

CATALOG 10



FLYERS

+

BOO-HOORAY

MAY 2021

BOO-HOORAY.COM

22 ELDRIDGE

NEW YORK NY

Boo-Hooray Catalog #10: Flyers

Boo-Hooray is proud to present our tenth antiquarian catalog, exploring the ephemeral nature of the flyer. We love marginal scraps of paper that become important artifacts of historical import decades later. In this catalog of flyers, we celebrate phenomenal throwaway pieces of paper in music, art, poetry, film, and activism.

Readers will find rare flyers for underground films by Kenneth Anger, Jack Smith, and Andy Warhol; incredible early hip-hop flyers designed by Buddy Esquire and others; and punk artifacts of Crass, the Sex Pistols, the Clash, and the underground Austin scene. Also included are scarce protest flyers and examples of mutual aid in the 20th Century, such as a flyer from Angela Davis speaking in Harlem only months after being found not guilty for the kidnapping and murder of a judge, and a remarkably illustrated flyer from a free nursery in the Lower East Side.

For over a decade, Boo-Hooray has been committed to the organization, stabilization, and preservation of cultural narratives through archival placement. Today, we continue and expand our mission through the sale of individual items and smaller collections. We encourage visitors to browse our extensive inventory of rare books, ephemera, archives and collections and look forward to inviting you back to our gallery in Manhattan's Chinatown. Catalog prepared by Evan Neuhausen, Archivist & Rare Book Cataloger and Daylon Orr, Executive Director & Rare Book Specialist; with Beth Rudig, Director of Archives. Photography by Evan, Beth and Daylon. Layout by Evan. Please direct all inquiries to Daylon (info@boo-hooray.com).

Terms: Usual. Not onerous. All items subject to prior sale. Payment may be made via check, credit card, wire transfer or PayPal. Institutions may be billed accordingly. Shipping is additional and will be billed at cost. Returns will be accepted for any reason within a week of receipt. Please provide advance notice of the return.

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67. In Tribute to those Brothers and Sisters of Atlanta Ga.	SOLD
68. Why is This Man in Jail?	\$150
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71. Ecology Symbol	SOLD
72. Housing Hoot!	\$150
73. Swim Play [labor, fitness]	\$150
74. Stop the Executions!	SOLD
75. Stop the Deportations	\$150
76. We Won't Pay Stop the War Stop the Draft	\$150
77. Bring the Troops Home Now!	\$75
78. A Call to War Tax Resistance	\$75
79. Fall Offensive Against the War in Vietnam	\$100
80. Should Gays Support George McGovern	\$250
81. Help the Movement... Something Good is Happening	\$100
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85. All Out to Union Square! Demonstrate on May Day!	\$200
86. [Christian peace activism, biker outlaws] Changing the World?	\$200
87. Naturally '66 [Black Pride]	\$250
88. Black & Puerto Rican Control of Black & Puerto Rican Communities	\$100
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90. Free the Panther 21! [New York SDS]	\$150
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94. The King of the Flyer Still Is... Buddy Esquire	\$350

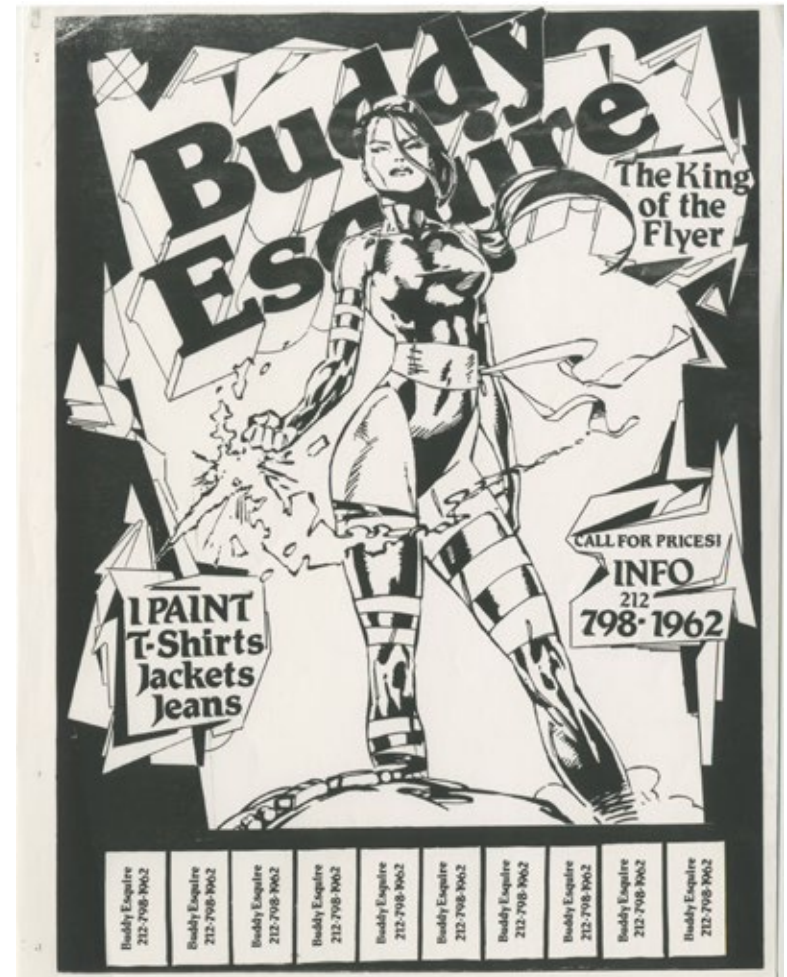


1. Buddy Esquire The King of the Flyer

Buddy Esquire. New York: np, ca. 1990. Some creasing on contact information slips; else near fine. Sticker amending the phone number written in the hand of Buddy Esquire; sticker has become disattached, leaving behind adhesive residue.

Flyer made by Buddy Esquire to advertise his flyer and clothing design. Contact information slips clipped by Esquire; sticker amending phone number detached and included with flyer.

\$350



2. Buddy Esquire The King of the Flyer

Buddy Esquire. New York: np, ca. 1990. Xerox. 8 1/2 x 11 in. Very good with slight ridges from creasing.

Flyer made by Buddy Esquire to advertise his flyer and clothing design. An intact example, with the contact information slips unclipped, of a flyer that was distributed around the South Bronx.

SOLD

PROJECTS HEADS

1974

SOUNDVIEW HEADS: 1. SLUGGAR 2. OMAR 3. BORN ALLAH
4. AVON 5. NARISH 6. ROBERT 7. ROB 8. FISH 9. GLENN
HARRIS 10. BEE-NICE 11. STANLY 12. DAVID TUCKER 13. BOO
14. TONY FROM SACWED 15. MICHAEL HARRIS 14. SOUNDVIEW GIRLS
AND MANY MORE.

BADNORHEADS: 1. MONK 2. GURU 3. SNOOPY 4. SPANKY
5. MALI 6. CUTTIE 7. MARIO 8. FREIGHT TRAIN 9. BLACKIE
10. LUCKY 11. SUNSHINE 12. DESIE 13. LILSLY 14. TEXAS MASTER
16. FATMIKE 17. BLUE EYES 18. LOCO 19. TEE PEE AND MORE

BRONX RIVER (LIL VIETNAM) HEADS: 1. SOULSKI 2. BAMBATAA
3. KRAZY MIKE 4. KRAZY PHIL 5. SUNSHINE 6. OUTLAW 7. RED
8. SPIDER 9. RABBIT 10. SALADIN 11. SPIT 12. LILSLY 13. LUCKY
14. MONK 15. SPANKY 16. GOODFOOT 17. LIC WARRIOR 18. JOSE 19.
FATMIKE 20. LALA 21. POPPIE 22. TEDDY 23. ERKIE 24. MARTIN
25. BOOBY 26. WILDMAN 27. VIET NAM GIRLS 28. FRED
29. BODDIDY 30. THE JAMAICANS AND SOME 5 PERCENTERS FROM LAMBUZ
PROJECTS ARE WITH BRONX RIVER. ALSO MUCH MORE.

MONROE HEADS: 1. PALMER 2. BUTTON 3. PAPA 4. BUDDY
5. AARON 6. HERBERT 7. LILMAN 8. KEVIN HOLMES 9. JOEY
10. MARTY AND MUCH MORE.

CASTLE HILL PROJECTS HEADS: 1. TABU 2. BORN ALLAH 3. KEVIN
MAJOR 4. MICHAEL 5. HAT 6. PEARL 7. SPIDER 8. SKIP 9.
BUZZY 10. TRACEY 11. BEE-BOP 12. GEE 13. BREEZE 14. CASTLE
HILL BROTHERS 15. CASTLE HILL IUC.

CLASON POINT HEADS
1. JEFFERY 2. BUSTER 3. MICHAEL AND FEW MORE

LAFAYETTE HEADS: 1. VALACHI'S BOYS 2. THE FEATHERMEN
AND A FEW MORE WITH GROUPS.

3. [Black Spades, South Bronx, Gangs] Projects Heads 1974

[Bronx]: np, 1974. Mimeograph on recto only. 8 1/2 x 11 in. Very good.

A mimeographed sheet outlining the members and hierarchies of the Black Spades, the year after the Zulu Nation split from the group. The Black Spades, initially founded by a member of the Nation of Islam, were one of the largest youth gangs in the South Bronx in the late 1960s and early 1970s. Though originally influenced by Malcolm X and the Nation of Islam, the Black Panthers, and the Weather Underground, by the mid 1970s the Black Spades had apparently become increasingly violent, bowing to the pressure exerted by enormous growth of the organization and the aging out of original members.

Founded in late 1973 by DJ Afrika Bambaataa as a departure from the Black Spades, the Zulu Nation would become an internationally recognized hip-hop group. The gang culture of the South Bronx in the early 1970s is credited by many as the origin point for hip-hop.

SOLD

SUPPORT THE POSTAL WORKER STRIKE! WORKERS OF ALL INDUSTRIES: GENERAL STRIKE NOW!

Nixon has shown his true nature as an imperialist flunkey by calling out troops against the strike. This shows that U.S. imperialism and its government is the enemy of the working-class in this country. The same troops that have been used against the Vietnamese people, Black people and other national minorities in the ghettos, and student and youth struggles, are now being used against hundreds of thousands of workers in this country. THE POSTAL WORKERS STRIKE, THE VIETNAMESE LIBERATION STRUGGLE, AND THE VIOLENT UPRISINGS IN THE GHETTOS ARE ALL THE SAME STRUGGLE AGAINST THE SAME ENEMY.

Nixon and his trade union flunkys claim that this strike "hurts welfare recipients, social security recipients, vets, etc. IN FACT, THE POSTAL WORKERS HAVE DECLARED THAT THEY WILL DELIVER THE MAIL TO THESE POOR PEOPLE THAT NEED IT. The postal workers strike is not against other working-people and poor people, but against the imperialist ruling-class and the imperialist government. More than 90% of all mail is "business mail", and it is the imperialist profits that will really "hurt" from this, and other, strikes. RIGHT ON !

The trade union scab Rademacher is raving that the postal workers strike is "infiltrated" by SDS and by communists. The postal workers dont need SDS or so-called "outside infiltrators" to go on strike - their grievances and real demands are enough. IN FACT, GENUINE COMMUNISTS, LIKE THE MARXIST-LENINIST PARTY, WHICH ISSUED THIS LEAFLET, COMPLETELY SUPPORT THE POSTAL WORKERS STRIKE, AND NO HANK-AND-FILE POSTAL WORKERS HAVE TOLD US THAT WE ARE "INFILTRATORS". We know that there are communists, communist workers that is, in the postal system, and we hope that there will soon be many more !

The U.S. imperialist government and its Soviet imperialist accomplices are the main enemies of all the people in the world, especially the working-people in the imperialist countries. 15,000 workers are killed and almost a million crippled EVERY YEAR in the "U.S.A." THE U.S. IMPERIALISTS ARE MASS MURDERERS, and they have killed many more workers than Fred Hampton and Yablonski to protect and increase their profits. THE ONLY ANSWER TO THE REACTIONARY VIOLENCE OF IMPERIALISM is the REVOLUTIONARY VIOLENCE OF THE WORKING-CLASS ! The only answer to all the scabs, goons, trade union flunkys and other armed agents of the bosses is for workers in all industries to organize WORKERS ARMED DEFENSE GROUPS .

THE GE STRIKE, THE POSTAL STRIKE, THE MINERS WALKOUTS, THE THREATENED NATION-WIDE RAILROAD STRIKE, AND MANY OTHER WILDCATS AND STRIKES are only the beginning of mass struggles by the entire working-class. Strikes will get more violent. The trade unions will be exposed for what they are, and the workers will replace the trade unions with new-type organizations of struggle.
CLASS STRUGGLE TODAY - CLASS WAR TOMORROW ! STRIKES TODAY - REVOLUTION TOMORROW ! VICTORY TO THE HEROIC POSTAL WORKERS STRIKE ! SMASH UP ALL THE TRADE UNION SCAB BOSSES ! GENERAL STRIKE NOW ! FORWARD TO THE ARMED PROLETARIAN REVOLUTION !

M.L.P.

Issued by : MARXIST-LENINIST PARTY



4. Support the Postal Workers Strike! Workers of all Industries: General Strike Now!

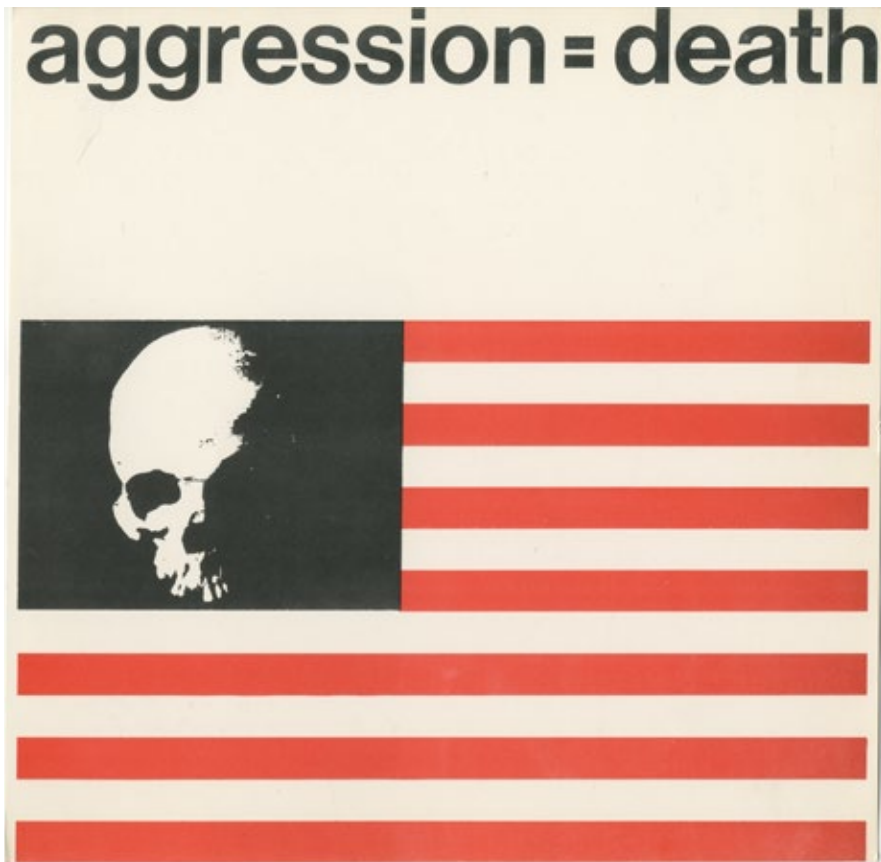
np: Marxist-Leninist Party, 1970. Mimeograph. 8 1/2 x 11 in. Very good, creased from folding.

Leaflet from the Marxist-Leninist Party during the March 1970 United States Postal Workers' Strike, after Nixon called in the National Guard. The flyer urges other workers to join in support of postal workers and begin a general strike. Combatting state disinformation about the strike and aligning themselves with struggles for liberation around the world, the MLP urged workers to join in the struggle.

The strike lasted 8 days and led to the formation of the American Postal Workers Union and the passage of the Postal Reorganization Act, with which postal workers won full collective bargaining rights. With the law's passage, the US Post Office Department, a part of the Cabinet, became the US Postal Service, an independent agency authorized as an official service of the government.

A scarce document of worker solidarity, demonstrating how labor struggle has reshaped the state apparatus.

SOLD

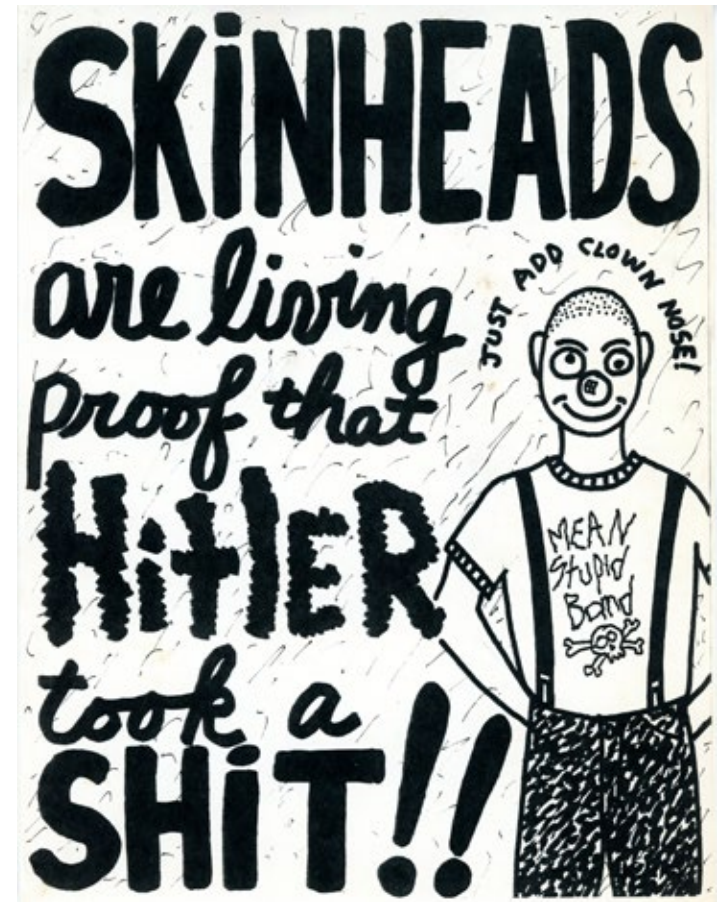


5. Aggression = Death

[Richard Alcroft]. np: np, ca. 1966. Offset. 8 1/2 x 8 1/2 in. Near fine.

Anti-war flyer with image of American flag with skull instead of stars, with text "aggression = death."

\$150



6. Skinheads are Living Proof that Hitler Took a Shit!

np: np, ca. 1980s. Xerox. 8 1/2 x 11 in. Near fine.

Created by an unknown punk, this flyer calls out neo-Nazi skinheads who often infiltrated otherwise well-intentioned and anti-fascist punk shows across America in the 1980's. The broadside illustrates how to spot the typical skinhead: jeans with suspenders, "mean stupid band" t-shirt, shaved head, and a clown nose.

Scarce flyer attacking the racist shitheads punks.

\$150



7. Peace Eye Bookstore

New York: Peace Eye, ca. 1967. Mimeograph. 8 1/2 x 11 in. Slight toning to edges; else fine.

Rare flyer for the Peace Eye Bookstore at 147 Avenue A, listing the hours and phone number and a selection of subject areas at the Peace Eye bookshop, including: "magic, poetry, comic, porn, smut, perv, forcible social change...witchcraft, dope books, astrology, sabotage, sedition, draft dodging" and more. The chained high heels and Eye of Horus illustration on this flyer were also used for Peace Eye Bookstore Catalog #7.

The chained high heels image reproduced on this flyer first appeared in *The Velvet Underground*, the 1963 sexology book from which the band took their name.

An exceptionally scarce broadside from Ed Sanders, publisher of Fuck You Press, frontman for the Fugs, and proprietor of Peace Eye.

SOLD



8. [Andy Warhol] Life of Juanita Castro

New York: Film-makers' Cinematheque, [1967]. Offset. 8 1/2 x 11 in. Very good.

Flyer advertising a three-night screening of films by Norm Levinson, Andy Warhol, and Murray Suid on Tuesday April 18, Wednesday April 19, and Thursday April 20, 1967.

The Life of Juanita Castro, Warhol's camp rewriting of Cuban history, follows a playwright organizing a show about the life of Fidel Castro and his family, starring Marie Menken, Mercedes Ospina, and Ultra Violet.

SOLD

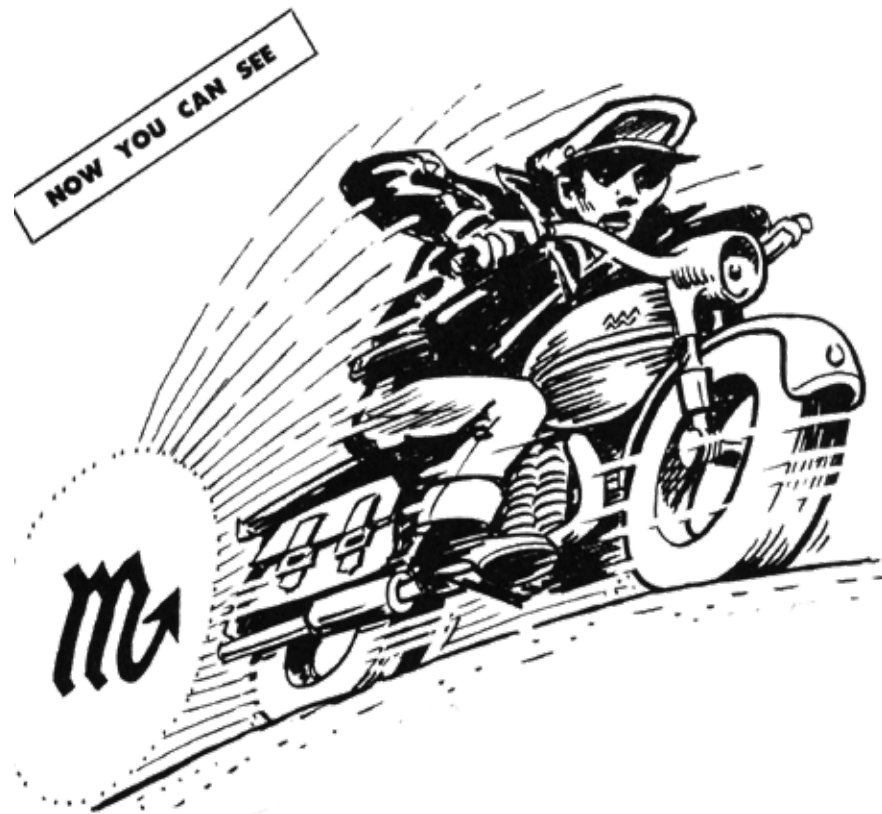


9. [Andy Warhol, Fran Lebowitz] Interview's September Covergirl at Studio 54

New York: Interview, [1981]. Offset on glossy stock. 11 3/4 x 8 3/4 in. Lines from folding into eighths; otherwise very good.

Flyer for a party hosted by Andy Warhol and Bob Colacello at Studio 54, in honor of writer and cultural critic, Fran Lebowitz. Lebowitz's second book, a collection of essays entitled Social Studies, had been released the month before to critical acclaim.

\$1500



10. Kenneth Anger's Scorpio Rising

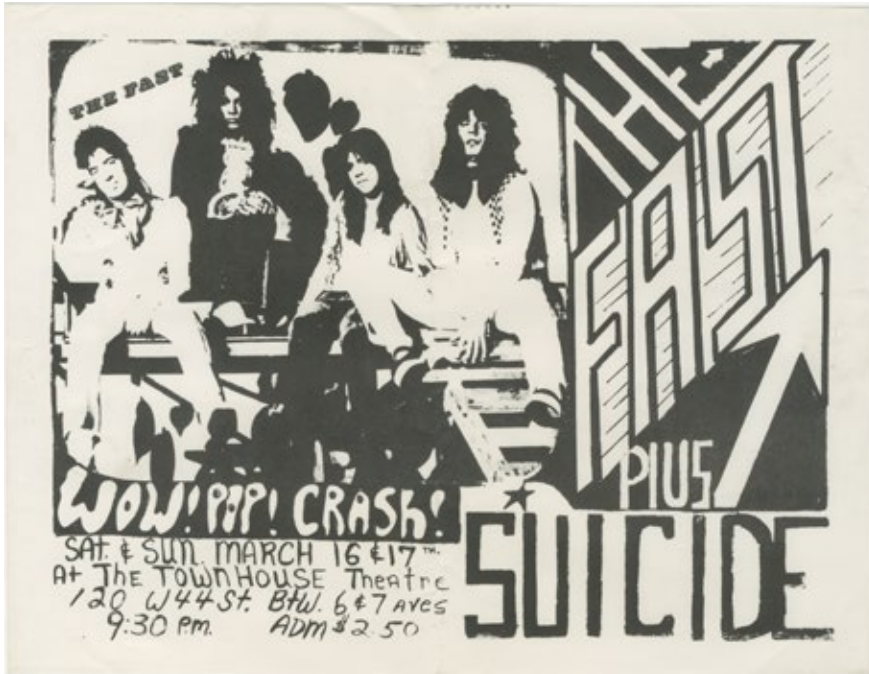
New York: Filmmakers' Cooperative, ca. 1964. Offset. 8 1/2 x 11 in. Slight toning at edges; else near fine.

An excellent flyer for the distribution of Kenneth Anger's *Scorpio Rising* by the Filmmaker's Cooperative, in remarkable condition.

The influential underground film, which premiered in New York in 1963, is now widely celebrated for its usage of occultism, outlaw biker culture, and queer imagery. In March 1964, copies of the film were seized and destroyed by police in Los Angeles. Around the same time, a screening of Jack Smith's *Flaming Creatures* by the Filmmakers' Cooperative was shut down and organizers, including Jonas Mekas, were arrested on obscenity charges. That year, the Filmmakers' Cooperative founded an Anti-Censorship Fund and took out ads in the *Village Voice* to counter the crackdown. Despite the state's attempts to limit their access, *Scorpio Rising* (and *Flaming Creatures*) remain cornerstones of post-war underground cinema - and the Filmmakers' Cooperative continues today as an essential New York film institution.

An artifact of underground cinema, the fight against censorship, and the potential lasting effect of ephemera.

SOLD

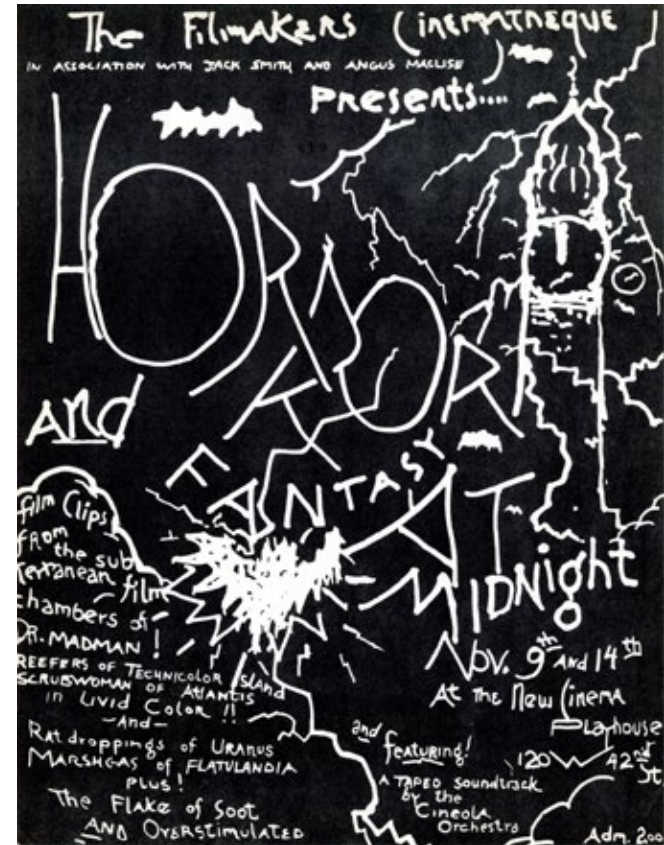


11. The Fast Plus Suicide

New York: np, 1974. Offset. 8 1/2 x 11 in. Vertical foldline and staple holes to left and right margins; otherwise, near fine.

Flyer for a performance by The Fast and Suicide at The Townhouse Theatre, a small commercial for-rent venue in New York just off Times Square. An unlikely place to play an important role in the birth of the New York punk scene, The Townhouse Theatre was usually rented for business meetings. The Fast was perhaps the first band to rent the venue for their own glam shows, which included Suicide on multiple occasions. The members of Television were inspired by a previous Suicide and The Fast show at the Townhouse, who then rented it for their inaugural gig on March 2, 1974, almost a full month before their first show at CBGB.

\$550



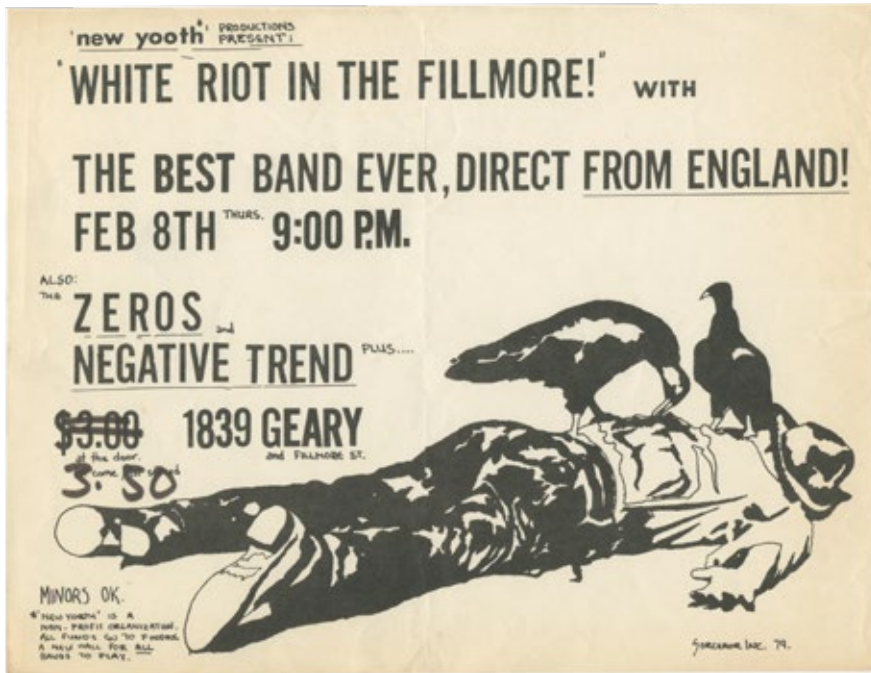
12. Jack Smith's Horror and Fantasy at Midnight

New York: New Cinema Playhouse, 1967. Offset. 8 1/4 x 10 1/2 in. Near fine.

Flyer advertising Jack Smith film program at the New Cinema Playhouse, presented in an extended engagement every Wednesday and Thursday at midnight.

Smith screened film clips from completed and uncompleted films, strung together with a soundtrack by Angus Maclise and the Cineola Orchestra. This rare flyer includes a quote from Village Voice review as well as description of the program by Jack Smith.

\$550



13. [The Clash, Uncredited] "White Riot In The Fillmore!" with The Best Band Ever, Direct from England!

San Francisco: New Youth Productions, [1979]. Offset. 8 1/2 x 11 in. Toning at edges, and a holograph notation in marker updating the ticket price; else near fine.

Rare flyer for a benefit show played (uncredited) by The Clash, featuring artwork from the cover of the band's 1978 album "Give 'Em Enough Rope." This fundraiser event grew from organizers' efforts to open an all-ages club for the early San Francisco punk scene. Joe Strummer and Mick Jones showed up, interested in playing the benefit, but couldn't be credited as The Clash, as they were under contract with Bill Graham. Instead they are credited as "The Best Band Ever, Direct from England!"

Thus, the day after the Clash played with Bo Diddley at the Berkeley Community Theater, they played the New Youth Movement benefit, supported by the Zeros and Negative Trend.

SOLD



14. London's Buying Your Crap [anti-The Clash screed]

Art in Revolution. Holland: Art in Revolution, ca. 1980. Xerox on orange paper. 8 1/2 x 11 in. Near fine.

Flyer produced by Dutch anarcho-punk band Art in Revolution earnestly critiquing The Clash. In a collaged style similar to John Ingham's influential London Burning zine, the flyer serves as a lyric sheet for the band's "London's Buying Your Crap," in which The Clash is roasted for being sell-outs over an instrumental cover of their top-20 single "London Calling."

A scarce example of the cleavages between mainstream and radical punks and the stifling debate around "selling out."

\$125



15. [Christianity, Punk Rock, Sex Pistols] NO FUTURE FOR YOU...

[Tulsa]: np, 1978. Xerox . 8 1/2 x 11 in. Near fine.

"There is a Johnny Rotten inside each of us and he doesn't need to be liberated--he needs to be crucified."

An incredible piece of ephemera from the cultural backlash to the rise of punk music, epitomized in this flyer in the form of Johnny Rotten and the Sex Pistols.

"Turn from your punk ways and be baptized into Death and Life of Jesus..."

SOLD

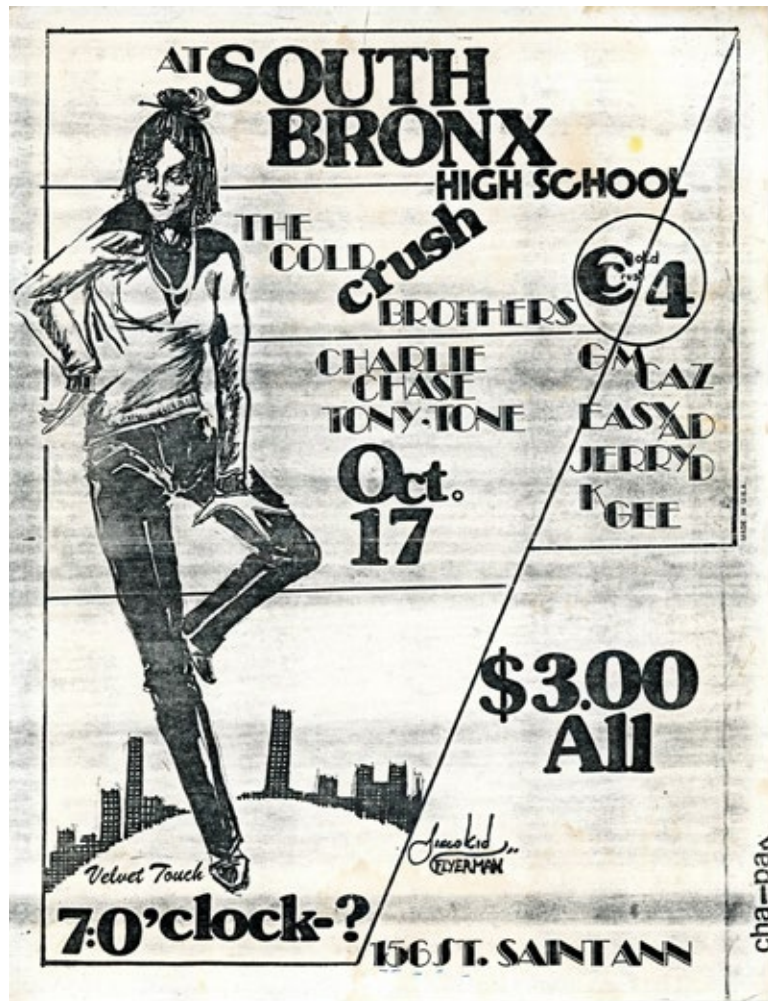


16. Open Casting Call "Kids"

New York: np, 1994. Xerox on hot pink paper. 8 1/2 x 11 in. Small stains to lower left; else near fine.

Flyer announcing open casting call for Larry Clark and Harmony Korine's groundbreaking 1995 film *Kids*. Auditions held every Saturday in June 1994, at 622 Broadway. The director's criteria for casting included "No previous acting experience necessary, looking for real NYC kids, all backgrounds and colors, guys and girls 13-19 years old." Illustrated with a Larry Clark photograph of a young skater, the ideal candidate.

SOLD



17. Cold Crush Brothers at South Bronx High School

Sisco Kid Flyerman. Bronx: np, [1980]. Xerox. 8 1/2 x 11 in. Very good.

Flyer designed by Sisco Kid for performance by the Cold Crush Brothers including Charlie Chase, Tony Tone, Grandmaster Caz, Easy AD, Jerry D, and K Gee at the South Bronx High School on October 17.

SOLD



18. "A Mini Concert"

Buddy Esquire. New York: Man Dip Lite & M.T. Vernon H.S., 1981. Offset. 8 1/2 x 11 in. Near fine.

Buddy Esquire, designer of this and many other early hip-hop flyers, played a major role in the development of visual language of the genre.

This scarce flyer from a 1981 show with Crash Crew, Treacherous Three, Whiz Kid, Starsky, Grandmaster Caz, and Jerry D exemplifies his style.

\$250



19. A Bus Ride to the Sonnycroft Ponderosa [Buddy Esquire commercial work]

Buddy Esquire and Martin Williams. New York: C.C. Productions, 1982. Offset. 11 x 8 1/2 in. Near fine.

Flyer designed by Buddy Esquire, the Hip-Hop Flyer King, for a winter ski retreat. An example of Esquire's commercial work, the flyer demonstrates his exceptional figure drawing and comic book inspiration, with a skiing figure bursting out of a panel frame.

\$400



20. Soul Sonic Force [sic] at Washington Coliseum

Washington, D.C.: Globe Poster, 1982. Xerox. 5 1/4 x 8 1/2 in. Near fine.

Flyer for a hip-hop party with Afrika Bambaataa's Soulsonic Force, Rare Essence, Experience Unlimited, The Mighty Peacemakers, The Redds Boys, and Tricky Rick. From the summer of 1982, when Soulsonic Force's "Planet Rock" was exploding in popularity and a month before Charlie Ahearn's Wild Style hit theaters, this flyer captures a critical moment in hip-hop history, just before an explosion popularity all over the world.

\$350



21. Memorial Day Spring Throwdown [Planet Rock release]

New York: New York Prod. Ltd., 1982. Offset. 6 x 8 1/4 in. Sticker with location adhered to recto. Near fine.

Flyer for a hip-hop party featuring Afrika Bambaataa's Soulsonic Force. The flyer notes that they were to perform "Planet Rock," which was released that very month.

SOLD



22. [Grandmaster Flash, Afrika Bambaataa] Jungle Rock City

New York: Nubian Productions, 1980. Offset. 6 1/2 x 8 1/2 in. Near fine.

Flyer advertising an early hip-hop party in the Bronx at the T-Connection. Featuring Grandmaster Flash, E-Z Mike DiscoBee, Afrika Bambaataa, Jazzy Jay, Red Alert, Furious 5 MCs [Mel-Mel, Mr. Ness, Rahiem, Cowboy, and Kid Creole], and the Soulsonic Force MCs. [Mr. Biggs, Pow Wow, Hutch Hutch, Lisa Lee, Ice-Ice, Master Ice, Master B].

SOLD

PARTY TIMES UNLIMITED

Fri, July 3, 1981

THE SUPER SHOWDOWN



"It had to happen"
CHARLEYCHASE
TONEY TONE
THEODORE



Coldcrush VS Fantastic

1,000.00 CASH WINNER TAKES ALL

SPECIAL TREAT



Grandmaster Flash

On the Wheels of Steel

CHIEFROCKER

Starski

Harlem World Crew

LIVE IN CONCERT AT
HARLEM WORLD

CULTURAL & ENTERTAINMENT COMPLEX
129 LENOX AVE. CORNER 116 St

Guys \$6 / Gals \$5

MASTER D

Devastating 2 Mcs

23. The Super Showdown: Coldcrush VS Fantastic [early recorded rap battle]

New York: Party Times Unlimited, 1981. Offset. 8 x 11 1/8 in. Slight wear at corners; else near fine.

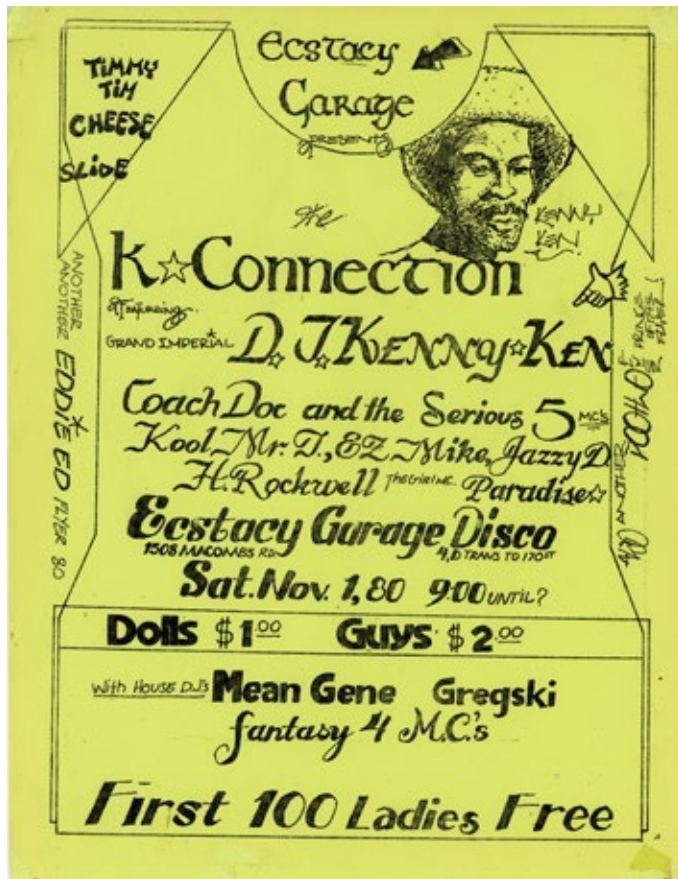
Flyer advertising an early hip-hop show at Harlem World, one of the first recorded rap battles, re-enacted in the groundbreaking film, *Wild Style*.

Billed as a competition between the Cold Crush Brothers and the Fantastic Five with a \$1000 cash prize. Also featuring Charley Chase, Toney Tone, Grandmaster Flash, Starski, Master D, and Devastating 2MCs.

This show was particularly historic as one of the first recorded rap battles ever. As tapes of the battle circulated around the city, it became urban legend and hip-hop lore, with street level adjudications and debates heightening each group's fame. The following year, the battle was restaged on a basketball court in Charlie Ahearn's *Wild Style*.

An exceptionally rare early hip-hop artifact, generally considered the most important and desirable flyer from the period.

\$1500



24. Ecstasy Garage Presents the K Connection

Eddie Ed. New York: np, 1980. Xerox. 8 1/2 x 11 in. Very good; light wear to edges with tape residue to each corner.

Designed by Eddie Ed "The Flyer Lord / Prince of the Flyer," brother of "King of the Flyer" Buddy Esquire, this flyer featuring a hand-drawn portrait of Kenny Ken printed on striking chartreuse paper epitomizes the brothers' signature flyer art style. Flyer advertising show on Saturday November 1, 1980, with performances by the K Connection featuring DJ Kenny Ken, Coach Doc and the Serious 5 MC's Kool Mr. T, EZ Mike, Jazzy D, H Rockwell, Paradise, and others.

SOLD



25. T-Connection, May 24, 1980

Buddy Esquire & Sisco Kid. Bronx: np, 1980. Xerox. 8 1/2 x 11 in. Near fine.

Flyer advertising hip hop show at T-Connection featuring Cold Crush Brothers, Afrika Bambaataa, DJ Jazzy J, Grandmaster Caz, and many more. Designed by the legendary King of the Flyer Buddy Esquire with Sisco Kid.

SOLD



26. Ladies Night at T Connection: The Cheeba Crew with DJ Kenny Ken and DJ Mighty Mike, etc.

Bronx: Ghetto Children Prod., 1980. Offset. 8 1/2 x 11 in. Near fine.

Flyer for performances by The Cheeba Crew featuring DJ Kenny Ken, Mighty Mike, Sir Rockwell, AJ Rock, Kevski, Little Dee, and Inner City Disco DJs Vicious V, Johnny J, and Quenny Quen, Friday, March 28, 1980. The show was a Ladies Night with women free before midnight, men paying \$3 admission, illustrated with a sophisticated lady on the flyer.

\$300



27. 2 Day B and B Action [graffiti handstyle flyer]

Bronx: np, [1983]. Xerox. 8 1/2 x 11 in. Very good; creased from folding, corners creased and chipped, two closed tears to bottom edge.

Flyer by an unknown artist, Xeroxed from graffiti handstyles and throwups, for performances on Friday and Saturday, February 25 & 26, 1983 featuring DJ Dollar Bill, DJ Quinn Gee, Rockin Rob, DJ Kay Gee, and others. Glorious hand lettering with photograph and drawings.

SOLD

POP III
POP
 III
 POP III
 PRODUCTION
 IN ASSOCIATION WITH
 Co-op City's BLACK CAUCUS
 PRESENTS A
THANKSGIVING DISCO
EXTRAVAGANZA
 FEATURING NEW YORK'S FINEST
D. J. BREAKOUT & D. J. BARON
 SPECIAL ADDED ATTRACTION
FUNKY 4+1
(KEITH KEITH • KK ROCKWELL • SHAROCK •
JAZZY JEFF • LIL RODNEY C.)
SATURDAY Nov 24
 10:00 P.M. → 4:00 A.M.
CO-OP CITY COMMUNITY CENTER #1
 ADMISSION \$4 SODAS SOLD
 DRESS EFFECTIVELY NO SNEAKERS
 • DIRECTIONS •
 TRAINS: No. 6 TO PELHAM BAY → Co-op City
 No. 2 AND No. 5 TO GUN HILL RD. → BOUND BUS TO
 No. D" TO 205TH ST → SECTION 1
 DREISER LOOP
 FOR FURTHER INFO. CALL "POP" EVE'S 'TIL 11:00 P.M.
 671-3995

28. Thanksgiving Disco Extravaganza featuring New York's Finest

New York: Pop III Production, [1979]. Offset. 8 1/2 x 11 in. Very good, creased from folding, bumps and multiple small closed tears to edges, chipped lower right corner, open tear to bottom edge.

Flyer advertising a Thanksgiving Disco at the Co-Op City Community Center, featuring performances by DJ Breakout, DJ Baron, and Funky 4+1, on Saturday, November 24, 1979. Organized by Pop III and the Co-Op City Black Caucus, the dress code for the holiday celebration was "dress effectively, no sneakers." Funky 4+1, featuring Keith Keith, KK Rockwell, ShaRock, Jazzy Jeff, DJ Breakout, and Lil Rodney C were the first hip hop group to have a record deal, and the first to appear on national television, on the Valentine's Day episode of SNL hosted by Debbie Harry in 1981, only a few years after this Thanksgiving extravaganza.

SOLD

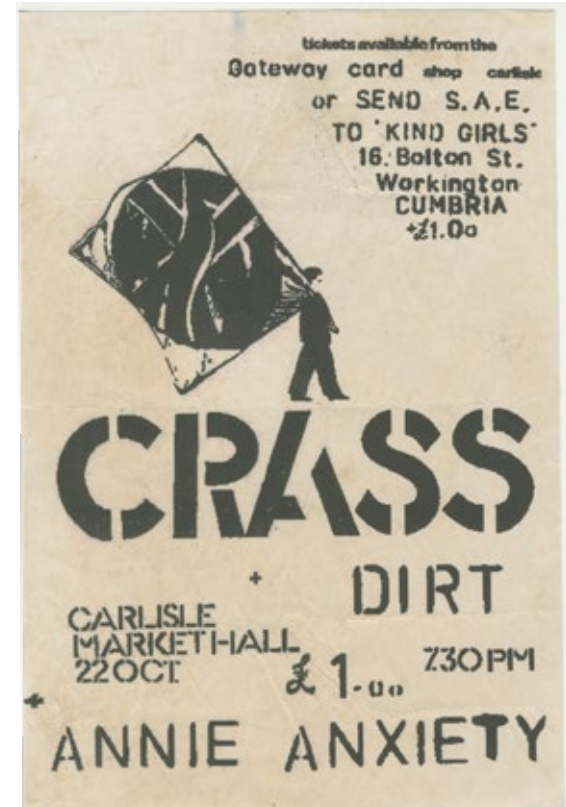


29. Angry Samoans

Los Angeles: ca. 1980s. Xerox. 8 1/2 x 11 in. Near fine.

Collage-style flyer promoting the Angry Samoans, featuring a bulls eye in background with clipping of a face, "Carried Gun Since 10" clipping, and the band name.

\$150



30. [Forgery, Fakery, Fraud] Crass + Dirt + Annie Anxiety

np: np, ca. 2005. Laser print. 7 1/2 x 11 in. Very good, horizontal line from folding. "designed & printed by Crass for Crass" printed on verso.

A fake flyer for Crass show on Tuesday October 22, 1981, at the Market Hall Carlisle.

Though supposedly an artifact of a Crass show in 1981, this flyer is actually a forgery, produced sometime in the last fifteen years by an unknown party. Distributed to unwitting customers through e-commerce, this flyer is an artifact of fraud and a record of the collective unscrupulousness the need to make a buck can inspire in the book trade.

SOLD



31. Crass Anarchy Peace & Freedom [sample sprays]

Crass. England: Crass, ca. 1980. Xeroxed two-sided sheet. 8 1/4 x 11 1/2 in. Very good, staple hole to top corner, creased horizontally, closed tear in middle of sheet.

Two-sided flyer of stencils designed by Crass that they have used in various graffiti and art projects, presented on one sheet so that fans can trace and re-use them for decorating clothing, posters, and more. Crass encourages the reuse of their designs for political statements, suggesting "If all the army recruitment offices in the country were sprayed with a fight war stencil maybe the message would get through a little. Good luck." Designs included on the sheet include Crass logos, "In all our decadence people die," "Who do they think they're fooling: you?," "Wealth is a ghetto," "Fight War - Not Wars," and "Anarchy Peace & Freedom."

A remarkably rare artifact from the titans of anarcho-punk.

100% of the proceeds from this sale will be donated to support the Anarchist Book Fair.

SOLD





32. Black Flag, St. Vitus, and Tom Troccoli's Dog at Rising Sun

Montreal: Rising Sun, 1984. Xerox. 8 1/2 x 11 in. Very good, foldlines, tape residue to corners of verso.

Flyer for Black Flag show in Montreal at Rising Sun on Tuesday, December 18, 1983. Billed on flyer "From California, SST Recording Artists Black Flag."

SOLD



33. Black Flag at the Cuckoos Nest with Saccharine Trust, Overkill, Wasted Youth, Circle One, The Minutemen and the Descendents

Raymond Pettibon. Los Angeles: SST Records, 1981. Offset. 8 1/2 x 11 in. Very good, stain to bottom edge foldlines from mailing, postmarked and addressed.

Raymond Pettibon designed flyer advertising three Black Flag shows at the Cuckoo's Nest in August 1981 with various support acts for each show.

SOLD



34. Black Flag with Saccharine Trust, Nig Heist, and Special Guests at 435 Broadway

Raymond Pettibon. Los Angeles: SST Records, 1983. Offset. 7 3/4 x 10 1/4 in. Very good, creased from folding, pinholes and tape to edges, bumps across sheet; holograph notation in pen.

Black Flag flyer for show in San Francisco at 435 Broadway, illustrated with the headline "Without Love I Don't feel anything," a penis with "LOVE" written on it, and a finger with a long nail, with an unknown substance dripping off.

Having emerged from the Southern California DIY culture and its punk-rock sensibility, Raymond Pettibon fuses together youthful edginess and political engagement. Drawing from disparate cultural sources—from Marcel Proust to the Bible—the artist's cartoon-inspired ink drawings on unframed paper recall the look of fanzines and concert flyers, however with an often cryptic semblance of narrative. More recently, Pettibon's works have been a sustained critique of the Iraq War and American foreign policy, such as No Title ("Why press him?") (2007), which depicts George W. Bush with bloodied hands and surrounded by pointed, ironic commentary. Pettibon was a recipient of the Whitney's Bucksbaum award in 2004.

\$450



35. The Second Almost Annual Bay Area Musical Dog Awards - 1980 Dummies Nominees Ballot

Design by Roger Reyes. San Francisco: Dirksen-Miller Productions, 1980. Xerox. 8 1/2 x 14 in. Very good; foldlines and minor edge wear, otherwise clean.

Ballot for "Anti-Award Awards" show for Bay Area underground performers. Categories to vote on include "Worst Vocalist," "Most Impotent or Frigid Performer," "Most Prejudiced Rock Journalist," "Most Boring Band," "Most Posturing Band," and many more. Nominees in these categories include both Bay Area favorites like the Angry Samoans, Crime, Black Flag, Flipper, and relatively unknown groups.

Illustrated with images of the bands around the ballot, a scarce and unusual artifact of 1980's Bay Area punk and hardcore underground.

\$250



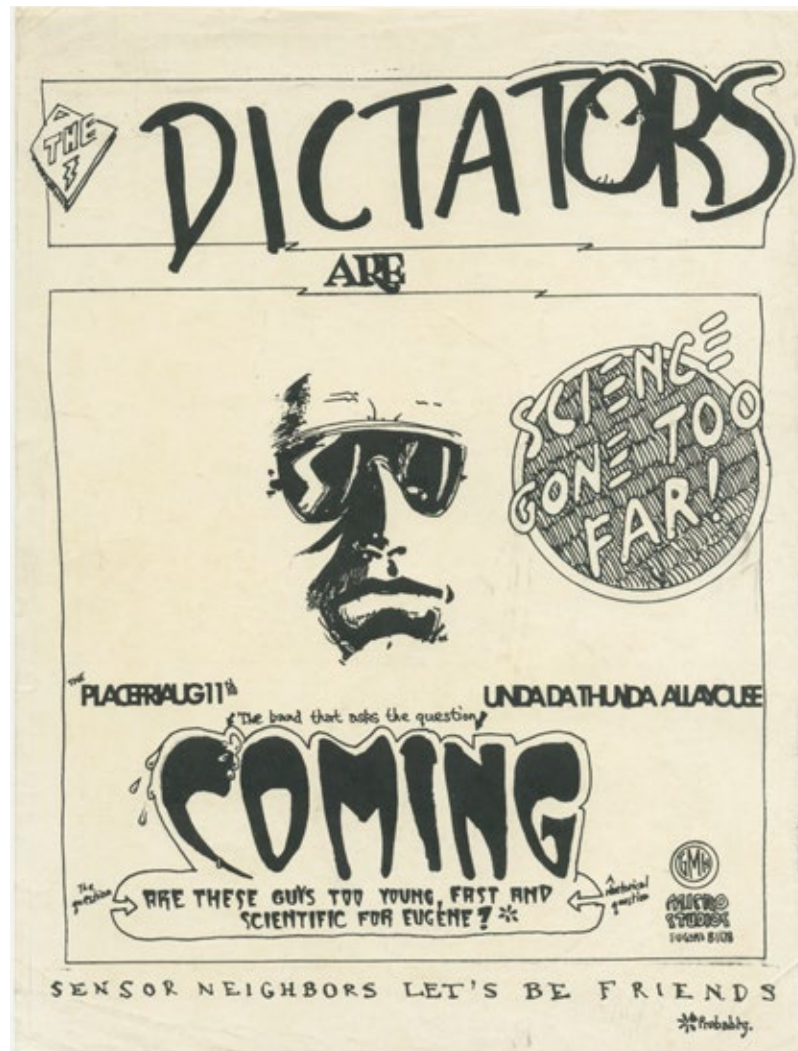
36. The Screaming Abdabs at Paris Theatre [early Australian punk]

Sydney: The Paris Theatre, 1978. Offset. 8 1/2 x 11 in. Very good with foldlines, two closed tears at top edge not exceeding 1 1/2 in., and yellow discoloration from adhesive.

Flyer for a performance by The Screaming Abdabs, who also performed as City Ramwaddy, and Johnny Dole and the Scabs at The Paris Theatre, a hub of Sydney's counterculture scene. Both acts were inspired and short lived, particularly The Screaming Abdabs, whose striking and provocative frontwoman Carmel Strelein strove to reject UK or US-inspired sound and forge an Australian take on punk. A recording from this show was released in 2016 by Wallaby Beat.

On verso is a calendar of events in April 1978 at The Paris Theatre, including screenings of Desperate Living, Blank Generation, and a benefit screening of Harlan County for the Australian Labor Party.

SOLD



37. The Dictators Are Coming

Eugene: Micro Studios, 1978. Offset. 8 1/2 x 11 in. Very good.

Flyer for a performance by legendary punk band The Dictators in Eugene, Oregon in 1978. From their heyday as a commercial proto-punk band.

\$150



38. The Huns No Police

Austin: Rauls, [1978]. Xerox. 8 1/2 x 11 in. Very good.

The Huns were one of the staples of Austin's late-1970's burgeoning punk scene, mixing British influences with Midwest art school punk, the Huns carved out their own flamboyant stage presence.

This is a flyer for a Huns show at Raul's, listed simply as "Tues 19th" -- the now-legendary Huns performance on Tuesday September 19, 1978 which, despite the directive on the flyer, ultimately attracted attention from the police.

When the cops arrived at the venue, the Huns were on stage, and their set was broken up by arrests. However, frontman Phil Tolstead took advantage of the moment and planted a kiss on the lips of his arresting officer, much to the delight of the chaotic crowd, which erupted into chaos. Tolstead was charged with disorderly conduct, and six others were arrested.

The scene was ignited by the incident, and major magazines such as NME and Rolling Stone wrote about the show, cementing Raul's as the center of the Austin punk scene. While the Huns disbanded only a year later in 1979, their influence was wide-ranging and deep, and can be seen in contemporaries like the Dicks and Big Boys.

\$250

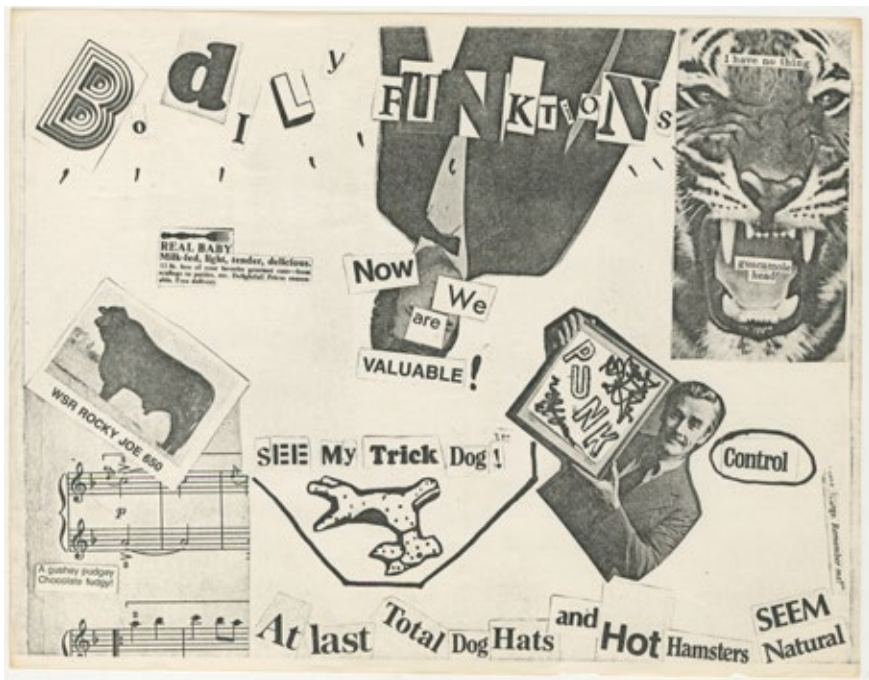


39. Bodily Funktions [Six Flyers for Fictional Events, Austin Punk]

Austin: np, ca. 1980. Xerox. 8 1/2 x 11 in. Six loose leaves, all very good to near fine. Holograph annotations on verso of one leaf.

A collection of six flyers issued for the nonexistent "poster band," likely made by John Slate (Control Rat X), who edited the zine Xiphoid Process.

Bodily Funktions never played a show, recorded a song, or existed at all - though according to an article by Nels Jacobson, some of the flyers led confused fans to show up at the parking lot of Raul's, the famed Austin tejano punk club.





40. Helen Wheels Band at CBGBs

T. Ebneith. New York: Helen Wheels, 1978. Offset. 8 1/4 x 10 3/4 in. Very good.

Flyer advertising Helen Wheels Band show at CBGB's January 26-28, 1978. CBGB regular Helen Wheels was a punk frontwoman known for her short stature, friendships with Hells Angels, legendary clothing designs, UFO abduction stories, and pet python, Lillith. An often-overlooked figure in New York punk history, Helen Wheels got her start whilst in college at Stony Brook in 1968, where she befriended and later lived with members of Blue Oyster Cult. She ended up designing stage clothing and writing a handful of songs for them. After relocating from Long Island to New York City, Helen Wheels formed a band of her own with members of the Dictators, and became a CBGB staple for a short time in the late-1970s. This hot pink flyer with Satanic imagery is from a weekend of appearances at the club in early 1978.

SOLD



41. Donna Death At Her Greatest: They Eat Scum by Nick Zodiak

New York: Doomsday Films, ca. 1980. Xerox. 8 1/2 x 14 in. Near fine.

Flyer advertising screening of Nick Zedd's first film "They Eat Scum" starring Donna Death. Zedd, billed here as "Nick Zodiak," coined the term "Cinema of Transgression" to describe the no-budget New York filmmakers group who incorporated black humor, no-wave music, and shock value into their experimental films. *They Eat Scum* centered around a punk band who become cannibals waging war on society, amongst radioactive mutant cockroach monsters spawned out of a looming nuclear holocaust in a desolate New York City.

SOLD



42. Killer Cassette for Sale [Lydia Lunch, Michael Gira]

Thurston Moore. New York: Ecstatic Peace Records, 1984. Xerox. 8 1/2 x 11 in. Very good; holograph editing with black marker, staple holes to top edge, edges mildly bumped.

Flyer advertising limited edition cassette tape release from Michael Gira and Lydia Lunch, featuring two tracks on each side, "I'm an Infant: I Worship Him" by Gira and "Wet Me on a Dead Night" by Lunch, recorded in Gira's bedroom. The tracks are spoken word stories, not songs, and are not for the faint of heart. This cassette was the first release on Thurston Moore's Ecstatic Peace label; he also made this flyer. The holograph redactions and framing suggest this was a working copy.

\$250



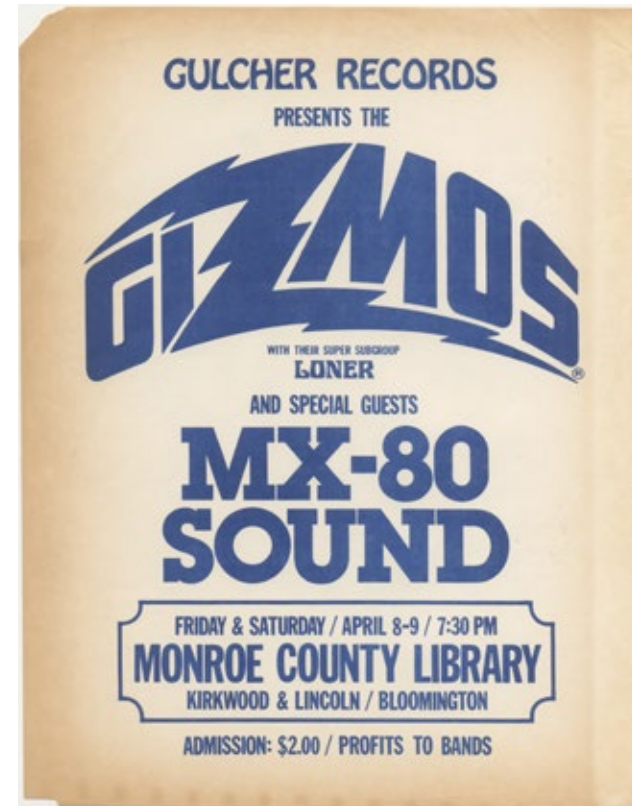
43. Beluga and the Human Ashtrays

Chicago: Howard-Peluso Productions, 1979. Xerox. 13 1/2 x 11 in. Near fine.

Large flyer advertising the punk-performance-art act Beluga and the Human Ashtray's first and only record release, the seven inch single "Mars Needs Women / High n Tight." Beluga, backed by the local pop-punk group Epicycle, was a Chicago-based performer blending drag, punk, and dance into a genre-defying act that was an inspiration for queercore/homocore bands of the 1980's and 90's.

"Mars needs Women."

SOLD



44. Gulcher Records Presents the Gizmos

Bloomington: Monroe County Library, 1977. Offset. 8 1/2 x 11 in. Very good, paper yellowed at edges with some small chips and creases to corners.

Flyer for two nights of shows by Bloomington's legendary proto-punk band the Gizmos with Loner and MX-80. This performance at the Monroe County Library was the Gizmos' first live show, booked after they had put out a wildly popular record on newly-formed Gulcher Records, receiving rave reviews in music magazines and fanzines and selling out the first pressing faster than anyone expected. The band's live show was well-received and Gulcher released a recording of the performance years later. The band went on to release two more records; their influence on the Midwestern punk and DIY scene is still being felt today.

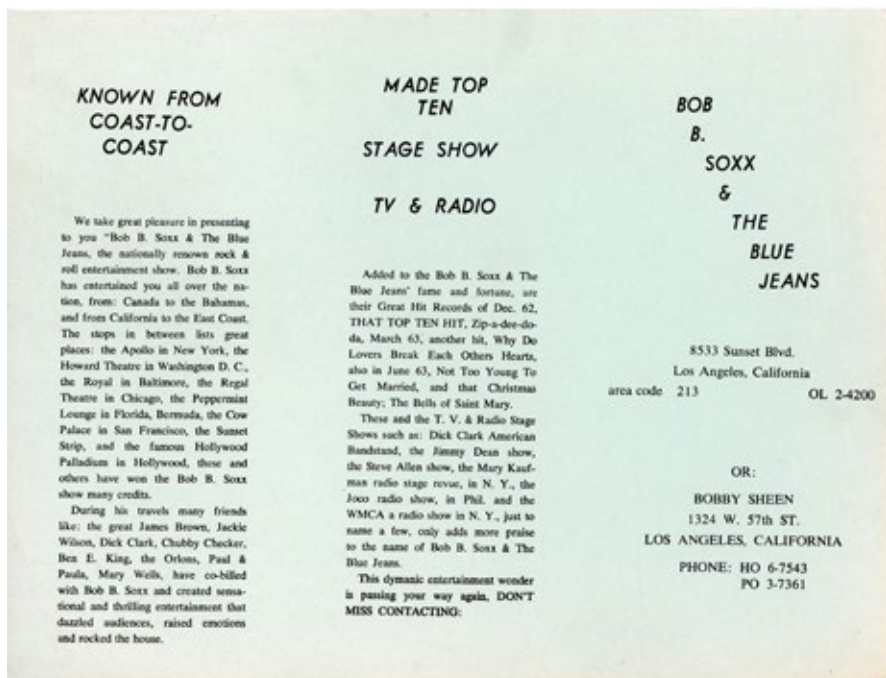
SOLD



45. Bob B. Soxx & The Blue Jeans

Los Angeles: Bobby Sheen, ca. 1963. Offset to recto and verso. 8 1/2 x 11 in. Very good; minor edgewear with discoloration to recto, corner creased.

Promotional flyer, most likely designed to be folded into thirds as a brochure, advertising the vocal group Bob B. Soxx & The Blue Jeans, listing their recent tour stops, radio plays, and television appearances. Bob B. Soxx played shows with James Brown, Jackie Wilson, and many others. Put together by the frontman, Bobby Sheen, aka Bob B. Soxx, this flyer urges bookers and promoters to get in contact with Sheen to promote Bob B. Soxx & The Blue Jeans. The recto of the flyer displays a photo of the group with crudely drawn compass map listing various tour stops, with detailed information on the verso. The group was produced by Phil Spector and consisted of Sheen, Darlene Love, and Fanita James. With only one hit, "Zip-a-Dee-Doo-Dah," the group was short-lived, though members went on to perform in The Crystals, the Blossoms, and several other projects.



\$250



46. Big Youth at California Hall

jb. Berkeley: Kingston Productions, 1975. Offset. 8 1/2 x 11 in. Very good.

Flyer advertising Reggae DJ Big Youth performing at UC Berkely's California Hall on Thursday November 6, 1975 at the height of his popularity. A striking and rare red, green, yellow, and black flyer.

\$150



47. The Third World Band [early reggae]

jb. RastaGrafix. San Francisco: Ruel Mills, 1976. Offset. 8 5/8 x 10 5/8 in. Sheet affixed to slightly warped thick cardstock backing; very good.

Striking early American reggae flyer advertising a show in San Francisco featuring The Third World Band, Jamaican Sound Storm, and Shakers. With a background of green and yellow drooping marijuana leaves over a snake and a boldly shadowed typeface exclaiming "THIRD WORLD," the flyer lays bare the Third Worldist Pan-African political context from which reggae was born.

\$250



48. Alton Ellis at the Stardust Ballroom

Los Angeles: Stardust Ballroom, 1984. Offset. 8 1/2 x 11 in. Very good.

Flyer for a Hollywood performance by the King of Rock Steady Alton Ellis featuring DJ sets, Jamaican food, arts and crafts. One of the innovators of the rocksteady genre, Ellis regularly toured and recorded in the United Kingdom. One of the first vocalists to enter the Jamaican recording business, his career spanned the ska, rock steady, and roots reggae eras with time split between the UK, Jamaica, and America.

SOLD



49. Rock Against Racism Presents Linton Kwesi Johnson

Berkeley: Rock Against Racism, [1979]. Xerox. 8 1/2 x 11 in. Near fine.

Collaged and photocopied flyer advertising a Linton Kwesi Johnson show with support from The Offs, Iree, and surprise guests at Berkeley High School. The event was organized by Rock Against Racism, which formed in response to Eric Clapton's racist screeds and David Bowie's dalliance with fascism.

SOLD

DREAD BEAT AN' BLOOD

The music and poetry of reggae musician Linton Kwesi Johnson and his involvement in the struggle of Black people against racism in Britain.

\$3

April 23-24
7:30

Friday
L.A. City College
Franklin Hall
Rm. 101

Saturday
Joslyn Park
Kensington & Beverly
Santa Monica



For more information call
Committee to Defend the October 20th Freedom Fighters (466-3534 message)
L.A. Ad Hoc Committee Against Repression (466-7126 message)

A REGGAE FILM ABOUT...

LINTON KWESI JOHNSON

50. Dread Beat an' Blood: A Reggae Film About Linton Kwesi Johnson

Los Angeles: LA Ad Hoc Committee Against Repression, [1982].
Offset printed flyer. 8 1/2 x 11 in. Very good..

Weekend of California screenings of the documentary Dread Beat an' Blood, directed by Franco Rosso, focusing on dub poet Lintwon Kwesi Johnson and his involvement in the struggle of Black people against racism in Britain. Johnson's poetry is rooted in the feelings of alienation and marginalization experienced by people of the African diaspora living in England during the turbulent 1970's, when unemployment, police brutality, and disillusionment were widespread. The 45-minute documentary features live performances of poetry featured on his 1978 album of the same name at a march in Bradford, the Keskidee Arts Centre, and from the recording studio during work on the album. The screenings in Los Angeles were held three years after the film's release and organized by the Committee to Defend the October 20th Freedom Fighters & LA Ad Hoc Committee Against Repression.

\$150



51. Tito Puente and His Orchestra

New York: Magique, 1981. Offset on thick stock, printed on recto and verso, glossy on verso. 8 1/2 x 11 in. Very good

Flyer advertising Tito Puente show at nightclub Magique, organized by Nuestras Productions. This sheet of paper urges Latin music fans to "take a bite of the big mango" at this late night performance. Verso features "Taste of Latin" illustration.

"Dress: elegant and saucy"

\$150





52. Bronx Emperors StickBall Presents their First Annual Dance featuring Tito Puente & His Orchestra

Bronx: Emperors StickBall League, 1988. Offset. 6 3/4 x 10 1/4 in. Very good.

The Bronx Emperors StickBall League was founded in 1985 by Frank Sanchez and Frank Calderon to formalize stickball and preserve it for future generations. The league is still active today and has flourished from two teams in the 1980's to sixteen teams today. This flyer was from their first annual dance celebrating the season, featuring performances by Tito Puente and his Orchestra, Charlie Palmieri and Jimmy Sabater, and Charanga America. Held at the Co-Op City Community Center, the stickball players danced the night away from 9 pm to 3 am.

SOLD



53. Tico - Alegre All Stars

New York: Carnegie Hall, 1974. Offset. 5 1/2 x 8 1/2 in. Very good; edge wear and pencil annotations, and small holes from removed staples.

Handbill for concert at Carnegie Hall featuring Latin music legends Tito Puente, La Lupe, Joe Cuba, Charlie Palmieri, and others, recorded live. The recording was released later that year by Tico Records. The flyer design features drawings of the performers inside the TA of "Tico-Alegre."

SOLD

Nelson Dawes and Bob Rodriguez
of
The Elite Society
Proudly Present
The Third Annual Latin Community Tribute,
Presentation and Show
In Honor of "The Latin Woman"

The Recipients:
CHITA RIVERA
SUPERSTAR of BROADWAY
LIZ TORRES
STAR of STAGE and TELEVISION
MARISOL MALARET
MISS UNIVERSE 1971
GLORIA ROJAS
ABC TELEVISION PERSONALITY
ANGELA CABRERA
OFFICE OF THE GOVERNOR OF N. Y.
For Your Dancing Pleasure
TIPICA '73
ORCHESTRA NOVEL
AND
THE LATIN NEW YORK All Star ORCHESTRA
Musical Director — LOU RAMIREZ Featuring RUBEN BLADES

GUEST HOSTS: PREVIOUS AWARD RECIPIENTS !!

Free Roses For You, The Latin Woman, on Your Night!
Beginning at 9 P.M. at the Grand Ballroom *Casman*
THE NEW YORK HILTON *860-1962*
54th STREET - AVE. of AMERICAS, N. Y. C. *677-0400 X815*
Tickets \$15 (per person) Tickets & Reservations: ~~909-4206~~; ~~909-4206~~; ~~911-8881~~; ~~911-8881~~
Tickets at Leading Record Stores BLACK TIE PREFERRED
SATURDAY, JUNE 5, 1976

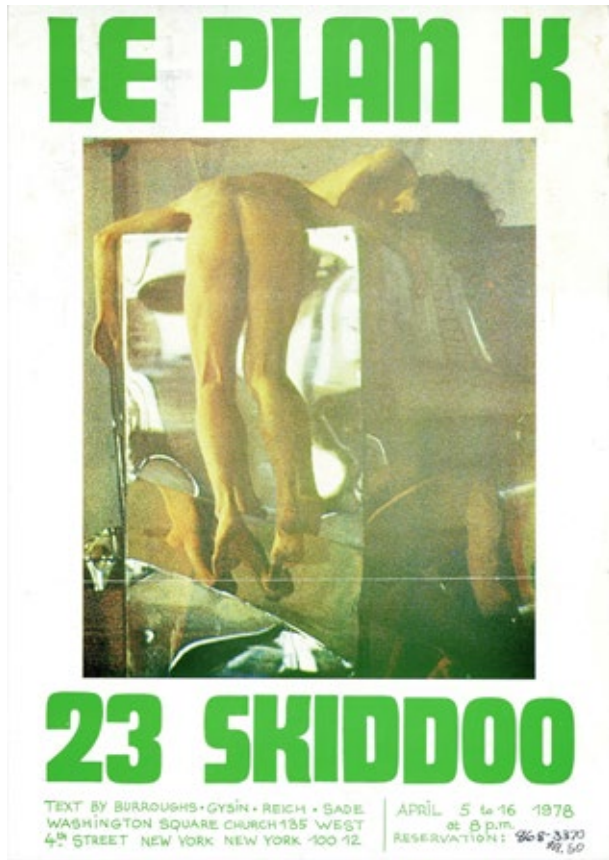
54. Third Annual Latin Community Tribute, Presentation, and Show In Honor of "The Latin Woman"

New York: The Elite Society, 1976. Offset. 7 x 9 in. Very good; edge wear, foldlines, and blue ink holograph edit.

Flyer advertising awards show and dinner party presented by Nelson Dawes and Bob Rodriguez of the Elite Society, celebrating prominent Latin women working in showbusiness and politics. Recipients of awards include Broadway performer Chita Rivera, actors Liz Torres and Gloria Rojas, Miss Universe 1971 Marisol Malaret, and Angela Cabrera of the governor's office. Held at the 54th St Hilton Hotel in Manhattan, this celebration also featured performances by Tipica '73, Orchestra Novel, and The Latin New York All Star Orchestra.

A scarce document celebrating prominent Latina women in New York.

SOLD

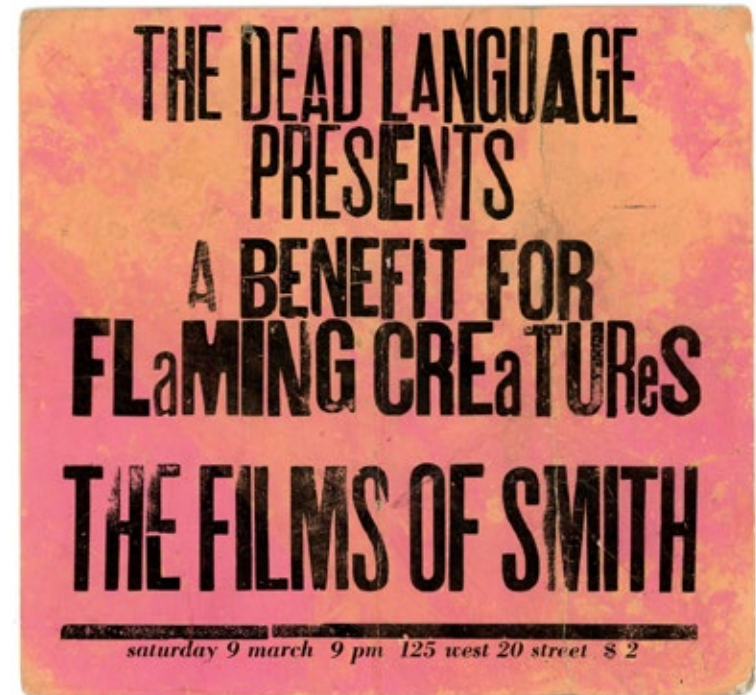


55. Le Plan K 23 Skiddoo

New York: Washington Square Church, 1978. Offset. 8 1/2 x 12 in. Very good. Holograph phone number at lower right corner.

Flyer for multimedia performance by the experimental theater troupe Le Plan K, who were named after and affiliated with the Belgian performance space where Burroughs famously performed on the same bill as Joy Division and Cabaret Voltaire. 23 Skiddoo included text drawn from the work of Burroughs, Brion Gysin, Wilhelm Reich, and the Marquis de Sade. The group toured with the piece around Europe and the United States from 1977-78. This flyer is advertising their performance at Washington Square Church.

SOLD



56. A Benefit for Flaming Creatures [first public screening]

New York: Dead Language Press, 1963. Offset on thick pink cardstock. 7 1/2 x 7 in. Heavily creased, tape residue and loss to verso at top edge, discoloration, corners bumped; very good. A used example, hung up to advertise the show.

The rare flyer for the first screening of Jack Smith's *Flaming Creatures* at a well known hangout for drug users on Manhattan's west side.

Created by Piero Heliczer's Dead Language Press for screening of Jack Smith's films, on March 9, 1963, at experimental filmmaker and artist Jerry Jofen's loft on West 20th Street. Jofen was known for collaborating with Jack Smith, Jonas Mekas, Ken Jacobs, and Angus Maclise. This screening was a benefit for *Flaming Creatures*, which was in its final stages of editing and would premiere to the public a month later.

\$2500



57. Andy Warhol, Up-Tight [First Warhol-Velvet Underground Collaboration, First Performance with Nico, First Screening of More Milk]

New York: Film-Makers' Cinematheque, 1966. Offset. 8 1/2 x 11 in. Vertical foldline; else very good.

Flyer for Andy Warhol's Up-Tight, a historic multimedia show and performance with The Velvet Underground -- the first public performance by The Velvet Underground with Nico; the first collaboration between Warhol and the Velvet Underground, which would later become The Exploding Plastic Inevitable; and the first time More Milk, Yvette, starring Mario Montez and The Velvet Underground, was ever screened.

Warhol projected films and The Velvet Underground performed in the shadows while various superstars and guests, including Edie Sedgwick, Gerard Malanga, Donald Lyons, Barbara Rubin, Bob Neuwirth, Paul Morrissey, and Billy Linich danced around the stage or otherwise contributed to the show.

An extremely scarce document from one of the most critical moments in the Factory scene, and the history of the Velvet Underground.

\$3500



58. Experimental Films at Filmmakers Cinematheque [rare public screening of Christmas on Earth]

Boston: Filmmakers Cinematheque, 1967. Offset. 8 1/2 x 11 in. Very good.

Flyer for an experimental film program at the Boston Filmmakers' Cinematheque featuring the complete works of Bruce Conner, Jonas Mekas' *Krishna*, Ronna Page's *Himalaya West*, Barbara Rubin's *Christmas on Earth* (in one of the few public screenings of the seminal underground film), and Richard Aldcroft's *Infinity Projector*. This screening was held at Boston's short-lived offshoot of New York's Filmmakers' Cinematheque, which was opened and operated by Mel Lyman for two years.

A rare and striking flyer to accompany a particularly psychedelic program.

SOLD



59. Filmmakers' Cinematheque Presents 6 Films of Maya Deren

Jack Smith. New York: Astor Playhouse, 1965. Offset 8 1/2 x 11 in. Near fine.

Flyer by Jack Smith promoting a screening series of Maya Deren films at the Astor Playhouse on September 10, 11, 12, 13, 1965. Films screened as part of the series include *Meshes of the Afternoon*, *At Land*, *The Very Eye of the Night*, *Meditation on Violence*, *Ritual and Transfigured Time*, and others.

SOLD



60. Andy Warhol's Chelsea Girls at Filmmakers' Cinematheque

New York: Filmmakers' Cinematheque, 1966. Offset. 8 1/2 x 11 in. Very good; light toning and slight bump resulting in small crease and chip to bottom right corner.

Flyer advertising screening of Warhol's cult classic *Chelsea Girls*. Shot at the Chelsea Hotel, featuring Warhol superstars and New York luminaries with a soundtrack by the Velvet Underground, *Chelsea Girls* is emblematic of the New York underground and the avant garde art scene at the time. At nearly three hours long, the film is presented in split-screen with one side in black and white and one in color, representing the mundane activities captured in color versus the darker, sexual story told in black and white.

This flyer, with bold and simple type, is for screenings of the film on October 19 and 25, 1966, just a month after the film's premiere.

SOLD



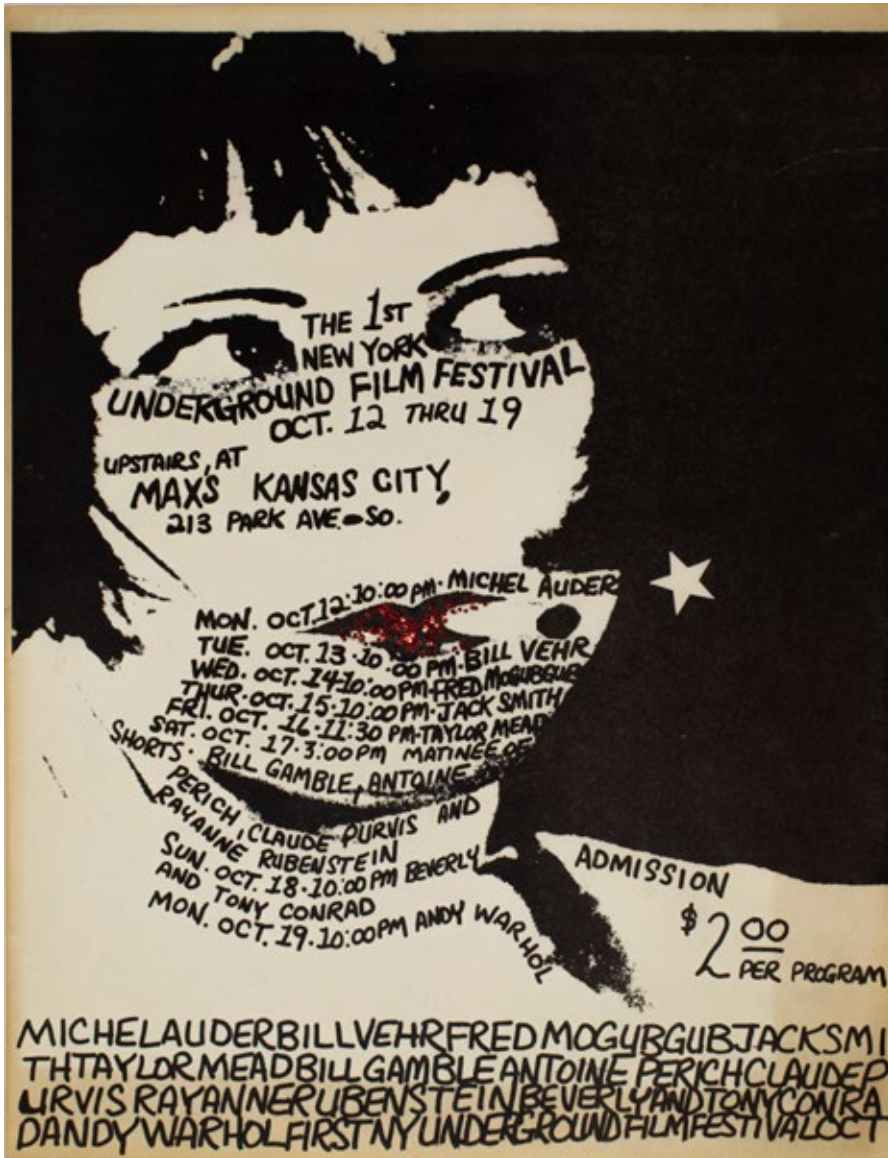
61. Jack Smith's Horror and Fantasy at Midnight

New York: New Cinema Playhouse, 1967. Offset. 8 1/4 x 10 1/2 in. Near fine.

Flyer advertising Jack Smith film screening program at the New Cinema Playhouse, presented in an extended engagement every Wednesday and Thursday at midnight.

Smith screened film clips from completed and uncompleted films, strung together with a soundtrack by Angus Maclise and the Cineola Orchestra. This rare flyer includes a quote from a *Village Voice* review and a description of the program by Jack Smith.

\$350



62. The First New York Underground Film Festival

New York: Max's Kansas City, 1970. Offset. 8 1/2 x 11 in. Very good with three horizontal foldlines and slight edgewear. Glitter pasted at eyelids and lips.

Striking flyer advertising the New York Underground Film Festival. Held at Max's Kansas City, the event featured experimental filmmakers, actors, and artists such as Jack Smith, Taylor Meade, Beverly and Tony Conrad, Andy Warhol, Michael Auder, Anton Perich. The design features a photo of 1920's Hollywood starlet Clara Bow, embellished with silver glitter around the eyes and red glitter on the lips, with filmmakers and screening schedule written across the image.

Though billed as the "First" New York Underground Film Festival, this was a one-off event and was not continued. A different, unrelated annual New York Underground Film Festival started in the mid-1990's at Anthology Film Archives and ran until 2008.

A scarce and sparkling document of New York's thriving underground film scene.

SOLD

6 FILMS FOR
PEACE & FREEDOM

CREATIVE FILM FOUNDATION AWARD WINNER

BRUCE CONNER'S "COSMIC RAY"

MICKY MOUSE, STRIPPERS, & U.S. ARMY
AND RAY CHARLES ON THE SOUND TRACK

"OPERATION ABOLITION"

Produced By H.U.A.C.

OR "The Cops AS Good Guys"

ONE OF THE MOST CONTROVERSIAL FILMS EVER MADE

DAN DRASIN'S "SUNDAY"

MULTI-PRIZE WINNING FILM OF THE
WASHINGTON SQUARE FOLK SINGING 'PIOT'

OR "The Cops AS BAD GUYS"

"LANGUAGE OF FACES"

"RELEVANT MEDITATION ON FEAR, HATRED & INDIFFERENCE
AND THEIR OPPOSITES" ROBT. HUGHES

"AN INTERVIEW WITH
8 MINUTES OF THE FACTS LINUS PAULING"

"POLARIS ACTION NEW LONDON"

CIVIL DISOBEDIENCE AS A FORM OF PROTEST

Friday APRIL 5

AT 7 9 11 P.M.

at THE LIVING THEATRE 530 Sixth Avenue (14th St.)
for the benefit of CH 3 4569

NEW YORK COMMITTEE
FOR THE
GENERAL STRIKE FOR PEACE

\$1.50 contribution

63. 6 Films for Peace & Freedom at The Living Theatre

New York: The Living Theatre, 1963. Offset. 8 1/2 x 14 in. Near fine.

A screening of 6 experimental and political films by Bruce Conner, Dan Drasin, and others focusing on civil disobedience, held by The Living Theatre. Also on the bill is *Operation Abolition*, a propaganda film created by the House Committee on Un-American Activities under J. Edgar Hoover. The screening took place on a Friday evening in 1963 as a benefit for the New York Committee for the General Strike For Peace, of which Judith Malina and Julian Beck were organizers. The General Strike For Peace consisted of many actions throughout the early 1960's, with the goal of global nuclear disarmament.

\$150

FILM-MAKERS' CINEMATHEQUE
125 West 41st St. 564-3618

Program Directors - Jonas Mekas & Andrew Sarris Notes - Ken Kelman

Mon Jan 24 THE BIRTH OF A NATION (1915) by David Park Griffith
8pm Following the big but creaky Italian spectacle CABIRIA and
Members Only Griffith's own tentative JUDITH OF BETHULIA, this was the
first fully realized many-reeled movie. Here Griffith con-
solidated and expanded the methods of cross-cutting, close-up, and moving-
camera which he had evolved throughout the previous seven years. Of epic
scope and sweep and epoch-making technique, BIRTH must almost inevitably be
taken with a grain of wry, for its narrative and emotional substance is of a
convention now most unstylish - sentimental, heart-on-sleeve melodrama.

Tues Jan 25 OPEN HOUSE
8pm New unknown films, old unknown films, work in progress - the
\$1.50 latest and most sudden revelations, what is happening now.
Film-makers are invited to schedule their films by calling
564-3618, 3-5pm, Non-Fri.

Wed Jan 26 FILM-MAKERS' CO-OP, A-Z, CONTINUED:
8pm ANTI-FILM #2 by George Binky
\$1.50 A compilation of film-clips, highlighted by an airplane which
reduces the suspense technique to an essential absurdity.
ANNUNCIATION (1964) by Andrew Meyer
In striking colors and compositions a miracle simply unfolds.
ANABESQUE FOR KENNETH ANGER (1961) by Marie Menken
The camera defines Moorish architecture with precisely the right curvilinear
grace, in one of the finest examples of filmic impressionism.
ARE EMA (1963) by George Landow
A three-minute step toward the full provocation of FLEMING PALOON.
ARTIE AND MARTY ROSENBLATT'S BABY PICTURES (1949) by Their Uncle
A "primitive"; pure documentary. "What knowing nothing but just feeling for
the subject can do.

THE AUTUMN FEAST by Piero Heliczer
A seasoned flesh and vegetable hash.
THE AUTOMOTIVE STORY by Rudy Barchhardt
The behavior and misbehavior of cars.
AVOCADA (1965) by William Vehr
A ritual partaking of literal body and blood.
AWARD PRESENTATION TO ANDY WARHOL (1964) by Jonas Mekas
Film Culture awarding recorded in style of recipient; shot by Markopoulos.

Thurs Jan 27 Barbara Rubin - DOUBLE VISION - Andy Warhol
8pm Two experimentalists do a split.
\$1.50 MARK SADAN SHOW
New and old work, with oddly elusive titles.

Fri Jan 28 THE ART OF VISION (1965) by Stan Brakhage
8pm An exhaustive examination of the materials and possibilities
\$1.50 of DOG STAR MAN, this could be viewed as the most beautiful
eye-exercise ever devised, as well as an opus of craft.

Sat-Sun FILMS OF PETER WEISS (author of MARAT/SARDE)**
Jan 29-30 RELIEF (1955); INTERPLAY (1955); THE STUDIO OF DR. FAUST
8 & 10pm (1956); FACES IN THE SHADOWS (1956); HALLUCINATIONS;
\$1.50 THE MIRAGE (1959) **from the film library of Cinema 16
Weiss' first feature-length and last film, MIRAGE sums up and
fulfills the tendencies of all his earlier cinema. FACES IN THE SHADOWS may
be seen as a reaction against the alchemy of THE STUDIO OF DR. FAUST, which
itself may be considered in part a metaphor, of Weiss' own creative concerns
at that period, of the "magical" transformation of "reality." HALLUCINATIONS
is his final perfection (and purgation?) of that direct projection of sensa-
tional inner vision, of that mystery-ray which does not illuminate so much as
spellbind. The visual distortions of RELIEF, INTERPLAY, STUDIO, and HALLUCI-
NATIONS, meant to captivate and challenge perception, and to suggest - liter-
ally and figuratively - new perspectives; give way in MIRAGE to the stark
"realistic" style of FACES. What has happened is that Weiss in MIRAGE has
chosen to convey extraordinary mental states through expressive actions of
his character in the "real" world, rather than expressive transformations
through his camera of that world. We do not see hallucinations or mirages
directly, but only their effects on the hero. We see a young man isolated by
hunger and what it excites, terrible vision; as the old in FACES are possessed
by poverty and death, which we see not directly but reflected in their faces.
This young "outsider" exists (barely) in the "everyday" world, but does not
perceive it "normally," rejects "reality." He wholly changes it in his imag-
ination, but has no magic to change it "really"; yet behaves after all as if
he did - and the world itself reacts to him strangely enough - in almost al-
chemical change. Thus Weiss finally presides the state of tension which the
presence of the specific must create, in a man, or in the world.

64. Film-makers' Cinematheque Week of January 24-30, 1966 Program

New York: Filmmakers Cinematheque, 1966. Offset. 8 1/2 x 14 in.
Very good with closed tear to top edge, horizontal foldline, and slight edgewear.

Programming for the Film-makers' Cinematheque for the last week of January 1966, when the Cinematheque was located at 125 West 41st St. The program directors were founders Jonas Mekas and Andrew Sarris, with notes written by Ken Kelman. The week was an exciting one, featuring a continuation of their program "Film-makers' Co-Op, A-Z," featuring new works by George Blinkey, Andrew Meyer, Marie Menken, George Landow, Piero Heliczer, Jonas Mekas, and others. On another day, Barbara Rubin and Andy Warhol's Double Vision was screened, as well as Stan Brakhage's groundbreaking The Art of Vision. A formidable who's-who of the 1960's New York Underground film scene.

\$350

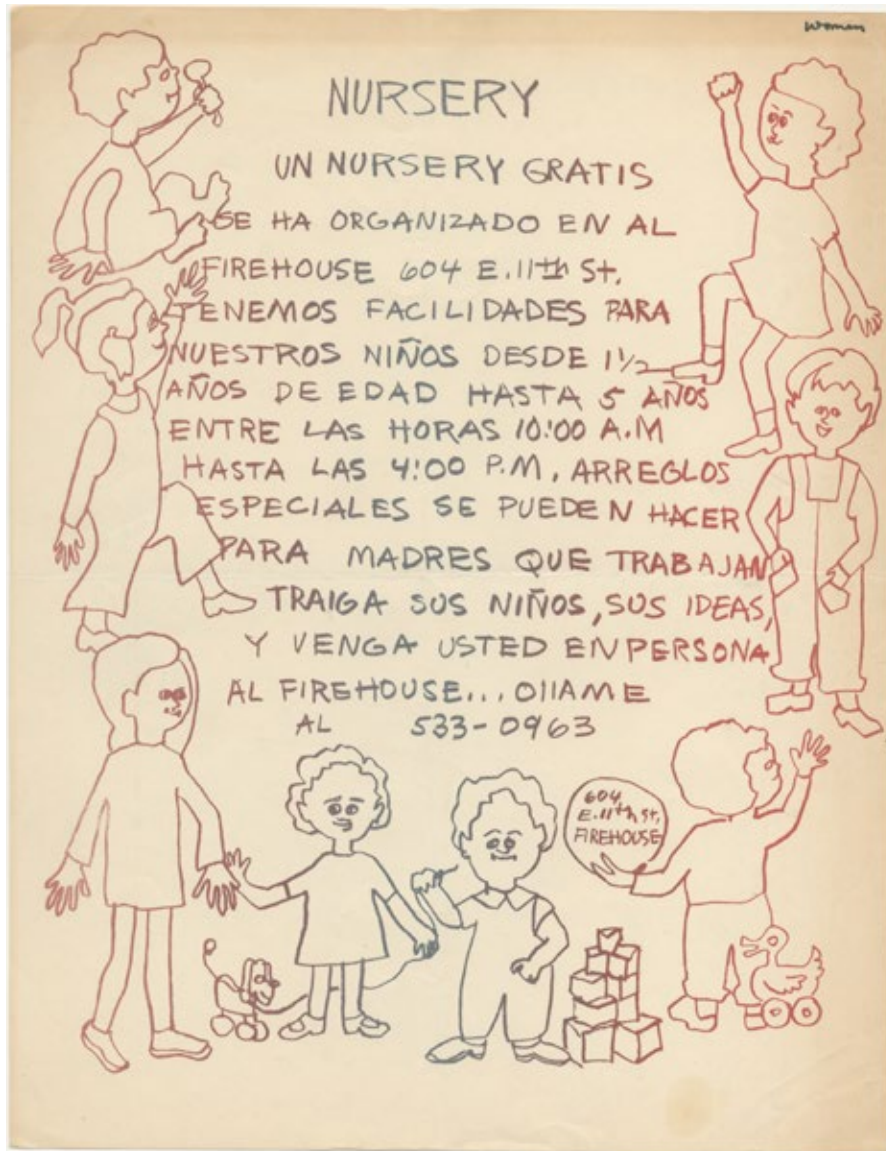


65. [Nam June Paik, John Cage] Videotapes and Meditations: Jud Yalkut

New York: The Kitchen, 1973. Offset. 8 1/2 x 13 1/4 in. Very good with closed tear to right edge repaired with tape to verso and vertical foldline. Postmarked on verso and addressed to multimedia artist Don Snyder.

Flyer advertising a remarkable evening at The Kitchen, featuring works by Jud Yalkut as well as a performance of 26'1.1499" by John Cage performed by Nam June Paik and Charlotte Moorman. Photograph on flyer by Peter Moore. Jud Yalkut was a major figure of intermedia art, experimental film and early video art in New York, known best for his collaborations with Nam June Paik and his groundbreaking experiments in the merging of film, video, performance, and installation art. A rare document of The Kitchen at its apogee as a hub of the downtown experimental art scene, and an association copy, mailed to Don Snyder, another intermedia artist working in New York.

SOLD



66. Un Nursery Gratis [mutual aid, feminism, Latino, LES]

New York: np, ca. 1970s. Offset in blue and red ink. 8 1/2 x 11 in. Very good. Text in Spanish. Holograph notation in pen to top right corner.

Superbly illustrated flyer with text in Spanish, advertising free community nursery for children 1 1/2 to 5 years old, hosted in the East Village at the Firehouse on 604 E 11th St.

Serving as the firehouse for Engine 28 from Oct. 1880 to 1959, the building - located between Avenues B and C - evidently served for a time in the early 1970s as a community center of sorts. Now private residences, each floor of the building apparently rented for \$23,500 per month back in 2012.

This flyer bears a remarkable similarity to the rainbow graphics of the gay anarchist Come!Unity Press, which was located on East 17th Street and operated as an open-access print shop throughout the 1970s; it seems likely that the designers of this flyer either printed at Come!Unity or were inspired by the press.

A document of Nuyorican community organizing, child care, and mutual aid in the Lower East Side.

SOLD

APRIL 5, 1981
Published By
THE CAMP OF
THE LOST AND FOUND SHEEP
OF THE HOUSE OF ISRAEL

IN Tribute to those
BROTHERS AND SISTERS
OF Atlanta Ga. COME
JOIN This March Against
The GENOCIDE OF
BLACK CHILDREN IN
AMERICA. TELL A
Friend. 10. A.M.
4-5-81

Exposition Park
Sponsored By CAMP OF THE
LOST AND FOUND SHEEP OF
THE HOUSE OF ISRAEL (213)
708827
ASK FOR
GLENN

67. In Tribute to those Brothers and Sisters of Atlanta Ga.

Los Angeles: The Camp of the Lost and Found Sheep of the House of Israel, 1981. 8 1/2 x 11 in. Good; paper embrittled and yellowed, with loss to all edges, large closed tear from top edge.

Flyer promoting a protest in Exposition Park in Los Angeles in response to the Atlanta child murders of 1979-81.

A rare artifact from organizing around a particularly dark and brutal moment in the racist history of the United States. The serial murders of twenty five Black children in Atlanta over a two year span sparked national outrage and pressure on the Georgia authorities to solve the crimes. Wayne Williams would be arrested two months after this demonstration, and is believed to be responsible for at least 23 of the murders.

"Come join this march against the genocide of black children in America."

SOLD



68. Why is This Man in Jail?

New York: Robert Collier Defense Committee, 1970. Offset on recto and verso. 8 1/2 x 14 in. Very good.

Flyer seeking donations for the legal fund of Robert Collier, a Lower East Side community organizer and executive director of the Tompkins Square Park Community Center. Collier had been subjected to harassment from the government for the community building he had done, and on April 2, 1969, was arrested alongside members of the Black Panther Party on bogus conspiracy to blow up government building charges. His bail had been set at a prohibitive \$100,000, and the flyer urges the community to fundraise however possible. From the flyer, "he is guilty only of trying to destroy the brutal system of misery which oppresses and threatens to destroy our community."

\$150



69. Join the Ranks of the Un-Work Force

New York: np, ca. 1986. Xerox. 8 1/2 x 11 in. Slight wear at corners; else near fine.

A cartoon depicting the delirious and confused scene of the MTA becoming free. While some riders insist on paying, others teach their comrades how to pull back the turnstile and slip through. Text urges the viewer to "Join the ranks of the Un-Work Force."

\$150

SUPPORT YOUR LOCAL
REVOLUTIONARY
 SISTERS/BROTHERS:

Last fall a dedicated group of white radicals decided to stop talking and start acting. To Bring The War Home. Thus, the Days Of Rage in Chicago, October 8-11.

One of those who is charged with participating is Dianne Donghi, who was caught living underground in New York City in April. She is currently being held in the Women's house of Detention in Greenwich Village on \$15,000 bail. The amount still to be raised is \$4,000 and it must be raised soon as she is almost four months pregnant and needs an abortion soon if she is to avoid having her baby in prison and put into state custody.

So, if you dig the necessity for the revolution developing the ability to care for it's own, dig deep and get it up for Dianne. NOW!

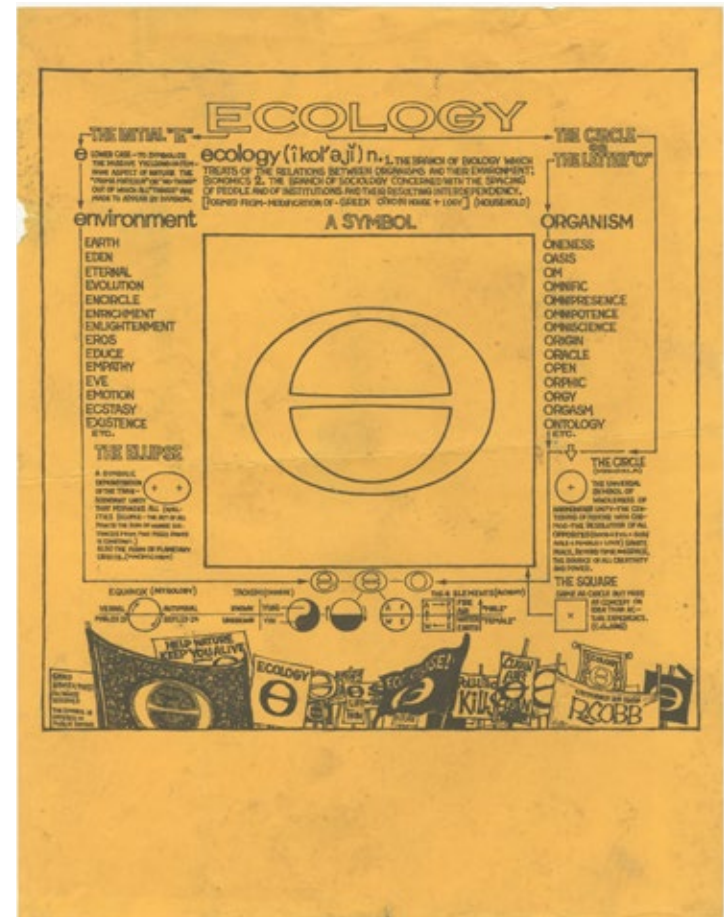
Call Rat Collective- 228-4460, to donate \$\$\$

70. Support Your Local Revolutionary Sisters/Brothers

New York: Rat Collective, 1970. Mimeograph. 8 1/2 x 11 in. Near fine.

Flyer calling for donations to Dianne Donghi's bail fund. Donghi, a key organizer in the Weather Underground, was arrested several times in 1969 and 1970 for her involvement in the Days of Rage and on charges of weapons trafficking, conspiracy, and forged checks.

SOLD

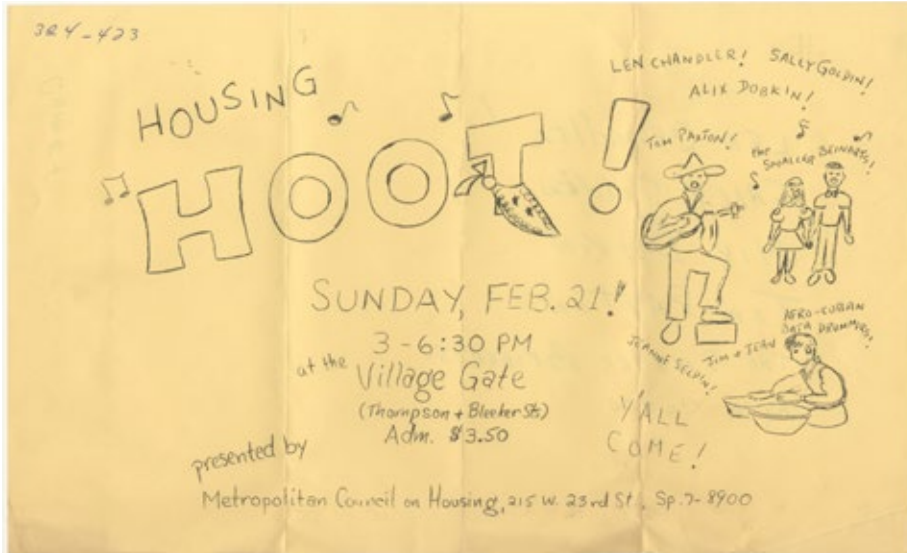


71. Ecology Symbol

R[on] Cobb. Los Angeles: Sawyer Press, 1969. Offset. 8 1/2 x 11 in. Very good.

Flyer demonstrating the meaning, design, and motive for the newly created "ecology" symbol, with infographic illustration and text, illustrations of picket signs displaying the symbol below. The symbol is in the public domain, and the flyer describes the philosophical and artistic reasoning behind its design, encouraging its reuse and popularisation amongst environmentalists.

SOLD



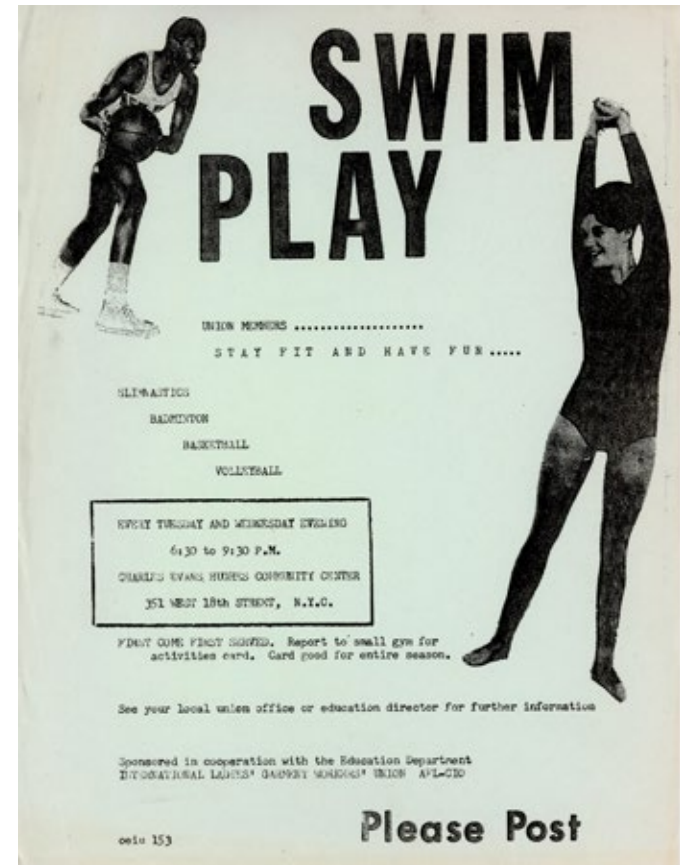
72. Housing Hoot!

New York: Metropolitan Council on Housing, 1965. Mimeograph. 8 1/2 x 14 in. Very good. Holograph notation of performer names to verso.

Flyer advertising a Met Council on Housing party called "Housing Hoot!", held on Sunday February 21, 1965, at the Village Gate, featuring performances by Len Chandler, Sally Goldin, Alix Dobkin, Tom Paxton, Afro-Cuban Bata drummers, Jeanne Seldin, and others.

An early document from the Metropolitan Council on Housing, the oldest and largest tenants organization in New York City, founded in 1959.

\$150



73. Swim Play [labor, fitness]

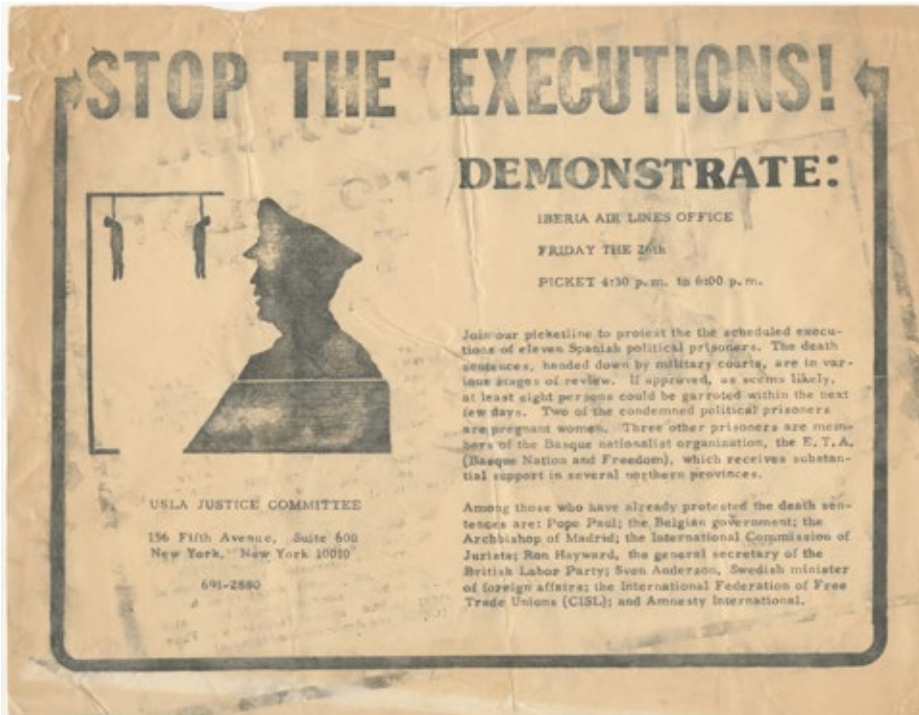
New York: Local OPEIU, ca. 1970s. Xerox. 8 1/2 x 11 in. Very good.

Flyer advertising weekly free gym program at the Charles Evans Hughes Community Center for union members. Activities on offer include Slimnastics, badminton, basketball, volleyball, and more.

Created by local OPEIU 153, sponsored in cooperation with the Education Department for International Ladies' Garment Workers' Union AFL-CIO.

Union members: stay fit and have fun!

\$150



74. Stop the Executions! [anti-fascist terrorism, global solidarity]

New York: USLA Justice Committee, 1975. Mimeograph. 8 1/2 x 11 in. Very good with closed tears to edges, creasing, and print faintly doubled across sheet.

Flyer for demonstration organized by the Latin America solidarity organization USLA Justice Committee in protest of the planned execution of eleven Spanish political prisoners. Prosecuted for the alleged murder of fascist police, the accused were members of the Basque nationalist and anti-fascist organizations the ETA and FRAP, respectively. Five were ultimately executed.

The executions prompted a sustained international outcry and solidarity movement: anti-fascists firebombed the Spanish embassies in Lisbon and Brussels while 15 European countries withdrew their ambassadors. The demonstration organized by fascists in support of the executions would be Franco's last public appearance; he died less than two months later, making these the last executions to happen in Spain.

A distinctive document of the final months of fascism in Spain, the anti-fascist organizing and violence that ended it, and America's robust 1970s internationalist and solidarity movement.

SOLD

Stop the Deportations



Vietnamese students in the United States are facing a campaign of harassment by the U.S. Immigration and Naturalization Service (INS), which includes efforts to deport them to General Thieu's Saigon. If the INS is successful, the students would surely face persecution for their anti-war statements in the U.S. The students have requested political asylum in the U.S., and express confidence that Americans who want peace in Indochina will help them stop the deportations.

Hearings Nov. 13-15

The list of tentative witnesses includes many American eyewitnesses to the repression of the Thieu regime:

- BOB LUCE: who discovered the infamous Con Son "tiger cages".
- Dr. JOHN CUMMINGS: U.S. Army doctor who has treated torture victims in Saigon.
- JANE and NAYN BASSON: first-hand witnesses to mistreatment and torture at the Quang Nam Hospital in South Vietnam.
- BISHOP GIBBETSON: will report on a fact-finding visit to Saigon.

Attend from 9 a.m. to 5 p.m. each day
8th floor courtroom, U.S. Federal Building, 300 N. Los Angeles St.

Picket at 12 noon

75. Stop the Deportations

Los Angeles: np, 1974. Mimeograph on recto and verso. 8 1/2 x 11 in. Very good. Annotated with date in pen to verso.

Flyer promoting urgent action to picket and occupy outside a Los Angeles courthouse in support of a group of Vietnamese college students who were unlawfully detained and threatened with deportation due to the ongoing war in Vietnam. The flyer includes a list of politicians and government officials for concerned citizens to write and call voicing their dissent, as well as the contact information for the seven student's lawyer, to coordinate efforts to grant asylum.

\$150

Lives are at stake

The U.S. Immigration Service began deportation proceedings against the Vietnamese students; they appealed on the basis of Article 243(b) of the Immigration and Naturalization law:

"The Attorney General is authorized to withhold deportation of any alien...to any country in which in his opinion the alien would be subject to persecution on account of...political opinion."

In the deportation hearings presently underway, the Immigration Judge and the District Commissioner of INS are exercising the power of the Attorney General and can grant asylum.

In the mid-November hearings, expert witnesses will testify that the conditions of persecution in Saigon meet these legal requirements. Voluntary documentation and eyewitness accounts show that repression of... is common practice in Saigon.

Even the Senate Appropriations Committee supports the students' contention: "The existence of political prisoners is beyond reasonable dispute... fairly substantiated accounts of cases of mistreatment and torture of such prisoners has been authoritatively reported" (Report on FY1974 Foreign Aid Bill).

The deportation hearings are being held in the context of unprecedented popular protests in Saigon. Leading Catholics, Buddhists, trade unionists, journalists, elected officials — people from all walks of life — have formed a rising movement against war, corruption, repression and poverty. They are demanding the resignation of Nguyen Van Thieu and the creation of a new Saigon Administration which will move quickly towards the implementation of the Peace Agreement.

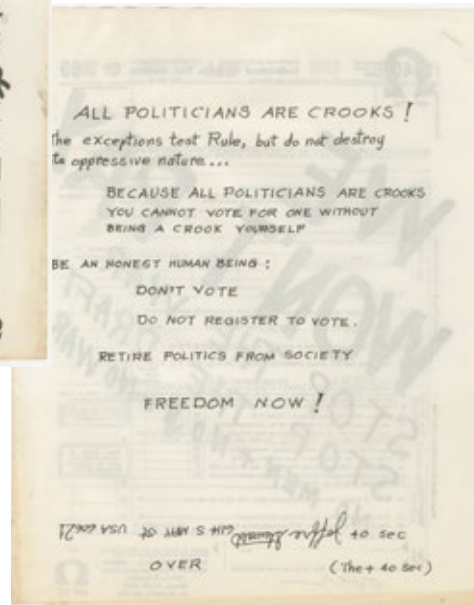
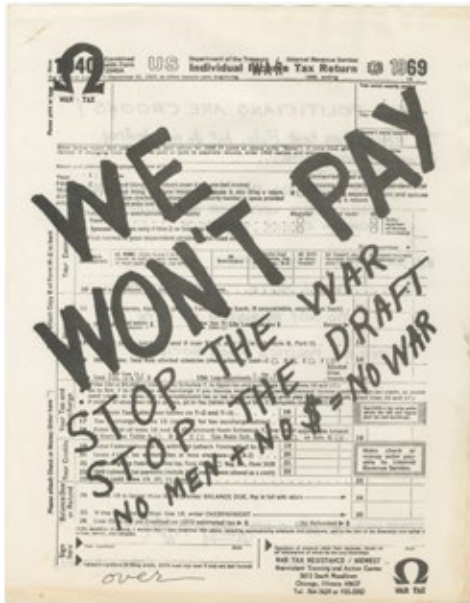
These demonstrations prove that the Vietnamese students have been saying — that Saigon under Thieu is a dangerous police state.

Deported Americans must (1) urge Congress to cut all aid to the Thieu dictatorship; (2) express public support for the demonstrations for peace in Saigon; (3) help stop the deportation of the Vietnamese students, by attending the hearings, participating in the noon picket line, and urge the following people, putting major emphasis on INS District Director Joseph Baruch.

Joseph Baruch District Director of INS 300 N. Los Angeles St. Los Angeles, CA 90011 (213) 619-2700	Thomas F. Charlton, Jr. Commissioner of INS Immigration and Naturalization Service Washington, D.C. 20535
William French Attorney General Department of Justice Washington, D.C. 20530	Ellen Kinniger Secretary of State Department of State Washington, D.C. 20520

Please send a copy of all correspondence about the students to their lawyer,
FRANK TESTANO, 615 S. Bonnie Road St., Los Angeles, CA, 90057.

Nov 1974



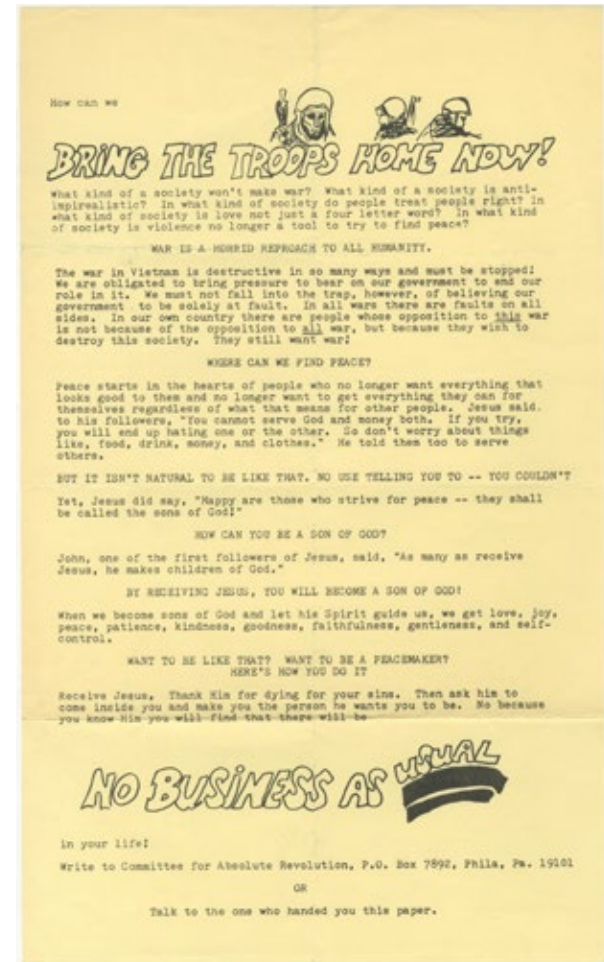
76. We Won't Pay Stop the War Stop the Draft

Chicago: War Tax Resistance Midwest, 1969. 8 1/2 x 11 in. Mimeograph on recto and verso. Near fine with staple hole to top corner.

Flyer for the end of the Vietnam War tax and the draft, urging citizens to not vote, to dodge the draft, and to not pay the tax, "because all politicians are crooks."

Illustrated with a page of a tax return defaced with the anti-tax message, a superb detournement of government bureaucracy, which standardizes and normalizes the American people's forced sponsorship of the military industrial complex.

\$150



77. Bring the Troops Home Now!

Philadelphia: Committee for Absolute Revolution, ca. 1972. Offset. 8 1/2 x 14 in. Very good.

Anti-Vietnam informational flyer from the Committee for Absolute Revolution in Philly, calling for an end to the war and structural changes for lasting peace and disarmament worldwide. Distinctly 1970's take on peace activism, heavily influenced by hippie Christianity and the Jesus People movement. The organization urges a welcoming of Jesus into the activists' life in order to fully achieve their goals.

\$75



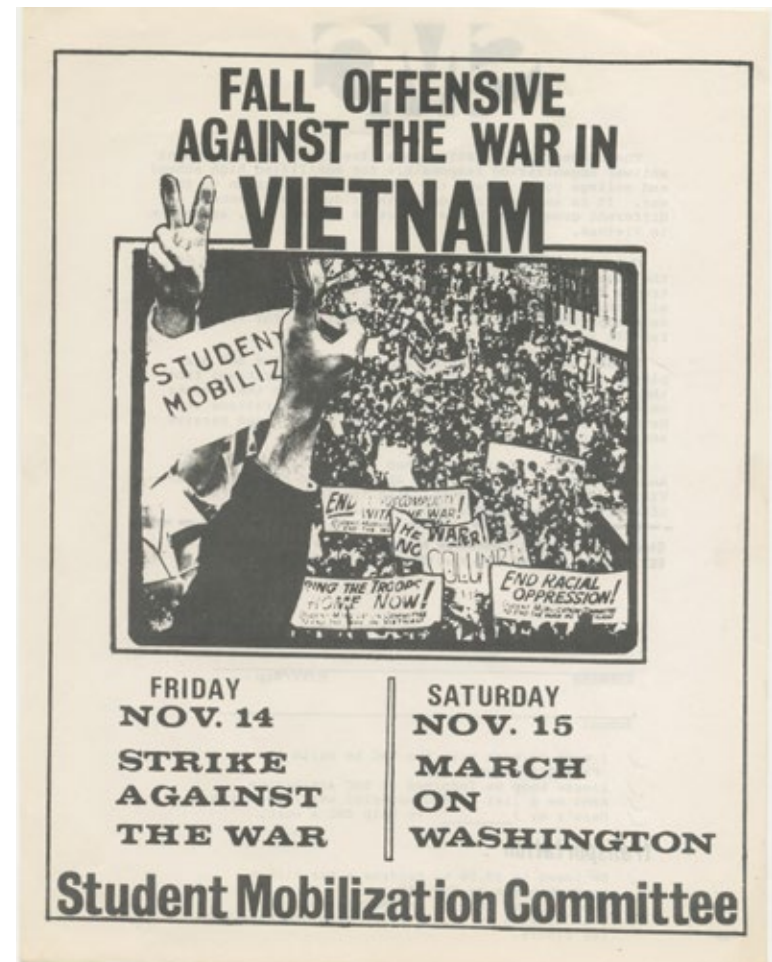
78. A Call to War Tax Resistance

Evanston, IL: The Chicago Alternative Fund for Peace, 1970. Offset to recto and verso. 8 1/2 x 7 in. Very good.

A call to resist Vietnam War military spending under the Nixon administration through tax resistance.

The organization also calls for an Alternative Fund for the benefit of all persons - a call for war tax resisters to pool their tax money into a local fund, The Chicago Alternative Fund for Peace. The fund will distribute the money directly to life-supporting groups such as the Chicago Maternity Center, the YMCA, the Bangladesh Relief Fund, Medical Aid for Indo-China, the United Farmworkers, and other organizations. The informational flyer includes a political cartoon by Pat Oliphant.

\$75



79. Fall Offensive Against the War in Vietnam

New York: Student Mobilization Committee [Against the War in Vietnam]: [1969]. Offset on recto and verso. 8 1/2 x 11 in. Very good.

Flyer encouraging students to join the SMC, "responsible for mobilizing high school and college youth" against the American war of aggression in Vietnam, and to attend a "strike against the war" demonstration on Friday November 14 and a March on Washington the following day, Saturday November 15.

\$100

80. Should Gays Support George McGovern & the Democratic Party?

New York: West Side Militant Forum, 1972. Xerox. 11 x 8 1/2 in. Very good.

Flyer for a talk at The West Side Militant Forum regarding 1972 presidential candidate George McGovern and his platform relating to the LGBTQ community.

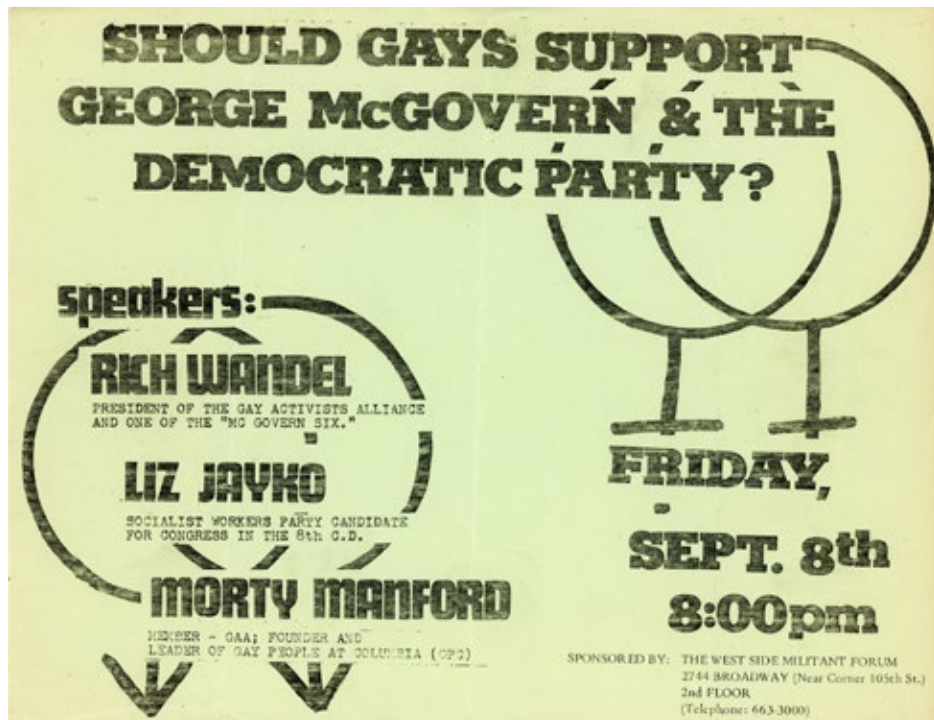
Rich Wandel, president of the Gay Activists Alliance, spoke with Social Workers Party candidate Liz Jayko, and Morty Manford, long-time Columbia organizer involved with the GAA and the Gay Liberation Front.

Manford, who was 21 years old at the time of this event, founded Gay People at Columbia University in 1968, one of the nation's first gay campus groups. He graduated from Columbia in 1975 and Cardozo Law School in 1981 before joining the Legal Aid Society and later the Attorney General's office. Before his time as a lawyer, he sued Michael Maye, then president of the city's Uniformed Firefighters Association, after being assaulted by Maye during a protest. Though Maye was acquitted, the pressure from the legal and campaign is considered instrumental in forcing New York City to pass its first gay rights law in 1986. Manford died in 1992 from an AIDS related complications at the age of 41.

Rich Wandel is president of the Gay Activists Alliance, an organization surveilled by the FBI for its work. Wandel, a lifelong photographer, was a frequent contributor to New York's Gay newspaper, and the Los Angeles Advocate for many years. He is also the founding archivist of the Lesbian, Gay, Bisexual & Transgender Community Center National History Archive.

Early mainstream electoral activism by LGBTQ organizers in the United States, and a scarce document of early 1970s New York gay politics.

\$250



PLEASE post this backstage, in dressing rooms, in clubs
and wherever Performers gather....Pass The Word along.....

HELP THE MOVEMENT

SOMETHING GOOD IS HAPPENING IN
DENMARK

The free people are putting together good music, good lights and good vibrations -- and keeping them together in the face of all the usual hassles, harrasments, bum trips and stacked odds.

We could use some HELP.

This poster comes from the Organization for Music and Light (FORENING FOR MUSIK OG LYS) in Copenhagen. Our trip is one you can join.

Music and Light was created in April, 1970 -- by performers and for performers. Our main purpose is to better conditions and aid progress for working groups. Right now more than 100 music, light, theatre, film and dance groups are members of Music and light.

All decisions concerning Music and Light are made directly at open membership meetings. We will keep the scene growing and keep working without the usual slavery relationships to agents-managers-entrepreneurs-bloodsuckers-and-etcetera.

Concerts arranged by Music and Light are usually 3 to 8 hours of good sights and good sounds with low, low ticket prices. The net income from these events goes back into the creative scene.

(10% to the M&L team who arranged the event -- 5% goes into a "special projects fund" which is available to all M&L member groups -- the remaining 85% is divided among the PERFORMERS)

NOW we want to arrange some special music (theatre, dance or what-have-you) evenings with non-local groups ---- That means YOU!

Are you planning a European tour? Leave a little space for us on your schedule. Denmark is a happening place!

We offer very little:

§ A chance to join and help a rapidly growing scene.

§ A chance to do your thing in a free and experiment-provoking atmosphere --- as anti-commercial as we can make it.

§Financially -- Up to 85% of the net income from your concert---or whatever other arrangements we can work out..

What can you offer in return?

Contact:

FORENING For MUSIK Og LYS
"Huset"
Rådhusstræde 13
Copenhagen, Denmark

Telephone: (01) 12 01 48

Suggestions, encouragement, contributions, publicity, etc. also welcome.

Brød, Farver og Kærlighed,
(Bread, Colors and Love)

Music og Lys

81. Help the Movement... Something Good is Happening in Denmark

Copenhagen: Organization for Music and Light, ca. 1970.
Mimeograph. 8 1/4 x 11 3/4 in. Very good.

Flyer aimed at touring bands and performers promoting the Denmark-based artists' group Organization for Music and Light, which sought better conditions and aid for working performers, allowing performers to advocate for themselves without agents, managers, or showbiz leeches.

On this flyer, the group offers open membership meetings and regular concerts where profits are split evenly between members with some money reserved in a fund to cover costs for future events.

A scarce document of the thriving anti-establishment, do-it-yourself art scene in Denmark, an exceptional example of labor organizing in the arts.

\$100

PRESIDENT JOHNSON'S APPEAL FOR A "GREAT SOCIETY" FOR ALL IS AN APPEAL TO END INJUSTICES FOR ALL. THIS MEANS WE MUST WORK TOGETHER FOR THE

RIGHTS OF THE MIGRANT WORKERS, too.

Senator Williams (D-N.J.), Chairman of the Senate migratory labor sub-committee said: "lives and works under conditions that must be recognized for what they are - a national disgrace." The time has come when MIGRANT WORKERS REFUSE TO BE TREATED AS "FORGOTTEN AMERICANS."

MIGRANT WORKERS are the lowest paid in the U.S. "earns \$675 from his farm work." (Senator Williams, 4/15/65, Bergen Record).

MIGRANT WORKERS have the worse housing, sanitation conditions, health facilities and school services of all Americans.

The N.Y. Times (3/3/65) under the heading "END OF CHEAP FARM LABOR" called for higher wages for the farm laborer. It goes on in another editorial (7/1/64) that what is impeded is legislation to fix a federal minimum wage and grant to migrants the same collective bargaining rights other workers have had for more than a quarter-century."

END "SWEATSHOPS" IN THE SUN!

Corporate farms. That means farm laborers and Migrant Workers are producing more and receiving less.

Why should we be concerned? This extreme poverty will act as fuel for increasing the dangers of more poverty. Organized labor must help in this fight for the rights of MIGRANT WORKERS like it fights 14b.

CIVIL RIGHTS GROUPS AND ORGANIZED LABOR MUST JOIN HANDS NATIONALLY TO:

Amend the NLRB to include Migrant Workers right to bargain collectively.... Support Senator Williams on new legislation for better sanitation, health and school facilities.... Support new legislation for higher Federal minimum wages for Migrant Workers.....

HELP ORGANIZE STATEWIDE "CONFERENCES FOR THE RIGHTS OF MIGRANT WORKERS."

WHAT IS NEEDED IS A NATIONAL CONFERENCE FOR THE RIGHTS OF MIGRANT WORKERS MADE UP MAINLY OF TRADE UNIONS, CIVIL RIGHTS GROUPS, CHURCHES.

For any information, write to

ALSO

Printed and Distributed by

NEW JERSEY CONFERENCE FOR THE RIGHTS OF MIGRANT WORKERS
129 CLINTON AVE., NEWARK, N.J.
Nick Kourambis, State Chairman

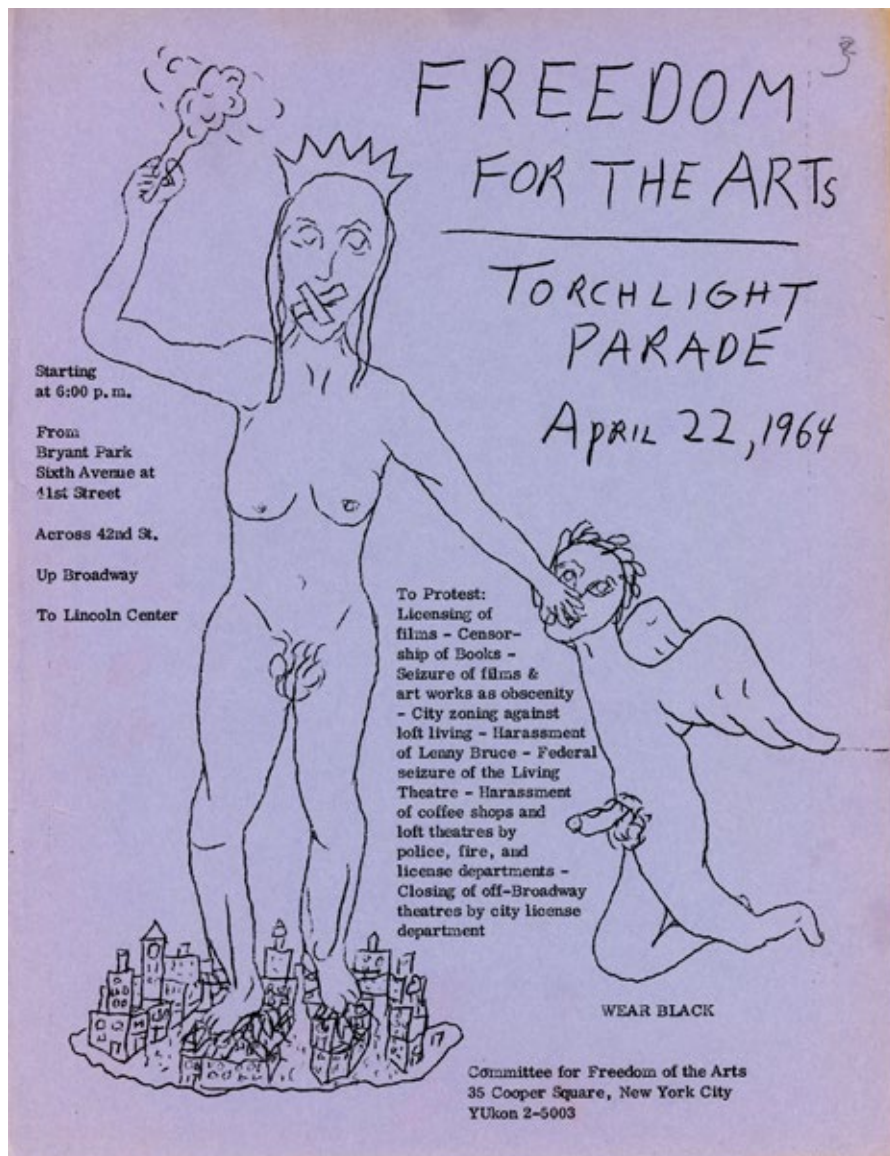


82. Rights of the Migrant Workers, too

Newark: New Jersey Conference for the Rights of Migrant Workers, 1965. Mimeograph. 8 1/2 x 14 in. Spot of soiling to top right corner and light edgewear; very good.

This flyer promotes the urgent need for migrant workers' rights, highlighting their disgraceful treatment by the federal government and their poor housing and working conditions, as well as their access to education, healthcare, and social services. With quotes from the New York Times and explanations of current actions, the New Jersey Conference for the Rights of Migrant Workers, chaired by Nick Kourambis, urges readers to help organize statewide and national conferences for the rights of migrant workers through involvement of trade unions, civil rights groups, churches, and other activist organizations.

\$150



83. Freedom for the Arts: Torchlight Parade April 22, 1964

New York: Committee for Freedom of the Arts, 1964. Mimeograph.
8 1/2 x 11 in. Very good.

Remarkably illustrated flyer promoting a demonstration against a myriad of government attacks on the arts in New York and across the United States in the mid 1960's.

Events and topics affecting the arts community the march is protesting are listed on the flyer and include the censorship of books, films, and art works on charges of obscenity, the harassment of Lenny Bruce, city zoning against loft living, federal seizure of the Living Theatre, closing of off-Broadway theatres by city licensing departments, and the harassment of various artists' establishments and hangouts including coffee shops and loft theaters by police and fire departments.

Illustrated - in style remarkably similar to George Herm's cover of Floating Bear No. 29 - with a silenced and naked Lady Liberty stomping on the city and silencing a cherub, the message is clear: Freedom for the Arts.

\$200

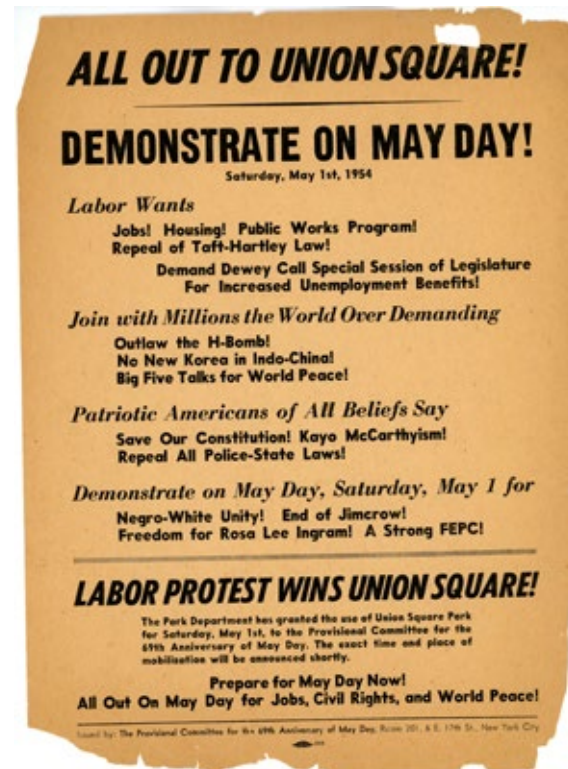


84. May Day 1970 Parade & Rally

New York: Committee for May Day, 1970. Offset. 8 1/2 x 11 in. Very good.

Flyer promoting the annual May Day march on Friday May 1, 1970, culminating in a rally in Union Square. The labor demands for 1970 include limiting corporate profits with a raise in minimum wage and 6-hour work day with roll back on prices and taxes, an immediate end to the War in Vietnam, an end to racism, and an end of political repression: "hands off the Panthers, No chains on the labor movement."

SOLD



85. All Out to Union Square! Demonstrate on May Day!

New York: The Provisional Committee for the 69th Anniversary of May Day, 1954. Offset on newsprint. 8 1/2 x 11 1/2 in. Very good; paper embrittled with age, chipped to edges and yellowed.

Flyer released before May 1, 1954, encouraging workers to demonstrate on May Day and mobilize at a demonstration in Union Square. Labor demands are intersectional and all-encompassing, and include "Negro-White Unity! End of Jimcrow! Freedom for Rosa Lee Ingram! A Strong FEPC!", as well as support for anti-Korean War efforts, World Peace talks and outlawing the H-Bomb, an end to McCarthyism and policestate laws, increased unemployment benefits, and more. The 1954 labor concerns for workers' rights, civil rights, and disarmament remain distressingly topical. A scarce, fragile, and incredibly prescient document of the history of May Day in New York.

\$200

CHANGING THE WORLD?



We all want to see things changed. The problem is finding the best way to get the job done. Recently, I, together with several others, charged off to make our impact on society. We were part of several groups working to help some blacks who had been displaced by an urban renewal project. By picketing the shop owners, we hoped we could force them to bring pressure on City Hall to give the blacks better housing.

After picketing for an hour, the unexpected occurred. The Tuesday Slumlords, New Haven's answer to the Hell's Angels, approached us with baseball bats wrapped in brown paper. A law student got his wrist smashed. The rest of us either dropped our signs or had them knocked out of our hands. When the police arrived, the Slumlords disappeared, fearing a debut with the City Judge. Now let's review: the police chased the Slumlords, the Lords chased us, we chased the merchants, so they would put the heat on City Hall. In each case the motivating force for change was fear.

The graduate students and the Slumlords were using the same motivating force for change--Hit 'em again, Harder! Harder! Some commentary on a college education. Since then I've done some thinking, and I've found there are two great motivating forces for change--love and fear--and that they are mutually exclusive. "Perfect love casts out all fear." Real change in society takes place when a significant number of men are changed on the inside. This change can only take place when a man comes into a vital, dynamic, and living relationship with Jesus Christ.

How to come into this relationship with Christ is not immediately apparent. First, we must face up to the fact that morality is not just the other man's problem. We all qualify as losers and we can't cover up our own sins of hate, jealousy, envy and greed. Jesus said that unless a man believed in Him, he would die in his own sin. Through Christ's death and resurrection, He is able to forgive man for his moral inadequacy. By trusting Him to forgive your sin and come into your life, you gain His love and power. "For as many as received Him, to them He gives the power to become the sons of God." With this love and power, you qualify as a true Revolutionary!!

Want to rap on revolution? Contact:

CAMPUS CRUSADE FOR CHRIST
Box 7819
Philadelphia, Penn. 19101

86. [Christian peace activism, biker outlaws] Changing the World?

Philadelphia: Campus Crusade for Christ, ca. 1970s. Offset. 8 1/2 x 11 in. Very good.

Unusual protest flyer capturing the interactions between Christian peace activism and a biker outlaw gang. At an earlier action in Philadelphia, organizers demonstrating against a so-called "urban renewal" project were attacked by The Tuesday Slumlords, "New Haven's answer to Hell's Angels," who broke up the crowd of protesters with baseball bats. Police arrived, chasing the bikers away and arresting student activists. This flyer, created in response to the police attack, urges non-violence and love.

Campus Crusade for Christ was founded at UCLA in 1951 as a student ministry, and quickly expanded nationwide. Known for political conservatism and anti-communism, the group organized Explo '72, an evangelical conference meant to serve as "the Christian Woodstock." They also sponsored their own pop group, the New Folk, in order to counter the bad influence of groups like the Beatles and Bob Dylan. Around the same time that this flyer was created, the Campus Crusade was heavily leaning to anti-abortion and homophobic organizing. The group continues to the present day, though they rebranded as "Cru" in 2011 in an attempt to distance themselves from the violence perpetrated during the original Crusades.

A strange document of conservative Christian peace activism's clash with biker outlaws.

\$200



The NATIONAL COUNCIL OF NEGRO WOMEN
SUFFOLK COUNTY COUNCIL
proudly presents

NATURALLY '66

The original African coiffure & fashion extravaganza
designed to restore our racial pride & standards!

starring the fabulous internationally renowned

GRANDASSA MODELS

with the satirical & dramatic

AJASS REPERTORY THEATRE CO.

featuring Nigeria's fabulous dancer

ADETUNJI JODA

the great African pianist & percussionist

NADI QAMAR

South Africa's sensational Zulu singer

MATIWANE MANANA

& Chief of the African Drum

SIR HAROLD

directed by FRANK ADU

narrated by CECIL ELOMBE BRATH

SATURDAY EVENING /Curtain at 8PM
OCTOBER 8th, 1966

to be held the at

**BELMONT LAKE JR.
HIGH SCHOOL**

Mount Avenue, North Babylon, L.I., N.Y.

Donation \$2.00

for reservations, call Mrs. E. Cobb MI 3-8080 or Mrs. L. Valentine 234-6994

87. Naturally '66 [Black Pride]

Cecil Brathwaite. Babylon, New York: National Council of Negro Women, 1966. Offset. 8 1/2 x 11 in. Near fine.

"The original African coiffure and fashion extravaganza designed to restore our racial pride and standards!"

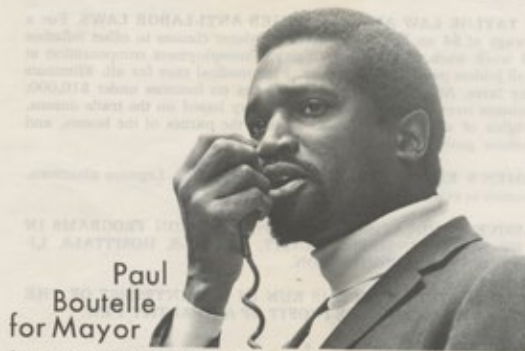
An evening of life-affirming multimedia performances including traditional African dancing and music, modeling, theatre, and more, held at Belmont Lake Jr. High School. The National Council of Negro Women, which continues to the present day, is made up of hundreds of smaller chapters including the Suffolk Country group that created this flyer.

A celebration of local talent, and fundraising for the organization, directed by the mission statement to lead, empower, and advocate for women of African descent, their families, and their communities; a superb artifact of Black community activism, joy, and pride.

\$250

**"Black & Puerto Rican Control of
Black & Puerto Rican Communities!"**

SUPPORT THE SOCIALIST WORKERS PARTY CANDIDATES



Born and raised in Harlem. Active in efforts to organize black political party. Helped build black community participation in mass actions against the Vietnam War.

Jeff Mackler: Pres. of City Council High school teacher. Active in pro-community control opposition to racist Shanker bureaucracy within the Teacher's Union. Active in Anti-Vietnam War Movement from its inception.

Alfredo Peña: Comptroller Born and raised in New York's Puerto Rican community. Active in movement for Puerto Rican Independence and in Puerto Rican community struggles.

Derrick Morrison: Manhattan Borough Pres. While High School student in Detroit led fight to have Afro-Am. history taught in his school. Activist in struggle for black control of black community.

Patricia Grogan: Manhattan Councilman-At-Large Active in Columbia student struggles to end campus complicity with the Vietnam War and to halt construction of Columbia Gym in black community park.

88. Black & Puerto Rican Control of Black & Puerto Rican Communities

New York: Socialist Workers Party Campaign Committee, 1969. Offset on recto and verso. 8 1/2 x 11 in. Very good.

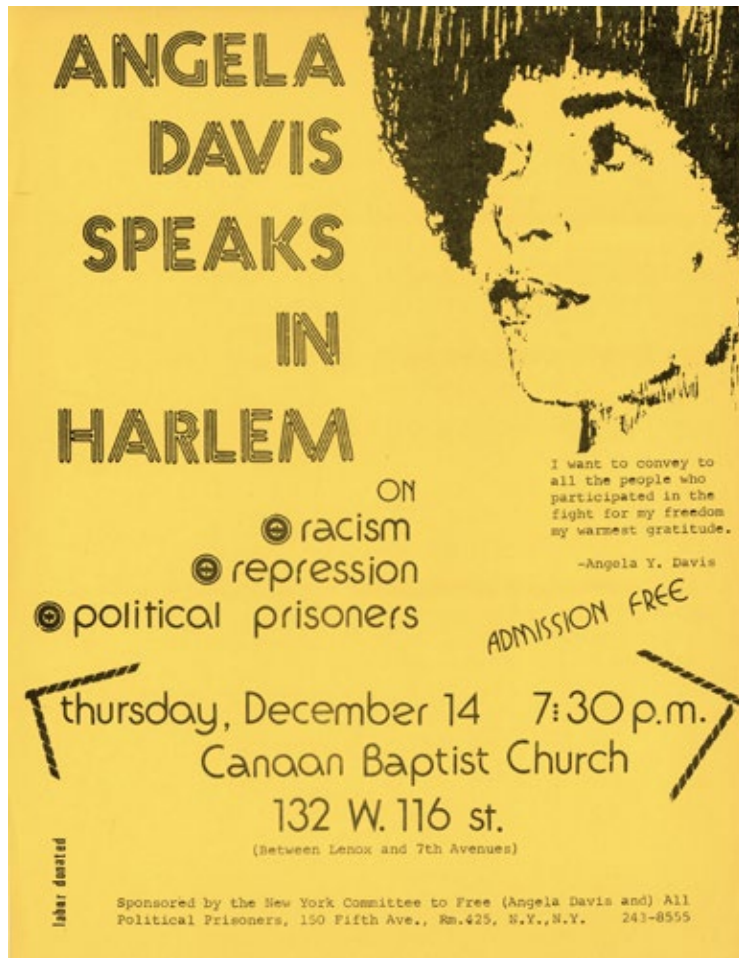
"New York is going to hell! Kick out the bankers, businessmen and landlords who have been running the city."

Flyer for the various Socialist Workers Party candidates in the 1969 New York City elections, including Paul Boutelle for Mayor, Alfredo Pena for Comptroller, Derrick Morrison for Manhattan Borough President and Patricia Gogan for Manhattan Councilwoman-at-Large.

Boutelle, who later changed his name to Kwame Montsho Ajamu Somburu, was a key organizer and politician in the Socialist Workers Party and the short-lived Black liberation party, Freedom Now.

A rare document of Black socialism in New York City.

\$100

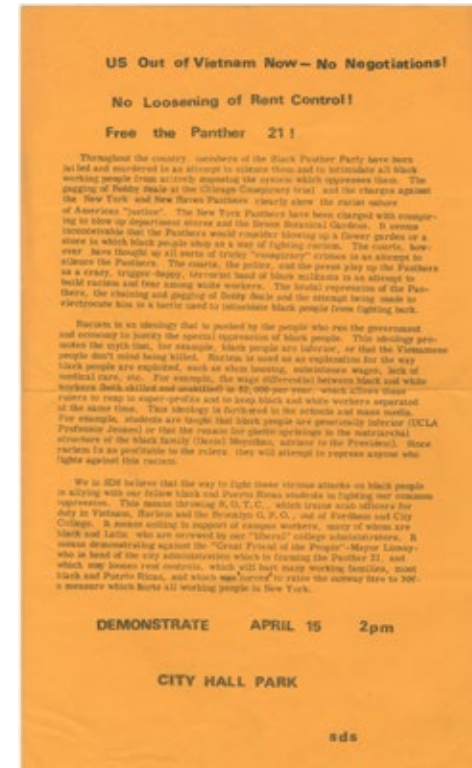


89. Angela Davis Speaks in Harlem

New York: New York Committee to Free All Political Prisoners, 1972. Offset. 8 1/2 x 11 in. Near fine.

Flyer for Angela Davis talk on racism, repression, and political prisoners at the Canaan Baptist Church in Harlem, only a few months after Davis was found not guilty for the kidnapping and murder of Marin County judge Harold Haley and released from prison. The talk was sponsored by the New York Committee to Free All Political Prisoners, and was free and open to the public.

SOLD



90. Free the Panther 21! [New York SDS]

New York: Students for a Democratic Society, 1969. Offset. 8 1/2 x 14 in. Very good.

Flyer calling for demonstration on April 15, 1969 at City Hall Park organized by the Students for Democratic Society (SDS), in direct response to the arrest and indictment of the Panther 21.

On April 2, 1969, twenty one members of the Black Panther Party were arrested - many were jailed on Rikers Island awaiting trial on charges of conspiracy to plant bombs in public locations across the city. SDS calls for the end to silencing and misrepresentation of the Panthers in New York and across the country, and a broader demonstration against rent and subway fare hikes, and racism in the United States.

\$150



91. Les Enfants de Mai [May '68 children's art]

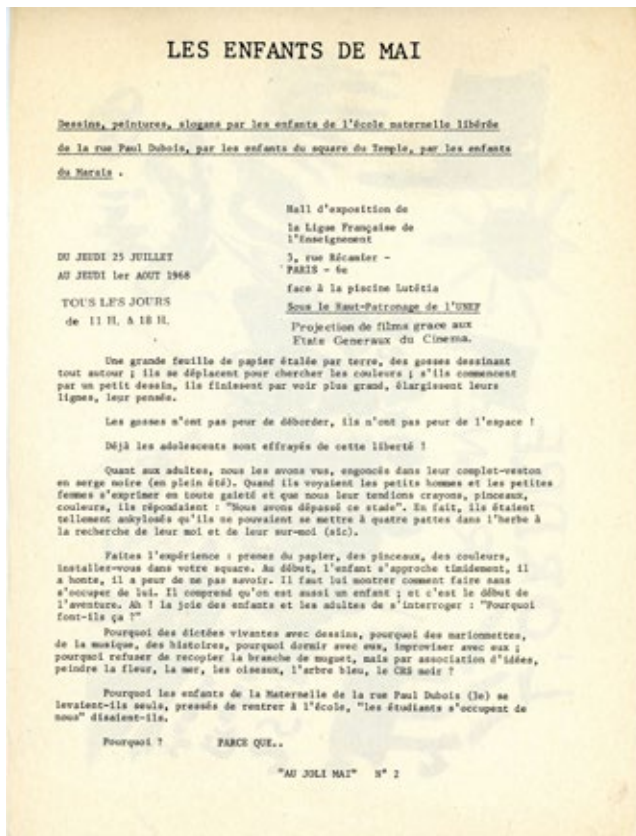
Paris: Hall d'exposition de La Ligue de l'enseignement, 1968.
Offset to recto and verso. 8 1/4 x 10 3/4 in. Very good.

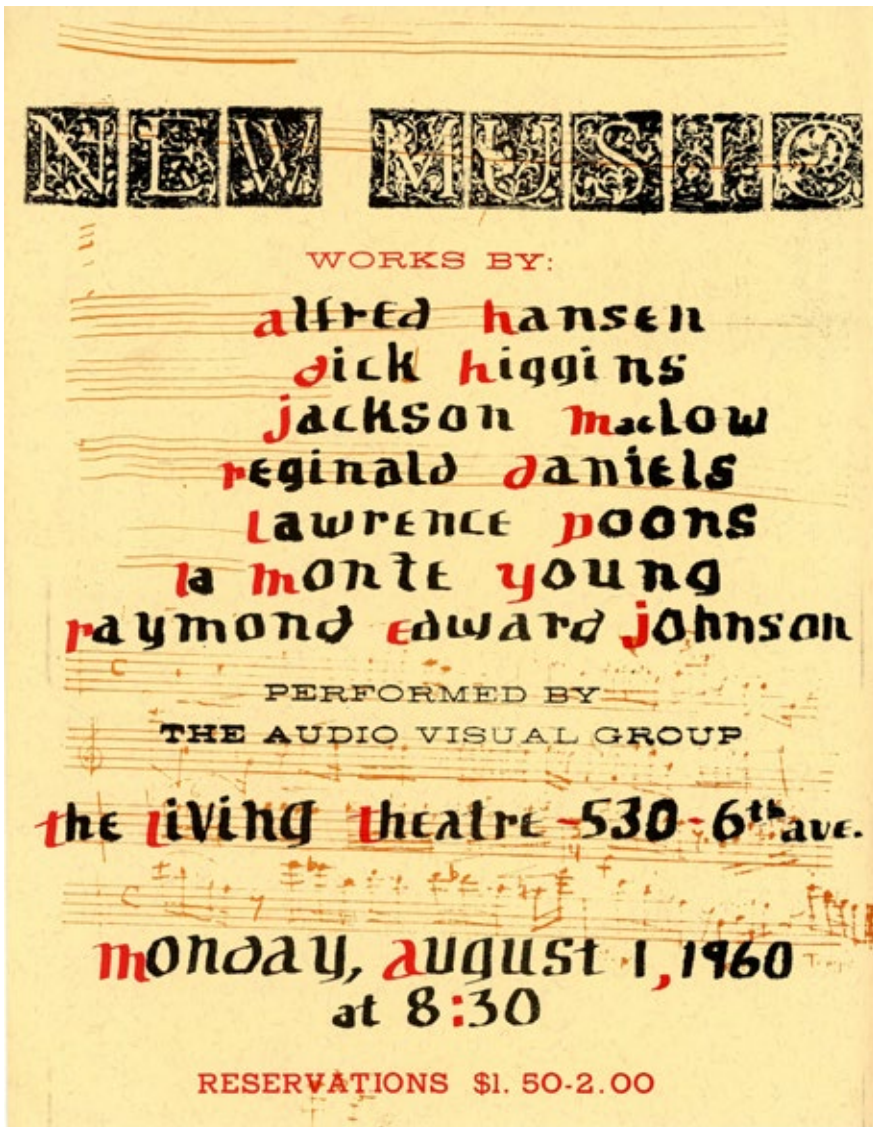
Flyer advertising exhibition of May 68 student and worker uprising paintings, drawings, signs, and ephemera, created by children at the liberated kindergarten and nursery schools on Paul Dubois, Temple Square, and Marais.

Held in July-August 1968, only months after the unrest and demonstrations had ended, this exhibition explores the work created by children and teens during the occupations of various buildings and schools. Embracing the free-thinking and uninhibited creativity of children, the works created and the methods in which they approached art making inspired the adults looking after them, urging adults to join in the struggle and shed their capitalistic, authoritarian mindsets, and embrace the freedom and creativity of young people through painting and drawing for the possibility of liberation. The verso is illustrated with a reproduction of one of the paintings in the exhibition.

A document of children's art, radical pedagogy, and free creativity in the aftermath of Mai 68.

\$350





92. New Music at the Living Theatre

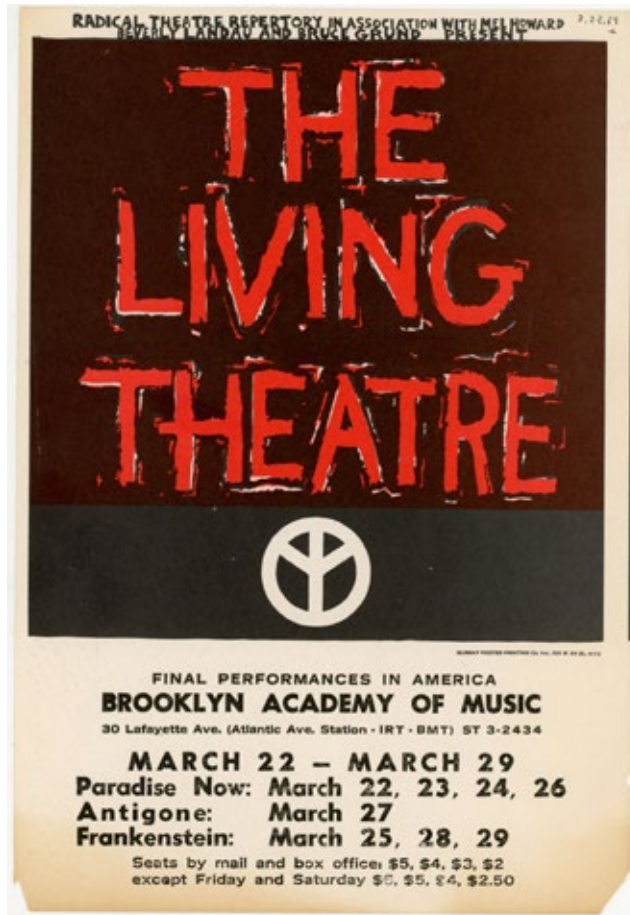
New York: The Living Theatre, 1960. Offset. 8 1/2 x 11 in. Very good.

Original flyer for this concert of new music performed by the Audio Visual Group at the Living Theatre. Composers included are Al Hansen, Dick Higgins, Jackson Mac Low, Reginald Daniels, Lawrence Poons, La Monte Young and one Raymond Edward Johnson - more widely known as Ray Johnson. According to Hendricks, the pieces that were performed that night included Johnson's "Lecture and Funeral Music."

The New York Audio Visual Group, formed by Al Hansen & Dick Higgins, was influential in the early development of Fluxus and the Happenings and continued to stage events throughout the 1960s.

A rare artifact of the avant-garde music scene around the Living Theatre at the beginning of the 1960s, and an early document in the biography of the foundational mail artist.

\$150

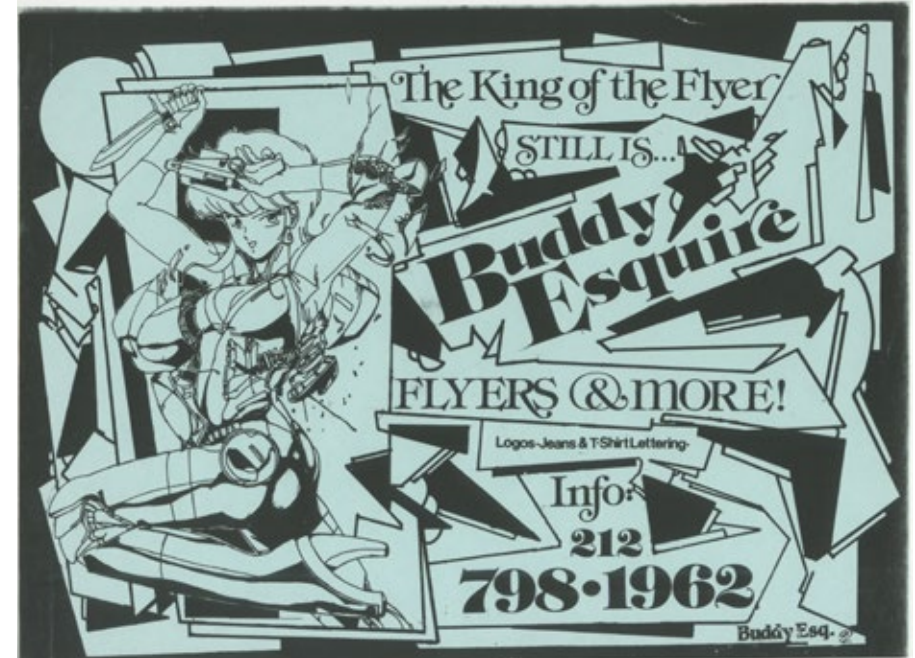


93. The Living Theatre: Final Performances in America

New York: Murray Poster Printing Co., 1969. Offset. 6 1/4 x 9 in.
Very good with chipping and small closed tears to edges, bottom edge yellowed. "3.22.69" written in pen in upper left corner.

Handbill advertising the Living Theatre's March 1969 run of performances at the Brooklyn Academy of Music, their last appearances in America before embarking on an extensive European tour. The experimental theater troupe performed some of their best-known plays including Paradise Now, Antigone, and Frankenstein during their season at BAM.

SOLD



94. The King of the Flyer Still Is... Buddy Esquire

Buddy Esquire. New York: np, ca. 1990. Offset. 10 1/2 x 7 3/4 in.
Near-fine.

Flyer made by Buddy Esquire to advertise his flyer and clothing design services.

\$350

BOO-HOORAY