC - NO WAVE] [PERIODICALS]

X Collective X Magazine - 1978

N.p.: X Motion Picture Magazine, February, 1978. 60 pp. 11 1/4 x 14 inches, offset on newsprint, cover image selected by Michael McClard. Separated cover with worn edges, overall Good. A Colab publication assembled by the X Collective and coordinated by Jimmy de Sana, Colen Fitzgibbon, Lindzee Smith, and Betsy Sussler.

One of the first projects funded by the artist group Colab was X Motion Picture Magazine, a free-form platform for the group's core of "No Wave" filmmakers. Soon after this second issue appeared, many of the magazine's contributors were featured in the catalogue for the "Punk Art" exhibition held at the Washington Project for the Arts in 1978. Contributions include: Kathy Acker, Charlie Ahearn, Beth B, Scott B, Duncan Hannah, Tina L Hotsky, Eric Mitchell, Alan Moore, James Nares, Amos Poe, Marcia Resnick, Duncan Smith, Robin Winters and many others.

\$250

47 [MUSIC - NO WAVE] [PERIODICALS]

X Collective X Magazine, Volume 2, Issues 2 & 3, February 1978

N.p.: X Magazine, 1978. 11 1/2 x 14 inches. 60 pages. Some minor wear, else very good. A Colab publication assembled by the X Collective. Included in this issue: Charles Ahearn, Tom Otterness, Betsy Sussler, Robin Winters, Marcia Resnick, Jimmy de Sana, Tina Lhotsky, Colen Fitzgibbon, Diego Cotez, Rene Ricard, Anya Phillips, Kathy Acker, et al.

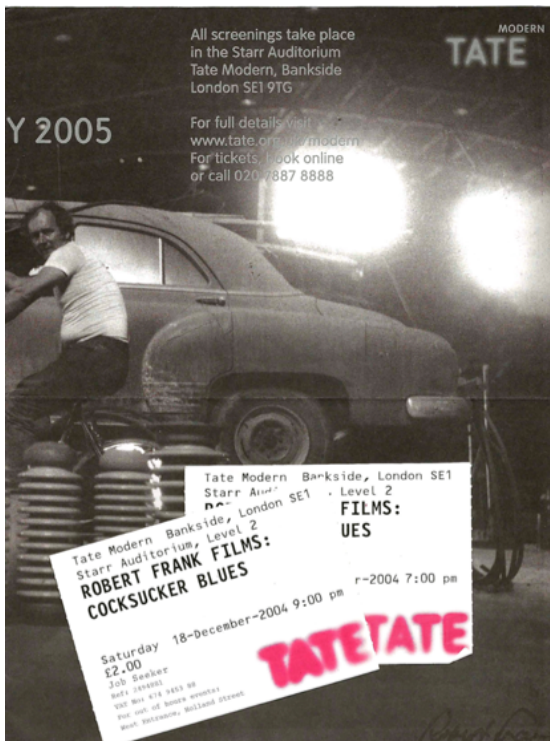
\$300

48 BERRIGAN, Ted & Dick Gallup

Poster for a poetry reading at St. Mark's Church

New York: Poetry Project at St. Mark's, n.d. First edition poster, 8.5 x 11 inches, printed in black and white on recto only. Illustrated with a picture of sprawling nudes. Poster for a reading by Berrigan and Gallup at St. Mark's Church on March 28th. Minor tanning to outer edges, with two subtle breaking horizontal folds, presumably from being mailed, else fine.

\$325



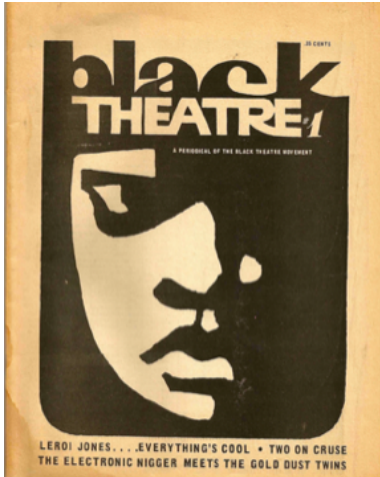
49 (FRANK, Robert) COCKSUCKER BLUES at the Tate Modern in London: a retrospective exhibition, Robert Frank: Storylines

London: Tate Modern Exhibition, 2004. Original, black & white, 8 1/2 x 12 inch, rare program of Frank's films featuring CockSucker Blues: USA 1972, 16mm color and black & white, 90 minutes. Also includes two, original tickets to the London screening.

What did the Rolling Stones expect when they hired Robert Frank to make a film about their 1972 tour of Canada and the US? An avant-garde homage? The band was so dissatisfied with the final product, CockSucker Blues, that they blocked its distribution, though Frank managed to repurchase the rights later. For years, solely bootleg copies of CockSucker Blues have been available, and public showings are supposedly permitted once a year and in Frank's presence.

There are scenes in the Stones' private jet in which minor figures have sex with various groupies. There is cocaine snorting and heroine shooting. There is a masturbation scene in which Jagger reveals himself to be the cameraman in a reflected image. But ultimately Frank focuses on the lonely spaces that permeate the rock and roll machine. This is the ultimate direct cinema. With CockSucker Blues, Frank bids a farewell to the utopia of the Beat Generation.

\$300



50 BULLINS, Ed (Editor)

Black Theatre, Volume 1

Harlem, New York: The New Lafayette Theatre, 1968. First edition. First issue of this magazine edited by Ed Bullins. Features an interview with Leroi Jones with Marvix X, a poem by Joe Goncalves, articles by Larry Neal and Askia Muhammed Toure and more. Contributions by Ben Caldwell, Leroi Jones, Woodie King, John O'Neal, Barbara Ann Teer, et. al. Paper tanned, as expected, with a small area of water marks near lower staple, else a very good copy in stapled wrappers.

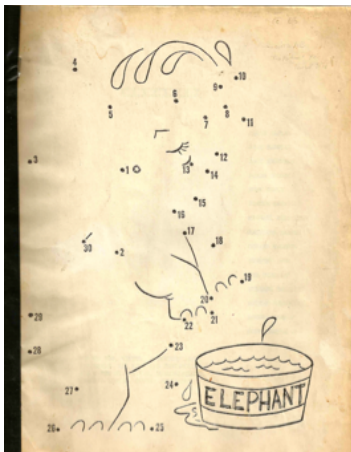
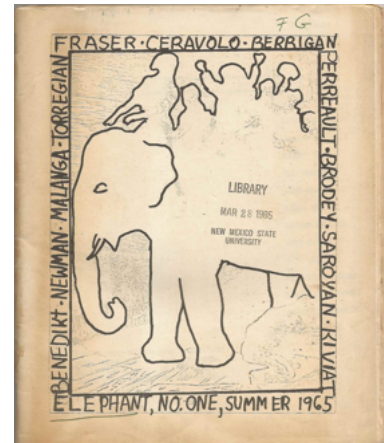
\$125

Elephant is a rare specimen from the golden age of the Mimeo Revolution: the Lower East Side from 1964 to 1966. It has become a tough find. There are no copies in the trade as of February 2015. The first issue is down and dirty mimeo in the spirit of the early issues of Blaze's Ole (Birmingham). The inking is "gloriously atrocious" with offsets on the back of nearly every page. Elephant 2's cover is by Perreault. The format shifts to the standard 8.5 X 11 side staple job. Like the first issue's inking, the second issue's stapling leaves a lot to be desired. This copy if reinforced with black tape to keep it sturdy.

51 ELEPHANT 1

New York: Perreault, Summer 1965. First edition. Original wrappers, side-stapled. Unpaginated. with some chips around top staple, some mild tanning and the initial FG in green ink on top edge. Library stamp on cover stating, "Mar 28 1985 New Mexico State University," else very good. Contributors include: Kathleen Fraser, Joseph Ceravolo, Robert Newman, Ted Berrigan, John Perreault, Gerard Malanga, Andy Warhol, Aram Saroyan, et. al.

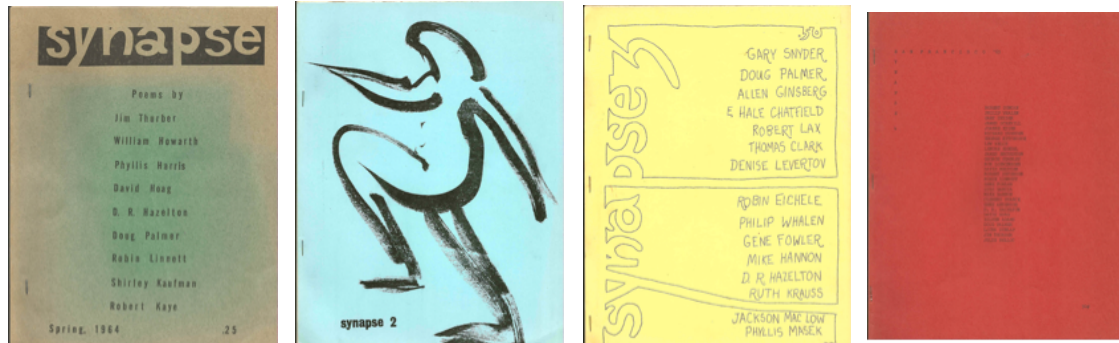
\$200



52 ELEPHANT 2

New York: Perreault, 1965. First edition. Original wrappers, stapled, reinforced by black tape. Unpaginated. 8.5 x 11 inches, with mild soiling. Back cover has a small tear in top corner (not affecting text) with a few pieces of clear tape for reinforcement, else very good. Contributors include Alan Kaplan, Aram Saroyan, Jack Anderson, James Brodey, Tony Towle, Joseph Ceravolo, Gerard Malanga, Ted Berrigan, John Perreault, et al.

\$150



53 SYNPASE [Complete Run, Issues 1-4]

Berkeley & San Francisco, CA: 1964-1964. First edition. Original wrappers. 8 1/2 x 11 inches. Very good. Synapse, edited by D.R. Hazelton, ran for four issues out of Berkeley from 1964 to the Poetry Conference the next year. Synapse is actually not mentioned in Clay and Phillips, despite being a Left Coast mimeo. The third and fourth issues were edited under the supervision of Gary Snyder.

The first issue of Synapse opens with Thurber and includes poems by Hazelton and Palmer. The appearance in Synapse is Hazelton's first published appearance. Hazelton and Palmer were at San Francisco State, but would soon drop out of the program even though the second issue still lists Hazelton as a graduate student there. The later issues have appearances by Snyder, Welch, Ginsberg and Whalen, and Gary Snyder, eventually took the Synapse group under his wing. According to Jed Birmingham in Synapse: Seeking a Nerve Center, "The story of Synapse is, in fact, the story of circles. That is in making connections and forming a community." Gary Snyder provided the sense of community they were looking for.

The final issue documents many of the poets involved in the various readings, seminars, and lectures, including several of the Young Poets from the Bay Area, who closed the Conference with a large group reading on July 25, 1965. The final issue of Synapse ends with the schedule for the Conference. Synapse gave a group of poets from the fringe access to backstage passes to the big show. Birmingham concludes that, "In a sense, the Young Poets from the Bay Area reading made the Synapse poets' dreams come true. Their poems were heard in public by their peers and their idols."

\$250

54 SCHAFF, David (Editor)

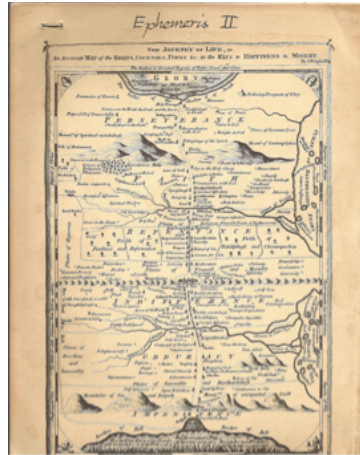
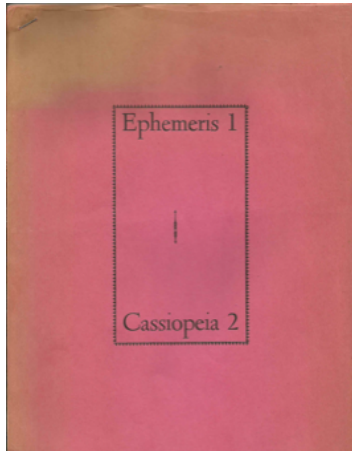
EPHEMERIS (COMPLETE RUN, ISSUES 1-3)

San Francisco: Ephemeris, Cranium Press (Issue 2), no date [ca. 1960s]. First edition, original wrappers. Corner left staple for 1 and 2; issue three in newspaper format. Not in Clay & Phillips; Hart; or Butterick. Some fading to the cover of issue 1, minute chip to the back cover corner of issue 2, else all issues very good.

Ephemeris provides some insight into the magazine scene that developed in and around Jack Spicer's San Francisco. Throughout all three issues, poems are dedicated to Spicer and written in the Spicerian manner. Poets who played in Spicer's shadows, like Ellingham, Persky and Stanley, are represented throughout its pages, as is Frank O'Hara, Ebbe Borregaard, Joanne Kyger, and Charles Olson.

Ephemeris II features a map on the cover and Issue one has an astrological chart. The magazine is truly a chart and a map of late 1960s San Francisco and the vestiges of the Spicer Circle (Birmingham). For example, Ephemeris features several advertisements for what is now a lost book culture: Serendipity and Dave Haselwood Books for example. This is why Ephemeris is so important: it documents an ephemeral scene that is fading away. The third issue switches to a newspaper format with pieces on Merlin, the Birth of Venus and the Apocalypse accompanied by numerous illustrations and drawings by Robert LaVigne and Daniel Moore.

\$300



55 [WWI, WOMEN] RALEIGH, HENRY [artist]



Hun or Home?
Buy More Liberty Bonds [poster]

Chicago: Edwards & Deutsch Litho. Co., [1918]. 19 ¼ x 29 ¾." Original, color lithograph poster. No. 9-B. Printed in black and red on an ochre background. Small, closed tear (1") at top edge (not affecting text or illustration), else near fine.

The U.S. entered the First World War in 1917. It established a system for the general population to make financial contributions to the war effort in the form of Liberty Bonds, the equivalent of the British War Bonds. Tales of atrocities, such as rape, child murder and mutilation and abuse of soldiers' bodies, were behind many of the images for such posters. In this one, the German soldier, identifiable by his spiked helmet, looms up like an ape toward a female figure. The imminence of horror is intensified by the fact that she is clutching a baby and seems, by her pigtail and short skirt, to be merely a girl.

\$500

56 [WWI] PORTEOUS, R.H.

WOMEN! HELP AMERICA'S SONS WIN THE WAR
BUY U.S. GOVERNMENT BONDS / 2nd LIBERTY LOAN OF 1917 [poster]

Chicago: Edwards & Deutsch Litho Co., [1917]. Original, lithograph color poster. 20 x 30." Sunning to edges with some small nicks (not affecting text or color – outside the black border], else near fine. Woman, representing American motherhood, three-quarter length facing figure, her arms held out in an imploring manner. She stands in front of a draped Stars and Stripes flag. In the background, left, a scene of maritime disaster and, right, U.S. infantry advancing within an anachronistic battlefield scene named (lower right). No. 11.

\$600





57 [WWI - WOMEN] COFFIN, Haskell [artist]

JOAN OF ARC SAVED FRANCE: WOMEN OF AMERICA SAVE YOUR COUNTRY: *BUY* WAR SAVING STAMPS [poster]

[Washington, D.C.]: United States Food Administration, The United States Printing & Lithograph Co. [1918]. 20 ¼ x 30" in black frame. Original, lithograph, color poster. In upper left corner of bottom text block:

"W.S.S. war savings stamps issued by the United States Government."
"No. S-2." Smoothed horizontal fold in center with minor creasing and wear, else near fine.

In wartime, women's roles were more often on the homefront: working in the home, doing men's work while many men left for the war, and, in this case, supporting the troops by raising funds. In this unusual example, their efforts were compared to actually fighting or leading troops, as Joan of Arc had done centuries earlier.

This World War I poster, issued by the United States Department of the Treasury, urges women to buy war savings stamps to help finance the war effort. The War Savings Stamps (W.S.S.) program aimed to instill patriotism in citizens as well as raise funds. This poster invokes the figure of Joan of Arc (circa 1412–31), the traditionally recognized patriot and martyr of France who led the fight against the English in the Hundred Years' War. The illustration of a beautiful young Joan, raising her sword, is by Haskell Coffin (1878–1941), an American artist best known for his portrayals of women on the covers of *The Saturday Evening Post*, *McCall's Magazine*, *The American Magazine*, *Redbook*, and other weekly and monthly magazines.

\$550



58 [WWI - Music]

Let Us Have Peace (A Prayer)

Words by George Graff, Jr. ; music by Ernest R. Ball. [music]

Dedicated by permission to Hon. William H. Taft/President of the United States and the cause of peace the world over

New York, Chicago, San Francisco, London; Paris: M. Witmark & Sons, [1914]. 30 x 12 ½"; 36 x 19" framed. Near fine. Only four holdings in the U.S. according to OCLC.

\$500



59 [WWI – MUSIC] WILLIAMS, W.R. / President Wilson

We Stand for Peace While Others War

Note – This “Peace Poem” is inspired by President Wilson’s appeal to Americans to remain neutral in thought and deed

Chicago: Will Rossiter, [1914]. 30 ½ X 13 ½.” Framed: 36 x 18 3/4.” Music score. Near fine. “We Stand for Peace while Others War” was inspired by President Wilson’s “Appeal to Americans” calling for the United States to stay neutral in 1914. OCLC locates 7 institutional holdings.

\$450



60 [BLACK POWER]

Support The Black Liberation Army & All New Afrikan Freedom Fighters

N.p.: National Committee to Defend New Afrikan Freedom Fighters, [198-]. 16.5 x 21.5 inches. Very good. Depicts Mitayari Shabaka Sundiata with a gun and a quote by him; below is an outline map of the Black Belt states (Louisiana, Mississippi, Georgia, Alabama, and South Carolina). Sundiata is quoted as saying “Every nation has an army - So, power to the people's army. The nation must come to fruition through revolutionary action.” Originally named Samuel Lee Smith, Sundiata was a member of the May 19 Communist Organization. He died in a 1981 ambush by police in Queens during which Sekou Odinga was also injured. This poster was presumably issued when memory of the incident was still fresh. Calls for the release of BLA figures still in prison.

\$300

61 [LGBT] [GAY PRIDE] [CHRISTOPHER STREET]

Christopher Street West / 1776-1976 / Gay Pride Celebration: We Were There [poster]

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

\$700



62 [GRAFFITI ARTISTS] LADY PINK & LADY HEART

Fashion Moda / “Lady Pink / Lady Heart Installation

New York: n.p., 1983. Poster/flyer. 8 1/2 x 11 inches. White background with black design. Minor soiling to right edge, else very good.

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.

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. It was a center where many downtown and local South Bronx artists, writers, and performance artists first displayed their works and workshoped their ideas. It was closely tied to the global emergence of Hip Hop. Fashion Moda closed its South Bronx location in 1993. Not in OCLC.

\$600

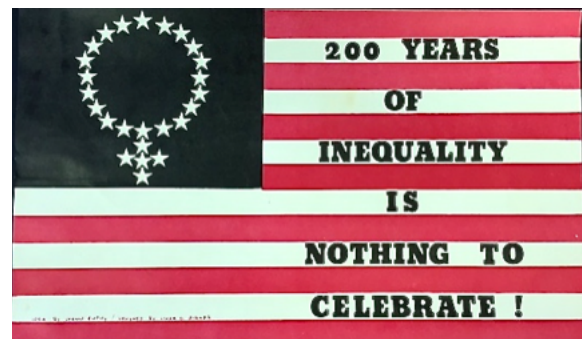


63 [WOMEN'S LIBERATION]

200 Years of Inequality is Nothing to Celebrate! [small poster]

N.p.: N.p., 1976. Original, 15.5 x 9 inch poster in the shape of a U.S. flag with a woman power symbol in place of the stars, designed by Linda B. Birner. A protest against women's inequality during the celebration of the bicentennial. Not in OCLC.

\$225





64 ORKUSTRA ORIGINAL CONCERT POSTER / 1967 at Cedar Alley in San Francisco

CA: N.p., 1967. Original poster, 8.5 X 14 inches. Top right corner torn with a closed small tear to top edge, else very good. Okustra was a band that tried a synthesis between symphonic orchestra and psychedelic band. The result was a sort of free from psychedelia. Its members included, Bobby Beausoleil, David Laflamme and others. Beausoleil, wearing his signature top hat, is at bottom right. He would later be involved with Charles Manson and his gang, finally receiving life in prison for the murder of Bobby Hinman--who some claim Manson tried to induct into his gang in order to exploit his inheritance. David Laflamme--the blonde man in the middle bottom--later founded It's a Beautiful Day. In the small square middle left, the man on the right side is Emmett Grogan, who was a founder of the Diggers, a radical community-action group of Improv actors in the Haight-Ashbury district of San Francisco, California. Signed by photographer Mike Rachoff. No holdings in OCLC or the trade (2015).

\$250

65 GG ALLIN AND THE MURDER JUNKIES
April 25 at Fastlanes II, Asbury Park, NJ [1995] - SIGNED

GG Allin and The Murder Junkies, Asbury Park, NJ poster, 1995. 11 x 17." Limited to 20 prints. Signed and numbered 10/20 by the artist, Jim Altieri. Signed by band members, Merle Allin, Bill Weber and Dino. Horizontal fold, else very good.

G.G. Allin bills himself as the "sickest, most decadent rocker of all time." Jailed for an 18-month sentence, Allin claims that the charge reflects nothing more than the Pod People's (those that aspire to a manicured destiny) distaste for his Dionysiac lifestyle. The primitive, guttural yelpings of vicious, life-denying lyrics exist as a rhythm track for the impulsive theater that wells up from G.G.'s poisoned innards. Allin isn't much of a rock and roll act as a vaunted practitioner of the peculiarly American game of chicken. There is a poignancy in Allin's Romantic belief in the redemptive nature of the rock and roll dream. Not in OCLC.



\$125

66 POTTER, Mike (artist)

ATTENTION COLLEGE SENIORS APPLY TODAY... When considering your future remember that in the '80s.../An Ounce of Image is Worth a Pound of Substance/Reagan-Bush and Co. / Send recent photograph to: Republican Enterprises

Austin, Texas: Against the Grain Graphics/Bee Bop Publishing, [1985]. 20 3/4 x 27 inches. Signed by artist in a limited printing of which this is number 87/220. Near fine. None in trade (2014) and no holdings in OCLC.

\$250



New York Debut

67 THE COCKETTES & SYLVESTER - The Anderson Theatre 1971

[New York]: N.p., 1971. Original poster. 25 x 20 inches. A few closed tears along edges, else very good. Sylvester was a huge sensation as a androgynous singer/performance artist in the mid 1960s - mid 1970s. This poster is for the New York debut of The Cockettes & Sylvester.

The Cockettes were a psychedelic theater troupe founded by Hibiscus (George Harris) in the fall of 1969. The troupe was formed out of a group of hippies, men and women, that were living together communally in Haight-Ashbury. Their brand of theater was influenced by The Living Theater, John Vaccaro's Play House of the Ridiculous, the films of Jack Smith and the LSD ethos of Ken Kesey's Merry Pranksters. The troupe performed all original material doing mostly musicals with original songs, gaining an underground cult following that led to mainstream exposure. The shows soon became a "must-see" for San Francisco's hip community, combining LSD-influenced dancing, set design, costumes and their own versions of show tunes.

Before their first New York performance in November 1971 at the Anderson Theater, Sylvester knew the Cockettes were not going to do well but he was determined to make his debut as a rock star; The Cockettes were still transitioning from being "a happening" to actually doing structured performances. The group had one week to prepare but they had few resources and little energy after all the parties. They were however the talk of town and their show was the hot ticket. According to accounts of the time, "Everybody who was anybody" came to the Cockette's New York opening, including such celebrities as John Lennon and Yoko Ono, Liza Minnelli, Truman Capote, Gore Vidal, and Angela Lansbury. Also attending were Andy Warhol and his own infamous gender-bending drag performers Holly Woodlawn and Candy Darling. But with the Cockettes' loose San Francisco magic, the opening night was a disaster (New Yorkers expected a tightly performed show). And in the theatre things went from bad to worse when Angela Lansbury walked out on the show, soon followed by Andy Warhol and most of the rest of the audience. Later, the Cockettes tried to explain their New York failure by commenting that, "the New York audiences did not understand us," (although it appeared perhaps New York had understood them). After a week of disastrous "Tinsel Tarts..." playing to empty houses, they performed their original musical "Pearls Over Shanghai" for the remaining 2 weeks of their contract, and the Village Voice gave it a rave. But it was too little too late. Sylvester disassociated himself after several nights on advice from his business friends and went solo, embodying the freedom, spirit, and flamboyance of a golden moment in American culture. OCLC locates one holding (San Francisco Public Library).



\$700

**68 [ARTS & CULTURE] [ARCHITECT] Maya Ying Lin
Maya Ying Lin Press Photo: WAVE FOR THE CROWD**

New Haven: The Baltimore Sun, 1987. Original AP laser photo. 9 x 11." Typed name, stamped date and barcode on verso. Red X over man's face in the background 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. King 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.

\$100



69 [PLAYBOY] [CARTOONS]

Press Photo of Michelle Urry, Cartoon Editor for Playboy Magazine

N.p.: 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. 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.

\$125

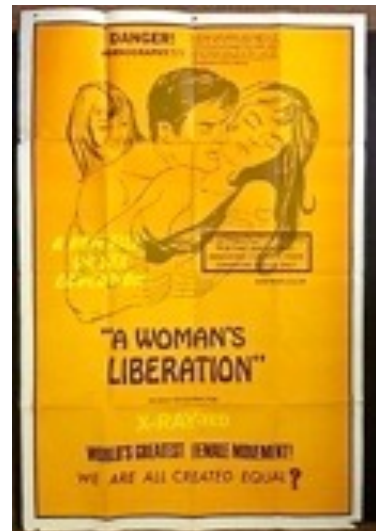
70 [PORNOGRAPHY] [FILM]

**Danger! Pornography??? "A Woman's Liberation" / World's Greatest Female Moment!
WE ARE ALL CREATED EQUAL ?**

N.p.: N.p.: n.d., [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 removed from a 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).

\$300



71 [THEATRE] [LA MAMA, ETC] STEWART, Ellen

Press Release Photo of Ellen Stewart

New York: [N.p.], 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.



\$200

72 [HOMELESSNESS]

Protest Demonstration in London - Original Press Photo

London: Keystone Press Agency, 1966. 10 X 8" black & white press photo of women and children sitting and lying on the pavement during a demonstration outside the Law Courts in London. The demonstration was staged by more than 200 women and children from the King Hill hostel for homeless families in protest over an eviction of one of the residents. A spokesperson was quoted as saying, "we are protesting against the eviction order. This is a test case and if the council wins, Mrs. Daniels is forced to leave and about 15 other families will be thrown out into the streets."



\$90

73 [RADICALS] [ALPERT, Jane]

New York: N.p., [1969]. Original 8 x 11 3/4" black & white press photo of Jane Alpert leading a demonstration in New York in 1969. In 1970, Alpert jumped bail while facing bombing conspiracy charges and lived underground while on the FBI's most wanted list before surrendering in 1974. During her fugitive years, Alpert saw that the radical left was in decline and began to identify with radical feminism, mailing a manifesto to Ms. magazine, along with a set of her fingerprints to authenticate it. That document, Mother Right: A New Feminist Theory, denounced "the sexual oppression of the left" and detailed her conversion from militant leftist to radical feminist.

\$100



first woman jockey

74 [JOCKEY] DIANE CRUMP - 5 Original Press Photos

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. 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, Crump 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."

N.p.: N.p., 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.

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

N.p.: N.p., 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.

"MUD IN HER EYES"

Hialeah, Florida: N.p., 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.

"DIANE CRUMP GETS 1ST VICTORY A CHURCHILL"

Louisville, Kentucky: N.p., 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.

"DIANE TELLS OF THE BIG RACE"

Louisville, Kentucky: N.p., 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.

\$500



75 GREEN, Mark

[Announcement card for] **THE AFTER BEAT**. Photographs by Mark Green (with typed letter describing the exhibit)

N.p.: N.p., [1967]. 9 x 6," black and white exhibition announcement with two photographs for a 1967 showing of Beat photographs by Mark Green at the Seven Arts Center in San Francisco. Mild creasing and soiling with some foxing on the back of card, else very good. Not in OCLC.

The show titled, *SAN FRANCISCO . . . THEN AND NOW. . . '56 - '67: Photographs by Mark Green* is a ten year retrospective of photographs by Mark Green tracing the evolution of San Francisco's Bohemia from the Beat Generation of the '50s to the hippies. Green, a photographer, poet, arts advocate and former journalist from Cleveland, Ohio came to San Francisco in 1956. He worked as a bartender at the Co-Existence Bagel Shop, a local spot for Beat gatherings. It was during this time that Green became involved with the Beat Movement and the San Francisco Renaissance. Green became friends with "Beatnik" figures including Edward Silverstone Taylor and Patricia Marx who encouraged him to take up photography. Green's poems were published in *Beatitude* and *The Real Bohemia*. A more prolific photographer than poet, Mark Green exhibited his photographs at Seven Arts Gallery, the Critic's Choice San Francisco Art Festival (1964), the Focus Gallery, and the "San Francisco Renaissance" at the Gotham Book Mart and Gallery (1975). He was active in organizing group exhibitions including the "Rolling Renaissance" (1968) and "A Kind of Beatness: Photographs of a North Beach Era, 1950-1965" (1975). Additionally, Green founded the Nanny Goat Hill Gallery (1972-1974) to give little-known artists an outlet to exhibit their works. Green is of the Cartier-Bresson philosophy that photography of deep human moment transforms the documentary instant into lasting and independent art. [Letter describing exhibit]. Green focused his acute observation and intense vision on the evolution of San Francisco's Bohemia from the zenith of the Beat era to the peak of the Love Generation. Not in OCLC.



\$300

the first American woman in space



76 ASTRONAUT] SALLY RIDE

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

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.

\$125

The Metropolitan Opera's first woman conductor

77 [CONDUCTOR - ORCHESTRA] SARAH CALDWELL

Original Photograph of Sarah Caldwell

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 an upcoming appearance with New York's Metropolitan Opera Company.

Sarah Caldwell is 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."



\$150

First Lady of Drag Racing

78 [SPORTS] [DRAG RACING] SHIRLEY (CHA CHA) MULDOWNEY - Original Press Photo

Los Angeles/Washington: L.A./D.C. 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.

Muldowney was an American pioneer in professional auto racing, yet her success came in the face of enormous opposition from those who felt drag racing (or any form of motorsport, for that matter) was no place for women.



Muldowney noted, "NHRA fought me every inch of the way, but when they saw how a girl could fill the stands; they saw I was good for the sport." (McGuire).

\$200

79 [PHOTOGRAPHER] [LEIBOVITZ, Annie]

Original Press Photo of Annie Leibovitz

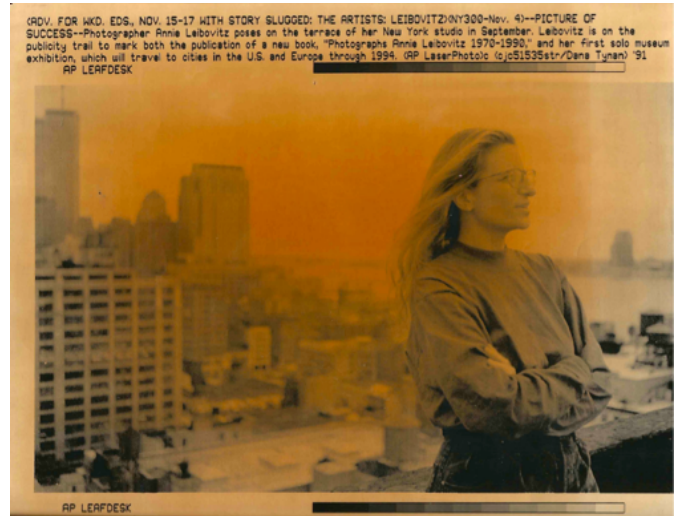
New York: New York Times Photos, 1991. 11 x 8 3/4" AP Laser Photo with date and name stamped on verso.

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 exhibition, which will travel to cities in the U.S. and Europe through 1994. (AP LaserPhoto to j51535str/Dana Tysan) '91 AP LEAFDESK

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.

\$250



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

Black and white portrait of Lydia Lunch

(N.p.): Richard Kern (N.d.). 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.

\$350

Jerry Rubin was an American social activist, anti-war leader, and counterculture icon during the 1960s and 1970s. Rubin began to demonstrate on behalf of various left-wing causes after dropping out of Berkeley. Rubin organized the Vietnam Day Committee, that led some of the first large numbered protests against the war in Vietnam. Rubin was a founding member of the Youth International Party (YIP) or Yippies, along with social and political activist Abbie Hoffman and satirist Paul Krassner. The Yippies were not a formal organization with a membership list or a direct relationship with a constituency and believed that if radical events were made more entertaining the media, especially television would give them greater coverage. Rubin's appearance before the House Un-American Activities Committee (HUAC) hearing is a good example of the Yippies emphasis on conducting political protest as theater, and creating as much attention as possible to their dissent by turning it into a spectacle.

81 ORIGINAL PRESS PHOTO OF JERRY RUBIN

Washington, D.C.: Sun-Times, October 1, 1968. Original, black & white, 8 x 10 1/4 inch, AP wirephoto of Jerry Rubin, one of the leaders in the August demonstrations during the Democratic convention in Chicago. Sun-Times stamp and date, with holograph writing in pencil on verso. Rubin appears at a hearing held by the House Committee on Un-American Activities, wearing a bandolero over his shoulder with live ammunition and carrying a toy-model automatic rifle. He was ejected from the hearing room. Some minor creasing and soiling.

\$350



82 [YIPPIES] ORIGINAL PRESS PHOTO OF JERRY RUBIN & ABBIE HOFFMAN

Miami Beach: [Sun-Times], July 7, [1968]. Original, black & white, 8 x 11 inch AP wirephoto of Jerry Rubin (left) and Abbie Hoffman, in discussion at Flamingo Park in Miami Beach, where Yippies were allowed by the Miami Beach City Council to set up a tent camp, while readying for the Democratic National Convention. Hoffman was arrested and tried for conspiracy and inciting to riot as a result of his role in protests that led to violent confrontations with police during the 1968 Democratic National Convention, along with Jerry Rubin, David Dellinger, Tom Hayden, Rennie Davis, John Froines, Lee Weiner, and Bobby Seale. The group was known collectively as the "Chicago Eight;" when Seale's prosecution was separated from the others, they became known as the Chicago Seven. While the

defendants were initially convicted of intent to incite a riot, the verdicts were overturned on appeal. Hoffman arose to prominence in the 1960s, continued his activism in the 1970s, and has remained a symbol of the youth rebellion of the counterculture era.

\$350

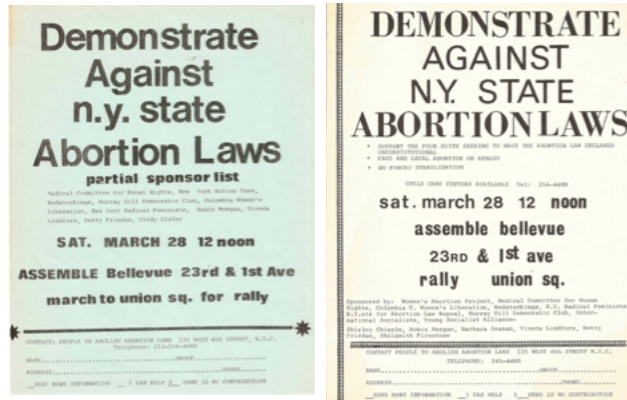
83 [SINGER] [PHOTOGRAPHY] Janis Joplin

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.

\$3000





84 [ABORTION] Demonstrate Against N.Y. State Abortion Laws [two versions of a handbill]

New York: People to Abolish Abortion Laws, [1970]. 8.5 x 11 inch, leaflets, mimeographed, very good. Both are for the same event, but with different layouts and sponsorship lists.

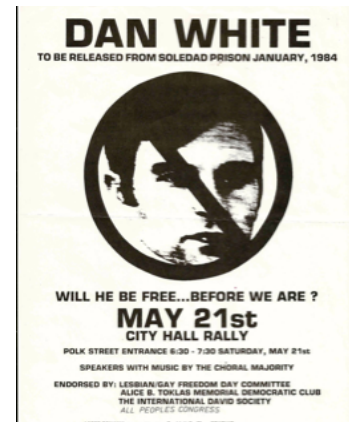
This March 28th demonstration, with sponsors listed here, including Betty Friedan, Shirley Chisholm, Redstockings, Medical Committee for Human Rights, actress Viveca Lindfors, et al. is believed to have been the first mass protest action in the U.S. calling for free abortion on demand. Only two holdings in OCLC (Duke and University of Kansas).

\$150

85 DAN WHITE TO BE RELEASED FROM SOLEDAD PRISON January, 1984 / Will he be free...before we are? May 21st City Hall rally

San Francisco: Lesbian/Gay Freedom Day Committee et. al., [1983]. 1 page. 8.5 x 11" flyer with a photo of the murderer and the prohibition circle around it. This flyer called for a rally protesting Dan White's release from jail after just over 5 years for the assassination of Harvey Milk and George Moscone on the fourth anniversary of his conviction. Days of rage. May 21 was the anniversary of Dan White's 1979 conviction of manslaughter for the murder of LGBT activist and SF Supervisor Harvey Milk and Mayor George Moscone. The following day was Milk's birthday. White was released on January 6, 1984, and he committed suicide in his wife's garage in October 1985. Not in OCLC.

\$80



86 [WOMEN'S LIBERATION]

A Word from our Sponsor [Handbill protesting the KYA Bridal Fair]

[San Francisco]: n.p., [1969]. 8.5 x 11 inch handbill with light fold creases, else very good.

One of the flyers handed out by members of Women's Liberation to women attending the KYA Bridal Fair, in a protest that was covered by Bay Area media at the time. Depicts a Modern Bride advertisement subversively, arguing that marriage is the "end of the road" for most women ("Not that single life is any better.") Not in OCLC.

\$100

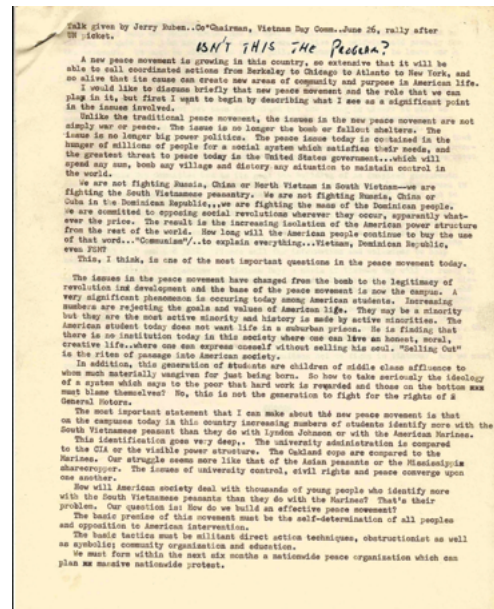
87 [VIETNAM] RUBIN, JERRY

Talk Given by Jerry Ruben [Sic], Co-Chairman, Vietnam Day Committee; June 26, Rally After Un Picket

No place: no publication, [1965]. 8 1/2 x 10 inches. Two pages, typed, stapled at upper left corner. Mild soiling from ink (not affecting text).

Rubin speaks of the "new peace movement" that is no longer simply about war and peace but for a social system which satisfies the needs of the people. He speaks of the legitimacy of the revolution and how the base of the peace movement is now the university campus, with high numbers of students rejecting the goals and values of American life.

\$200



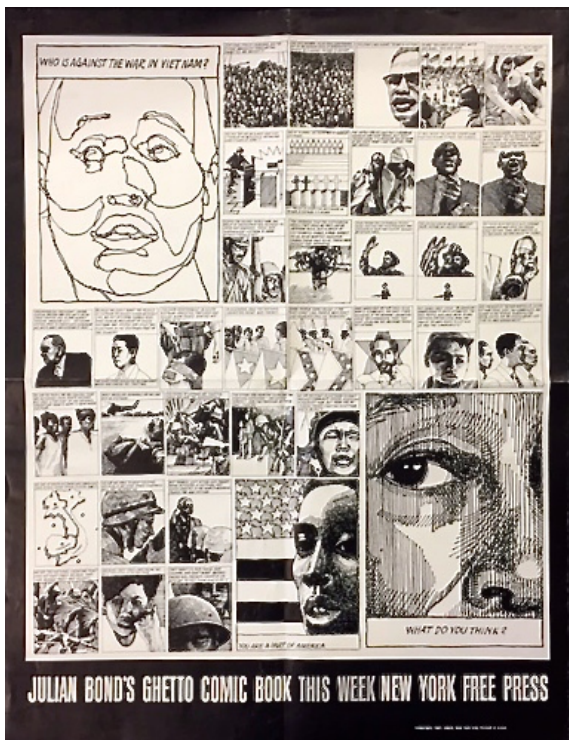
Shortly after Julian Bond was booted out of the Georgia State Legislature for opposing the Vietnam War, he and artist T.G. Lewis created a comic book against the war. Originally self-published, it was later picked up by the New York Free Press. Here is the glitzy ad for the comic:

88 [Ad for Vietnam] BOND, Julian

New York: New York Free Press, 1967. 17x22 inch poster folded into quarters; an ad for Bond's comic book "Vietnam."

Brilliantly illustrated by T. G. Lewis, this antiwar comic, published by Bond shortly after his expulsion from the Georgia legislature (ostensibly for his opposition to the war), is aimed directly at black youth and links the struggle of the Vietnamese with the civil rights movement. Contains thirty-seven illustrations excerpted from the comic. Not in OCLC.

\$300



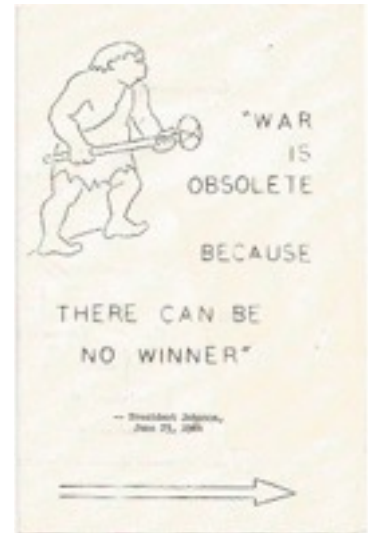
89 [WOMEN] [PROTEST] [VIETNAM WAR] - ANN ARBOR WOMEN FOR PEACE

“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. Not in OCLC.

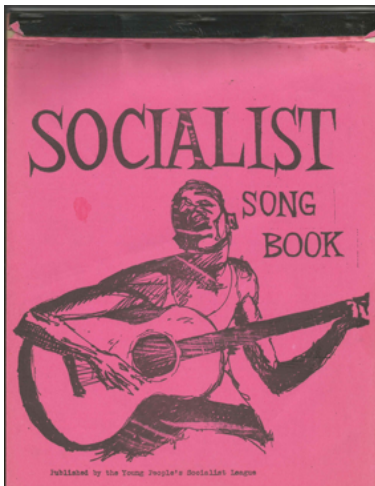
\$250



90 SOCIALIST SONG BOOK

New York: Young People's Socialist League, 1964. 4to. Stated third printing. A collection of lyrics to radical songs. Includes several "Ballads for Sectarians" and songs from the skits that the "YSL" Players produced during the five years before the Young Socialist League united with the Young People's Socialist League. Tape-bound and stapled from the top with open tear to rear cover, else very good. Scarce.

\$200



91 [VIETNAM & CHILE] HOLLY NEAR

Non-Intervention in Chile and The San Francisco Chile Solidarity Committee present: Holly Near in a benefit concert for Chile and Vietnam

San Francisco: The San Francisco Chile Solidarity Committee, [1975]. 8.5 x 14 inches. Original poster with red ink on rose-colored paper. Musical performance by Holly Near, Jeffrey Langely and Peter Baird. Near fine with a horizontal fold. A rare historical artifact from the waning days of the Vietnam War and awareness about human tragedies in Chile. No holdings in OCLC.

\$250

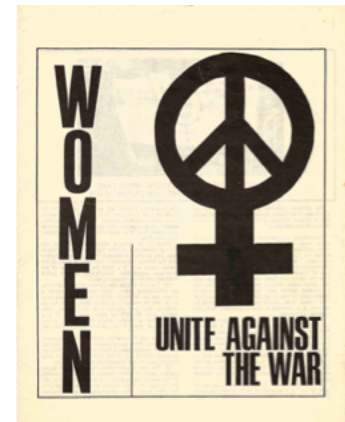


92 [WOMEN'S LIBERATION AND THE FIGHT AGAINST THE VIETNAM WAR]

Women: Unite Against the War - Student Mobilization Committee

Cleveland, Ohio: Student Mobilization Committee, [1960s]. 8 1/2 x 11 inches. 4 pages. Original mimeographed pamphlet. Minor wrinkling, else very good. Historically, women have been in the forefront of every major struggle in the U.S. There is an integral relationship between the anti-war movement and the fight for women's liberation, just as there is between Third World liberation and the anti-war movement. An important early Women's Liberation Anti-war document. Only one holding in OCLC (UC Davis).

\$250



Provenance: From the private collection of Jeffrey Shero Nightbyrd, editor of The Rag newspaper in Austin, Texas, The SDS newspaper, New Left Notes, in Chicago, RAT: Subterranean News in New York City and The Los Angeles Free Press.

93 [Jim Franklin Poster] SANDWICH SHOP
'ALTERNATIVE FOOD'



N.p.: n.p., 1971. 12 x 18." Near fine. Jim Franklin is a seminal Austin artist from the 60's and on. He popularized the armadillo as the hip counter-culture alternative to the Texas Longhorn. Armadillos became the iconic symbol for those not enamored with the Texas political establishment. Besides an astonishing array of music and event posters, Franklin has many gallery shows and is collected as a fine artist. Not in OCLC.

\$300

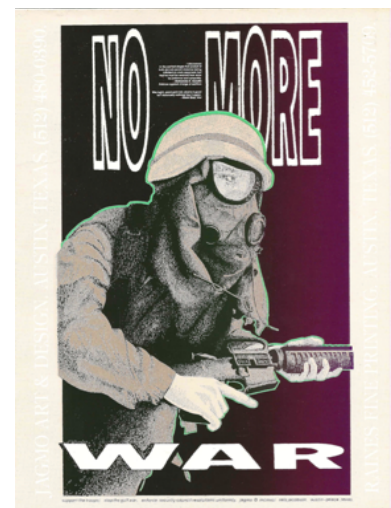
Provenance: From the private collection of Jeffrey Shero Nightbyrd, editor of The Rag newspaper in Austin, Texas, The SDS newspaper, New Left Notes, in Chicago, RAT: Subterranean News in New York City and The Los Angeles Free Press.

94 [ANTI-DESERT STORM]

NO MORE WAR [poster]

Austin, Texas: Jagmo Art & Design, 1991. Original, hard-to-find color poster. 8 1/2 x 11 inches. Art by JAGMO - Nels Jacobson. Near fine. Jagmo is an important figure in the Texas poster renaissance. Incredibly prolific, and thoroughly professional, he was in constant demand by club owners and bands. Jagmo produced memorable images for over 150 bands and dozens of clubs and events. His work cataloging, and writing about Texas poster art has contributed to Texas poster art's value and collectability. "Jagmo's posters, such as his iconic Stevie Ray Vaughn image, are among the most sought after in America."- Jeff Nightbyrd. Not in OCLC.

\$150





Provenance: From the private collection of Jeffrey Shero Nighthyrd, editor of The Rag newspaper in Austin, Texas, The SDS newspaper, New Left Notes, in Chicago, RAT: Subterranean News in New York City and The Los Angeles Free Press.

**95 STOP NUCLEAR TESTING - Nevada April 10-19, 1992
Be the 100th MONKEY! [POSTER]**

Nevada: Wendy Hale Design, 1992. Original poster. 8 ½ x 11." The 100th Monkey Project, Nevada, USA. Near fine. This poster is from a gathering in Las Vegas, Nevada, 65 miles south-east of the Nevada Test Site, to hear international speakers and musicians inform, inspire, and demand an end to nuclear testing. This was followed on April 13th by a five day walk to the test site. The walk was followed by a nonviolent direct action at the test site on Earth Day (19 April). The purposes of the event was to stop nuclear testing through world awareness, political pressure, direct action; to educate through media exposure and a full-length feature movie to be made of the event; to expand the

nonviolence ethic through mass non-violence trainings in conjunction with the event, and; to return the land to its true stewards: The Western Shoshone Nation. Not in OCLC.

\$150

Provenance: From the private collection of Jeffrey Shero Nighthyrd, editor of The Rag newspaper in Austin, Texas, The SDS newspaper, New Left Notes, in Chicago, RAT: Subterranean News in New York City and The Los Angeles Free Press.

96 CLEAN-IN HAIGHT-ASHBURY: Neon Rose 15

San Francisco: n.p., [1960s]. 20 x 14" First printing in neon rose. Early Environmental Action - this is considered to be one of the firsts. A famous poster by one of the premiere San Francisco poster artists of the movement, Victore Moscoso. This is an original sixties hippie poster from the Summer of Love in the Haight Ashbury. Near fine. Not in OCLC.



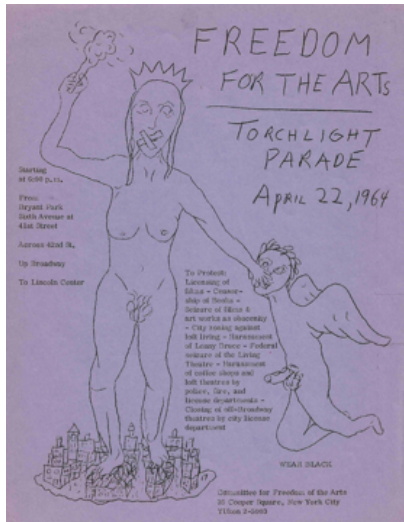
\$125



**97 [EARTH DAY/Environmental Protest] SAE & NYPIRG PRESENT
EARTH DAY featuring RICHIE HAVENS**

New Paltz, NY: Society of Automotive Engineers/New York Public Interest Group, [n.d.]. Original offset lithograph poster printed in blue and yellow ink. Features a decorative design that incorporates curved lines and figurative wing motifs. "Sae & Nypirg Present" is printed at top center above "Earth Day / Sat. May 5th 1990 / Noon Til Dark" in large text that encircles an image of the Earth with five feathers hanging from the bottom. The Earth appears within a yellow circle that has a blue border with ferns and grasses on either side. Text on the lower portion of the page reads: "SUNY. New Paltz Oldman Quad / Featuring / Richie Havens / Also / Special Musical Guests, Workshops, Speakers, New Games, Collective Mural Painting, Drum Circle, Tablers, May Pole, Food, No Alcohol Please, For Info Call, 914-257-3085." Art by Michael DuBois.

\$200



98 [BRUCE, Lenny]

Freedom for the Arts Torchlight Parade, April 22, 1964

New York: Committee for the Freedom of the Arts, 1964. 8.5 x 11 inch mimeograph flyer on purple paper. Closed tear to right edge, not affecting illustration or text, else near fine. OCLC lists only one holding (NY Public Library).

Announces a "Torchlight Parade" to "protest Licensing of films, Censoring of books, Seizure of films and art works as obscenity, City zoning against loft living, Harassment of Lenny Bruce, Federal seizure of The Living Theatre, Harassment of coffee shops and loft theaters by police, fire and license departments, Closing of off-Broadway theaters by city license departments." Features an illustration of a nude statue of liberty with her mouth taped shut, with her arm outstretched to cove the mouth of an angel with a large phallus, kissing her hand. An important item reflecting the mid-'60s police crackdown on the arts scene in the Village that Ed Sanders discusses at great length in his book, Fug You.

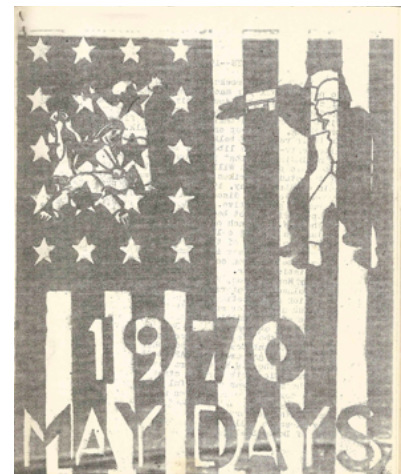
\$250

99 May Days 1970

Van Nuys: SRAfprint Co-Op, 1970. [26p.], mimeographed self wraps, staple-bound; very good. Crudely mimeographed cover drawing represents soldiers shooting students at Kent State over backdrop of US flag. Not found in OCLC.

By IWW members and student activists from local state colleges in southern California, on events of May surrounding the response to Kent State and the expansion of the war in Indochina.

\$225



100 Equal Pay. Equal Emptiness. Equal Impotence

N.p.: n.p.; [ca. 1970s]. Original 11.25 x 16.25 inch 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.

\$275

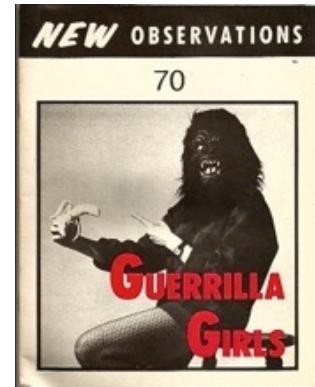
*The Guerrilla Girls are a bunch of anonymous females who take the names of dead women artists as pseudonyms and appear in public wearing gorilla masks. They have produced posters, stickers, books, printed projects, and actions that expose sexism and racism in politics, the art world, film and the culture 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."*

101 [ART ACTIVISTS] GUERRILLA GIRLS

New Observations 70: Guerrilla Girls

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 Guerrilla Girls, and prints numerous posters by the important art activist group.

\$200

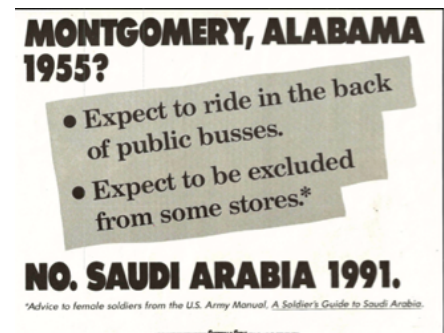


102 [GUERRILLA GIRLS]

MONTGOMERY ALABAMA 1955? NO. SAUDI ARABIA 1991

New York: Guerrilla Girls, 1991. 11 x 8 1/2 inches, black text on white background; very good. Advice to female soldiers from the U.S. Army Manual, A Soldier's Guide to Saudi Arabia.

\$65



103 [GUERRILLA GIRLS]

DID SHE RISK HER LIFE FOR GOVERNMENTS THAT ENSLAVE WOMEN?

New York: Guerrilla Girls, n.d. Black text and photograph. Minute chipping to bottom right edge and a small crease to upper left corner, else very good.

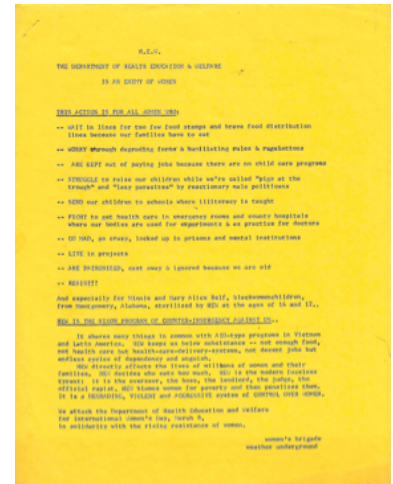
\$65

104 Weather Underground Organization, Women's Brigade

H.E.W.: The Department of Health Education & Welfare is an enemy of women

[San Francisco]: Women's Brigade, WUO, [1974]. 4pp. plus cover sheet, 8.5 x 11 inch sheets stapled together at upper left corner; top sheet is goldenrod paper, other sheets plain white. Very good. The Women's Brigade bombed the San Francisco HEW offices on March 6, 1974, declaring that the department constituted "the Nixon program of counter-insurgency against us." The action was dedicated to all women who resist, with a special tribute to Minnie and Mary Alice Relf, African American "blackwomenchildren" in Alabama sterilized by HEW at ages 12 and 14. In its conclusion the statement notes the inspiration of WUO members Diana Oughton, Ted Gold and Terry Robbins, who "died fighting for these same struggles" (they perished in the Greenwich Village townhouse explosion).

\$325



105 [PROHIBITION] Woman's Christian Temperance Union / State of New York - Prohibition Ledger 1920-1930

New York: Woman's Christian Temperance Union; [ca. 1920s]. Cardboard paddle declaring the losses and gains of prohibition. The back of the handle has an elaborate decoration in blue and brown. The text on the paddle states, "Normal women think first of children and homes. They will protect them from the age-old danger and suffering that alcohol brought. Beverage alcohol will bring the same terrible train of evils, whether served in a saloon, or under a tree, or in a club or at a luncheon. *Liquor must not return!*" An original piece of prohibition ephemera from the famous women's organization.

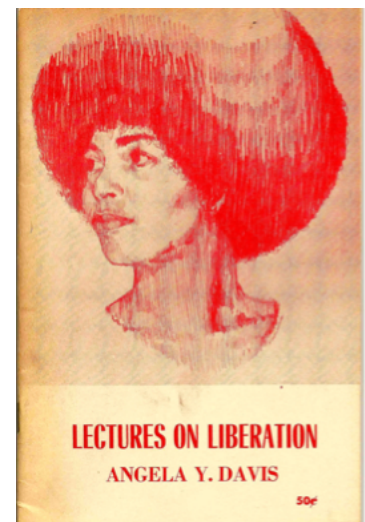
\$200

106 [DAVIS, Angela] Lectures on Liberation: Angela Y. Davis

New York: N.Y. Committee to Free Angela Davis; n.d., [ca. early 1970s]. 5 1/2 x 8 1/4," side-stapled, original wrappers with red text and a profile drawing of Ms. Davis in red. Mild tanning to edges, else very good.

Presented in this pamphlet are Professor Angela Davis' initial lectures for "Recurring Philosophical Themes in Black Literature," her first course at UCLA, taught during the Fall Quarter of 1969. At the time she was beginning a two-year appointment as Acting Assistant Professor in Philosophy. These lectures are part of an attempt to bring to light the forbidden history of the enslavement and oppression of black people, and to place that history in an illuminating philosophical context. Davis brought to her work a rich philosophical background, a piercing intellect, and the knowledge born of experience. In 1970, she was charged with kidnapping, murder and unlawful flight to avoid persecution, and was placed on the FBI most wanted list.

\$150





**107 BECOMING VISIBLE: The First Black Lesbian Conference.
October 17-19, 1980**

San Francisco: San Francisco Women's Building, 1980. 8 1/2 x 11 inches, folded twice into a pamphlet. Original, white card stock with black print. Minor soiling, else near fine. Scarce. Not in OCLC.

The first Black Lesbian conference to be held in the United States took place in San Francisco October 17-19, 1980. Nearly 200 Black women from across the country attended the historic event. The conference was an outgrowth of the first National Third World Lesbian and Gay Conference held in Washington, D.C. in October of last year. One of the stated goals was to address the varied needs of Black Lesbians and, "to provide the courage and strength necessary to make those needs felt in places where it becomes necessary." Two days of workshops addressed basic issues and problems relevant to Black Lesbians including, "Black women and Imperialism," "Interracial Relationships," and "Black Women and Feminism." There was also a workshop aimed at teenage Lesbians.

Noted activist Angela Davis delivered the keynote address and called the conference, "a turning point in the women's movement and an historic event for all Black people."

\$450

**108 [GROUPE LUTTE DE CLASSES DU
M.L.F. & G.L.F. MARSEILLES.
DESCOLONGES (Michèle) (Directrice de
Publicité)
Les Pétroleuses [The Female Incendiaries]
Nos. 1 & 2**

[Paris], n.p., [Groupes Lutte de Classes Du M.L.F. & G.L.F. Marseilles], [Les Impressions Type offset], n.d., [c. 1974]. First editions. Small folio & large 4to., pp-2-20, pp-2-16, illustrations, facsimile hand drawn comic strips, vignettes, photos, #1 printed in blue, #2 printed in a variety of colors, loose folded sheets in the original wrappers printed blue and green respectively, offset. In French.

Endemic but even browning, turned corners, #1 with central horizontal fold. No copies in OCLC, a very long run of 61 issues in the BNF. These are in all probability issues 2 and 3 of this socialist-feminist zine as it seems that the first issue was #0 (as is common in the counterculture and underground presses). The line drawn cover art for #1 depicts a drone like female typist, with an open head and a baby inside. A ticker tape with a slogan in French "Tonight = shopping cooking children" runs through her head. Above this another slogan reads "They have made their skirts into red flags." The articles are largely standard arguments about women's rights, sexual gratification, and liberation and so on but are accompanied by a large quantity of demonstration and other street photography.

\$300



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

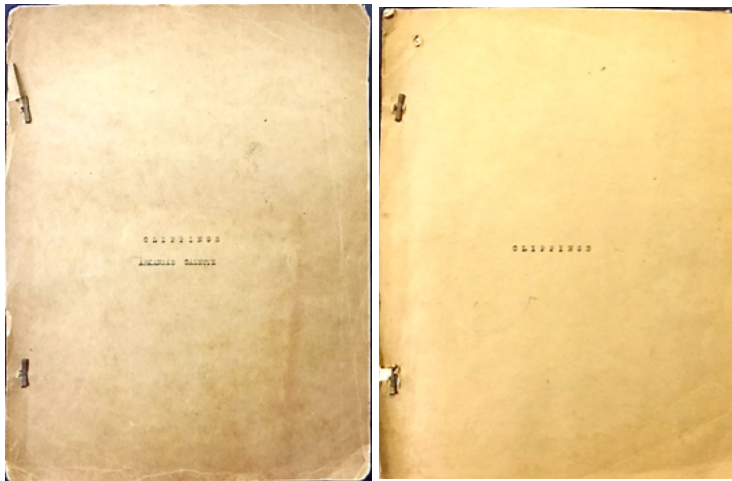
109 RUTH BRYAN OWEN ROHDE: Original Hand Written Letter To Mr. & Mrs. Vicker, December 8, 1937

Los Angeles: Ruth Bryan Owen Rohde, 1937. Original handwritten letter. Approximately 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 Bryan 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 1st female Representative to the U.S. Congress in 1929 and was also the 1st woman on the House Foreign Affairs Committee. Later, Roosevelt appointed her as the 1st woman U.S. Ambassador to Denmark in 1933. Presumably, Mr. Vicker served with Ms. Rohde either in Congress or on the Foreign Affairs Committee.

\$200



110 [Business & Professional Women's Clubs]

Two, 8 x 10 1/2," scrapbooks of newspaper clippings about the Business & Professional Women's Clubs, one from the Arkansas Gazette and the other from the Arkansas Democrat for the years 1935 and 1936. The articles cover all aspects of this national women's organization: board elections, the speakers at various conventions, district conferences, the organization of safety councils, social meetings, the conducting of surveys to find the facts which enabled clubs (as sound thinking women) to participate intelligently in the vital task of helping to rebuild the nation shaken by the years of depression. Other articles discuss feminist voting power, an invitation by UVA for the BPWC to participate in the annual Institute of Public Affairs (this

was the first time in its history that UVA invited a national women's organization), information about specific Presidents and Board Members of the clubs, their political agenda, and much more.

Membership in the Business & Professional Women's Clubs provided opportunity for a wide acquaintance with women in all types of professions and with women who are outstanding in their own particular field in the United States. It gave an introduction to nearly 55,000 women in all parts of the U.S. and in a number of foreign countries. The nature and importance of membership in the Business & Professional Women's Clubs were chiefly in the scope of its programs passed and in the wide opportunity the membership provided women of many business fields to associate to a mutual advantage.

\$125

111 [LITTLE MAGAZINES] OWEN, Maureen

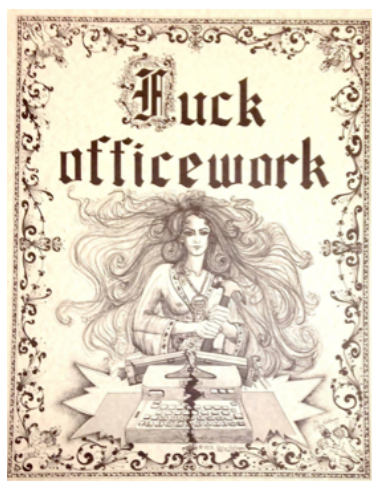
Telephone Number 1

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 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.

\$250



112 [WOMEN'S LIBERATION] HATHAWAY, Virtue

Fuck Officework [poster]

San Francisco: Virtue Hathaway, 1972. 17.25 x 22.25 inch poster. Black and white artwork depicting a woman with long, wildly flowing hair, wearing feminist-themed jewelry and clutching a hammer that has just been used to crush a typewriter, the keys of which spell out "Women's Liberation." Very good. No holding in OCLC and none in trade (2015).

\$350

113 DANCE TO THE MUSIC! DRINK TO THE REVOLUTION! RED ROCK PARTY. WOMEN'S CRANKY FILMS - Benefit for the IndoChinese Women's Conference in Vancouver [small poster]

[San Francisco]: Woman's Cranky Films, [1971]. 8.5 x 14 inch sheet poster with horizontal crease, else very good, depicting a mirror of a woman with a gun, distorted with moire pattern, crowned with a Woman's power symbol. A 'cranky film' was a paper movie or cartoon sequence shown inside a simple wooden frame as street theatre, accompanied by narration, music and sound effects. Not in OCLC or in trade (2015).

\$225

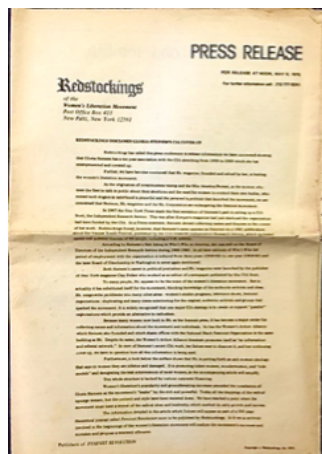


114 [REDSTOCKINGS]

Press release: Redstockings discloses Gloria Steinem's CIA cover-up

New York: Redstockings Women's Liberation Archives, 1975. 16pp. tabloid newspaper format brochure, folded horizontally, mild foxing and edgewear. Redstockings' case about Steinem's role in the CIA-front Independent Research Service throughout the 1960s. Random House omitted these portions when it released its Redstockings anthology. Two holdings in OCLC.

\$250

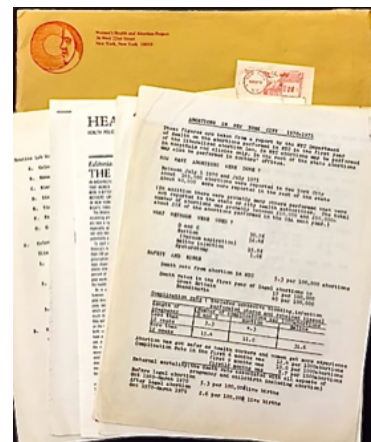


115 [WOMEN'S HEALTH and ABORTION PROJECT]

Group of materials mailed to a Boston activist, in original envelope

New York: Women's Health and Abortion Project, 1972. Materials consist of: "Family planning and gyn patients," a five-page stapled packet with directions for clinic staff, tailored to Boston; "Protocol and responsibilities - obstetrical service," an eight-page packet in similar format, dated 1971; five leaflets on contraception, abortion, and inequalities in the medical system, a four-page reading list on related topics, and a Health Policy Advisory Center bulletin for March 1970. All but the last are 8.5x11 inches. The envelope is printed with the Project's insignia and a raised fist feminist symbol in red.

\$225



first black woman to run for president

116 "I AM RUNNING FOR THE OFFICE OF PRESIDENT TO REPRESENT ALL AMERICANS."

Unbought and Unbossed (pamphlet)

Los Angeles: Shirley Chisholm for President, n.d., [ca. 1972]. Original flyer. 4 x 9," fold out pamphlet. Near fine. A pamphlet announcing Chisholm's (a second-term Congresswoman) candidacy for President, stating that no special interest groups will contribute to her campaign, rather her success will depend upon "people like you." The unbought and unbossed. OCLC located only one holding and none in the trade (2015).

Shirley Chisholm is best known for becoming the first black congresswoman (1968), representing New York State in the U.S. House of Representatives for seven terms. She went on to run for the 1972 Democratic nomination for the presidency—becoming the first major-party African-American candidate to do so. Throughout her political career, Chisholm fought for education opportunities and social justice. Chisholm left Congress in 1983 to teach.

\$125



117 MASTERS, Hugo

The Soul of a Woman (Womanhood and Marriage)

New York: Physical Culture Publishing, Co, 1919. 15 pp. Oblong, staple-bound, illustrated pamphlet. Soiling and wear to covers, corners slightly curled. Good plus. Discusses the essential nature of womanhood; Masters exhorts women to live a full, happy life by becoming the ideal woman in body, personality and soul. She might attain this by subscribing to a course offered by guru Bernarr Macfadden, entitled "Womanhood and Marriage" or by subscribing to Physical Culture magazine, both of which are offered on the final page. Macfadden, it seems, has unlocked the secrets of womanhood and come up with an easy way for any woman to "become a fine strong, beautifully built and magnetic specimen of her sex." Macfadden was a proponent of the Physical Culture movement and an early fitness and diet guru. No holdings in OCLC.



\$175

**118 WOMEN EXPLORING THEOLOGY AT GRAILVILLE - Loveland, Ohio / June 18-25, 1972****Sponsored by Church Women United**

New York, NY: Church Women United, 1972. Original 8 1/2 x 11 conference folder, illustrated covers. Individual papers/notes on what would be covered during the conference group sessions. Last page is a typed list of all the participants. Mild sunning to cover edges, else near fine. Only 4 holdings in OCLC.

\$150

119 BEAUTY IS POWER

Start a Manufacturing Business of Your Own

Wescosville, Pa: Chapman's Photo Service, n.d. 6 x 9" original flyer. Black text on cream paper with illustrations. Flyer encouraging women to start their own manufacturing business, offering six "big dollar-making opportunities." Also advertises three course beauty formulas, stating Beauty is Power. "Every woman recognizes it. Man bows before its shrine." Most likely from the '50s or '60s, a time in American culture where women were not viewed as independent and powerful. Near fine. None in OCLC.

\$100

BEAUTY IS POWER
EVERY WOMAN RECOGNIZES IT
MAN BOWS BEFORE ITS SHRINE

No woman can afford to let her beauty fade, nothing can compensate her for its loss.
A beautiful woman finds the world at her feet. Weight, wealth, respect, beauty, and you will find that money pays only a small part in the existence of the modern woman.

!!YOU CAN BE BEAUTIFUL!!
OUR THREE COURSE BEAUTY FORMULAS should be in the possession of every woman in America. These valuable formulas have been sold at fabulous prices. This Beauty Course will give you the following valuable information.

Special offer: Buy our three course beauty formula in a set for \$1.00. If you want to buy one formula only, we will send you a copy of our Big Dollar Making Opportunities. If you want to buy all three formulas in one package, we can deliver you three of our formulas in a package of a dozen for \$1.00.

HERE IS A SPECIAL OFFER
Special offer: Buy our three course beauty formula in a set for \$1.00. If you want to buy one formula only, we will send you a copy of our Big Dollar Making Opportunities. If you want to buy all three formulas in one package, we can deliver you three of our formulas in a package of a dozen for \$1.00.

BUY BOTH for 75c

Start a Manufacturing Business of Your Own!
HERE ARE SIX BIG DOLLAR-MAKING OPPORTUNITIES
All made, prepared and quick, popular offers. Manufacture them at home. If you wish, we will send you a copy of our Big Dollar Making Opportunities. If you want to buy all three formulas in one package, we can deliver you three of our formulas in a package of a dozen for \$1.00.

CHAPMAN'S PHOTO SERVICE
Route 1 CHAS. T. SHANKWEILER Wescosville, Pa.



120 [PROSTITUTION] JAMES, Margo St.

SWAC & WAC Present Margo St. James: Ex-Prostitute/Activist & founder of The International Committee for Prostitutes' Rights & Coyote

San Francisco: Sex Workers' Action Coalition & Women's Action Coalition, 1993. Original, orange 8 1/2 x 11 inch flyer with black print and a photo of Margo St. James. Near fine. A benefit for a coalition organized to address the needs and welfare of street prostitutes in San Francisco. Not in OCLC.

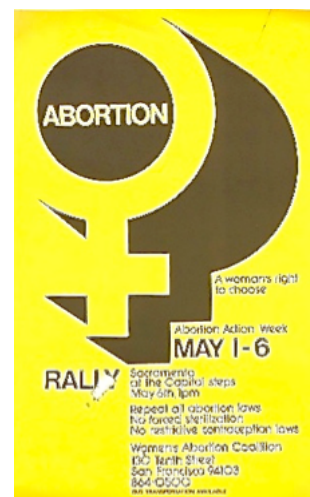
\$90

121 [ABORTION] 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. 1/4" 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.

\$250



122 [POET] OWENS, Rochelle

Women's Interart Center Inc. Presents Rochelle Owens

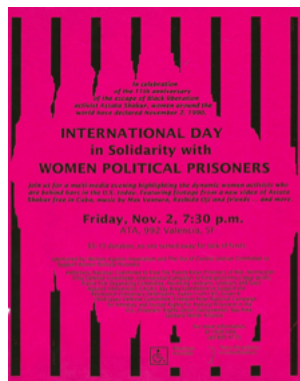
New York: Women's Interart Center: n.d., [ca. 1974]. 8.5 x 11," printed in black and white; recto only. Poster for a reading at the Women's Interart Center, likely from around 1974, as it references "The Karl Marx Play and Others" as her most recent publication. Two old fold lines, likely from mailing, 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 café, 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 knows as LeRoi Jones. A pioneer in the experimental Off-Broadway Theatre movement and also influential to the poetry at St.Marks Poetry Project and Deux Megots as a founding participant as well as being involved in the ethnopoetics movement, Owens is widely known as one of the most innovative and controversial writers of this century, whose ground-breaking work has influenced subsequent experimental playwrights and poets.

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. 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).

\$150



123 [WOMEN'S RIGHTS] [POLITICAL PRISONERS] Political Handbill in celebration of ASSATA SHAKUR

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

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 handbill in celebration of the 11th anniversary of the escape of Black liberation activist Assata Shakur. Near fine. Not in OCLC.

\$150

124 [LABOR - AMERICAN WOMEN] [1960's Feminism]

CANTAROW, Ellen, Elizabeth Diggs, Katherine Ellis, Janet Max, Lillian Robinson and Muriel Schien

I am Furious (Female)

Detroit: Radical Education Project, [1969]. 20 pp. Original wraps. 5 1/2 x 8 1/2." Rear wrap unevenly toned. This essay originally appeared in Ripsaw; it is an attempt to formulate perspectives for the Women's Caucus of the New University Conference.



\$80



125 The Sisters of Perpetual Indulgence, illustration by Jeske. These people cancelled our annual Easter Celebration...hey kids, let's CRASH their party! [handbill]

San Francisco: The Sisters of Perpetual Indulgence, 1996. 8.5 x 11 inch handbill printed recto only. Black ink on yellow stock, depicting a Sister with arms spread in supplication. Mild creasing, else very good. No holdings in OCLC. None in trade (2015).

Smash the Church - These anarcho-campist Sisters of Perpetual Indulgence were at it again! If they can't dance, they will mess up YOUR sacrament! No love lost between the Church and the Sisters, who won the right to celebrate their 20th Easter Sunday anniversary in 1999 on Castro Street over the protests of the Catholic Church. "It is our holiday too!" Neighborhood business groups had forced the cancellation of a campily sacrilegious Easter event the Sisters had planned, so they proposed crashing the "official" Eureka Valley Easter Picnic.

The Sisters of Perpetual Indulgence is a charity, protest, and street performance organization that uses drag and religious imagery to call attention to sexual intolerance and satirize issues of gender and morality. At their inception in 1979, a small group of gay men in San Francisco began wearing the attire of nuns in visible situations using high camp to draw attention to social conflicts and problems in the Castro District.

Members include people who identify with a variety of sexual orientations and genders, although the majority are gay men. Using their attire to parody nuns and religious sacrament, some actions of the Sisters have gone farther to offend Catholics. Starting in 1995, the Sisters began a Castro Crawl on Easter Sunday to celebrate their anniversary. The event features a 13-stop pub crawl that parodies Stations of the Cross. At each station in front of a gay bar or similarly affiliated organization, the Sisters call out "We adore thee, O Christ" to be answered by their traveling audience in "Luvya, mean it, let's do brunch."

\$225

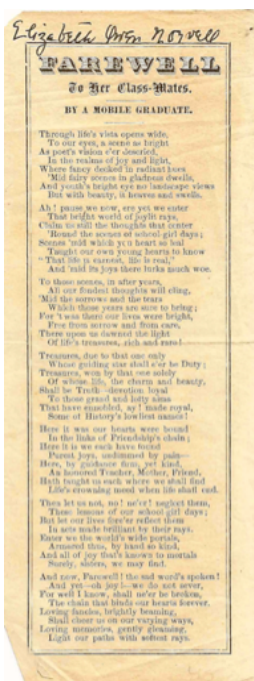
126 [SCHOOL-GIRL] A MOBILE GRADUATE

Farewell to her Classmates

[Mobile, Alabama]: n.p., n.d. [ca:1870]. 3¼ x 8½ inch original broadside poem. 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. Not in OCLC.

Provenance: From the estate of a late 19th century Mobile, Alabama mayor.

\$300



127 [JENKINS, Myesha]

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

San Francisco: 1993. 8.5 x 11 inches. White paper with purple printing, several small tears and chips at edges. Event features dancers Anne Bluethenthal, Blanche Brown, Allilulia Panis, and Priscila Ragalado; artist Stephanie Johnson, at San Francisco's Women's Building. Not in OCLC; none in trade (2015).

A feminist, immigrant, and activist, Jenkins generously shares her life, reflections and vision. She runs writing workshops for women and girls, stimulating creativity and imagination and is currently co-editing South Africa's first erotic poetry anthology. Jenkins co-hosts the Jozi House of Poetry, a non-competitive, woman-friendly monthly poetry session.

\$75

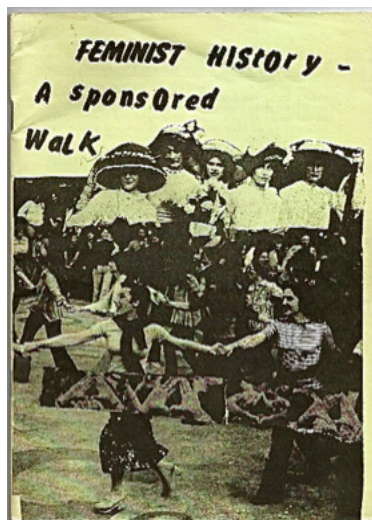


128 [WOMEN'S RIGHTS]

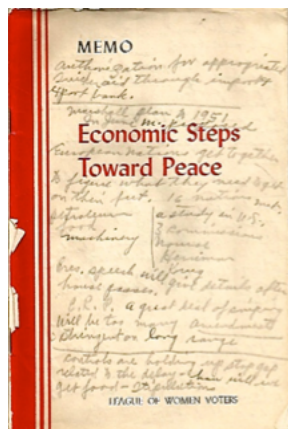
Feminist History; A sponsored walk

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 July 13, 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.

\$125



129 [WOMEN] MEMO: ECONOMIC STEPS TOWARD PEACE



Washington, D.C.: League of Women Voters, 1947. Original, 5 1/2 x 8 1/2" stapled pamphlet. 24p. Wear and chipping with extensive pencil notes on the cover, interior and back, very good. Three holdings in OCLC (2 in the U.S.) with none in trade (2015).

This memo was published to assist League members in carrying out the program of the League of Women Voters in the U.S., adopted by the representatives of the members at the biennial convention of 1946. Only two OCLC holdings in the U.S. and one in Paris. Uncommon.

\$250

First pamphlet from the Tallahassee Women's Liberation Movement

130 [PERIODICALS] McCLAUSEN, Bill (editor)

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, Florida: Florida Free Press, 1971. First printing. 8 1/2 x 11 inch newsprint. 7pp folded to 5 1/2 x 8 1/2 inches. Mild stain to front cover; some spotting to foreedges, else very good. Only 6 holdings in OCLC; none in commerce (2015).



The first publication out of Tallahassee on the Women's Liberation Movement was a six page mimeo 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 mimeo spread, new material was incorporated. PM 3 was 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 grassroots movement of women who are getting together to discuss their oppression and to decide what they must do to end it..." - Female Liberation Movement of Chapel Hill.

\$100

131 [PERIODICAL - MUSIC] TWERSKY, Lori (editor)

Bitch - The Women's Rock Mag with Bite. Issue # 13, November 1986

Campbell, CA: San Jose Face, 1986. Original, first edition, newsprint zine. 12 x 14 inches then folded in half. Features Kate Bush and Joan Jett, et al. Very good.

Bitch was a late 1980s zine, appearing on newsprint every month, that documented the roll of women in rock from 1985-1989. Twersky denoted the page numbers by hand, and the logo was a hand-drawn dog, often portrayed with a bone. *Bitch* was full of snarky interviews, feisty feminist rants, and a genuine appreciation for the music they reviewed. These rockers weren't girlie-girls — they kicked ass (and, as one issue told us, Joan Jett inspired a cult/commune in San Francisco to hold her up as a near-deity). A great piece of '80s women in rock ephemera. None in trade (2015) and we can't find any copies in OCLC. Rare.

\$300





132 [WOMEN] [NATIONAL ORGANIZATION FOR WOMEN]
Sisterhood Is Powerful

Washington, DC: National Organization for Women, 1973. Original, rare, Roe vs. Wade era, Second Wave Feminism protest poster. 22.25 x 17.25 inches. Top right corner torn with pinholes and tape on the corners, light foxing throughout; very good. None in trade (2015). None in OCLC.

Second wave feminism is a period of feminist activity that first began in the early 1960s in the U.S., and eventually spread throughout the Western world. It broadened the debate to a wide range of issues: sexuality, family, the workplace, reproductive rights and de facto inequalities. This second-wave also focused on a battle against violence with the proposals for marital rape laws, establishment of rape crisis and battered women's shelters, and changes in custody and divorce law. Its major effort was passage of the Equal Rights Amendment (ERA) to the United States Constitution, in which they were defeated by anti-feminists led by Phyllis Schlafly.

Many historians view the second-wave feminist era in America as ending in the early 1980s with the intra-feminism disputes of the Feminist Sex Wars over issues, such as sexuality and pornography, which ushered in the era of third-wave feminism in the early 1990s.

\$350

133 [PROSTITUTION] GOTSCH, Robert (artist)

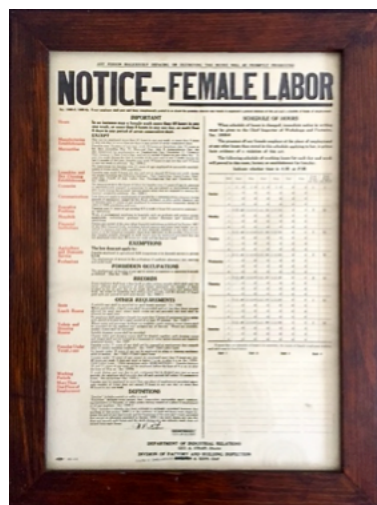
Margo St. James Presents the 5th Annual Hooker's Masquerade - Friday Oct. 20 in San Francisco's Cow Palace / with puppets, belly dancers, glitter, flash, Nuns, Wizards and Sheiks

San Francisco: N.p., 1978. 19 3/4 x 28 3/4" original lithograph, color poster. Upper right corner with small bend, else near fine. Coyote Founder, Margo St. James, organized this party, the 5th annual fundraiser for the legalization of prostitution. No holding in OCLC.

\$85



134 [FEMALE LABOR]



Notice-Female Labor / Any Person Maliciously Defacing or Destroying this Notice will be Promptly Prosecuted / Sec. 1008-4; 1008-4a. Every employer shall post and keep conspicuously posted in or about the premises wherein any female is employed a printed abstract of this act and a schedule of hours of employment.

N.p.: Department of Industrial Relations / Division of Factory and Building Inspection, n.d., [ca. 1940s]. Original newsprint poster (14 x 20 1/4"), in brown wooden frame (24 1/4 x 17 3/4"). Near fine.

By the 1940s, more and more women, especially mothers and wives, worked outside the home. In 1940 there were only 800,000 organized women workers; this number grew to 3 million during World War II and rose to 3.5 million by the mid-1950s, as women fought for equality in the workplace. Women grew to represent 18 percent of organized workers, while some unions had as many as 45 percent women. Similar to the civil rights movement inspiring college women, the union movement provided working women with the experience, discourse, and training that helped spark another wave in the women's movement.

\$450

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art work by Jennifer Caviola aka Cake



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