

FIRREF

JAZZ

NEW

YORK

JAZZ

Catalog 18: Free Jazz New York Jazz

Boo-Hooray is pleased to present our 18th catalog, dedicated to the New Black Music of the 1960s, more widely known as “free jazz.”

Usually defined by its improvisatory mode or amelodic form, the New Black Music in effect troubles the binary of composition and improvisation, utilizing the latter for the rigorous deconstruction of composition and melody as they are traditionally understood. During the late-1950s and throughout the 1960s, the transformations in (free) jazz reflected Black life and politics: musicians and writers such as Milford Graves and Amiri Baraka theorized and historicized jazz as a distinctly African art form, positing it in opposition to dominant Western musical stricture and its key terms and orientations (i.e. tone, melody, tempo); jazz went through and beyond these constraints to find energy, movement, thought, timbre, texture, rhythms, overtones and microtones, multiphonics, and tone clusters. These are the musicians’ sounds released into a new limitation; not, as Ornette Coleman remarked in an interview with Jacques Derrida, into the “extraordinary freedom” we may think.

The drive towards new infrastructure did not stop in the ambit of musical form, but also led to new projects in distribution and production. The most notable of these is perhaps Milford Graves and Don Pullen’s SRP (variously referred to as Self-Reliance Program, Self-Reliance Productions, and Self-Reliance Project), through which they released a live recording of their concert at Yale University (item no. 10), circumventing the dominant music labels in a precursor to “DIY culture.” Amiri Baraka’s Jihad Productions is another notable example, represented in this catalog by issue no. 4 of Cricket (item no. 12) and Baraka’s poem “Akrikan Revolution” (no. 34).

The combination of these efforts lent themselves to radical political activity. Musicians organized performances, concerts, and festivals that doubled as either political or mutual aid efforts, such as a benefit festival for the Panther 21 (item no. 22), and the “Jazz Springs in the Bronx” benefit concert for Melrose Community School (item no. 24). The influence, conversely, of the music on the politics can be seen on item no. 47, the “a Love Supreme” ceremony for the first graduates of Merritt College’s African-American Studies program.

The title of this catalog emphasizes the importance of select New York venues and record labels to free jazz, such as Slugs’ In The Far East (see items no. 1 - 9) and ESP-Disk (item no. 17), though its spread covers the span of the New Music across the country and into Europe. Furthermore, we include the jazz of the 1940s and 1950s preceding it (items no. 69 - 89) and its legacy in the late-1970s and beyond (items. 90 - 110).

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 invite you to our gallery and bookshop in Manhattan’s Chinatown, open on Saturdays 12-6pm and by appointment.

Catalog prepared by Sebas Alarcon, Cataloger, with Evan Neuhausen, Archivist & Rare Book Cataloger and Daylon Orr, Managing Director and Senior Cataloger. Photography and layout by Sebas with additional photography by Evan. Please direct all inquiries to Daylon (info@boo-hooray.com). Afterword by Mats Gustafsson. Cover collaged from a design by BrownJohn for *Jazz New York*.

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.



Table of Contents

1. Slugs' in the Far East: Jan. 12 - Feb. 14	SOLD	47. a love Supreme: Student-Community African-American Libation Ceremony [Eldridge Cleaver, Black Studies, Black Panther Party]	\$1250
2. Slugs' in the Far East: Oct. 5 - Oct. 31	\$950	48. John Coltrane July '66 [Japanese, final tour program]	\$1500
3. Slugs' in the Far East: May 31 - June 26	SOLD	49. One Mind Temple John Coltrane Pamphlet	\$1500
4. Slugs' in the Far East: October 11 - November 13	SOLD	50. Guerilla Volume 2, Number 2	SOLD
5. Slugs' in the Far East: November 15 1966 Thru January 1 1967	\$1250	51. The Detroit Contemporary 5 [with John Sinclair]	\$750
6. Slugs' in the Far East: Oct. 10 - Nov. 12	SOLD	52. Jazz Digest: Volume One, Number One January 1966	SOLD
7. Slugs' in the Far East: April 1 - May 4	\$1250	53. Sun Ra Saturn Records Flyer	\$1200
8. Slugs' in the Ear East: Jan 3 - Feb. 5	\$950	54. The Sun Ra Arkestra Is Now Available for Bookings	SOLD
9. Slugs' in the Far East: Feb. 7 - Mar. 5	SOLD	55. My Brother the Wind [original proof sheet]	\$1500
10. Don Pullen and Milford Graves in concert at Yale University	\$2500	56. The Immeasurable Equation by Sun Ra	\$700
11. John W. Coltrane 1926 - 1967 [funeral program]	\$1500	57. [Unused Sun Ra Album Art] "When Sun Comes Out"	\$3500
12. The Cricket: Trippin' A Need For Change [No. 4]	SOLD	58. Universe in Blue [original LP wrap proof sheet]	SOLD
13. Black Fire Nos. 1-3 [complete run]	SOLD	59. Sun Ra Promotional Photograph	\$150
14. Dizzy Gillespie Y Su Orquesta	SOLD	60. Sun Ra Arkestra Business Card - Alton Abraham	\$300
15. The Night of the Purple Moon [original proof sheet]	\$1250	61. Sun Ra Promotional Photograph	\$350
16. New Year's Eve Party with the Cecil Taylor Quartet and Archie Shepp-Bill Dixon Quartet	\$350	62. Photograph of Thelonius Monk	\$250
17. Four ESP-Disk Catalogs	\$1500	63. Thelonius Monk [photograph]	SOLD
18. The Left Bank Jazz Society Proudly Presents Pharaoh Sanders [Pharaoh Sanders]	SOLD	64. Maurice McIntyre Press Photograph	\$100
19. Photograph of Pharaoh Sanders	SOLD	65. Photograph of Akunda Brian Hollis	\$100
20. Ray Pino Presents Jazz Live - Provocative - Soulful - And Funky Featuring Herbie Hancock	SOLD	66. Ahmad Salaheldeen press photo	\$150
21. The Jazz Workshop Presents Ornette Coleman	SOLD	67. Photograph of Majid Shabazz	\$150
22. A Black Festival [Panther 21, Pharaoh Sanders, Archie Shepp]	SOLD	68. JAZZ 1970	\$250
23. 4-Day Festival of the Arts for the Benefit of the Harlem Jazz Music Center, Inc.	SOLD	69. Birdland Stars of 56 and the East-West All Stars [Count Basie, Joe Williams, Sarah Vaughan]	\$150
24. Jazz Springs In the Bronx	\$350	70. Instamatic photograph of Count Basie	\$350
25. Jazz Party: Walter Bowe and the Angry Young Men	\$450	71. Birdland Souvenir Photo	\$450
26. Photograph of Don and Moki Cherry	\$350	72. Jazz New York: Program For the New York Jazz Festival 1956	\$350
27. The Living Theatre Presents The Charles Mingus Jazz Workshop with Kenneth Patchen	SOLD	73. Jazz Information Vol. 2 No. 14	\$50
28. The Connection at The Living Theatre	SOLD	74. Ernie Fields' World Famous Orchestra and Entertainers	\$250
29. Theatre des Nations: U.S.A. The Living Theatre	\$250	75. Cafe Society Menu [first racially integrated nightclub in New York City]	\$1250
30. The Living Theatre of New York	\$250	76. Pla-Mor Ballroom Menu [signed by Frankie Masters]	\$450
31. For The Benefit of Leroi Jones [Cecil Taylor, Don Cherry, Frank O'Hara, Paul Blackburn]	\$250	77. [Segregated Jazz Club] The World Famous Cotton Club: Program and Menu	SOLD
32. Afrikan Revolution: a poem by Imamu Amiri Baraka [First Edition]	SOLD	78. The Hickory House Dinner Menu	SOLD
33. Tracks [Diane Di Prima, Eldridge Cleaver, Pharaoh Sanders]	SOLD	79. Louis Armstrong And His Concert Group: The Ambassador of Jazz	\$250
34. Word Jazz – Publication One Published Impulsively	SOLD	80. The Establishment Dinner Menu	\$250
35. Ahnoi, No. 5: Music Issue (Fall/Winter 1985)	SOLD	81. The Dizzy Gillespie Quintet & The Jimmy Smith Trio: Program and Flyer	\$350
36. Amiri Baraka Poster	\$250	82. CODA Vol. 2 No. 3 – July 1959	\$350
37. NYC / Jazz: A Selected Catalog of Jazz Activity, Vol. 1 No. 5	\$250	83. The Miles Davis Quintet	\$450
38. NYC / Jazz A Selected Catalog of Jazz Activity: Vol. 1 No. 6	\$250	84. Bud Powell Live at Gyllene Cirkeln Stockholm	SOLD
39. Jazz On A Summer's Day [unused design for promotional material]	SOLD	85. Cat Anderson at Gyllene Cirkeln	\$450
40. Newport Jazz Festival '65	\$450	86. Lucky Thompson at Gyllene Cirkeln	\$450
41. Jelly Roll Presents Charles Mingus and The Art Ensemble of Chicago... ..	\$450	87. Lou Donaldson Quartet at Gyllene Cirkeln	\$350
42. Stivers Promotions Presents The Fantastic Four	\$125	88. Eje Thelin at Gyllene Cirkeln	\$250
43. Keystone Kalendar [Charles Mingus, Cecil Taylor]	SOLD	89. Jazzkonsert till minne av Charlie Parker	\$300
44. Keystone Kalender [Pharaoh Sanders, Cecil Taylor, Rahsaan Roland Kirk]	\$350	90. The Songs of Louis Armstrong	\$150
45. Miles [poster]	\$150	91. Miles Davis and B.B. King at Constitution Hall	\$750
46. Charles Tyler Trio at New Orleans House	SOLD		

92. Early Show [Left Bank Jazz Society]	\$250
93. Jazzmobile: Thirteenth Year of Free Concerts 1977	SOLD
94. The 5th Newport Jazz Festival: Osaka	\$175
95. The October Revolution in Jazz	\$75
96. A's 3 Wednesday's in January	\$350
97. From the Art Bears and Henry Cow ... Fred Frith, Chris Cutler, Henry Kaiser plus Rova Saxophone Quartet	SOLD
98. Jazz Punk Bonanza	SOLD
99. Ten Hail Mary's	\$150
100. Urban Sax: 30 Saxophones	\$200
101. A La Raffinerie Du Plan K: Archie Shepp Big Band	\$250
102. [Suppressed Festival] Pražské Jazzové Dny '80 [10th Prague Jazz Days Festival 1980]	\$250
103. Don Cherry's NU at Riley Smith Hall	SOLD
104. The Pittsburgh New Music Ensemble Presents Legendary Improvising Ensemble from England AMM	\$75
105. Music and The Shadow People	\$150
106. Images and Signs - A Card Game [Numbered]	SOLD
107. WRCT and WPTS welcome a world-class avant-garde event featuring the Peter Brötzmann Trio with Gregg Bendian and William Parker	\$75
108. Butt Rag No. 9	SOLD
109. Loose Booty [Milford Graves, Joe McPhee, Richard Hell, James Nares, Thurston Moore].....	SOLD
110. Onyx Collective Live At Ghengis Cohen	\$3000

Slugs'
in the far east

677-9727

242 EAST 3rd ST. (Bet. Aves. B & C) NEW YORK CITY

JAN. 12 - 17

DONALD BYRD

—•—

JAN. 19 - 24

LEON THOMAS

—•—

JAN. 26 - 31

ELVIN JONES

—•—

FEB. 2 - 7

LEE MORGAN

FEB. 9 - 14

McCOY TYNER



Slugs'
in the far east

JAZZ NIGHTLY 9 P.M. to 4 A.M.

CLOSED MONDAYS

1971

Slugs' in the Far East

Opening in the mid-1960s at 242 East 3rd St between Avenues B and C, Slugs' was a influential early free jazz club run by Jerry Schultz and Robert Schoenholt. Though originally dubbed "Slugs' Saloon," New York regulations forbid any nominal "saloons" and it was thus rechristened "Slugs in the far east," situated, as it was, outside the district of more reputable Lower East Side venues. The bar was at first strictly of the jukebox and fifty cent beer variety until Jackie McLean hosted a packed concert and split the take with the club. More shows followed, and Slugs' became almost immediately a home for avant-garde jazz.

Slugs' mythos was propelled by its distinctly underground and sordid features. The beer was cheap, the bartenders mean, vomit crusted the floors (with the owners often opting to cover it with a blanket than clean it up), musicians hung around and relaxed, then occasionally performed in weekly shows that would often rotate between the musicians on stage and those who happened to be in the audience. Regular performers included Sonny Rollins, Albert Ayler, Ornette Coleman, and Sun Ra; whereas visitors counted Salvador Dali (who brought a candle to deal with the dim-lighting, looked at some paintings, and left), Bob Thompson, Paul H. Brown, Larry Rivers. Archie Shepp and Miles Davis were also regulars, who came to relax and scout fresh talent. At one point, Art Blakey hosted a weekly Slugs jam session.

By 1972, the owners and bartenders were burnt out, the rent had gone up, and regular performer Lee Morgan was shot to death inside the venue by his common-law wife, Helen Moore. The club closed its doors soon after.

1. Slugs' in the Far East: Jan. 12 - Feb. 14

New York: Slugs / Murray Poster Printing Co., 1971. Offset on thick card stock. 14 x 22 in. Very good, "1971" written in red marker, circled, on poster, minor bumps and creases to edges.

Poster promoting a month of shows at Slugs', featuring performances by Donald Byrd, Leon Thomas, Elvin Jones, Lee Morgan, and McCoy Tyner.

SOLD

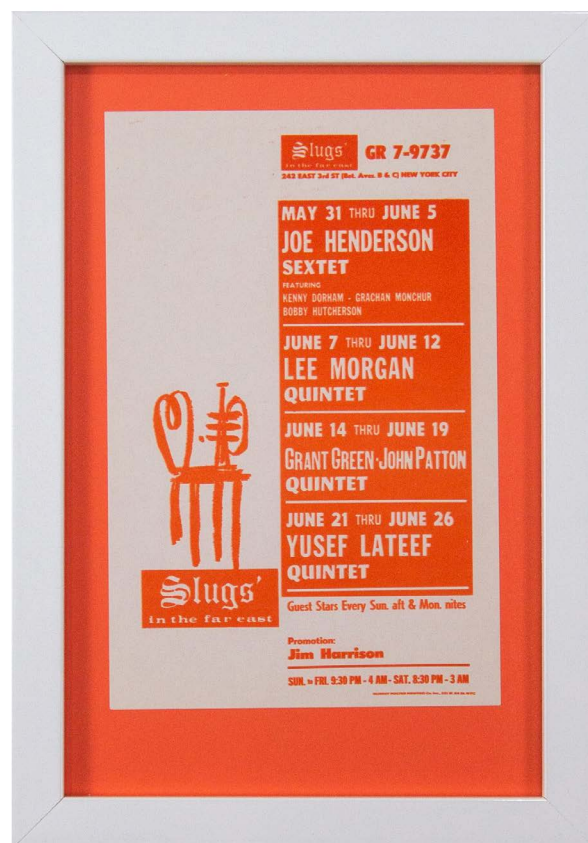


2. Slugs' in the Far East: Oct. 5 - Oct. 31

New York: Slugs', [1965]. Offset. 5 1/2 x 8 1/2 in; framed to 8 x 11 1/2 in. Near fine.

Flyer promoting a month of shows at Slugs', with performances by the Pepper Adams and Thad Jones Quintet, the Charles Davis quintet, the Grachan Moncur III Quintet, and the Blue Mitchell Quintet featuring Junior Cook.

\$950



3. Slugs' in the Far East: May 31 - June 26

New York: Slugs', [1966]. Offset. 5 1/2 x 8 1/2 in; framed to 8 x 11 1/2 in. Near fine.

Flyer promoting a month of shows at Slugs', with performances by the Joe Henderson Sextet, the Lee Morgan Quintet, the Grant Green and John Patton Quintet, and the Yusef Lateef Quintet.

SOLD

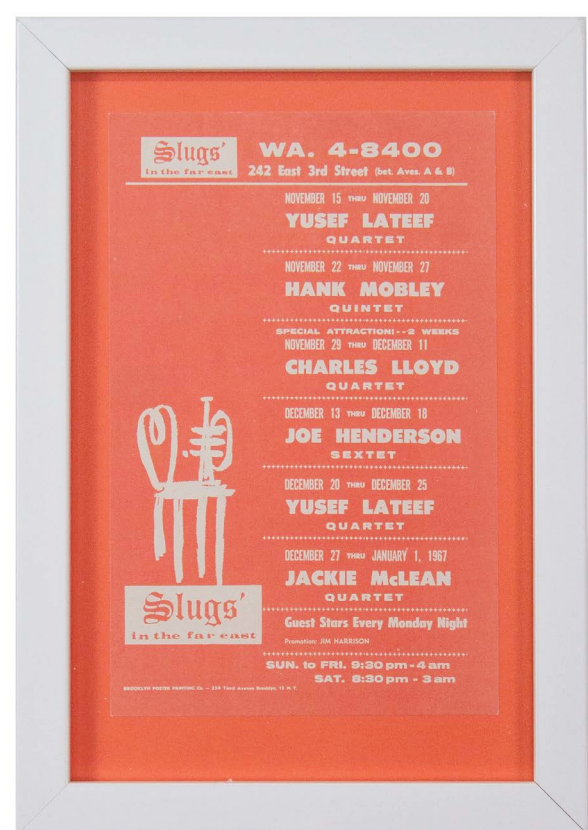


4. Slugs' in the Far East: October 11 - November 13

New York: Slugs, [1966]. Offset. 5 1/2 x 8 1/2 in; framed to 8 x 11 1/2 in. Near fine.

Flyer promoting a month of shows at Slugs', featuring performances by the Benny Powell Quartet, the Ornette Coleman Trio, the Grant Green and John Patton Quartet, the Curtis Fuller Quintet, the Lou Donaldson Quartet, and the Stanley Turrentine and Shirley Scott Trio.

SOLD

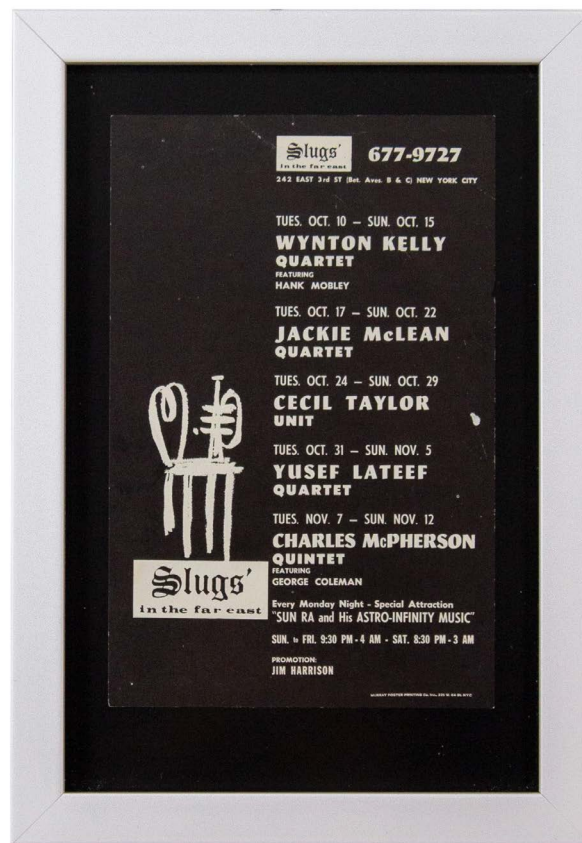


5. Slugs' in the Far East: November 15 - January 1

New York: Slugs / Brooklyn Poster Printing Co., 1966. Offset. 5 1/2 x 8 1/2 in; framed to 8 x 11 1/2 in. Near fine.

Flyer promoting a month and a half of shows at Slugs', with performances by the Yusef Lateef Quartet, the Hank Mobley Quintet, the Charles Lloyd Quartet, the Joe Henderson Sextet, and the Jackie McLean Quartet.

\$1250



6. Slugs' in the Far East: Oct. 10 - Nov. 12

New York: Slugs' / Murray Poster Printing Co., [1967]. Offset. 5 1/2 x 8 1/2 in; framed to 8 x 11 1/2 in. Near fine.

Flyer promoting a month of shows at Slugs', with performances by Wynton Kelly, Jackie McLean, the Cecil Taylor Unit, the Yusuf Lateef Quartet, the Charles McPherson Quintet with George Coleman, and weekly performances from Sun Ra and His Astro-Infinity Music every Monday night.

SOLD

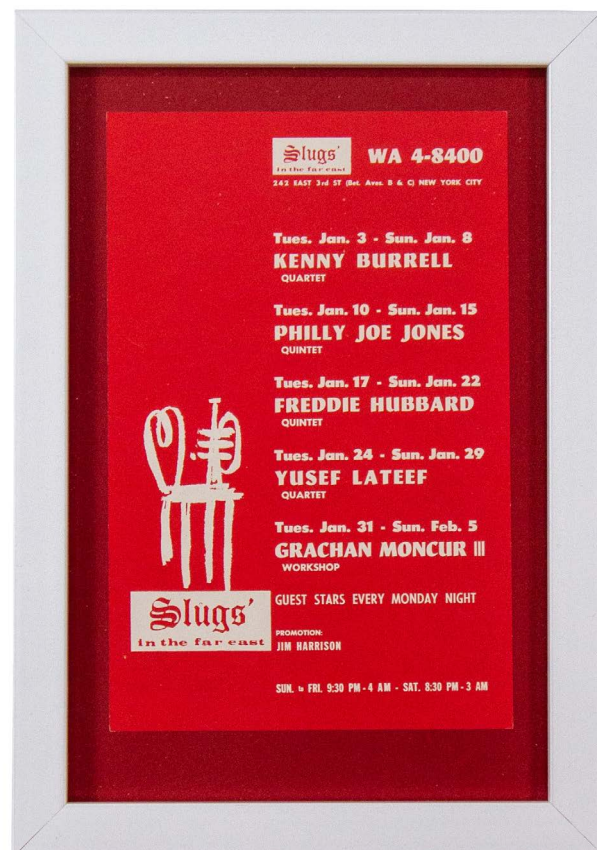


7. Slugs' in the Far East: April 1 - May 4

New York: Slugs' / Murray Poster Printing Co., [1969]. Offset. 5 1/2 x 8 1/2 in; framed to 8 x 11 1/2 in. Near fine.

Flyer promoting a month of shows at Slugs', with performances by the Pharoah Sanders Quintet, the Cecil Taylor Unit, the Chico Hamilton Octet, the Jeremy Steig Quintet, and the Lee Morgan Quintet.

\$1250

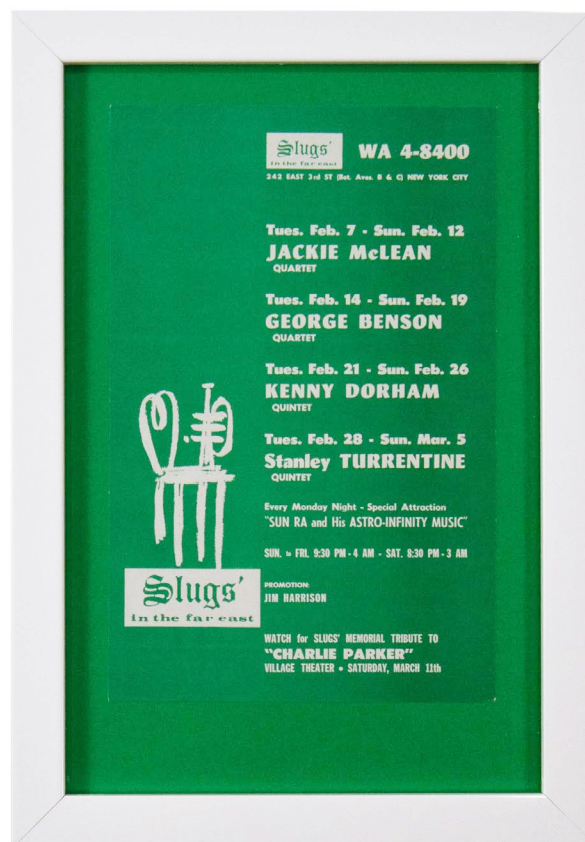


8. Slugs' in the Ear East: Jan 3 - Feb. 5

New York: Slugs', [1967]. Offset. 5 1/2 x 8 1/2 in; framed to 8 x 11 1/2 in. Near fine.

Flyer promoting a month of shows at Slugs', with performances by the respective quartets and quintets of Kenny Burrell, Philly Joe Jones, Freddie Hubbard, Yusef Lateef, and a workshop led by Grachan Moncur III.

\$950

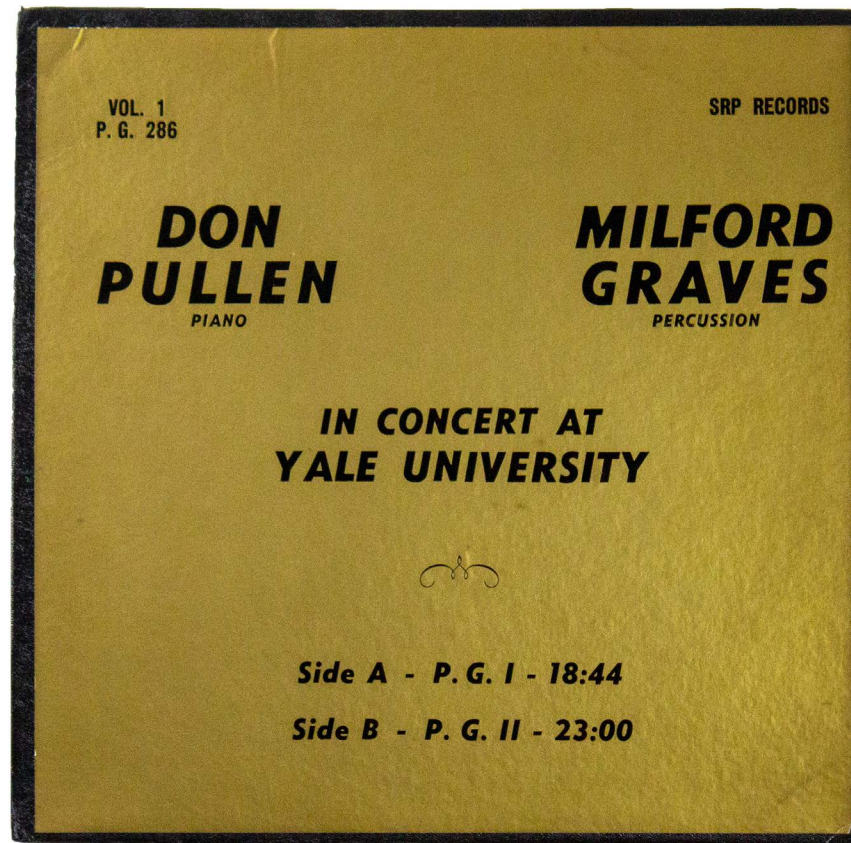


9. Slugs' in the Far East: Feb. 7 - Mar. 5

New York: Slugs', [1967]. Offset. 5 1/2 x 8 1/2 in; framed to 8 x 11 1/2 in. Near fine.

Flyer promoting a month of shows at Slugs', with performances from the Jackie McLean Quartet, the George Benson Quartet, the Kenny Dorham Quintet, and the Stanley Turrentine Quintet; with Sun Ra and His Astro-Infinity Music playing every Monday night.

SOLD



10. Don Pullen and Milford Graves in Concert at Yale University

New York: SRP Records, 1966. VG+. Includes three 8 1/2 x 11 in. photo mechanical reproductions of reviews of the album all very good, with foxing and light discoloration.

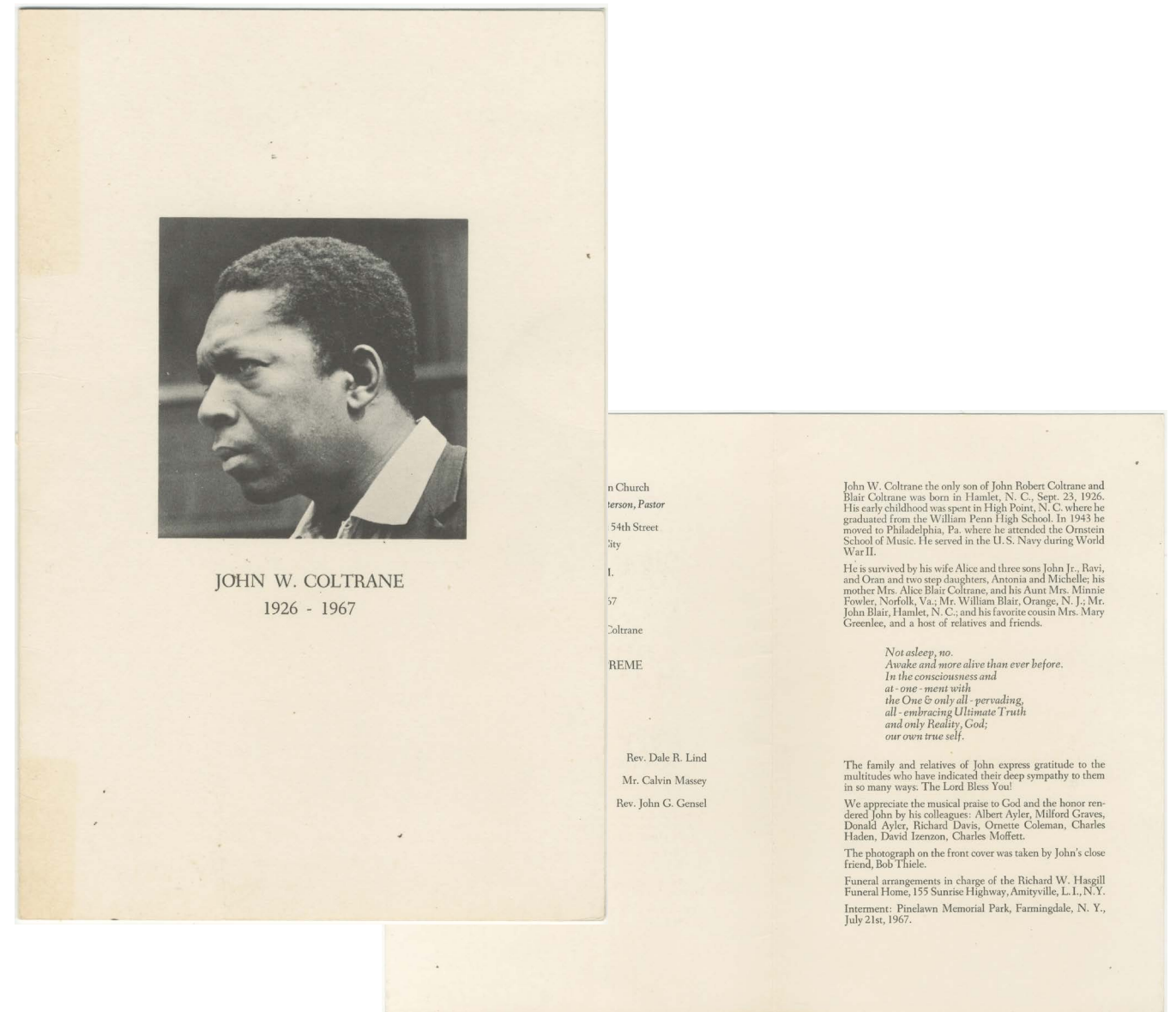
The rare first pressing of the first release by Pullen and Graves' SRP Records, with photo mechanical reproductions of press clippings, suggesting this example was likely a promotional copy.

Launching SRP (variously referred to as Self-Reliance Program, Self-Reliance Productions, and Self-Reliance Project) and the release of this record was an important moment in the two musicians' respective careers and a key contribution to the history of autonomous Black cultural production. Graves and Pullen recorded and produced the record themselves, hand-designed the covers, and distributed a thousand copies. The project was to conceive of "a music free of Western tradition," for which they needed to cut loose from dependence on "RCA and Columbia and those companies."

Early listeners and critics, such as Amiri Baraka, were quick to note its significance. In a review for the Down Beat, a photocopy of which is included in this example, Baraka praises the spirit of its distribution, and further notes that "Pullen and Graves are making some of the deepest music anywhere. It wants nothing."

This example includes three Xeroxes of early write-ups and reviews for the record, including Baraka's aforementioned "A Few Notes On The Avant-Garde" for Down Beat magazine, Bill Mathieu's later review of the record for Down Beat magazine, and two write-ups from Max Harrison for Jazz Monthly.

\$2500



11. John W. Coltrane 1926 - 1967 [funeral program]

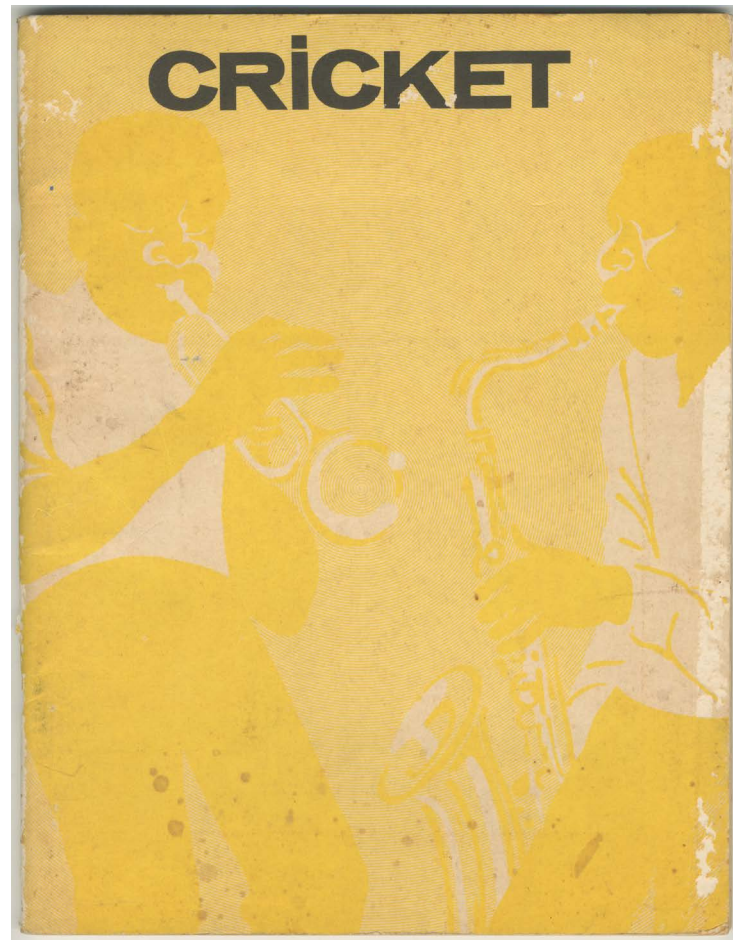
New York: np, 1967. Offset on rag paper. Four panel pamphlet formed from folding single leaf. 5 1/2 x 8 1/2 in. Very good with slight toning to recto and glue residue on verso.

The program from John Coltrane's funeral service, held on July 21, 1967 at St. Peter's Lutheran Church in New York City, four days after the landmark jazz musician's death at 40.

The program features the photograph used as the cover of A Love Supreme, taken by Coltrane's close friend Bob Thiele. On the inside pages, the program outlines the proceedings: a reading of Coltrane's poem "A Love Supreme" by trumpeter and friend Cal Massey, religious readings, and performances by the Albert Ayler Quartet and the Ornette Coleman Quartet.

"Not asleep, no.
Awake and more alive than ever before."

\$1500



12. The Cricket: Trippin' A Need For Change [No. 4]

Newark: Jihad Productions, 1969. Saddle-stapled, in wraps. Mimeograph. 65pp. 8 3/8 x 10 7/8 in. Very good, with light wear and discoloration to edges and spine of wraps.

The exceedingly rare fourth and final issue, in the complete "State A," of Baraka's underground music magazine, *The Cricket* - with contributions from Sun Ra, Ishmael Reed, and Albert Ayler. This example is the complete version.

Edited by the poets and writers Amiri Baraka, A. B. Spellman, and Larry Neal, *Cricket* had a four issue run in 1968-69. This issue features a poem by Sun Ra, a tabloid gag by Ishmael Reed, a vision by Albert Ayler, and essays and plays by Amiri Baraka, alongside other collected writings in an array of genres: poetry, gossip, concert and record reviews, short plays, and essays on music and politics.

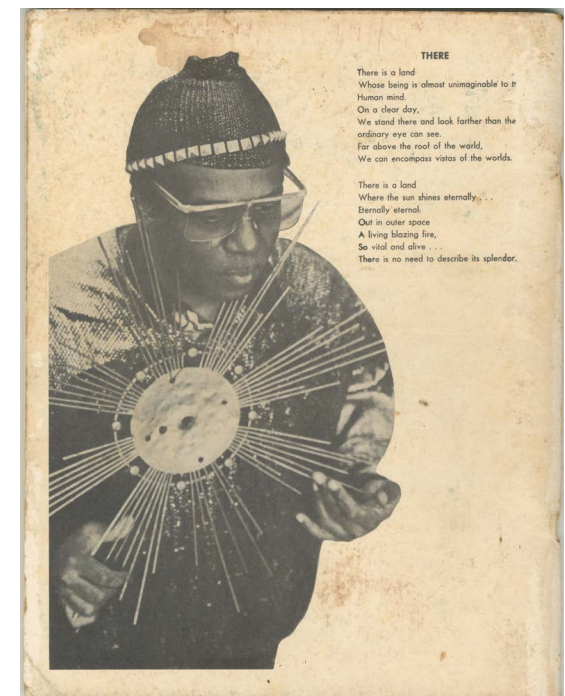
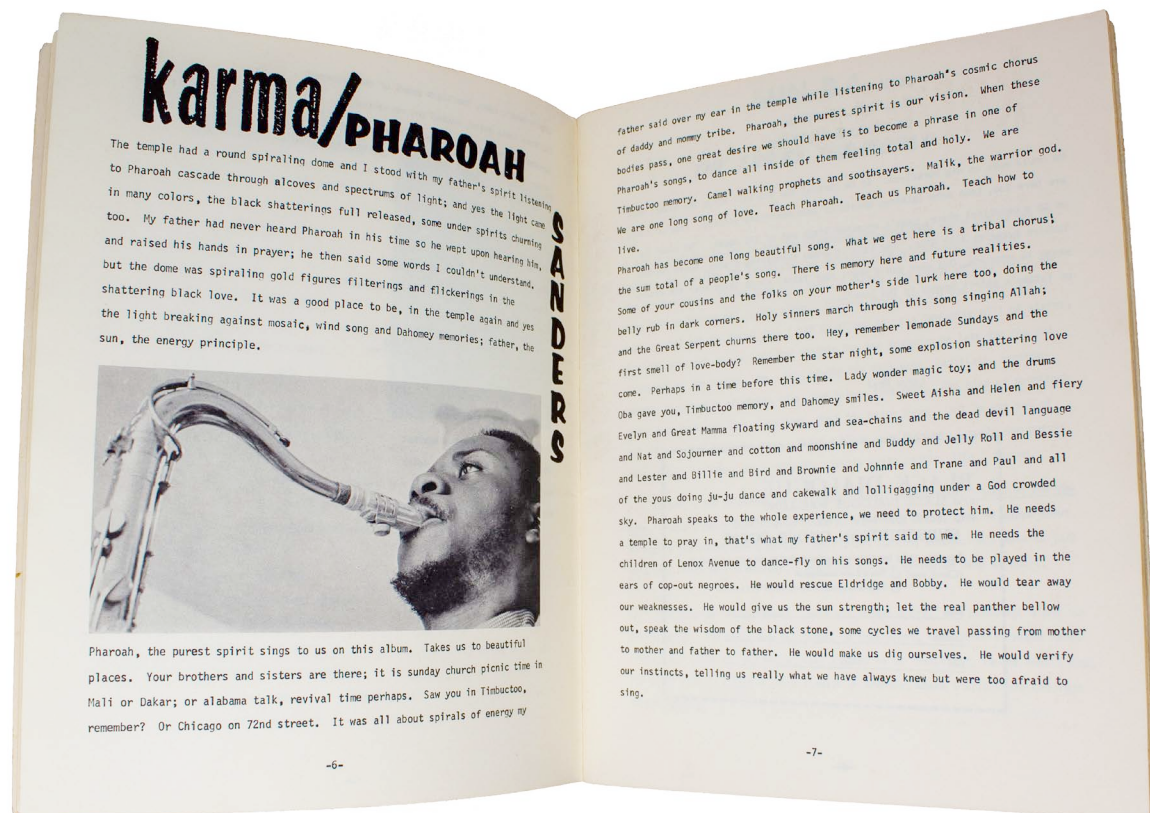
Emerging from the heart of a Black Nationalist political movement, the magazine was published by Baraka's New Jersey-based Jihad Productions shortly after the Newark Riots. It set forth an anti-commercial ideology, and provided a space for critics, poets, musicians, and journalists such as Mtume, Haki Madhubuti, Sonia Sanchez, Keorapetse Kgisisile, and Stanley Crouch to devise new styles of political and music writing. As David Grundy writes in the introduction to *Blank Forms'* recent facsimile reprint of *Cricket's* four issues, the publication attempted to create "a form of music writing which united politics, poetry, and aesthetics as a part of a broader movement for change; resisting the entire apparatus through which music is produced."

This issue is known to exist in two versions: in Version A, the recto of the first leaf is printed with the phrase "Trippin': A Need for Change," the table of contents covers both the recto and verso of the second leaf, and the recto of the final printed leaf is numbered p. 65 and has an article titled "Aide Denies LBJ Called Pope 'A Dumb Cunt.'" In Version B, the recto of the first leaf is blank, the verso of the contents leaf is blank, and the printed text ceases with p. 64. This example is Version A.

In an interview in issue 21 of *Handbone*, Baraka stated that each issue was printed in an edition of around 500 - this being one of the few still extant.

"In the half-between world
Dwell they, the sound-scientist
Mathematically precise."

SOLD





13. Black Fire Nos. 1-3 [complete run]

Washington, D.C.: Black Fire Distributors, [1973] - 1975. Three issues. Saddle-stapled in illustrated wraps. Offset. 12pp; 24pp; 36pp. Nos 1 and 3: 8 5/8 x 11 in; No. 2: 8 3/8 x 11 in. All very good to near fine.

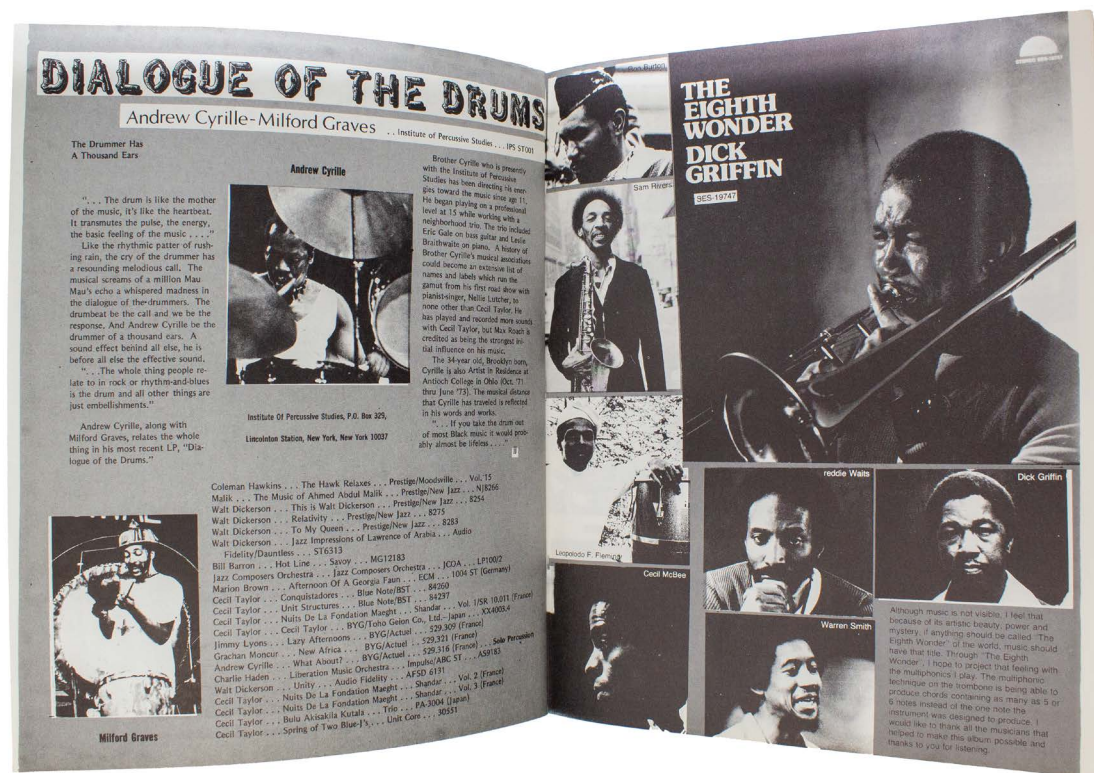
A full run of the New Music catalog founded by Jimmy Gray in collaboration with Strata-East Records, featuring lists of records released by Black-owned independent labels including Strata-East, Tribe, and Black Jazz, among others. Notably, every label featured in the magazine presented their address for contact, in an effort to facilitate connections within the community.

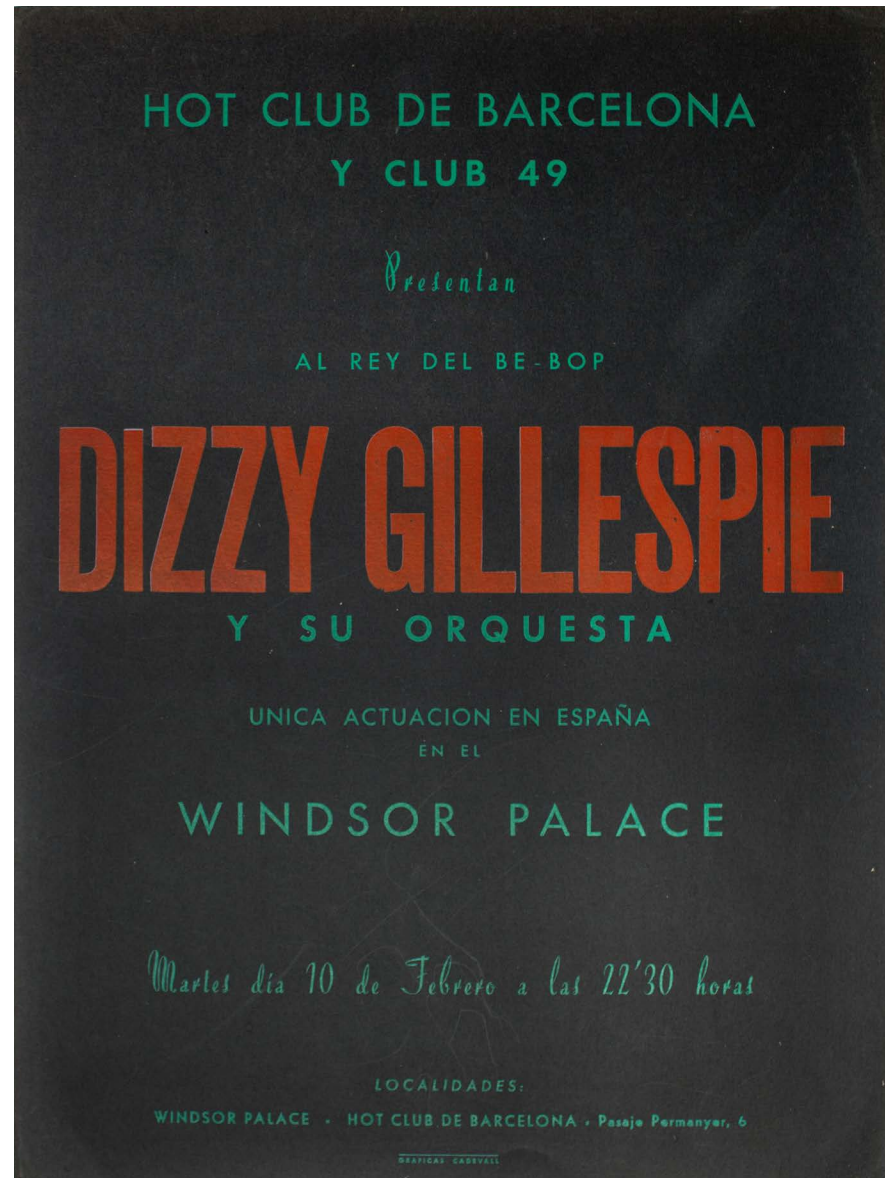
The three issues feature many exceptional photographs of famous bands and musicians, including Miles Davis, Rashied Ali, and Oneness of JuJu. Upon initial publication, saxophonist James “Plunky” Branch didn’t know his label, Strata-East Records, was involved with the publication. He was furious over being included without his knowledge, and nearly started legal action before the label clarified their involvement. In an interview with Downbeat, Branch recalls a phone call from a representative: “No, that’s Jimmy from D.C.! He is promoting for us there.” Shortly after that, Gray and Branch became close-friends and formed Black Fire Records, a label that grew out of the jazz, funk and R&B scenes in D.C. and Virginia, influenced by their Afrocentric left-wing politics and spirituality.

The second issue, subtitled “Coltrane Lives,” is heavily illustrated with photographs of the famous musician in an homage published six years after his death. These pictures are intermittently placed alongside the records in the catalog, posing an aesthetic indebtedness and lineage within the New Music. The third issue features essays, interviews, and poems alongside striking photography, featuring writing from Andrew Cyrille about his collaboration with Milford Graves on Dialogue of the Drums, essays on Eric Dolphy, the New York Jazz Repertory Company, the National Jazz Archive, Clifford Thornton’s Communications Network, all alongside lush photography of musicians such as Charles Mingus.

“Yet so many people are standing still waiting for: ‘that lucky break or one big win,’ ‘the SBA loan,’ ‘the right time,’ or . . . Add your own excuse and call it your ‘reason’ or read this magazine and find many small organizations surviving through unity of purpose. Black Fire Distributors is but one of the many.”

SOLD





14. Dizzy Gillespie Y Su Orquesta

Barcelona: Hot Club de Barcelona and Club 49, [1953]. Offset on black cardstock. 12 ½ x 16 ¾ in. Very good, with light edge wear commensurate to age.

Poster for a 1953 Dizzy Gillespie concert at the Windsor Palace in Barcelona, presented by the Hot Club de Barcelona and Club 49, two renowned post-war Catalan cultural institutions providing refuge for artists and intellectuals during the Franco dictatorship. In the post-war period, Club 49 hosted artists such as Merce Cunningham, John Cage, Joan Miró, and Roberto Gerhard. A rare document of post-war jazz in Francoist Spain.

SOLD



15. The Night of the Purple Moon [original proof sheet]

Sun Ra

[Chicago]: [Thoth Intergalactic / El Saturn Records], [1970]. Offset. 16 ¼ x 21 ¼ in. Near fine.

Original proof sheet of album artwork from El Saturn Records for the 1970 Sun Ra album, The Night of the Purple Moon, printed in a warm purple ink.

Night of the Purple Moon was recorded and released in 1970, featuring a pared-down version of the Arkestra, with saxophonist John Gilmore, bassist Stafford James, percussionist Danny Davis, and Sun Ra on his Minimoog and Rock-Si-Chord synthesizers.

Provenance: the collection of Ahmed Abdullah.

\$1250

NEW YEAR'S EVE PARTY



FOR THE BENEFIT OF RENAISSANCE HOUSE • THE LIVING THEATRE • THE PROVINCETOWN REVIEW

WITH: CECIL TAYLOR QUARTET
ARCHIE SHEPP • BILL DIXON QUARTET

DANCING • FOOD • BAR • SURPRISES • FROM 9PM • DECEMBER 31, 1962

RENAISSANCE HOUSE • 193 SULLIVAN ST. • CONTRIBUTION \$ 2.50

PHOTO COURTESY OF:
THE PAPER BAG PLAYERS

16. New Year's Eve Party with Cecil Taylor Quartet and Archie Shepp-Bill Dixon Quartet

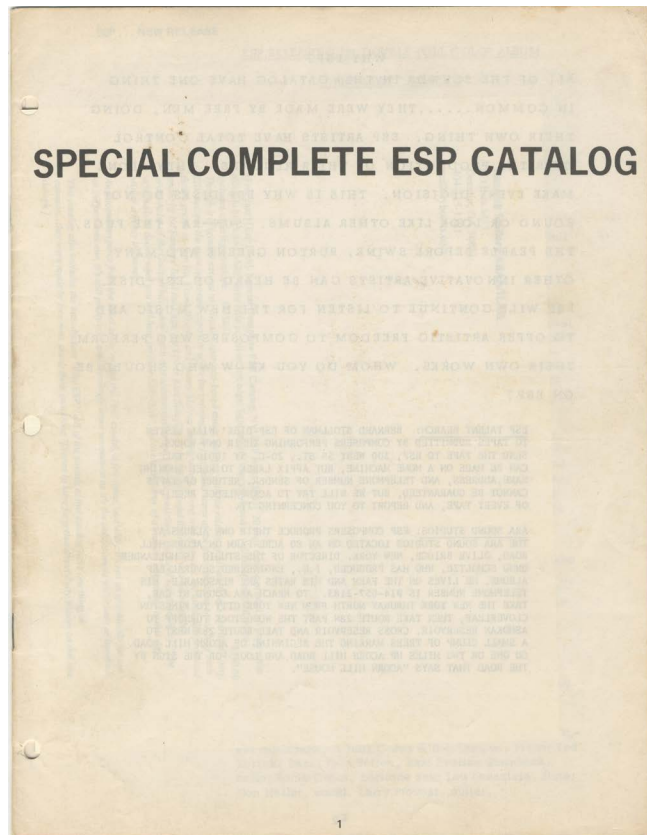
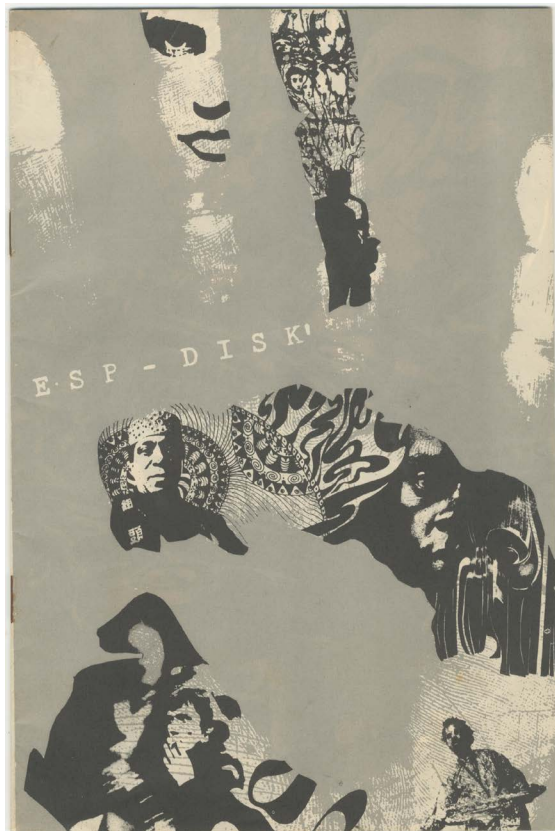
New York: The Living Theatre, 1962. Offset. 8 ½ x 14 in. Very good with slight loss top corners.

Flyer promoting a 1962 New Year's Eve Party benefit concert for the Renaissance House, The Living Theatre, and the Provincetown Review, featuring the Cecil Taylor Quartet and the Archie Shepp-Bill Dixon Quartet at the Renaissance House in New York.

The party came at a turning point in the careers of many involved. A month before the performance, Taylor had recorded his landmark live album *Nefertiti, the Beautiful One Has Come* with Sunny Murray and Jimmy Lyons, today regarded as one of the greatest live recordings in jazz history; Shepp had released his debut album only three months earlier, with the Savoy LP *Archie Shepp-Bill Dixon Quartet*; while The Living Theatre had just begun their production of Bertolt Brecht's "Man is Man," which would tour the world and helped establish The Living Theatre as the premiere avant-garde theater company in the world. Additionally, the Renaissance House, an avant-garde performance venue in New York, had presented Allan Kaprow's happening *The Courtyard* earlier in the year, and the Provincetown Review, an influential alternative literary journal, had gained increased influence and notoriety following editor Bill Ward's recent obscenity arrest. Finally, this flyer is a rare document of overlap between the Black and white New York avant-gardes, which historically have often been rigorously segregated.

Surely the place to be at in New York on New Years Eve in 1962.

\$350



17. Four ESP-Disk Catalogs

New York: ESP Disk, 1967-71. Four volumes. Offset. All 20pp, except for "ESP-Disk," which is 6pp. From 6 x 9 in. to 11 1/2 x 16 1/2 in. All very good.

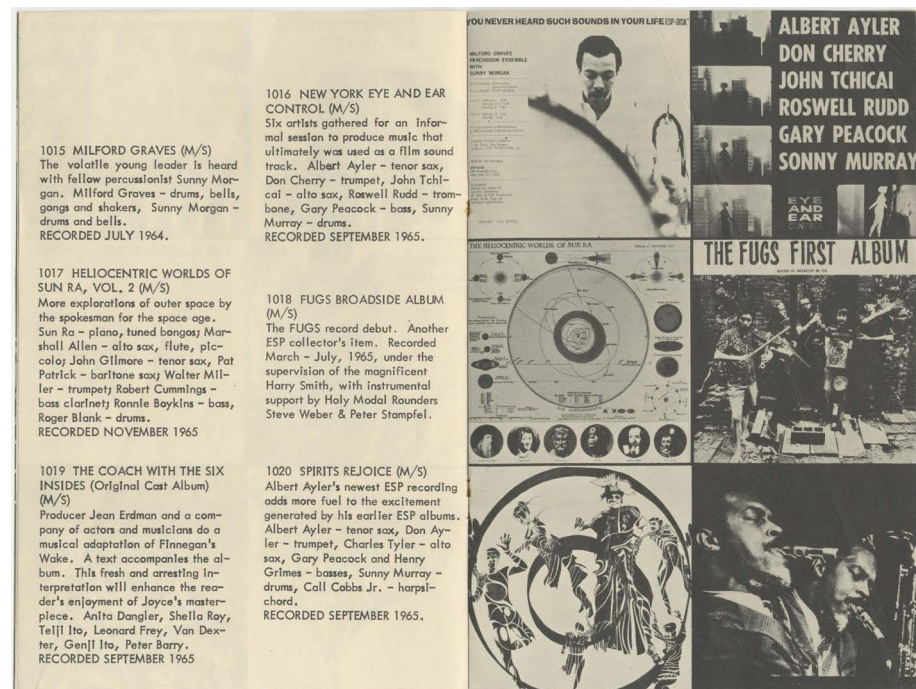
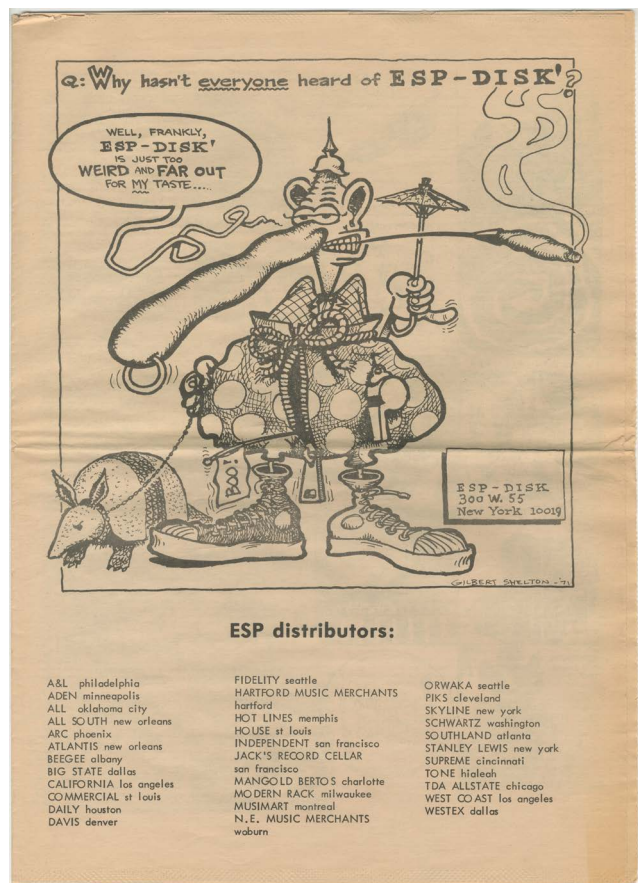
Four ESP-DISK catalogs, likely constituting a complete set of their printed catalogs.

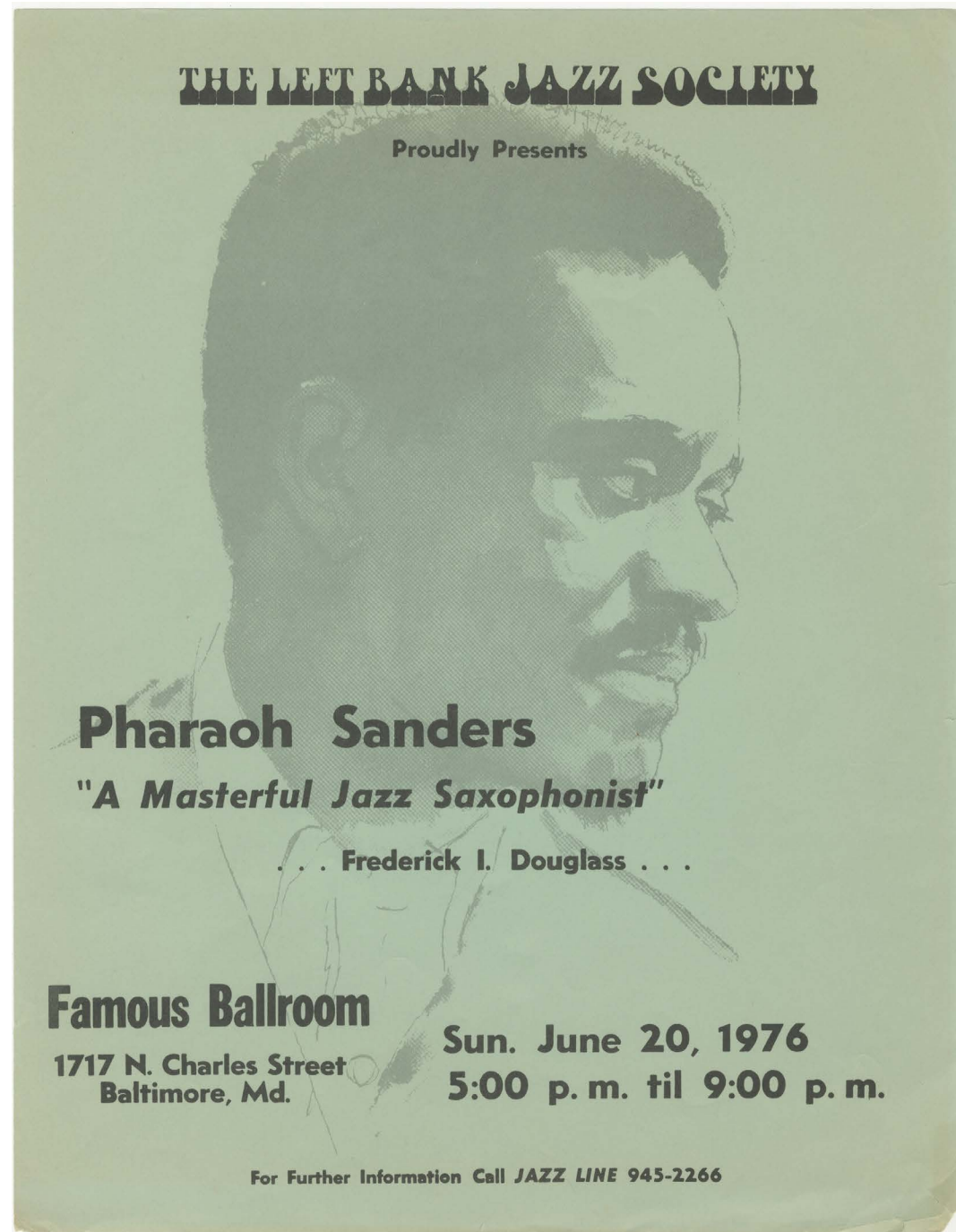
This collection includes "We Mass Produce Art Objects That When Properly Manipulated Make Innovational Sounds to Be Dug; 1967 ESP Disk Trade Catalog," which covers the label's first 60 releases; the 1969 "Special Complete ESP Catalog," with the Business Reply Mail envelope tipped in; "ESP Volume One, Number One," the premier issue of the 1971 ESP publication that looked to "provide news of artists, their lyrics, and other data concerning the listening experience"; and "ESP-Disk," a 1971 catalog featuring cover art from Gilbert Shelton. Besides these four, we have seen no additional ESP catalogs in institutional holdings or in commerce; this collection likely constitutes a complete set of the label's printed catalogs.

ESP was a key actor in bringing free jazz to the larger jazz world, releasing records by Albert Ayler, Pharoah Sanders, Sun Ra, and Milford Graves. Founded by Bernard Stollman as a label to promote the Esperanto language, ESP promptly shifted course after Stollman heard Ayler play at the Baby Grand Bar in 1964; Ayler's *Spiritual Unity* was the label's second release. Often a source of frustration and fury for the musicians who worked with him due to small or nonexistent payments, Stollman nonetheless maintained a philosophy of "the artists alone decide what you will hear on their ESP-DISK," which was not particularly profitable but led to the creation of a musical output with outsized influence and contemporary resonance. Stollman expanded the label's range, releasing records in other avant-garde traditions, including proto-noise band *The Godz* and Ed Sanders' band *The Fugs*.

"All of the sounds in this catalog have one thing in common They were made by free men, doing their own thing."

\$1500





18. The Left Bank Jazz Society Proudly Presents Pharoah Sanders

Baltimore: Left Bank Jazz Society, 1976. Offset on green colored stock. 8 1/2 x 11 in. Very good; bottom corners bumped and light edgewear.

Flyer promoting a 1976 Pharoah Sanders concert at Baltimore's Famous Ballroom, presented by the Left Bank Jazz Society. After forming in Baltimore in 1964, the Left Bank Jazz Society hosted a residency featuring some of the most prominent jazz and New Music practitioners of the decade, such as John Coltrane and Duke Ellington.

SOLD



19. Photograph of Pharoah Sanders

[Antibes, France]: np, [1968]. Vintage b/w silver gelatin print. 8 x 10 in. Near fine; paper reading "Pharoah Sanders" pasted to verso.

Photograph of Pharoah Sanders performing in Antibes, France in 1968.

SOLD

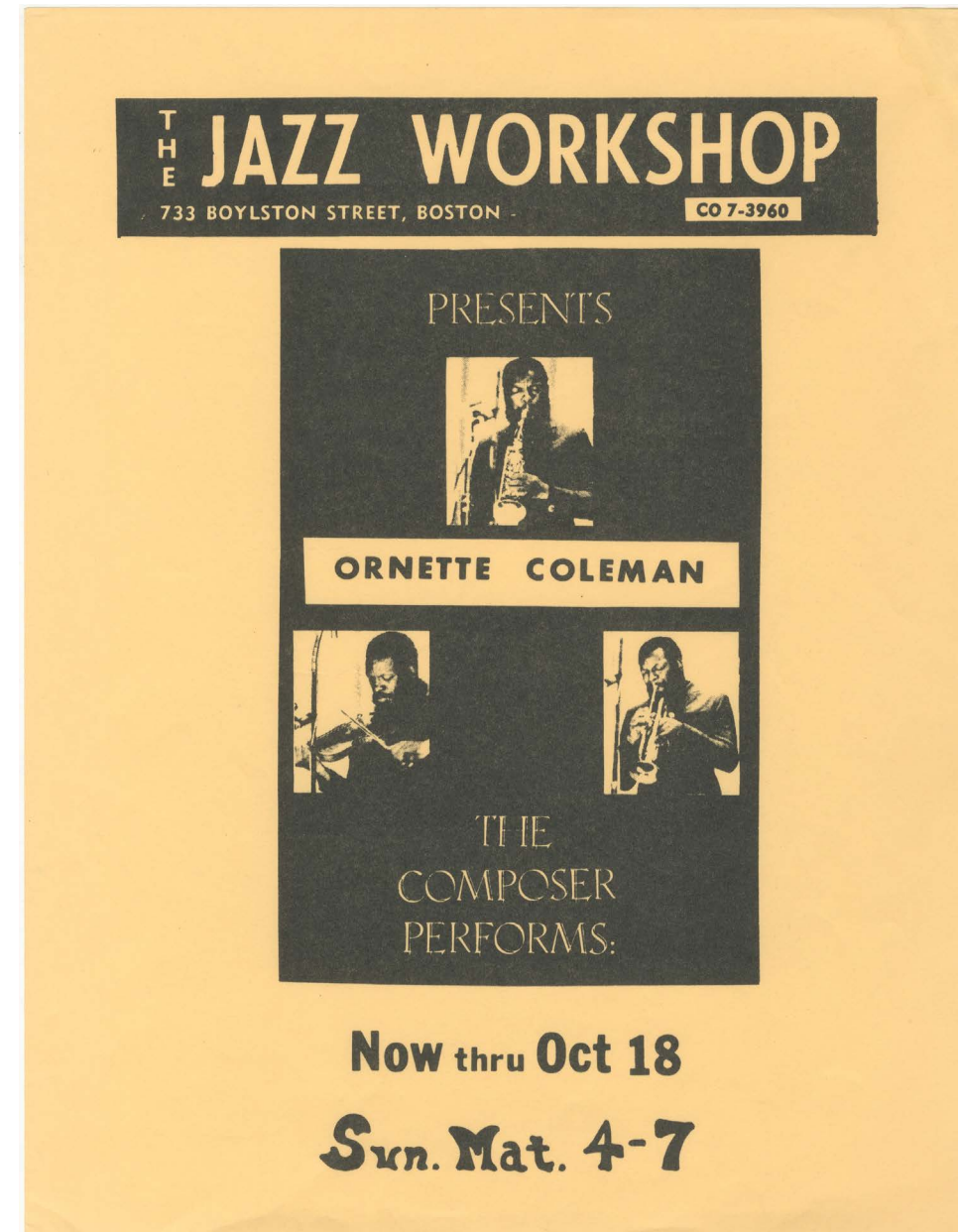


20. Ray Pino Presents Jazz Live - Provocative - Soulful - And Funky Featuring Herbie Hancock Septet

Baltimore: Ray Pino / Famous Ballroom, 1971. Offset on green colored stock. 8 1/2 x 11 in. Very good, with light edgewear and bumping at corners.

Flyer promoting a 1971 benefit concert at Baltimore's Famous Ballroom, presented by Ray Pino and featuring the Herbie Hancock Septet. The concert raised awareness and funds for sickle cell anemia research - the flyer includes a definition of anemia in the bottom right corner. Ray Pino was a jazz promoter in Baltimore who worked diligently to bring jazz musicians to the city. He also directed the 1967-1968 Laurel Jazz Festival, and was an advisor to the Left Bank Jazz Society.

SOLD



21. The Jazz Workshop Presents Ornette Coleman

Boston: The Jazz Workshop, [1970]. Offset on yellow stock. 8 1/2 x 11 in. Very good.

Flyer promoting a 1970 series of concerts by Ornette Coleman at the Jazz Workshop in Boston. The Jazz Workshop opened in 1953 and operated in various venues throughout the city until 1978; during this time, the Workshop hosted manifold classes, informal jam sessions, and performances by Miles Davis, Duke Ellington, John Coltrane, Herbie Hancock, Sun Ra, and many more.

SOLD

A BLACK FESTIVAL

A BENEFIT FOR THE
NEW YORK PANTHER 21
produced and managed by
CAL MASSEY in cooperation
with the COMMITTEE TO DEFEND
THE PANTHER 21.



Lee Morgan Quintet
McCoy Tyner Quintet
Freddie Hubbard Quintet
Louis Hayes—Cedar Walton
Junior Cook—Wayne Dockey
Cedar Walton Trio
Pharoah Sanders Quintet
featuring Bennie Thomas
Alice Coltrane
Sonny Red
Jackie McLean
Archie Shepp Quintet
with Cal Massey
Eddie Gale & the
Ghetto Music
Bill Lee &
the Bass Choir
Cal Massey & His
Orchestra including
Curtis Fuller
Wilbur Ware
Bob Cunningham
James Spaulding
Clarence G. Sharpe
Charles Davis
Bill Hartman
William Bennett

Julius Walton
Cedar Walton
Alice Coltrane
Rasheed Ali
Eric Chambers
Noel Pointer
Elvin Jones Trio
Roland Alexander
"Kianazawadi Quintet"
Joe E. Wilson
(straight from Paris)
Creative Construction Company
A.A.C.M. Group, including:
Anthony Baxton
Leroy Jenkins
Steve McCall
Leo Smith
Chris Capers Septet
Romulus
Buddy Enlow
Lawrence Tucker
China Lynn
Grachun Moncur, III
"New Day Unlimited"
Presents a One Act Play
by Bernard Pearson

Fashions by "Ile de France"
Poetry Reading
Archie Shepp
Bernard Pearson
Master of Ceremonies
Ed Williams &
Al Roberts
of ALIB
Young People's Concert
Eric Chambers—Bass
(Paul Chambers' style)
"Number One" Group
Cal Massey—AKA
(son of Cal Massey)
"Clover & the Bells"
plus
Sebastian at the piano
Olive Pointer with
Noel Pointer &
William Pointer
"The Auction"—dance
by Olive Pointer
Master of Ceremonies—
Master Carl Walton
(Cedar Walton's son)

SUNDAY, FEBRUARY 22
COMMUNITY DEVELOPMENT CENTER
1310 Atlantic Avenue
Brooklyn

5 p.m. — 5 a.m.
\$5 donation at the door
Committee to Defend the Panther 21
37 Union Square West
New York, N.Y. 10003
243-2260

NO ALCOHOL PERMITTED

22. A Black Festival [Panther 21, Pharoah Sanders, Archie Shepp]

New York: Cal Massey & the Committee to Defend the Panther 21, 1970. Offset on orange stock. 8 1/2 x 10 3/4 in. Light wear to top edge of sheet, and light bumping to bottom left corner; else near fine.

Flyer promoting a benefit festival for the New York Panther 21, bringing together a wide array of artists and musicians, including Pharoah Sanders, Alice Coltrane, Anthony Braxton, Archie Shepp, Rashied Ali, Cal Massey, Sonny Red, Cedar Walton, Eddie Gale, Jackie McLean, Lee Morgan, McCoy Tyner, Freddie Hubbard, Louis Hayes, and Junior Cook.

In 1969, twenty-one members of the Black Panther Party in New York were wrongfully arrested for allegedly planning to bomb and assault two police stations and an education office. The group included Sundiata Acoli, Michael "Cetawayo" Tabor, Afeni Shakur, and Dhoruba bin-Wahad, and bail for each was set astronomically high, guaranteeing their continued imprisonment. Assata Shakur later remarked "it was well known by everybody in the movement that the New York police had kidnapped the most experienced, able, and intelligent leaders of the New York branch and demanded \$100,000 ransom for each one."

In 1971, following two years of intense public pressure and campaigning from the Committee to Defend the Panther 21, all of the accused were acquitted by the jury following revelations that police infiltrators played the leading roles in the allegedly insurrectionary activities. Many of these revelations came when Afeni Shakur, mother of Tupac Shakur, cross-examined one of the infiltrators, and compelled him to reveal that he himself had planned the alleged crimes.

An extraordinary and historic document of collaboration among avant-garde black musicians in solidarity with efforts against state terror.

SOLD

APRIL is JAZZ MONTH in NEW YORK

COME AND CELEBRATE AT A
4-DAY FESTIVAL OF THE ARTS
FOR THE BENEFIT OF THE
HARLEM JAZZ MUSIC CENTER, INC.

THURSDAY-APRIL 23rd, 1970-8:15 P.M.
Society of Black Composers, Inc.
and
WARREN SMITH COMPOSERS WORKSHOP
PLUS ART AND PHOTO EXHIBIT

FRIDAY-APRIL 24th, 1970-8:15 P.M.
BUSH RECORDING STAR
BETTY CARTER and TRIO
PLUS ART AND PHOTO EXHIBIT

SATURDAY-APRIL 25th, 1970-8:15 P.M.
WARNER BROS. RECORDING STAR
HERBIE HANCOCK SEXTET
PLUS ART AND PHOTO EXHIBIT

SUNDAY-APRIL 26th, 1970-6:00 P.M.
A Special Showing of Selected Jazz Films
THE AFRO-AMERICAN SINGING THEATRE
(IN JAZZ-OPERA IMPROVISATIONS)
PLUS ART AND PHOTO EXHIBIT

MARY McLEOD BETHUNE SCHOOL
222 W. 134th St. bet. 7th & 8th Ave.
(P. S. 92 NEW YORK CITY)

Donation: \$5.00 for Entire 4-Day Series
\$2.00 for Individual Concerts
FOR ADVANCE TICKETS CALL: 666-9130 - 666-7165 - 234-0383

Presented in Cooperation With
The Afro-Arts Cultural Center & The Bureau Of Continuing Education

23. 4-Day Festival of the Arts for the Benefit of the Harlem Jazz Music Center, Inc.

New York: Afro-Arts Cultural Center / Bureau of Continuing Education, 1970. Offset. 8 1/2 x 11 in. Very good.

Flyer promoting a "4-Day Festival of the Arts" in April 1974 for the benefit of the Harlem Jazz Music Center, located in the Mary McLeod Bethune School in New York. The Society of Black Composers, Inc, the Warren Smith Composers Workshop, the Herbie Hancock Sextet, and Betty Carter and Trio all performed. The festival was presented in cooperation with the Afro-Arts Cultural Center and The Bureau of Continuing Education.

The musicians who made up the Society of Black Composers included some of the leading figures in Black music such as Marion Brown, Ornette Coleman, Herbie Hancock, Oliver Nelson, and David Baker; their aim was "to provide a permanent forum for the exposure of Black Composers, their works and their thoughts; to collect and disseminate information related to Black Composers and their activities; and to enrich the cultural life of the community at large."

SOLD

JAZZ
is fighting for their future!!

LATEIN GOSPEL
ROCK SOUL

Join Jazz-loving youth as

Jazz Springs In The Bronx

FOR
Melrose Community School

With
DOROTHY FOX
SAINTINA SHALEY
ED WILLIAMS

Latin
RAY ARMANDO
ROBBY MATOS AFRO-LATIN
JAZZETT
LEIGH PEZET

Vocalists
BYO LES
RUTH BRIDGEMAN
JOE CARROLL
ROBBY DUNN
THE CELEBRITIES
STELLA JORDAN
STELLA MARRS
LARRY HANLON
DAKOTA STATION

Soul-Rock
BABY SHANE AND THE SOUL SOUNDS
OTTILLA ZOLA: SOUL ROCK FROM THE ROCK

Jazz
VERA AUER
ERIC BLEWETT
CECIL & DEE DEE
BRIDGEWATER
ANTHONY COLEMAN
AL DREARES
ERIC BONNEMERE
AL FOSTER

CURTIS FULLER
ROY HAYNES
SAM JONES
CLIFF JORDAN
PAUL KIMBOROUGH
JOE KEE
PAUL KNOPP
HAROLD MABERN
SHELL MAY

HOWARD MCGHEE
GENE ROLAND
ANDREI STROBERT
RICARDO STROBERT
CHARLES SULLIVAN
BOBBY TIMMONS
CHRIS WHITE
RICHARD WILLIAMS
JOE LEE WILSON

PLEASE MANY, MANY MORE at SURPRISE GUESTS

BRONX COMMUNITY COLLEGE
120 East 184th Street
Bronx, N. Y.
Sunday,
May 2nd, 1971

YOU CAN HELP FOR THEIR FUTURE WHEN YOU DON'T MISS

Contribution \$2.00 **JAZZ SPRINGS IN THE BRONX** For Information Call 292-1144

24. Jazz Springs In the Bronx

New York: Bronx Community College, 1971. Offset on yellow stock. 7 x 11 in. Near fine.

Flyer promoting a "Jazz Springs In The Bronx for Melrose Community School" benefit concert for the school and its students, featuring a wide range of musicians including Vera Auer, Eric Blewett, Cecil & Dee Dee Bridgewater, Anthony Coleman, Al Dreares, Eric Bonnemere, Al Foster, Curtis Fuller, Roy Haynes, Sam Jones, Cliff Jordan, Harold Mabern, Howard McGhee, Gene Roland, Andrei & Ricardo Strobert, Charles Sullivan, Bobby Timmons, Chris White, Richard Williams, and Joe Lee Wilson.

A document of community organizing overlapping with a New York's robust jazz community.

\$350



25. Jazz Party: Walter Bowe and the Angry Young Men

New York: [Walter Bowe], 1963. Offset, postmarked on verso, addressed to a prominent New York filmmaker. 9 1/2 x 14 in. Very good; yellowing commensurate with age and lines from folding for mailing.

Poster promoting a recurring “Jazz Party” hosted by Walter Bowe and his band “The Angry Young Men,” featuring their renditions of traditional and modern dancing jazz at 9:30pm every Friday night. The poster was mailed by Bowe to a prominent NYC filmmaker, documenting the underground connection between the avant-garde jazz and film scenes of the early 1960s.

“Free Black-eyed peas and rice for early comers.”

\$450



26. Photograph of Don and Moki Cherry

David Gahr

New York: David Gahr, 1973. Vintage b/w silver gelatin print. 8 x 10 in. Small stain to top edge of recto, slight creasing at two corners; else near fine.

Photograph of Don and Moki Cherry performing at the 1973 Newport Jazz Festival in New York with Cherry’s ensemble, The Organic Music Theatre.

\$350

THE LIVING THEATRE Presents

The Charles Mingus Jazz Workshop

WITH

KENNETH PATCHEN

530 Sixth Avenue at 14th Street CHelsea 3-4569

Monday evening, March 16 at 8:00 and 10:30

Friday, March 20 at Midnight

Reservations \$1.95 \$2.90 \$3.90

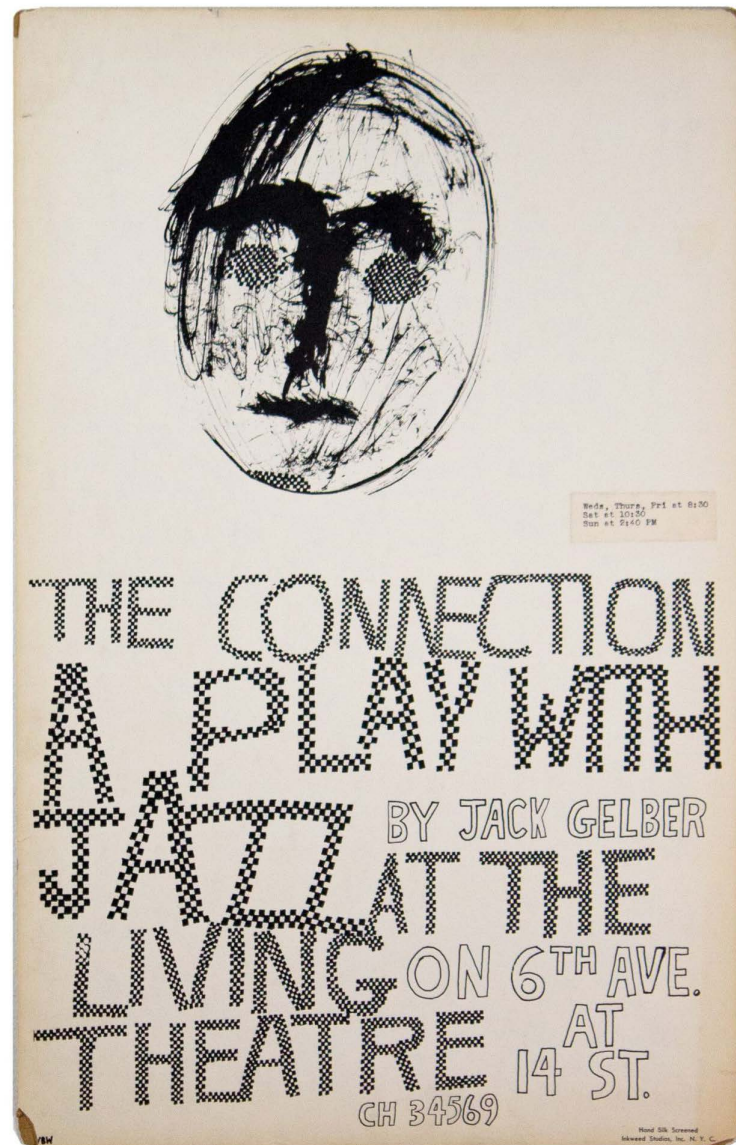
27. The Living Theatre Presents The Charles Mingus Jazz Workshop with Kenneth Patchen

New York: The Living Theatre, ca. 1964. Offset. 8 1/2 x 13 in. Near fine.

Flyer promoting the Charles Mingus Jazz Workshop with Kenneth Patchen, presented by the Living Theatre. The Jazz Workshop was Charles Mingus' mid-sized ensemble of rotating musicians who toured and recorded with him. In this show, presented by the Living Theater, they performed alongside the influential poet Kenneth Patchen, who did not see fame in his lifetime due to his opposition to the United States involvement in World War II, but influenced the beat generation and his peers, Henry Miller and E.E. Cummings. This particular show was also part of Mingus' experimentation with actors and poets performing alongside his compositions and improvisations - a mode of performance he never felt he fully realized.

Charles Mingus founded his Jazz Workshop in the 1940s and originally saw the participation of musicians Art Blakey, Thelonius Monk, and Max Roach, among others. Mingus approach to the workshop broke new ground, as he was among the first band leaders to demand from his musicians spontaneity and independent explorations of his musical compositions. Due to its rigor and technical demands, the Workshop was referred to a "a university for jazz" amongst Mingus' peers. After Mingus' death in 1979, his wife Sue Mingus continued the mission to have Mingus' music played by rotating sets of musicians; the Workshop continues to perform his music today.

SOLD



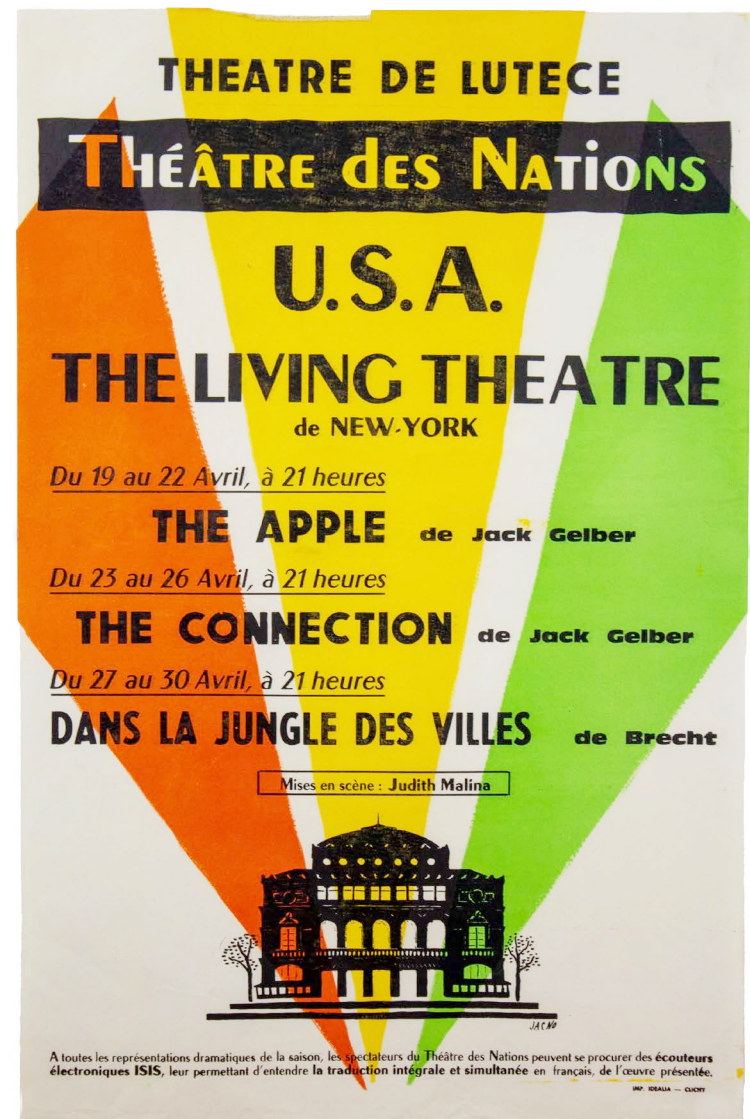
28. The Connection at The Living Theatre

[Jack Gelber]. New York: Inkweed Studios, 1959. Screenprint on board. 22 x 14 in. Very good, with edge wear. Sticker pasted to recto with dates of show.

Directed by Judith Malina, designed by Julian Beck, written by Jack Gelber, and with music by Freddie Red, *The Connection* follows a theatrical producer and writer as they attempt to stage a play about the lives of various proficient drug users and inhabitants of the New York demimonde. The play consists of conversations between the characters as they wait around to score. It won three Obie awards in 1959-1960, including best new play, best all-around production, and best actor. From the first production in 1959 at the Living Theatre.

This poster was printed by Inkweed Studios, a company founded by Lionel Ziprin, one of the great nearly-forgotten figures of the New York Underground. Included among the contributors to Inkweed's printing projects are Bruce Connor, Jordan Belson, Harry Smith, and Barbara Remmington.

\$300



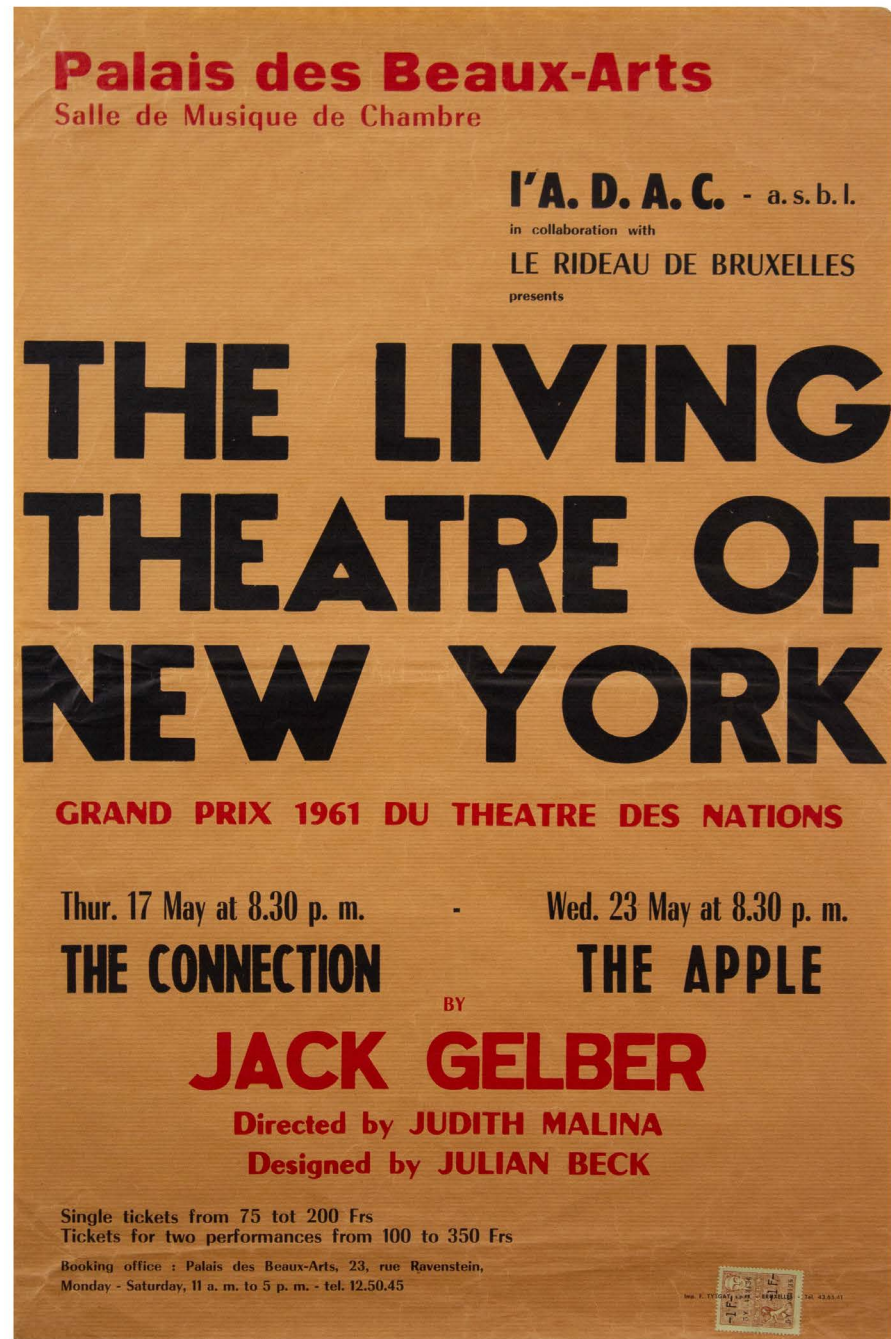
29. Theatre des Nations: U.S.A. The Living Theatre

Designed by Marcel Jacno. Paris: Théâtre des Nations, [1962]. Offset. 15 ½ x 23 ½ in. Very good, with wear on the top edge.

Poster for several performances of the Living Theatre's repertory productions of *The Apple* and *The Connection* by Jack Gelber, and *Dans la Jungle Des Villes* by Bertolt Brecht for the 1962 Théâtre des Nations festival in Paris. The company had just won the festival's Grand Prix the previous year, and would move to Europe the following year.

Designed by the French artist Marcel Jacno, who created some of the hallmarks of stylish French life, such as the packaging of the French cigarettes Gauloises, along with countless posters and illustrations.

\$250

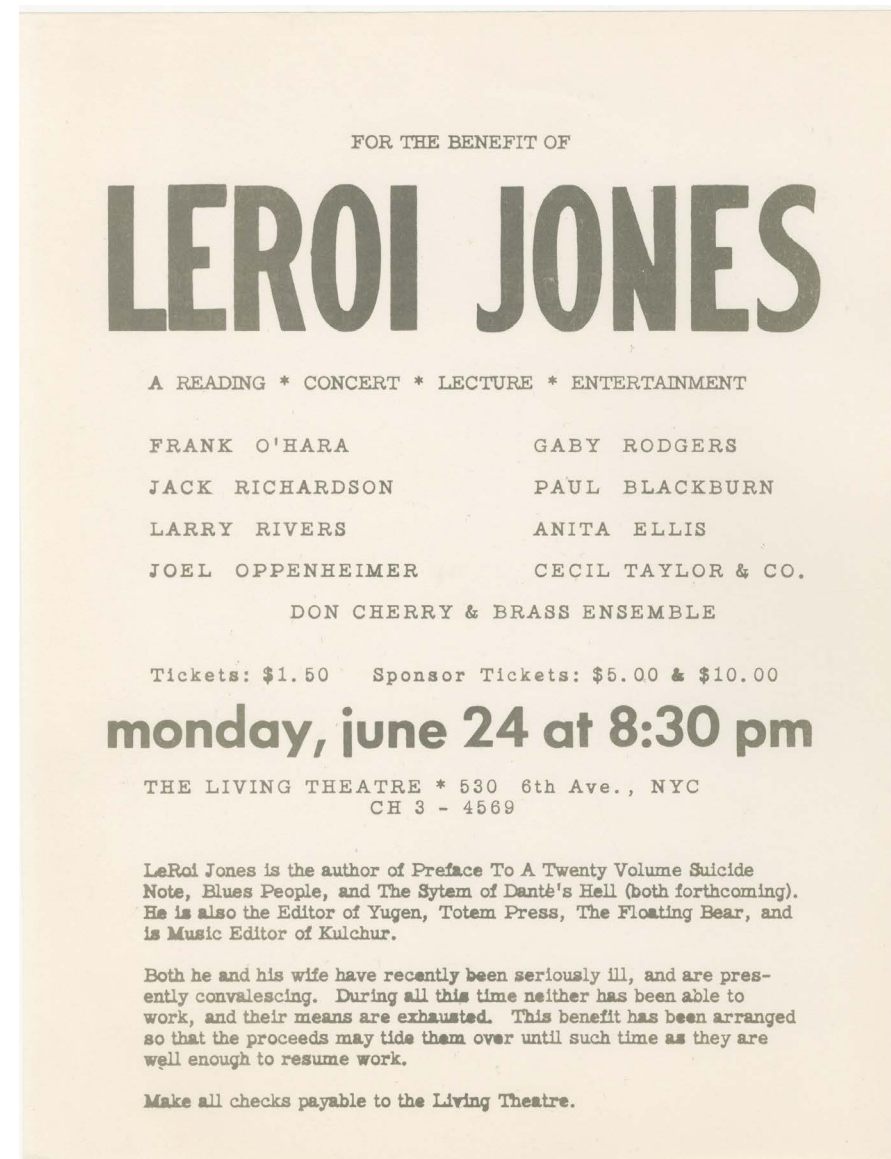


30. The Living Theatre of New York

[Lille:] Palais des Beaux-Arts, [1962]. Offset. 15 ½ x 23 ½ in. Very good, with light wear commensurate to age.

Poster for two performances by the Living Theatre of their respective productions of The Connection and The Apple, both by Jack Gelber and held at the Palais des Beaux-Arts in Paris.

\$250



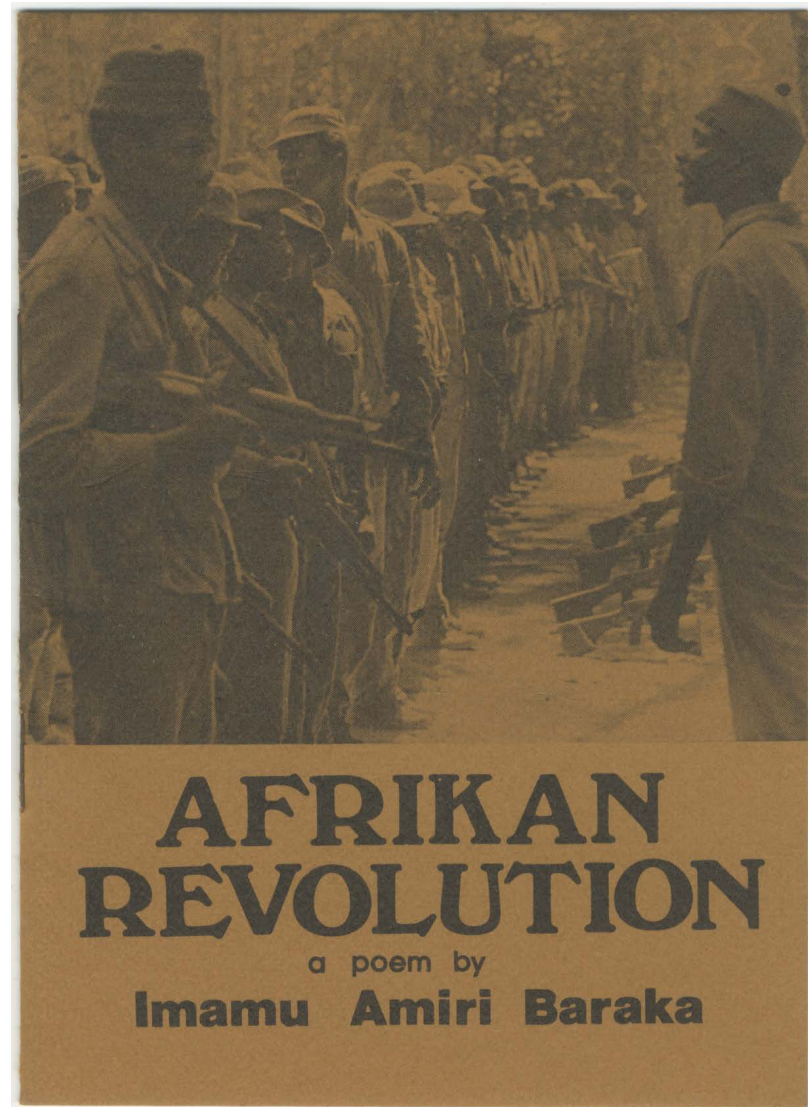
31. For The Benefit of LeROI Jones [Cecil Taylor, Don Cherry, Frank O'Hara, Paul Blackburn]

New York: Living Theater, 1963. Offset. 8 x 10 ½ in. Near fine.

A benefit for the poet, writer, and editor LeROI Jones (later Amiri Baraka), with readings, concerts, and lectures by Cecil Taylor, Don Cherry, Frank O'Hara, Paul Blackburn, and more.

The Living Theatre organized the benefit for LeROI Jones, who was then seriously ill, along with his wife Hettie Jones. His seminal work of musicology, Blues People, would be published later that year.

\$250



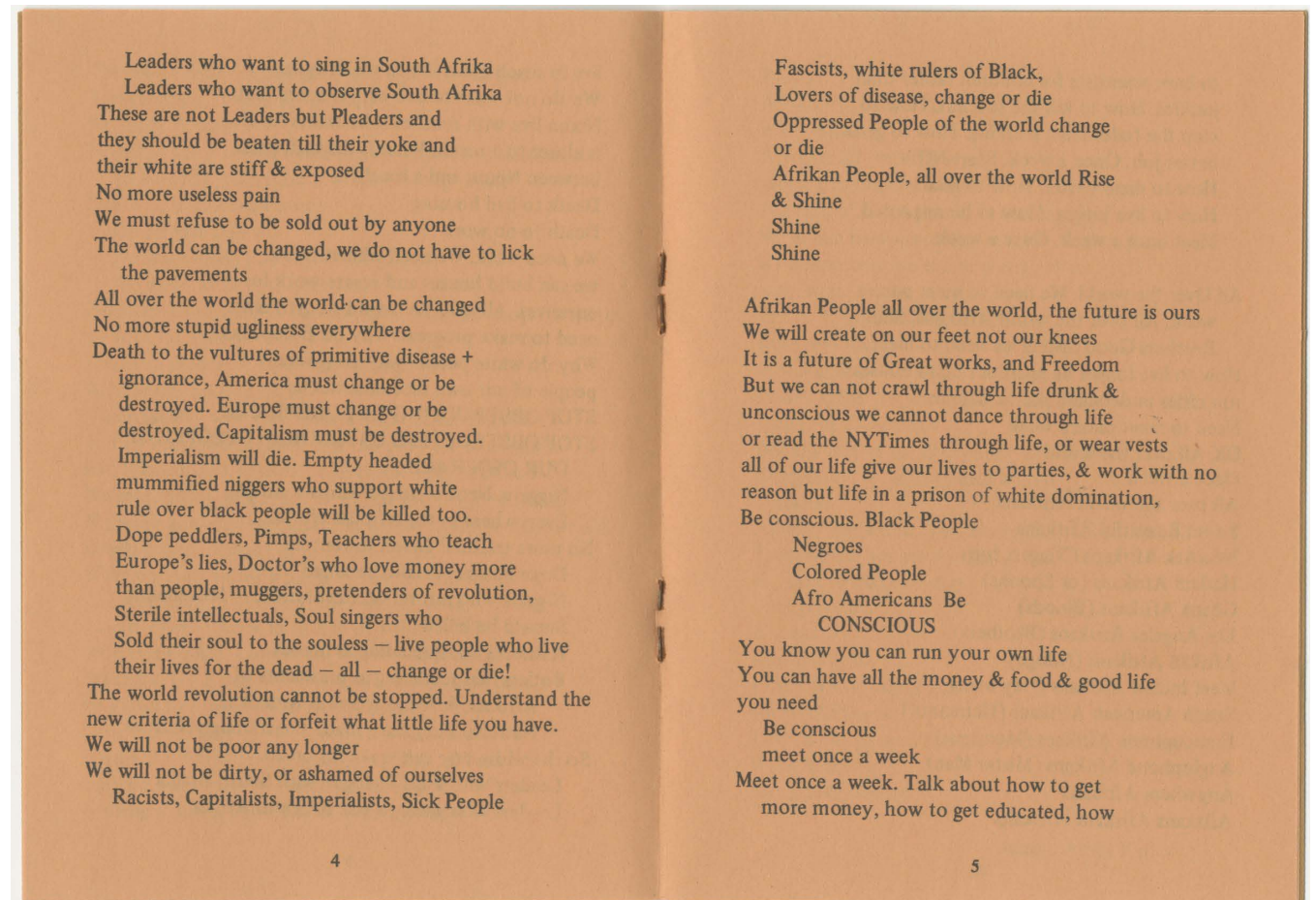
32. Afrikan Revolution: a poem by Imamu Amiri Baraka [First Edition]

Amiri Baraka

Newark: Jihad Publishing Co., 1973. Saddle-stapled. Offset on brown stock. 8pp. First Edition. 4 x 5 1/2 in. One spot of light discoloration on back wrap (< 1/3 in.); else near fine.

The first edition of Amiri Baraka's *Afrikan Revolution: a poem*, published by Jihad Publishing Company, an editorial and publishing enterprise started by Baraka to amplify the work of The Jihad Cultural Center in Newark.

The poem was written in Conakry, Guinea on February 4th, 1973, days after the funeral of Marxist revolutionary leader and Pan-African intellectual Amilcar Cabral. The head of the African Party for the Independence of Guinea and Cape Verde (PAIGC), Cabral helped wage 10 years of guerilla warfare against an occupying Portuguese army; he was assassinated in 1973, just months before Guinea-Bissau and Cape Verde achieved independence.



Baraka had traveled to Conakry to attend Cabral's funeral, and was among the few speakers in the symposium held by the revolutionary party in honor of Cabral; there, delegates from 80 sovereign nations, guerilla movements, and supporting groups from Europe gathered to honor Cabral's achievements and reflect on the state of anti-imperialist struggle. Notably, the North Vietnamese delegation received a standing ovation for their continued resistance to the U.S. offensive. Baraka's poem captures the mournful and militant anger after the funeral.

A remarkable document of the literary production of the Black radical tradition.

"All capitalists, racists, liars, Imperialists, All who can not change they also must be eradicated, their lifestyle, philosophies Habits, flunkies, pleasures, wiped out — eliminated"

SOLD

33. Tracks [Diane Di Prima, Eldridge Cleaver, Pharoah Sanders]

Whitney Field, Peter Birkerts, John Rau, eds.

[Birmingham]: np, 1968. Unbound, previously saddle-stapled, in illustrated wraps, with tipped in table of contents sheet. Offset. 8 x 10 1/2 in. 50pp. Spotting to wraps and table of contents, and minor loss to rear wrap and final leaf, not exceeding 1/4 in. depth.

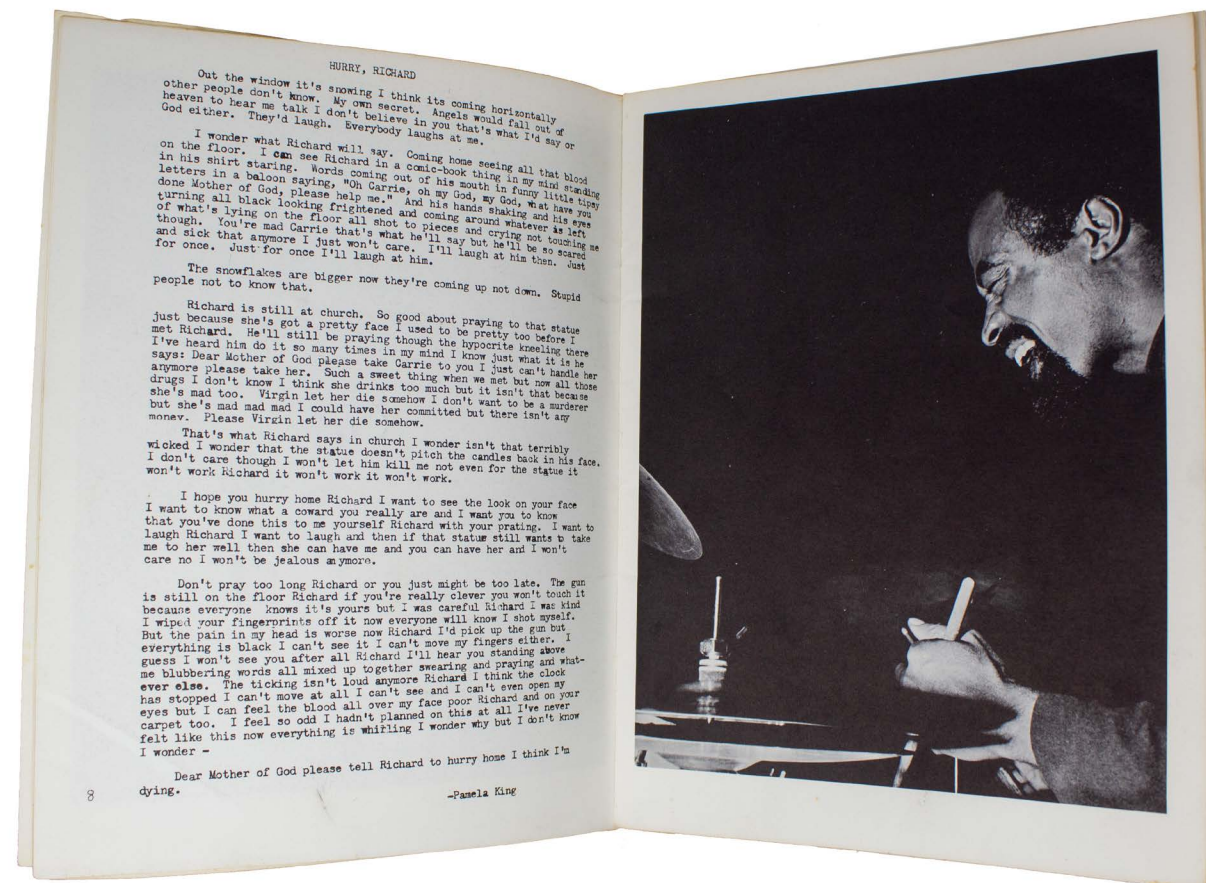
Likely the only issue published of the exceedingly rare literary magazine featuring the works of Diane Di Prima, Eldridge Cleaver, Brad Leithauser, John and Leni Sinclair, Mimi Haas, Lisa Petrides, alongside a notable interview with Pharoah Sanders; with rich illustrations and photography throughout.

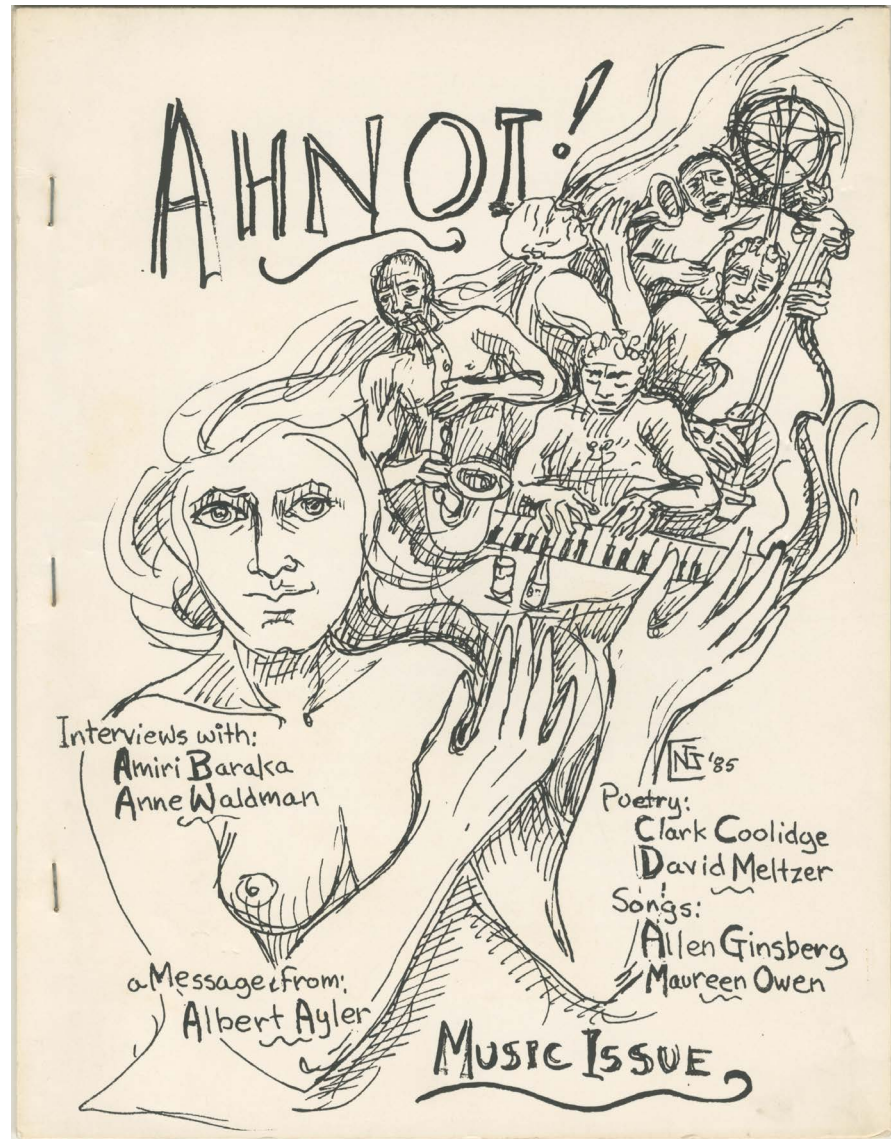
Aside from integrating the jazz and poetry of the late 1960s with the political consciousness of the rapidly expanding Black Panther Party, the magazine also exhibits a surprising historical range, with an essay on Nietzsche's relationship to Wagner, and a poem written for the mad Roman emperor Caligula.

A document of the American post-war avant-garde, including poetry, radical politics, and free jazz.

Two copies located on OCLC as of February 2023.

SOLD





35. Ahnoi, No. 5: Music Issue (Fall/Winter 1985)

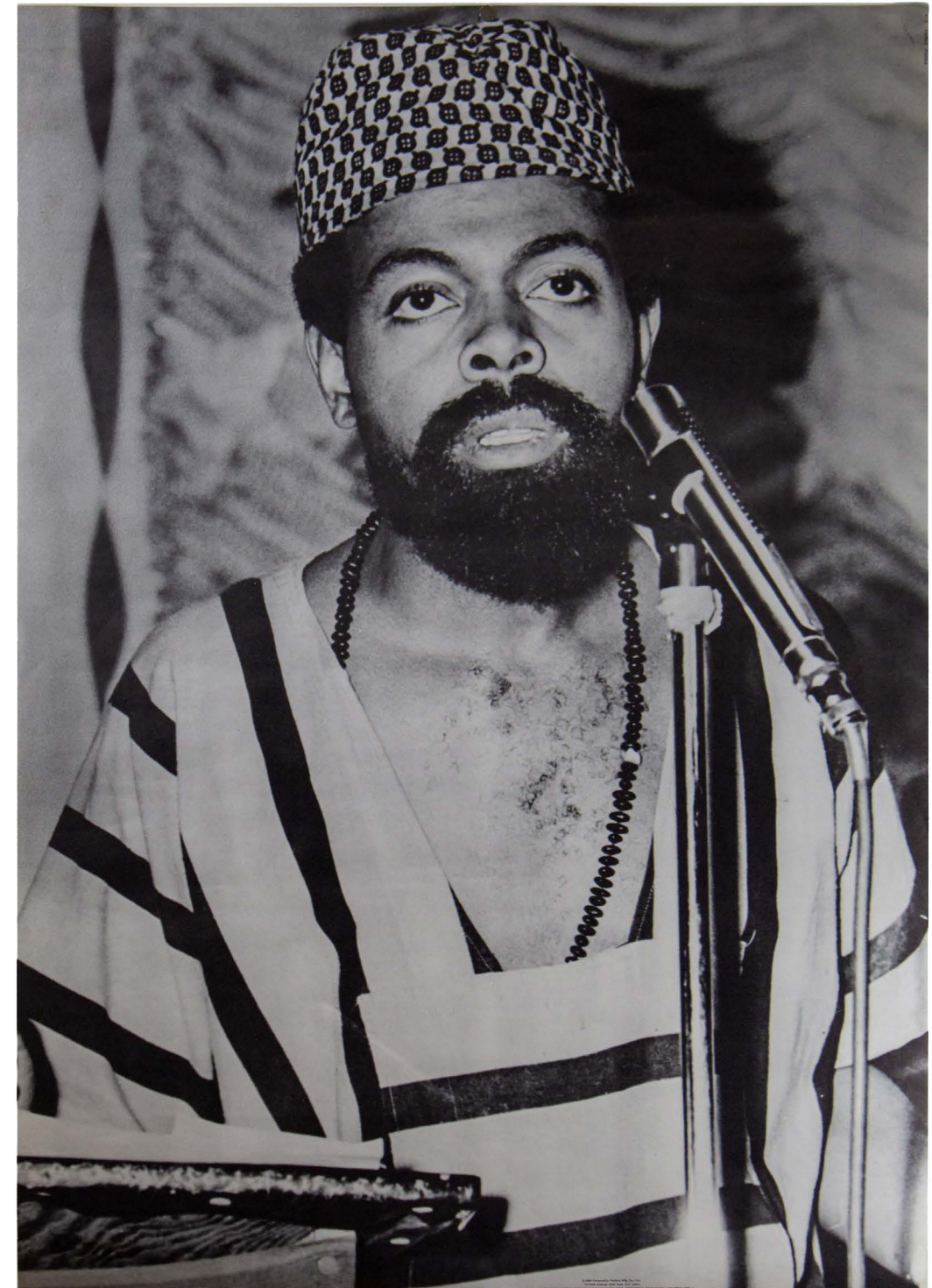
Cheryl Fish, Joel Lewis, Ed Smith, eds.

New York: Gaede's Pond Press, 1985. Side stapled sheets. Xerox on rectos only. 34pp. 8 1/2 x 11 in. Very good.

Issue no. 5, "The Music Issue," of rare underground poetry magazine *Ahnoi*, which was associated with the Poetry Project at St. Mark's Church. This issue features interviews with Amiri Baraka and Anne Waldman, poems by Clark Coolidge and David Meltzer, songs from Allen Ginsberg and Maureen Owen, and a reprint of Albert Ayler's vision that was originally published in *The Cricket*. Notably this issue places the New Music alongside the avant-garde and language poets of 1980s New York. The interview with Baraka covers an assessment of John Coltrane's legacy; Ayler's vision conveys a deeply religious, eschatological, exposition written only a year before his death.

An artifact of the intersections of free jazz and poetry in New York.

SOLD

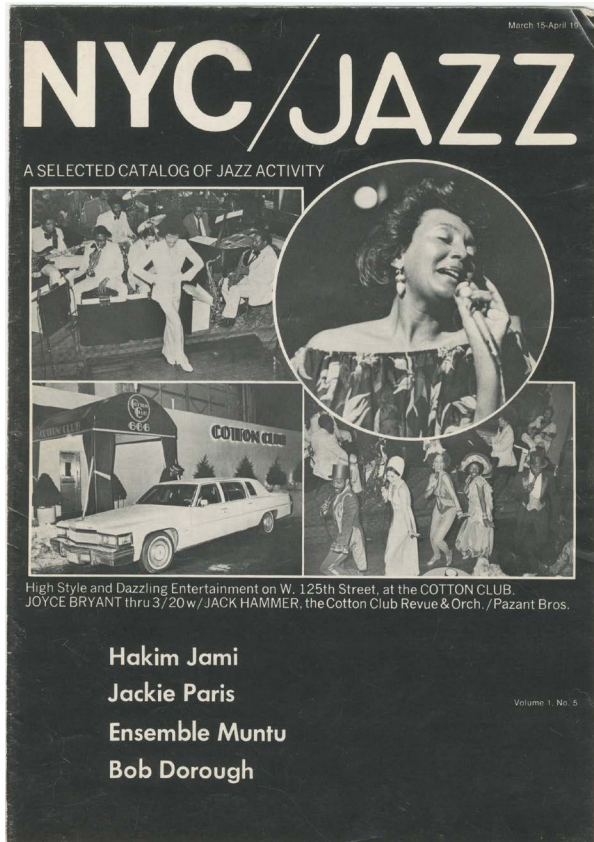


36. Amiri Baraka Poster

New York: Personality Posters Co. Inc., 1968. Offset. 29 x 41 in. "Printed in USA" stamp in top right corner. "418 Leroi Jones" printed in the top right corner. Near fine.

Large poster of a black and white photograph of Amiri Baraka speaking into a microphone.

\$250



NYC/JAZZ
MAP KEY

SPECIAL INTEREST

CLUBS & CONCERTS

BULLETIN BOARD

FOR Robert Kraft

THE UPTOWN JAZZ JENIA
April 14-15, 1978
THE GEORGE COLEMAN OCTET
MS. IRVINE REID AND COMPANY

THE FIFTH ANNUAL
APRIL IS JAZZ MONTH

JOHN COLTRANE
DUKE ELLINGTON
GEORGE BENSON
CHICK COREA
WRVR 106.7 FM

NYC/JAZZ
A SELECTED CATALOG OF JAZZ ACTIVITY IN THE GREATER NEW YORK AREA

FOR Robert Kraft

Helen Humes
Junior Mance Trio
Muntu

Hear **GEORGE BENSON** Live ON BROADWAY at the Belasco Theatre May 3-7, and on his new WARNER BROS. album "WEEKEND IN L.A."

BULLETIN BOARD

NYC/JAZZ
MAP KEY

SPECIAL INTEREST

CLUBS & CONCERTS

BULLETIN BOARD

FOR Robert Kraft

JOHN COLTRANE
DUKE ELLINGTON
GEORGE BENSON
CHICK COREA
WRVR 106.7 FM

37. NYC / Jazz: A Selected Catalog of Jazz Activity, Vol. 1 No. 5

New York: NYC/Jazz, 1978. Two sided 14 x 20 in. leaf folded into quarters. Offset. 7 x 10 in. Very good, with wear at corners, and light discoloration on back wrap and interior pages.

The fifth issue of NYC / Jazz, a monthly fold-out catalog of jazz activity in New York. This issue includes a list of notable upcoming jazz record releases; a map of locations of interest for jazz in New York; a notable write-up on Ornette Coleman by Robert Kraft; a list of jazz radio stations; and photographs of Hakim Jami, Jackie Paris, the Ensemble Muntu, and Bob Dorough.

Two holdings of NYC/Jazz on OCLC as of February 2023; the only copy of this issue found at NYPL.

\$250

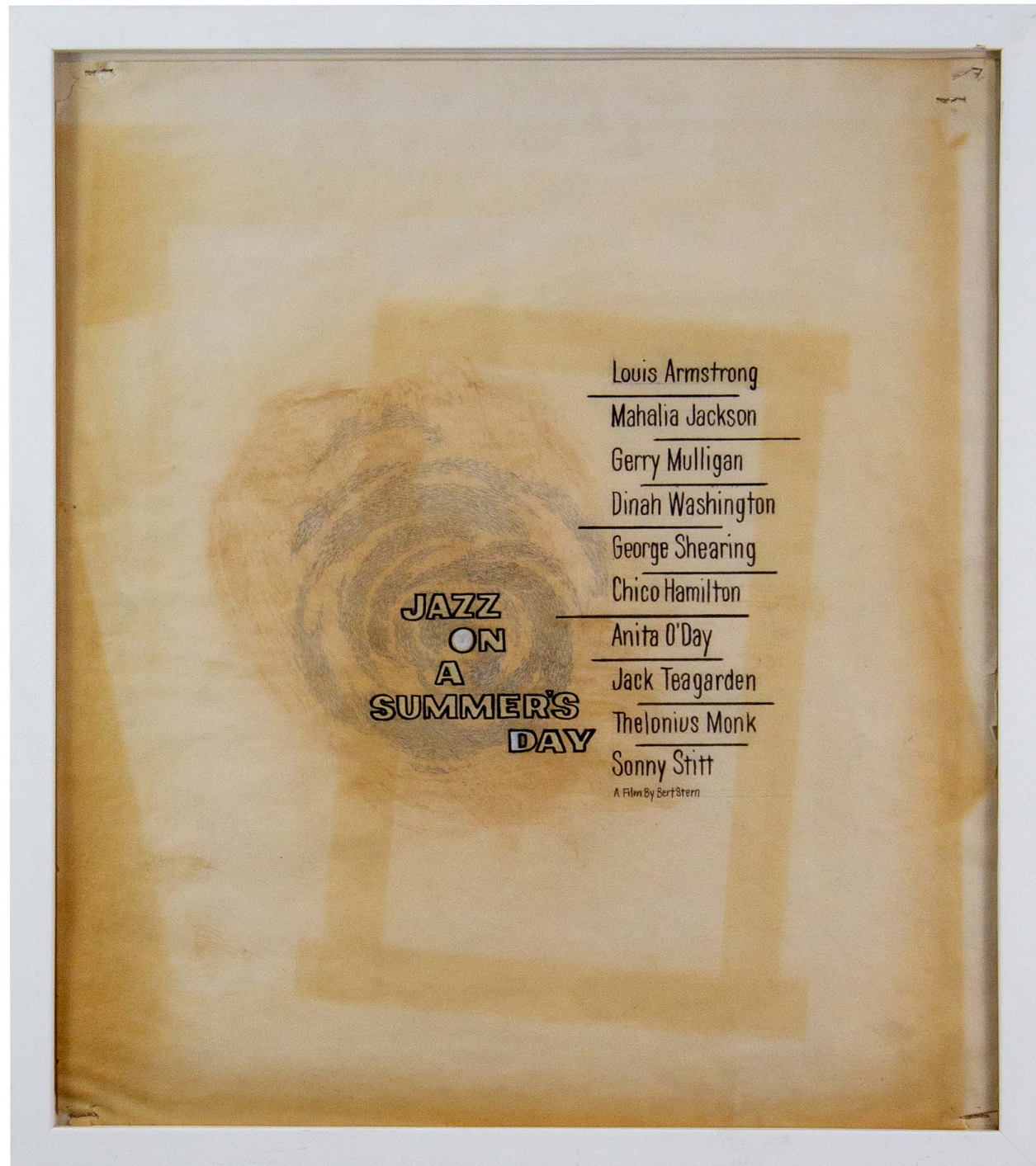
38. NYC / Jazz A Selected Catalog of Jazz Activity: Vol. 1 No. 6

New York: NYC/Jazz, 1978. Two sided 14 x 20 in. leaf folded into quarters. Offset. 7 x 10 in. Very good, with two light fingerprint smudges on the first interior fold.

The sixth issue of NYC / Jazz, a monthly catalog of jazz activity in New York, featuring a list of notable jazz record releases, a map of locations of interest for jazz in New York, a column by Robert Kraft commemorating Duke Ellington on what would have been his 79th birthday, alongside a reprint of Ellington's essay "The Art Is In The Cooking"; a list of jazz radio stations; and photographs of Helen Humes, Junior Mance, and Jemeel Moondoc, the altoist-composer lead of the Ensemble Muntu, advertising the musicians respective upcoming New York performances.

Two holdings of NYC/Jazz on OCLC as of February 2023; the only copy of this issue found at NYPL.

\$250



39. Jazz On A Summer's Day [unused design for promotional material]

[Louis Armstrong, Mahalia Jackson, Thelonius Monk and Henry Grimes, Chuck Berry, Chico Hamilton, Anita O'Day, Sonny Stitt, Dinah Washington, Gerry Mulligan]

np: np, 1959. Hand drawn graphite, ink, and paint on paper. Two 16 x 18 1/4 in. sheets stapled to board., framed to 17 3/4 x 20 in. Paper discolored commensurate with age, paste residue on verso and staples at corners with holes from prior staples. Very good.

Draft for a commercially unused design for Bert Stern's 1959 film Jazz On A Summer's Day. A classic of music documentary and concert film (perhaps the first concert film made), the movie was shot at the 1958 Newport Jazz Festival. Featuring rousing and intimate performances by Louis Armstrong, Mahalia Jackson, Thelonius Monk and Henry Grimes, Chuck Berry, Chico Hamilton, Anita O'Day, and other stars of the time, the film cuts between performances and footage of jazz fans and revelers enjoying a beautiful summer day. The result is a portrait of not just the performers but the elan and brio that characterized the jazz scene when it was the hippest and coolest music in the world. As one contemporaneous reviewer wrote: "as generous a dish of top jazz music as any cat could take in one gulp."

The lettering bears a striking resemblance to that on the original poster and a 1961 7" release of a selection of songs Louis Armstrong performed at the festival. The artist-likely employed in the art department of Galaxy Productions-is unknown.

SOLD



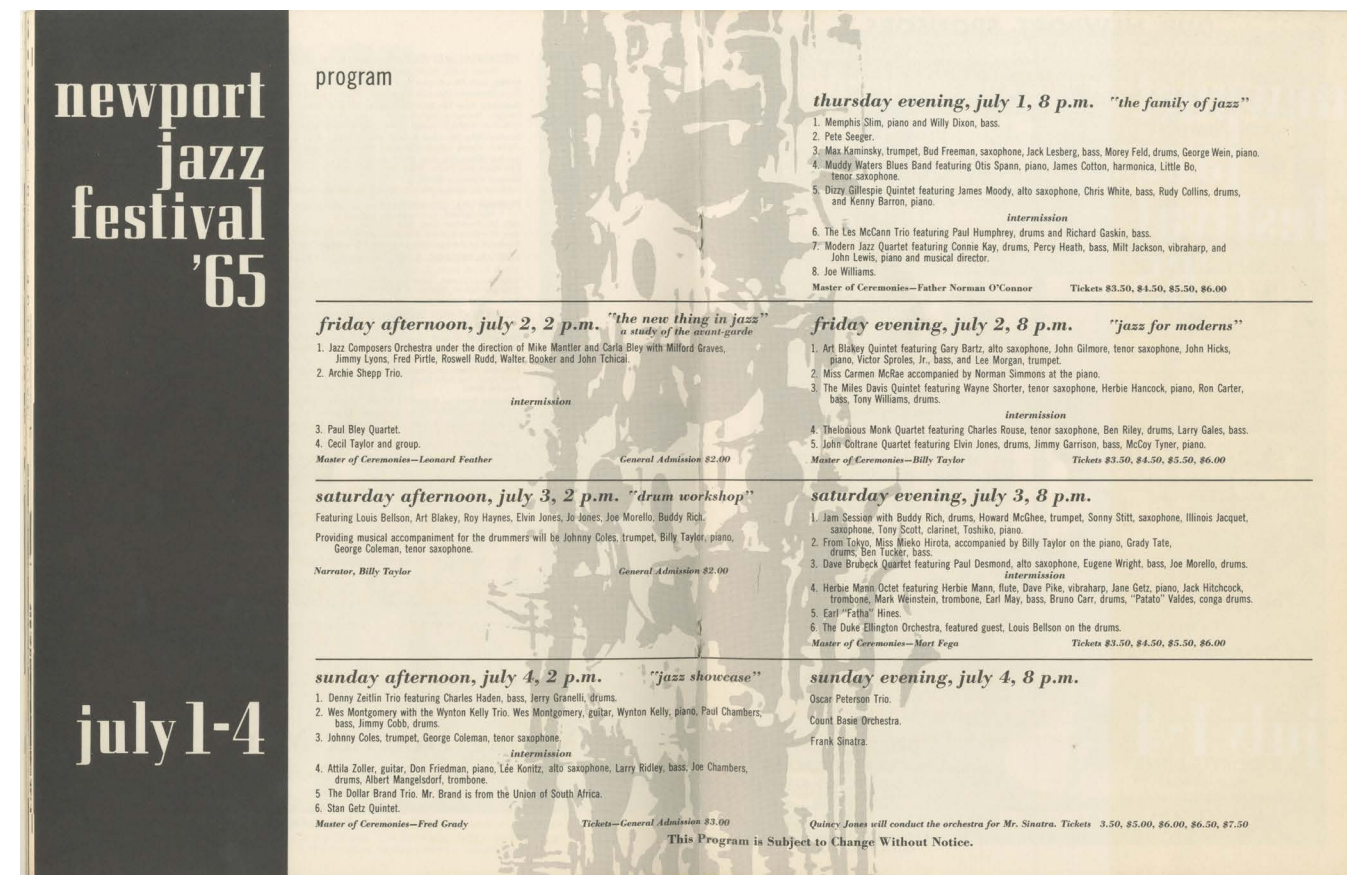
40. Newport Jazz Festival '65

Newport, RI: Newport Jazz Festival, 1965. Offset. Saddle stapled in wraps. 40pp. Illustrated throughout. Very good.

Program for the 1965 Newport Jazz Festival, featuring write-ups on Frank Sinatra and the nature of jazz festivals, an illuminating essay on the New Music, and extensive photography throughout. The festival featured performances from Dizzy Gillespie, Pete Seeger, Muddy Waters, Les McCann, Archie Shepp, Cecil Taylor, Art Blakey, Miles Davis, Thelonius Monk, John Coltrane, Buddy Rich, Duke Ellington, Stan Getz, Count Basie, and Frank Sinatra.

Only one holding located on OCLC as of February 2023.

\$450





41. Jelly Roll Presents Charles Mingus and The Art Ensemble of Chicago at the Berkeley Community Theatre

Berkeley: Berkeley Community Theater / Jelly Roll, [1973]. Offset. 8 ½ x 11 in. Very good, with some light wear to the top edge of the sheet.

Flyer for a concert featuring Charles Mingus and the Art Ensemble of Chicago at the Berkeley Community Theatre, presented by Jelly Roll.

Only months prior, Mingus had formed a new quintet with Don Pullen, Jack Walrath, and George Adams—together they had recorded *Mingus Moves*, which was released soon after this performance. The Art Ensemble of Chicago had just returned from Paris, taken a residency at Michigan State University, and released *Fanfare For the Warrior*, one of their more commercially successful records.

A document of free jazz legends at the height of their powers.

\$450



42. Stivers Promotions Presents The Fantastic Four

Oakland: Stivers Promotions / The Players, ca. 1970s. Offset. 8 ½ x 11 in. Light wear to corners, else near fine.

Flyer promoting a show by “The Fantastic Four” at The Players in Oakland, presented by Stivers Promotions. The Fantastic Four consisted of Johnny Dial on the Hammond organ, James Haynes on the drums, Geneo on the saxophone, and Bill Brown on the guitar. Documentation of a largely unknown group in the 1970s Bay Area.

\$125



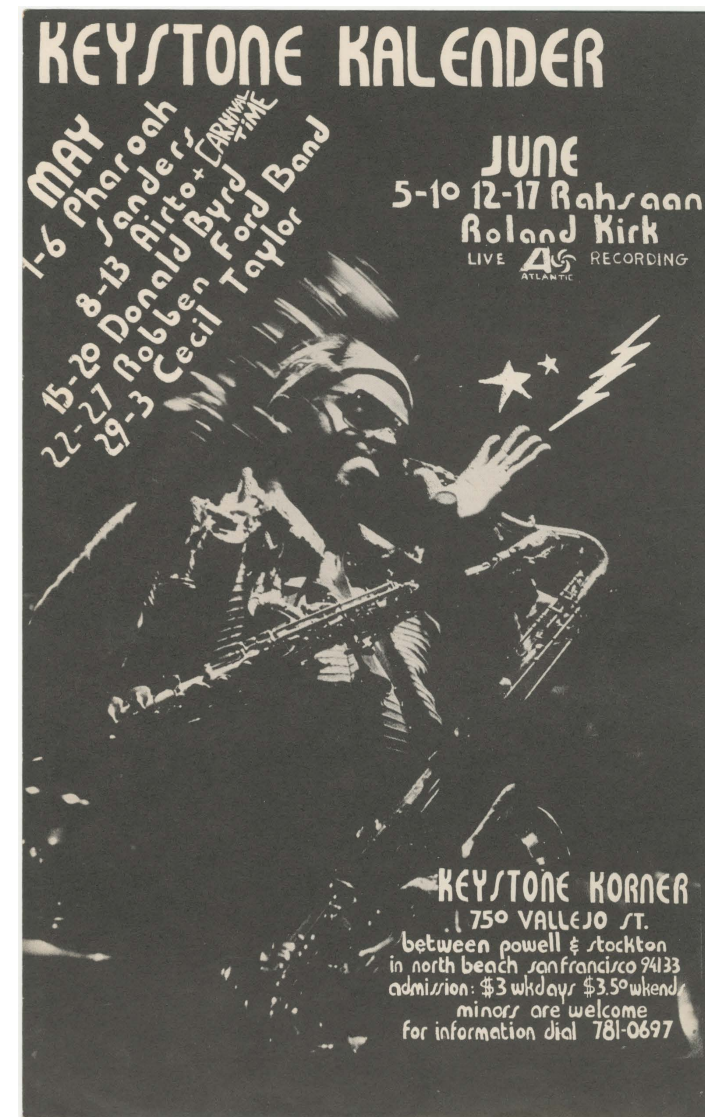
43. Keystone Kalendar [Charles Mingus, Cecil Taylor]

San Francisco: Keystone Korner, [1973]. Offset. 8 1/2 x 11 in. Very good, with a spot of light discoloration on the top right corner.

Handbill calendar for shows at Keystone Korner in October, November, and December of 1973, featuring week-long residencies from Grover Washington Jr., Cecil Taylor, Jimmy Witherspoon, Robben Ford, Freddie Hubbard, Les McCann, the Cannonball Adderley Quintet, Charles Mingus, and Keith Jarrett.

The kalendar demonstrates a typical few monts at the fabled San Francisco jazz venue, indicative of the depth and wide array of talented musicians composing and playing jazz at the time.

SOLD

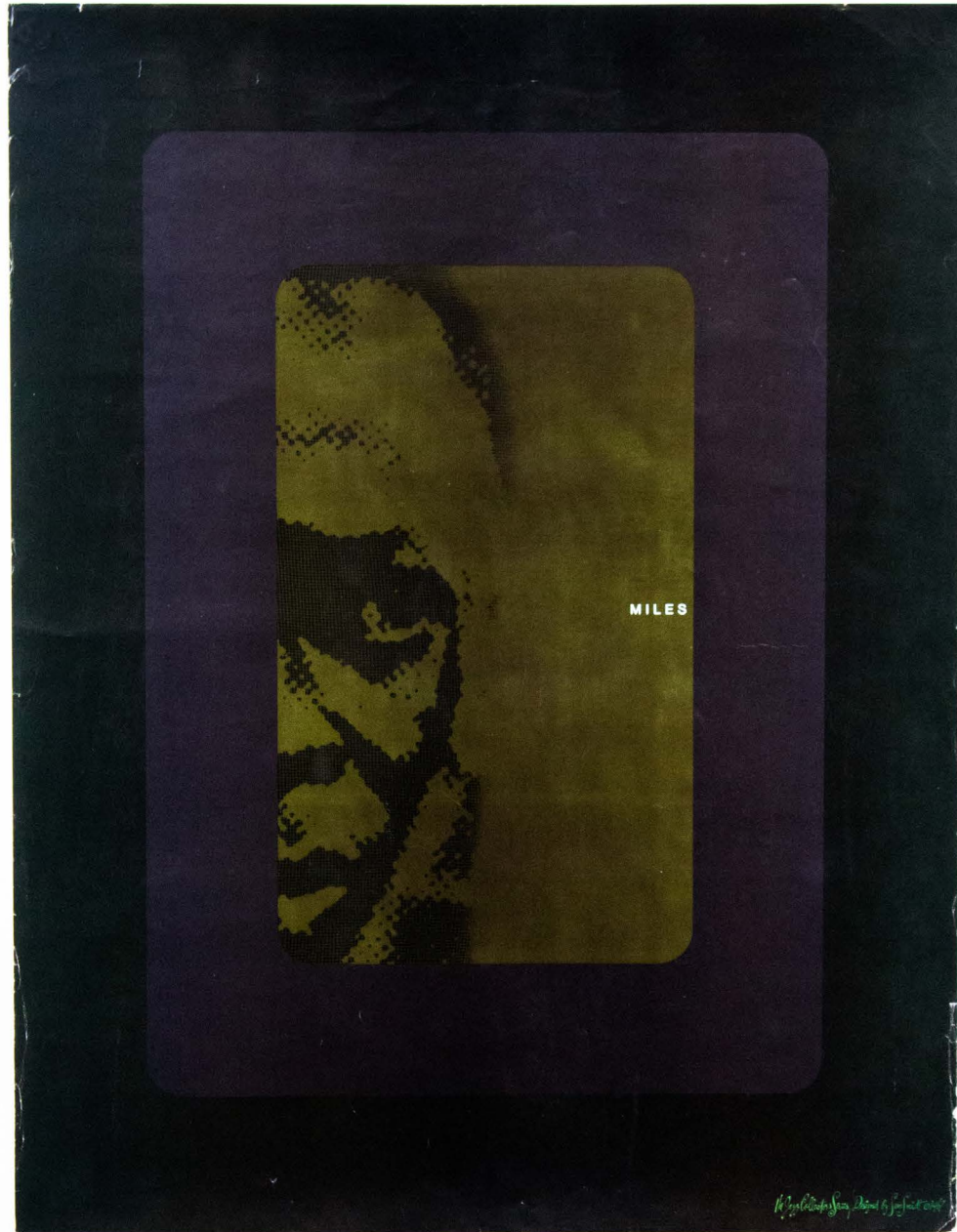


44. Keystone Kalendar [Pharoah Sanders, Cecil Taylor, Rahsaan Roland Kirk]

San Francisco: Keystone Korner, [1973]. Offset. 5 1/4 x 8 1/2 in. Near fine.

Handbill calendar for shows at the Keystone Korner in May and June of 1973, featuring residencies from Pharoah Sanders, Airtto & Carnival Time, Donald Byrd, the Robben Ford Band, Cecil Taylor, and Rahsaan Roland Kirk, whose performance was released by Atlantic Records.

\$350



45. Miles [poster]

[California]: Jazz Collectors Series, 1967. Offset. 17 x 22 in. Very good, with light wear.

Miles Davis poster made by Sam Smidt in 1967. Smidt designed many posters of prominent musicians for the Jazz Collectors Series and for the Pacific Jazz Festival in California.

\$150



46. Charles Tyler Trio at New Orleans House

Berkeley: New Orleans House, [1971]. Blue screenprint on heavy stock. 14 x 22 in. Some toning commensurate with age; else near fine.

Vivid poster for a 1971 performance by the Charles Tyler Trio at New Orleans House. Started as a jazz club in 1966, this small venue quickly shifted its focus and became primarily a place for lesser-known rock performances until its closure in 1975. Hot Tuna recorded their first album at New Orleans House, and Flamin Groovies performed there regularly.

Charles Tyler was jazz saxophonist who played frequently with Albert Ayler, Ornette Coleman, and Sunny Murray; he recorded his first album as band leader with ESP-Disk in 1966. Tyler moved to Stockholm in 1982 following a European tour with Sun Ra and the Arkestra. A rare artifact from an underdocumented jazz and rock club in Berkeley. Posters and flyers from New Orleans House remain exceedingly rare.

SOLD

a love Supreme

STUDENT-COMMUNITY
AFRICAN-AMERICAN LIBATION CEREMONY
for the

FIRST GRADUATES of MERRITT COLLEGE
AFRICAN-AMERICAN STUDIES PROGRAM

a curriculum CREATED BY
the Soul Student Advisory Council - B.S.U.

BROTHER
ELDRIDGE CLEAVER
CONFERRING HONORS
DRAMA - DANCE - MUSIC - POETRY

WEDNESDAY [JULY 17, 1968 - 7:00 P.M.
MERRITT-AUDITORIUM - 5714 GROVE

SUNDAY [JULY 21, 1968 - 12:30 P.M.

"FEAST"

JOINT SPONSORED BY
NORTH OAKLAND PARISH

ATTEND ANY ONE OF THE FOLLOWING NORTH OAKLAND
CHURCHES -----

DOWN'S MEMORIAL UNITED METHODIST
SHATTUCK AVENUE UNITED METHODIST
ST. AUGUSTINE'S EPISCOPAL
ST. PHILLIP'S LUTHERAN

47. a love Supreme: Student-Community African-American Libation Ceremony [Eldridge Cleaver, Black Studies, Black Panther Party]

Oakland: Soul Student Advisory Council, 1968. Offset. 8 1/2 x 11 in. Slight creasing on right side; else near fine.

Poster for a celebration in honor of the first graduating class of Merritt College's African-American Studies Program, one of the first such programs in America.

In 1963, in their first organizing project, Huey Newton and Bobby Seale led a group of Merritt College students to demand a Black history course. Newton and Seale subsequently formed the Soul Student Advisory Council—a direct precursor to the Black Panther Party—in 1966 to push for the development of a Black Studies curricula. While the program at Merritt College would not gain official accreditation from the Department of Education until 1970, the flyer is an artifact from one of America's first Black Studies programs, dating the Merritt College program to at least a year before San Francisco State became the first American university to gain official accreditation for its program. That the curriculum for Merritt College's program was developed by the precursor organization to The Black Panther Party demonstrates the radical political milieu from which Black Studies university programs originate.

A document from the birthplace of The Black Panther Party, the movement to develop Black Studies programs and curricula in America, and the mutually flowing influence between the Black avant-garde and political vanguard.

\$1250



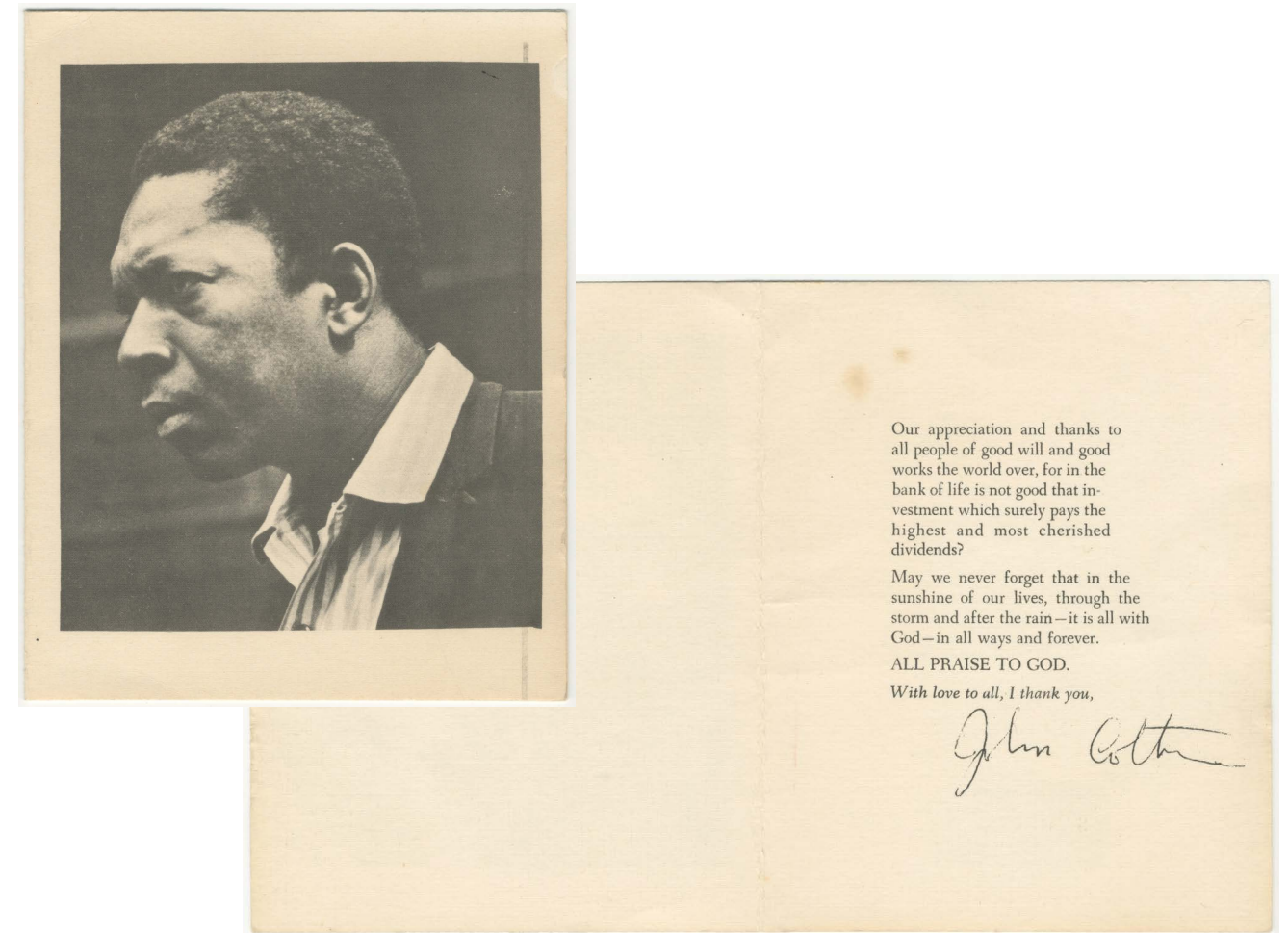
48. John Coltrane July '66 [Japan, final tour program]

Tokyo: Kings Record Co. / Daily Sports, 1966. Saddle stapled, in wraps. Offset, with 6 3/4 x 2 7/8 in. ticket and 10 x 13 in. leaf from magazine tipped in. 32pp. Text in Japanese. 10 1/8 x 14 1/4 in. Very good.

Program for John Coltrane's July '66 tour of Japan, featuring extensive photography of Coltrane's last band: a quintet that included Coltrane's wife, pianist and harpist Alice Coltrane; saxophonist and bass clarinetist Pharoah Sanders; bassist Jimmy Garrison; and drummer Rashied Ali. This was Coltrane's final tour, just weeks before his death.

The program also includes a ticket to Coltrane's concert in Osaka tipped, and a page from a Japanese magazine prominently featuring a photograph of Coltrane.

\$1500



49. One Mind Temple John Coltrane [pamphlet]

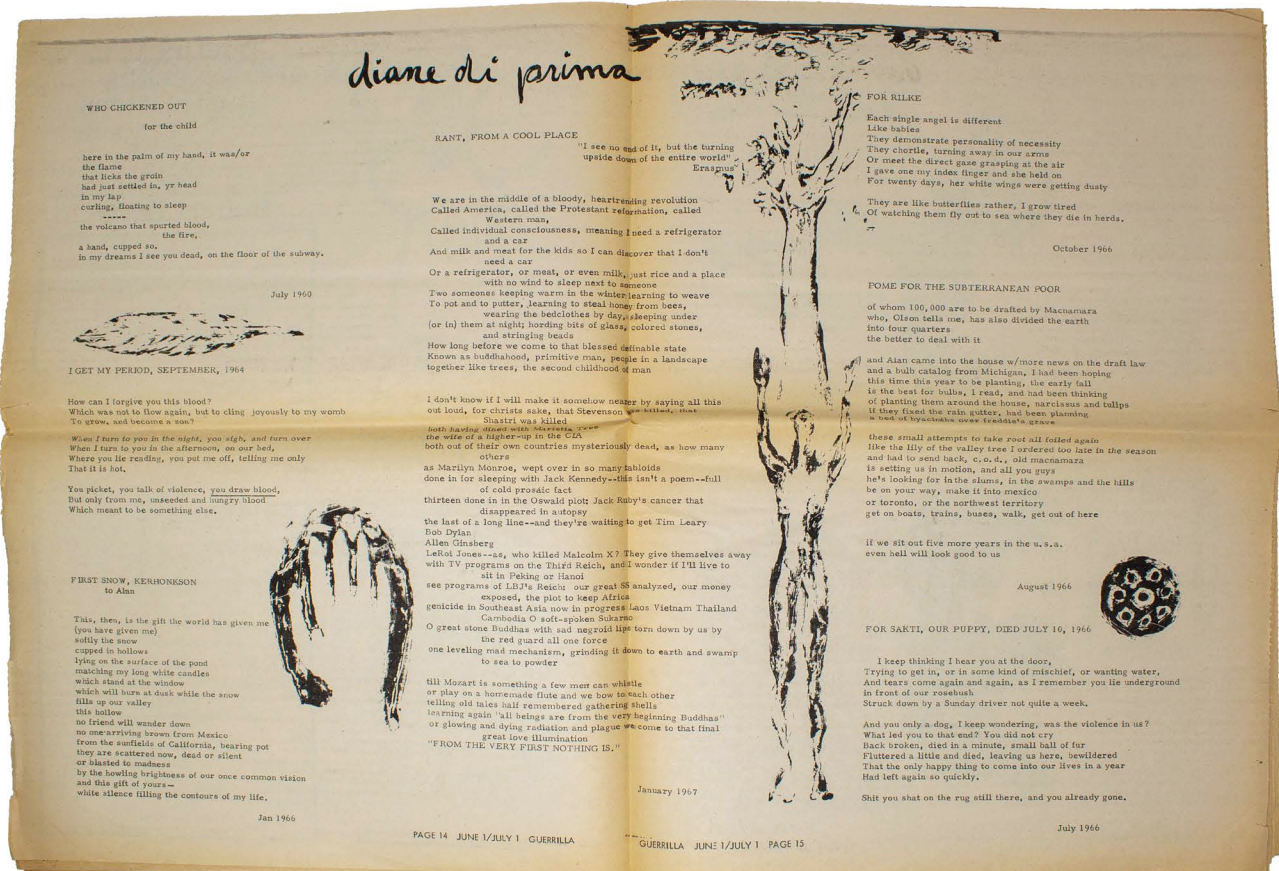
San Francisco: np, [1971]. Two-sided sheet folded to create a 4 pp. pamphlet. Offset. 4 1/4 x 5 3/8 in. Very good, with two spots of light discoloration on the back wrap (<1/8 in. & ~1/4 in.), and some light wear on the edges of wraps.

Devotional fold-out pamphlet from the One Mind Temple, later known as the John Coltrane Church, featuring a fragment of the liner notes to *A Love Supreme* with a facsimile of Coltrane's signature.

The liner notes and album were foundational texts for the Coltrane Church; Coltrane was first canonized as a saint by the Temple, and a few years later, was worshiped as God, or as an incarnation of the divine. Located in the Fillmore district, the church was a community and mutual aid hub, with connections to the Black Panther Party and Huey P. Newton, as well as other Bay area community organizations. By 1982, the Temple had been consecrated into the African Orthodox Church.

Printed as the church had its first major reorganization, moving to their famous Divisadero Street location and becoming the "One Mind Temple," this remarkable pamphlet documents the lasting influence of Coltrane's studies of spirit and divinity.

\$1500



50. Guerilla Volume 1, Number 2

Allen Van Newkirk, ed.

Detroit: Guerilla, 1967. Offset on newsprint. 28pp. 11 1/4 x 15 1/2 in. Very good, with a horizontal foldline from folding into halves, chipping at fold of wrappers, an open tear at the right edge (< 1/2 in.) and the bottom edge (~ 1/2 in.) of front wrap; some minor wear, chipping, and tearing at edges of most sheets; and, a some wear to the horizontal fold of the last sheet.

The second and final issue of the extremely rare radical underground newspaper Guerilla, "a national newspaper of contemporary kulchur," edited by Allen Van Newkirk and an editorial team at the Detroit Artists' Workshop Press.

A flagship in revolutionary thought, poetry, and news, the newspaper was published during the summer riots in Detroit in 1967 and the height of the White Panther - Detroit Free Press literary movement. Situated squarely in the window of political possibility inaugurated by 1960s riots, the newspaper featured a star-studded roster, with Ellen Phelan serving as Art Editor, and a list of contributing editors that included Sun Ra, Diane Di Prima, Michael McClure, Stan Brakhage, John Sinclair, Robert Kelly, Marion Brown, David Meltzer, and Joel Oppenheimer.

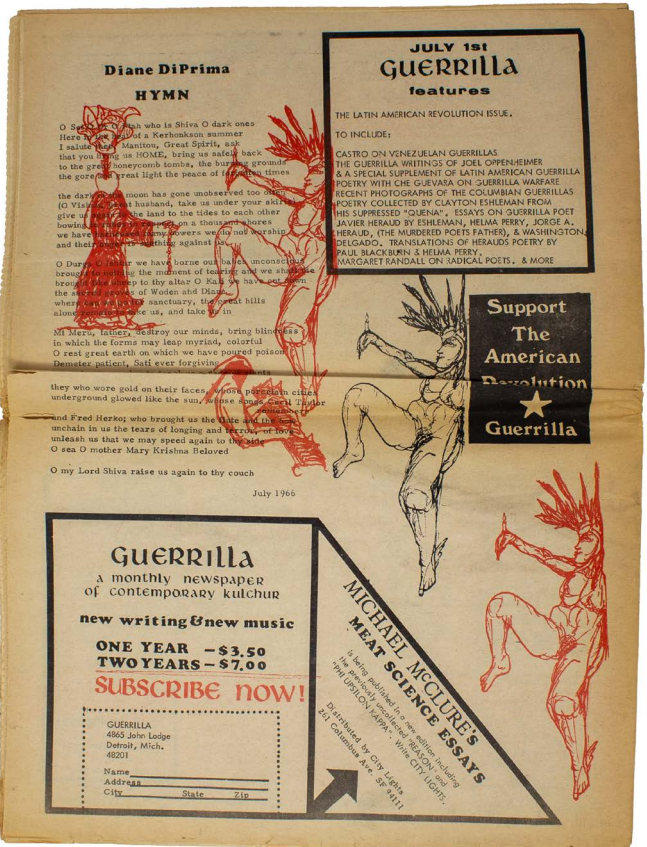
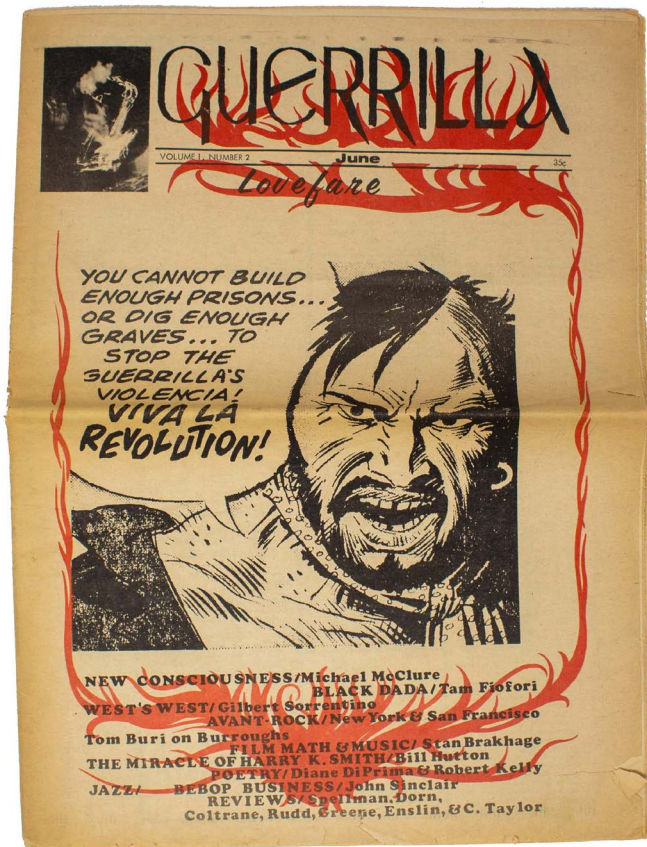
This issue features poetry by Di Prima and Robert Kelly, an essay from Gilbert Sorrentino on avant-rock and another from John Sinclair on Jazz and Bebop, alongside a letter on film by Stan Brakhage, and an epistolary poem to George Büchner by Michael McClure. It also features striking cartoons, illustrations, and photography.

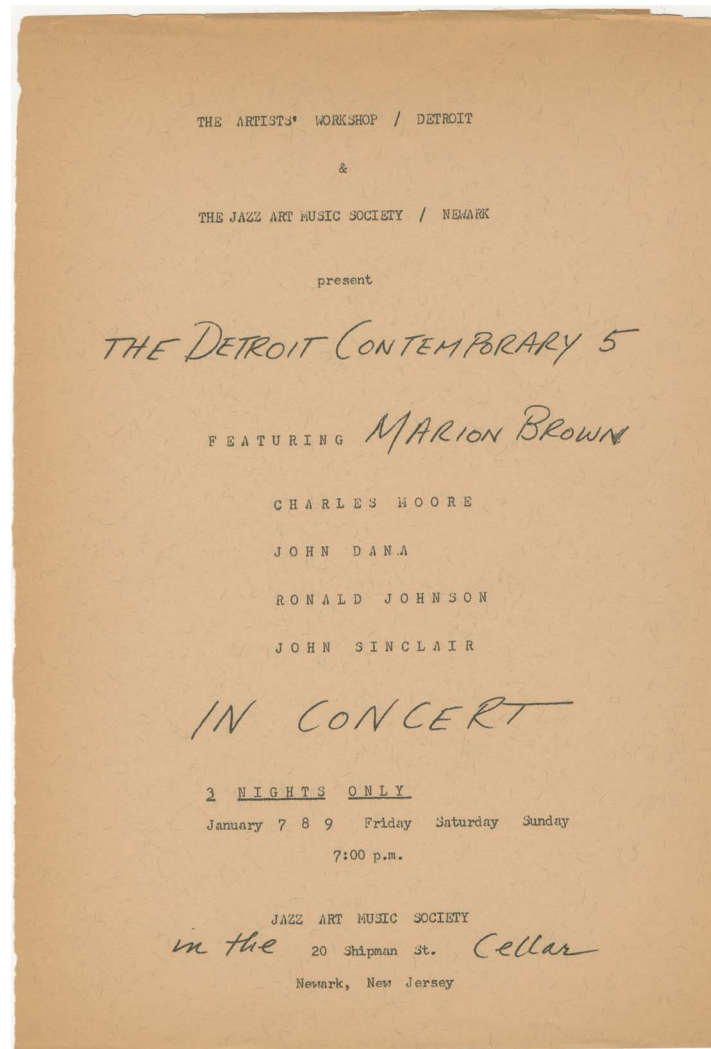
While Guerilla billed itself in the first issue as a "monthly" newspaper, this second issue appeared four months late—in the interim the police had assaulted the Guerilla editorial offices, then shared with the Artists' Workshop Press, and arrested the entire editorial staff. By the time the second issue appeared, some of the staff was still pending trial, and co-editor John Sinclair had resigned over an internal dispute about Guerilla's attitude towards hippies. The editorial displays ambivalent and critical feelings regarding the middle-class youth movement.

Editor Allen Van Newkirk later made news again. In 2005, Newkirk was arrested and shot following a December 12th armed robbery of a Toys R' Us near Vancouver, British Columbia. Newkirk had attempted to flee the toy-shop, but crashed into a police-car after a short chase. After crashing he opened fire on the cops; he was shot and killed. Sources say his commitments to surrealism determined the location of the robbery.

An astonishing document of humor, politics and music printed under the banner of surrealism and revolutionary politics.

SOLD





51. The Detroit Contemporary 5 [John Sinclair]

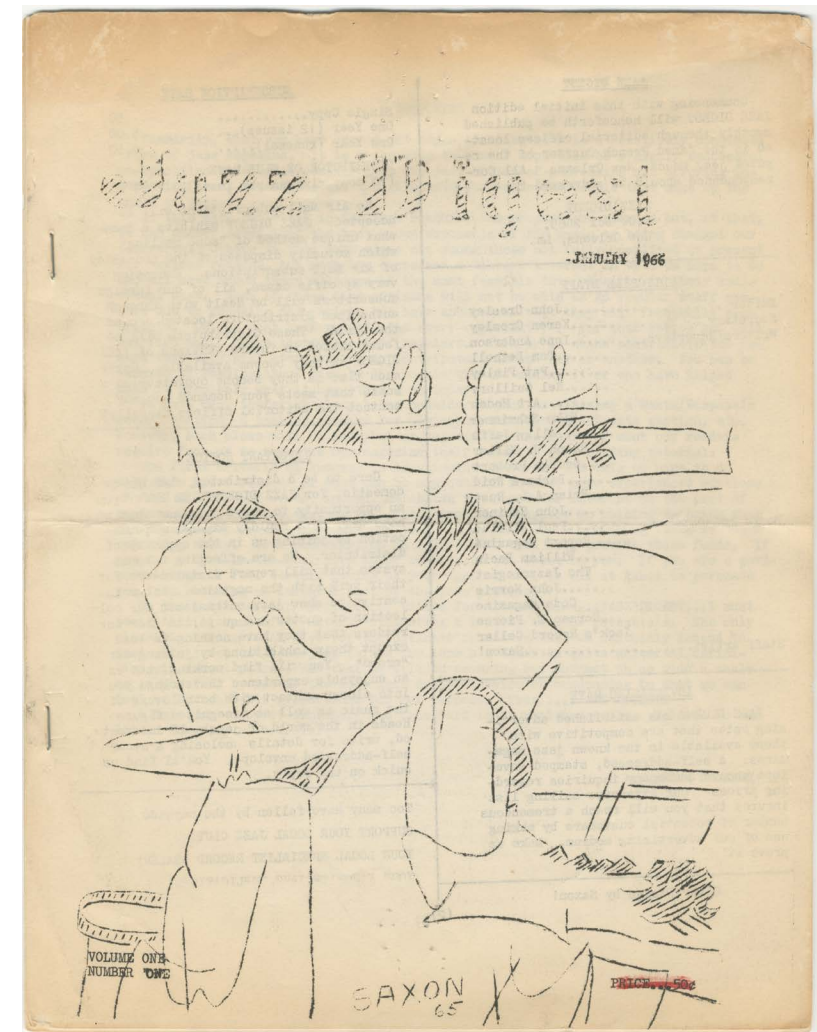
Newark: The Artists' Workshop / Detroit & The Jazz Art Music Society, 1966. Mimeograph on tan stock from type and holograph. 7 1/2 x 11 in. Very good; mild age toning and edges embrittled.

Handbill promoting "The Detroit Contemporary 5, featuring Marion Brown," a series of concerts in Newark, presented by The Artists' Workshop from Detroit, and the Jazz Art Music Society from Newark. Ensemble member John Sinclair would go on to found the White Panther Party two years later and play in the celebrated proto-punk band MC5.

The Detroit Contemporary 5 (DC5) was a fluid ensemble from Detroit that included John Dana, Ronald Johnson, John Sinclair, and trumpeter Charles Moore. It had grown out of the Detroit Artists' Workshop, an important meeting ground for musicians and other artists at the height of the Detroit Free Press artistic movement. The concert was part of DC5's ten day tour of the east coast, and featured the renowned alto player Marion Brown. The politically oriented jazz scene in Newark would soon coalesce with Amiri Baraka's Jihad Productions.

A document of the intersecting networks of avant-garde jazz and radical politics.

\$750



52. Jazz Digest: Volume One, Number One January 1966

New Orleans: Jazz Digest, 1966. Mimeograph. Side stapled. 10 pp. 8 1/2 x 11 in. Very good, with wear and toning commensurate with age, and very small punctures throughout likely a result of printing or binding.

Premiere issue of Jazz Digest, a New Orleans based jazz magazine that in a "relatively condensed form" looked to establish a "successful co-operative enterprise dealing with the jazz medium of expression." This issue includes various essays (including a "How To Choose a Reed" guide), reviews of records from the preceding year, a catalog of the extremely scarce Black Patti recordings, and a note on the "Chicago scene."

An example of the expansive DIY publishing culture around free jazz. Four copies located on OCLC as of February 2023.

SOLD

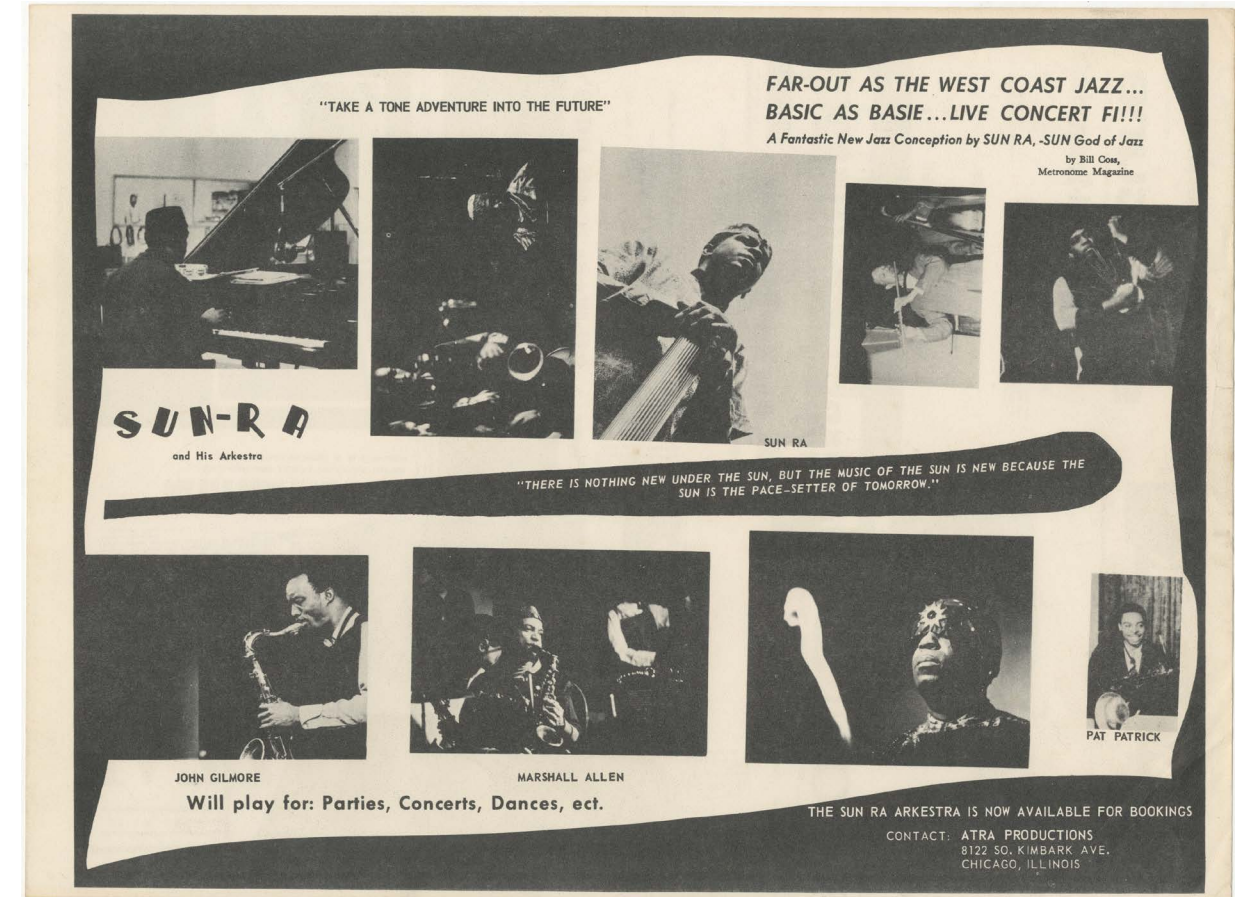


53. Sun Ra Saturn Records Flyer

Sun Ra. Chicago: Saturn Records / El Saturn Research, ca. 1960. Offset. 12 x 11 in. Very good, creases to top edge.

Double-sided Saturn Records flyer promoting Sun Ra's words and music, featuring "comments and poetry by Sun Ra" on verso with an early promotional picture of Ra on the recto. A scarce piece of ephemera from early in Sun Ra's career.

\$1200



54. The Sun Ra Arkestra Is Now Available for Bookings

Sun Ra. Chicago: Atra Productions, 1960. Offset. 13 1/2 x 10 in. Very good, creases and bumps to corners, slight water damage to top corner.

Poster from 1960 advertising Sun-Ra and His Arkestra for bookings at parties, concerts, and dances. Verso includes reproductions of press clippings on the Sun Ra Arkestra collaged with various newspapers and magazines.

"There is nothing new under the sun, but the music of the sun is new because the sun is the pace-setter of tomorrow."

SOLD

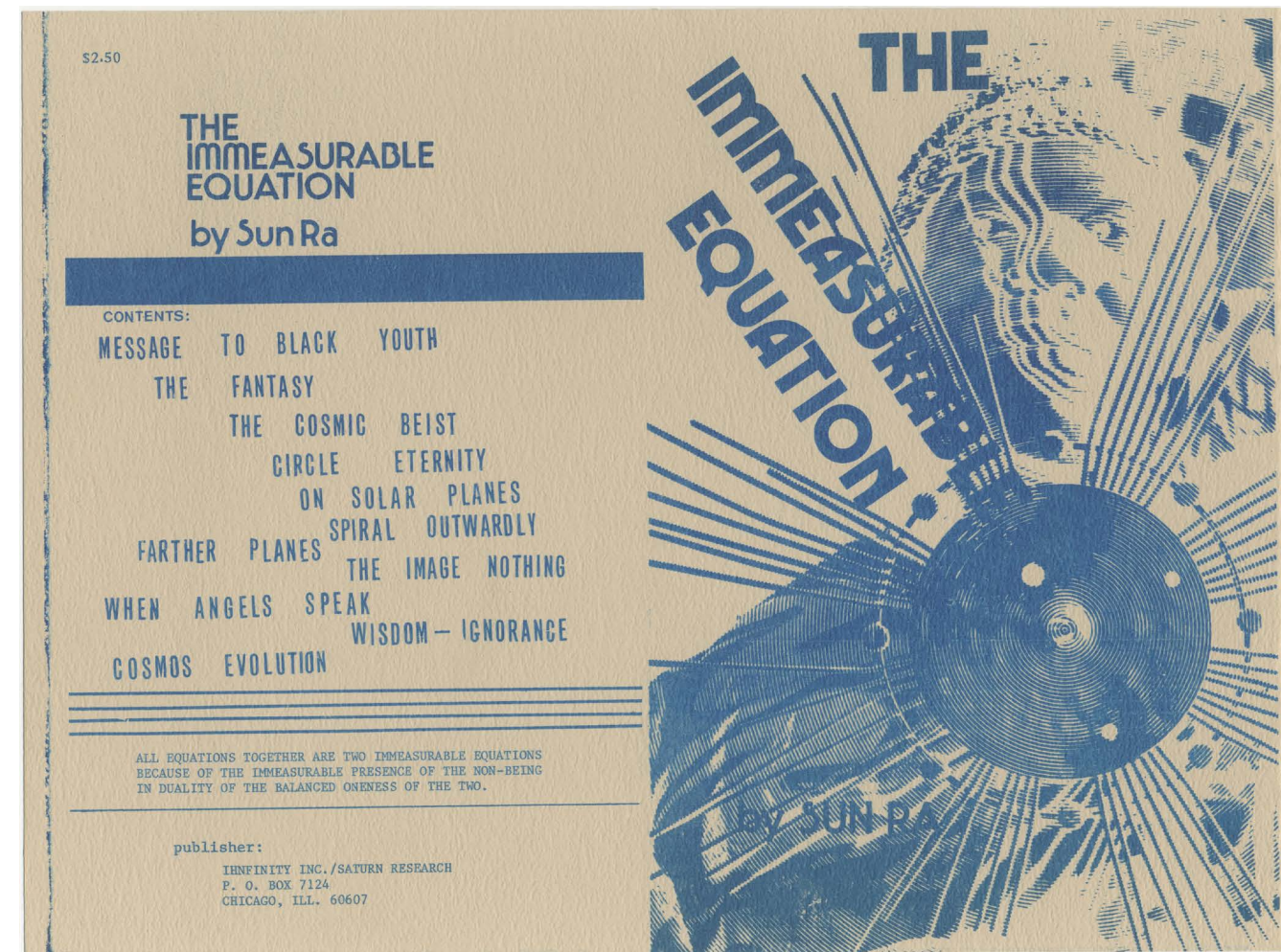


55. My Brother the Wind [original proof sheet]

Sun Ra. [Chicago]: El Saturn Records, [1970]. Offset. 19 x 13 ½ in. Near fine.

Original proof sheet of album artwork from El Saturn Records for the 1970 Sun Ra album, *My Brother the Wind*, printed in a red-orange ink. Recorded in 1969 and released the following year, *My Brother the Wind* was the first of Sun Ra's releases to utilize the recently-introduced Moog synthesizer; he utilized the new technology to transmit his otherworldly imagination into futuristic and never-before heard sounds, broadening the artist's creative horizons.

\$1500



56. The Immeasurable Equation by Sun Ra

Sun Ra. Chicago: Ihnfinity Inc. / Saturn Research, ca. 1972. Screenprint in blue ink on thick gray stock, right edge deckled. 11 ½ x 8 ½ in. Near fine.

An unused and unfolded wrap for Sun Ra's book of poetry "The Immeasurable Equation", originally published in 1972 and re-printed many times in various iterations. The original edition was distributed widely from the bandstand at Sun Ra performances and features more than 60 poems by the artist. It is unclear which edition this cover is from; though most likely not the true first, print quality and paper stock suggests an early edition.

\$700



57. [Unused Sun Ra Album Art] When Sun Comes Out

Sun Ra; Claude Dangerfield, design.

[Chicago]: El Saturn Records, ca. 1963. Offset. 22 1/2 x 12 1/2 in. Near fine.

Original proof sheet of unused album artwork from El Saturn Records for the 1963 Sun Ra album, *When Sun Comes Out*, printed in red and blue ink on goldenrod paper. This is the first of many Sun Ra albums to be recorded at the Choreographer's Workshop, the Arkestra's rehearsal space in New York.

This alternate artwork was never used in any releases of the album, and is therefore incredibly scarce. Designed by Claude Dangerfield, who designed many album covers and promotional artworks for Sun Ra beginning in the late-1950s. Dangerfield was a DuSable high school student alongside Arkestra members John Gilmore, Pat Patrick, and manager Alton Abraham. Many of Dangerfield's early designs were never used as album artwork and only survive as original sketches or proofs, such as this work.

When Sun Comes Out was a landmark record for Sun Ra: it was the first New York recording to be released with Ra's own El Saturn Records, and featuring Tommy Hunter's first stereo recordings at the Choreographer's Workshop.

A remarkable trace of Sun Ra's early visual language and a heretofore unseen Sun Ra album artwork.

\$3500



58. Universe in Blue [original LP wrap proof sheet]

Sun Ra; Claude Dangerfield, design.

Chicago: Saturn Records, [1972]. Offset. 26 x 14 in. Very good, slight creasing and bumping across the sheet.

Original proof sheet of album artwork for Sun Ra's 1972 live album *Universe in Blue*. This sheet includes both front and back covers and spine text, printed in lush blues and red. The album was recorded live across a number of performances, most likely at the Lower East Side jazz club Slugs, where Sun Ra and his Arkestra performed regularly throughout the late-1960's.

SOLD

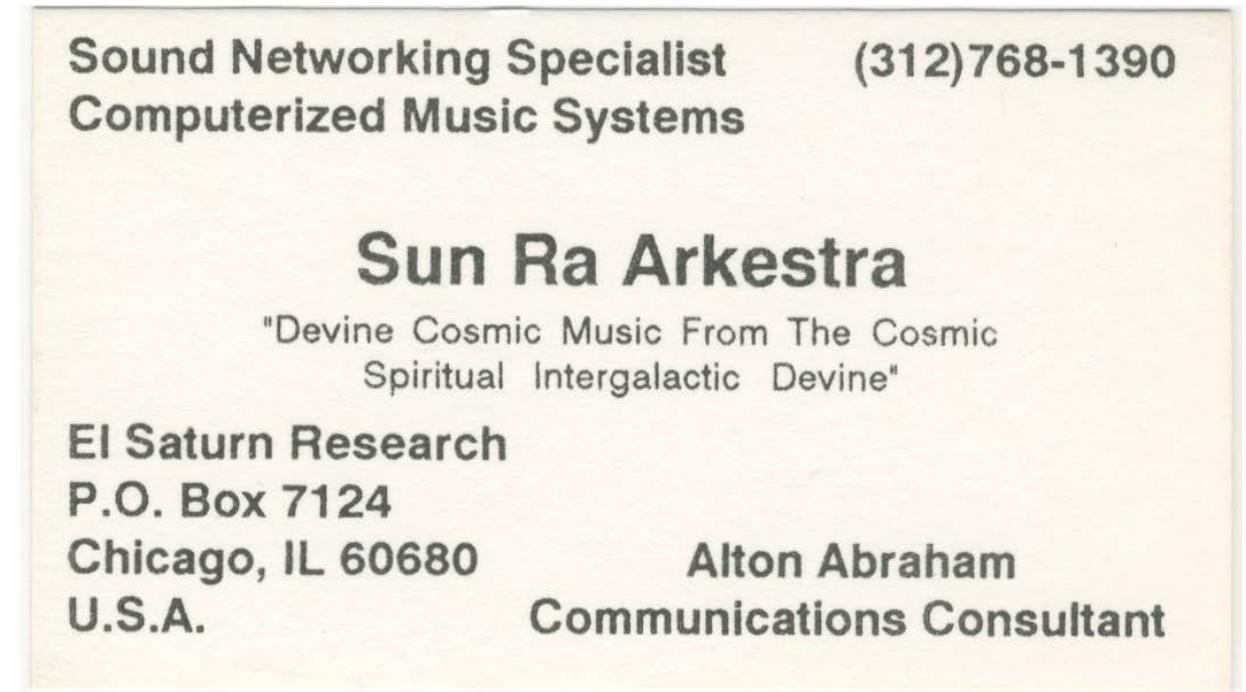


59. Sun Ra Promotional Photograph

Sun Ra. [New York]: [ESP-Disk / Fontana Records], [1965]. Offset. 7 ³/₈ x 8 ⁷/₈ in. Very good.

Promotional photograph for the 1965 release of *The Heliocentric Worlds of Sun Ra, Volume One*.

\$150



60. Sun Ra Arkestra Business Card - Alton Abraham

Chicago: El Saturn Research, ca. 1970. Offset. 2 x 3 ¹/₂ in. Near fine.

Alton Abraham's business card while managing The Sun Ra Arkestra and El Saturn Research in Chicago. His title is listed as Communications Consultant / "Sound Networking Specialist, Computerized Music Systems."

After meeting in 1951, Abraham and Ra became quick friends and collaborators, sharing an interest in the occult, ancient history, numerology, and science. Abraham co-founded El Saturn Records with Ra and his brother Artis Abraham in 1957, and helped Sun Ra with publishing, administrative work, booking, and promotion throughout the artist's most prolific years in the 1950s through 1970s.

\$300

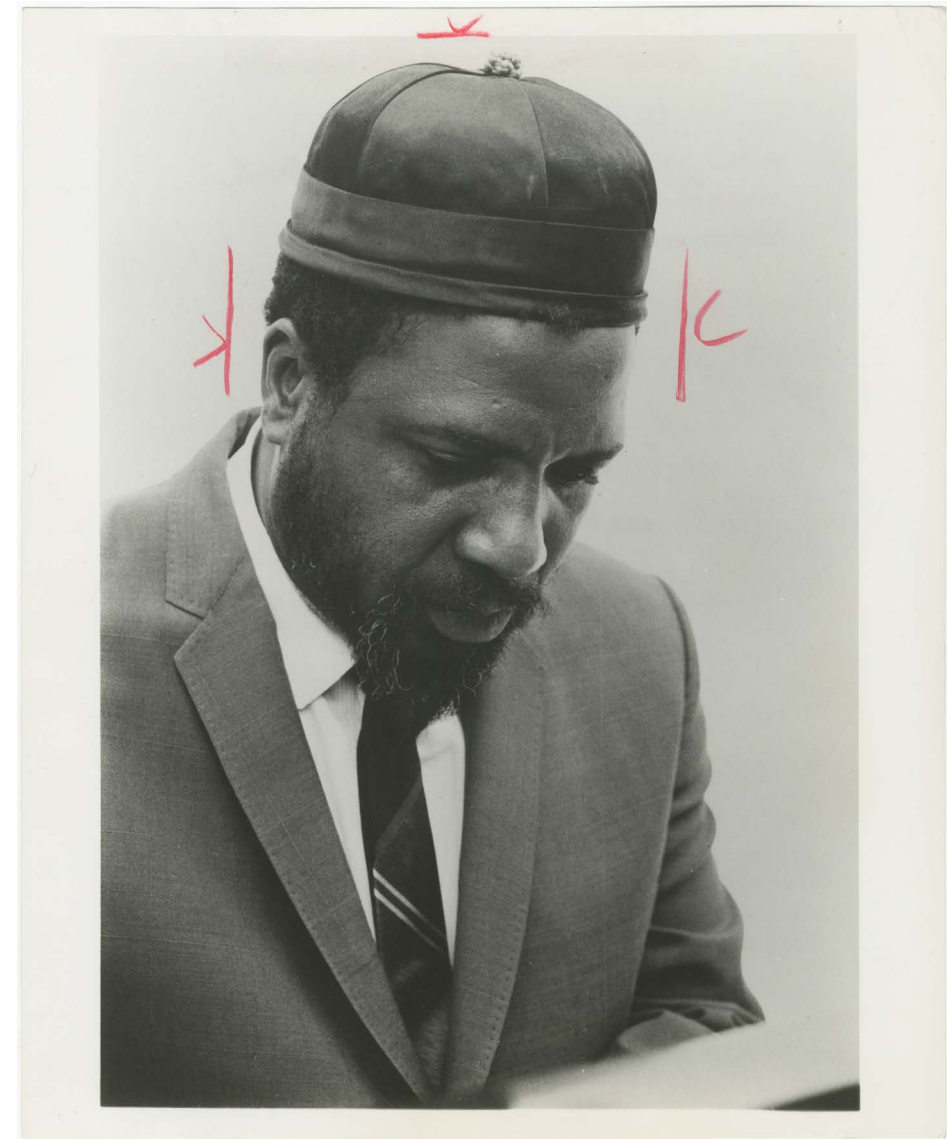


61. Sun Ra Promotional Photograph

[Chicago]: Saturn Records, ca. 1970s. Offset. 13 ½ x 13 ½ in. Very good, some bumps to sheet with minor toning to edges.

Black and white photograph of Sun Ra printed on light blue LP-sized sheet, possibly for inclusion with a record release.

\$350



62. Photograph of Thelonius Monk

np: np, 1968. Vintage b/w silver gelatin print. 8 x 10 in. Near fine with red editorial markings on recto and editorial annotations on verso.

Photograph of Thelonius Monk at his piano in 1968.

\$250



63. Thelonius Monk [photograph]

Doug Quackenbush

np: Doug Quackenbush, [1964]. Vintage b/w silver gelatin photograph, with Quackenbush stamp on verso. 8 x 10 in. Very good, with some toning commensurate to age, and light wear to verso.

Silver gelatin photograph of the eminent pianist and composer Thelonius Monk, captured by the photographer Doug Quackenbush. Monk is photographed performing behind a piano, blurred into the stage.

Quackenbush was a fashion photographer by trade who moonlit as a jazz photographer. He was a devoted listener of Thelonius Monk, and after a chance encounter, became the musician's fly on the wall photographer for three months in the summer of 1964.

Monk biographer Robin D.G. Kelley writes that Quackenbush "took over six hundred shots of Thelonius, in black-and-white and color, creating one of the most comprehensive and compelling visual portraits of the man—second only to Nica's collection of Polaroids taken over the course of two decades." Kelley quotes Quackenbush's description of the project: "Here was a man 'being himself,'... not just in his music, but in his whole being. He looked the way he sounded, whether he was playing or dancing. I decided that I wanted to make pictures of what that looked like." (Thelonius Monk: The Life and Times of an American Original, p. 361).

SOLD



Delmark Records
Seven West Grand
Chicago, Illinois
60610

MAURICE McINTYRE
Photo: Greg Roberts

A. A. C. M.
6828 So. Evans Avenue
Chicago, Ill. 60637

64. Maurice McIntyre Press Photograph

Chicago: Delmark Records and A.A.C.M., ca. 1969. Vintage b/w silver gelatin print. 8 x 10 in. Very good.

Press photograph of saxophonist Kalaparusha Maurice McIntyre, produced by Delmark Records and the Association for the Advancement of Creative Musicians (A.A.C.M.) McIntyre was a member of A.A.C.M., which formed in 1965 to nurture the American jazz community. Other notable members included Anthony Braxton, Henry Threadgill, and the Art Ensemble of Chicago.

\$100



65. Photograph of Akunda Brian Hollis

Jim Dulzo

Detroit: Detroit News, ca. 1960s. Vintage b/w silver gelatin print. 8 x 10 in. Very good with various annotations and stamps on verso.

Photograph of a young Akunda Brian Hollis. Hollis has played in several afro-beat and jazz ensembles as a percussionist, including the Aboriginal Percussion Choir, Odu Afrobeat Orchestra, and The Sun Messengers. He also performed with Marshall Allen and Carl Craig on a Sun Ra tribute album.

\$100



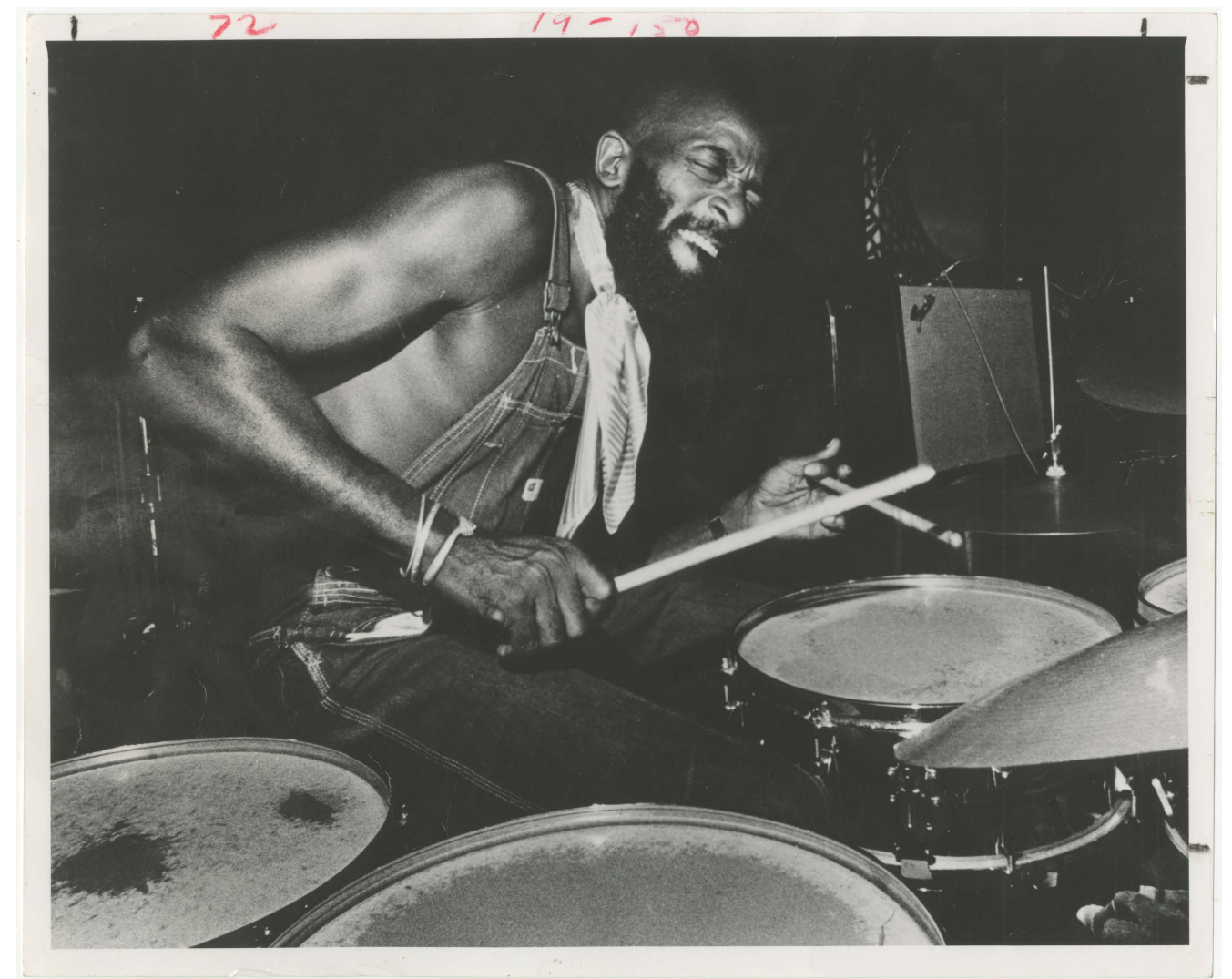
AHMAD SALAHELDEEN

66. Ahmad Salaheldeen press photo

np: np, ca. 1960s. Vintage b/w silver gelatin print. 8 x 10 in. Small spot at bottom of recto; else near fine.

Press photograph of Ahmad Salaheldeen, the Chicago saxophonist trained in the bebop tradition who nonetheless overlapped with many musicians in the avant-garde scene; he frequently sat in on Sun Ra rehearsals in the 1960s.

\$150

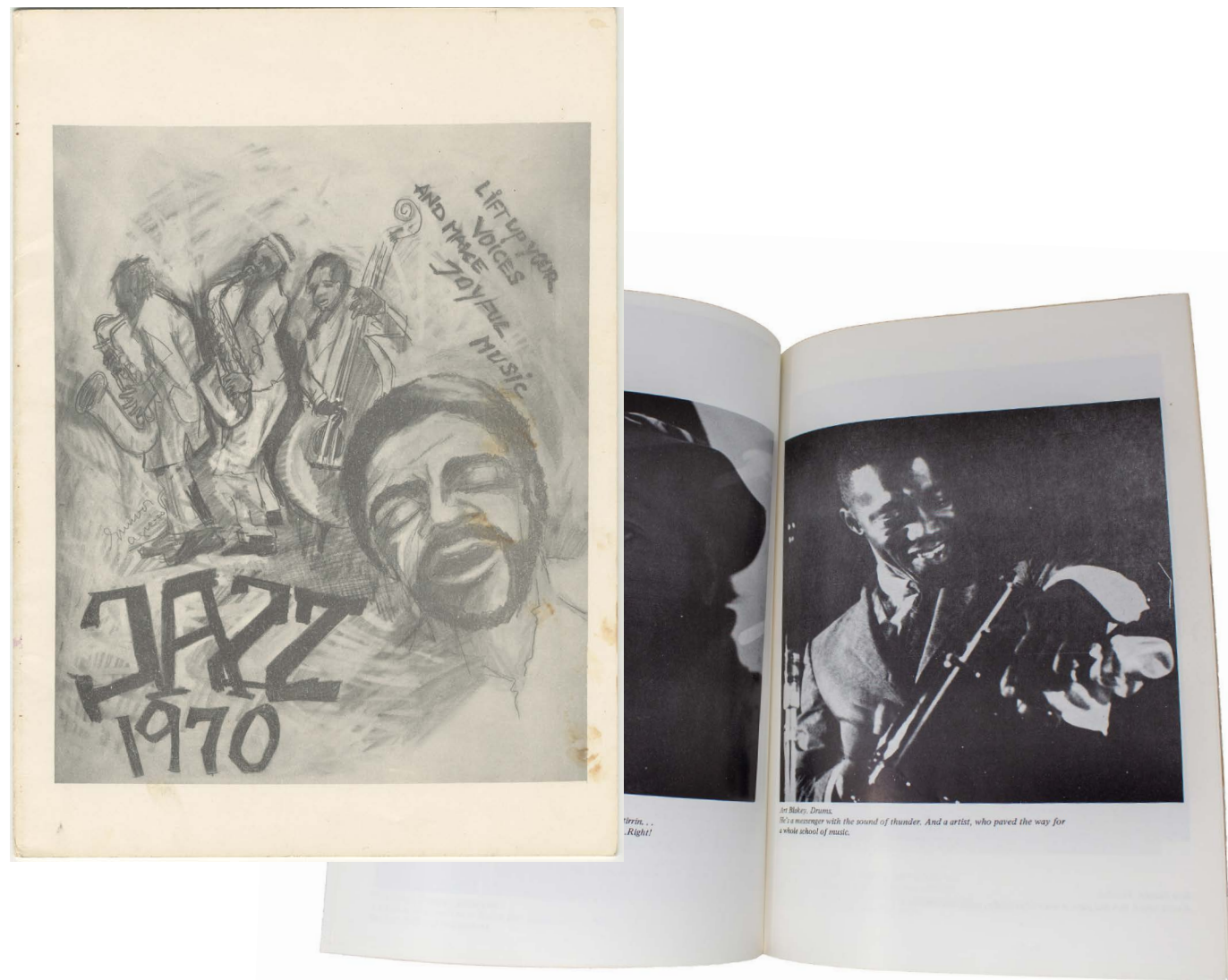


67. Photograph of Majid Shabazz

St. Petersburg, FL: np, 1977. Vintage b/w silver gelatin print. Very good with editorial annotations to margins of recto and verso; newspaper clipping that photograph accompanied taped to verso.

Photograph of the percussionist Majid Shabazz performing on the drums in 1977. Shabazz performed on several Pharoah Sanders albums and on Alice Coltrane's masterpiece, *Journey in Satchidananda*.

\$150



68. JAZZ 1970

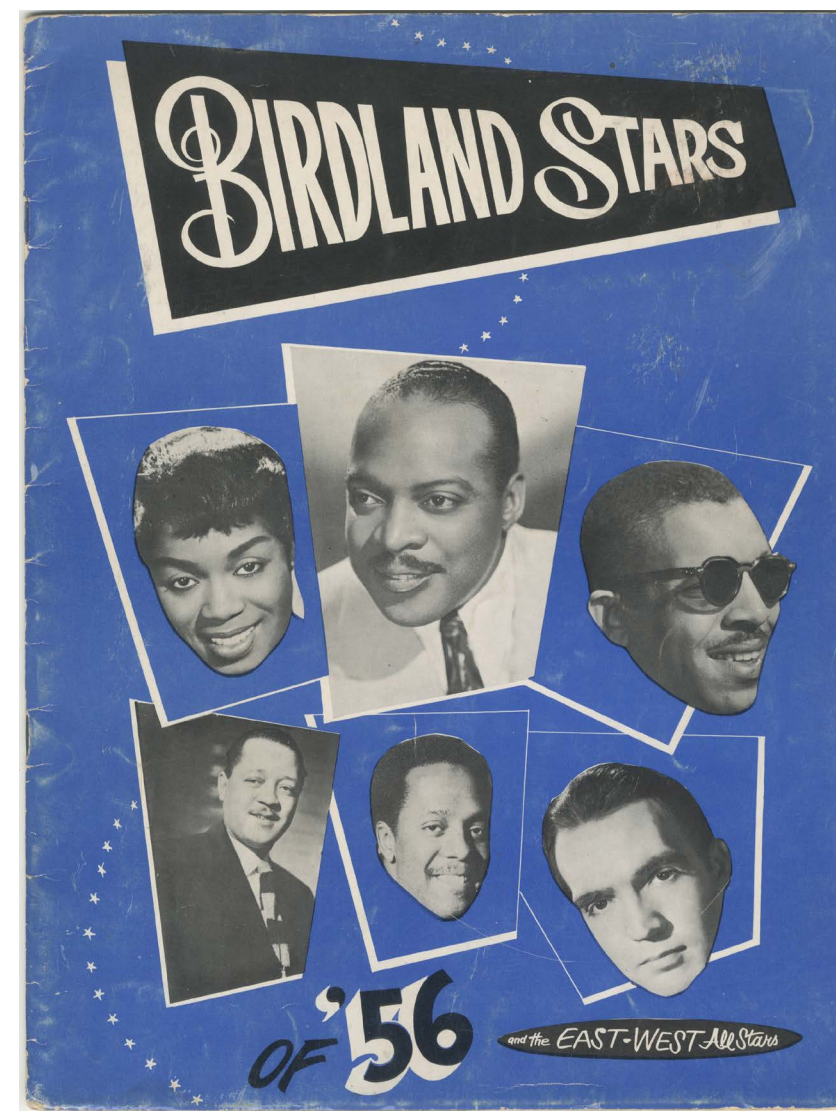
Bartholomew Gray. Christer Landegren, Bernd Junker and Alfred Hicks, photos.

Djursholm: All and The Rest Production, 1970. Perfect bound in wraps. Offset on glossy stock. 36pp. 8 1/4 x 11 3/4 in. Spotting to wraps; else very good.

Swedish photobook of prominent jazz musicians depicted in black and white portraits taken by Christer Landegren, staff photographer for Stockholm's Orkester Journal, Bernd Junker, and Alfred Hicks; with captions by Bartholomew Gray. Among the musicians photographed are Duke Ellington, Miles Davis, Sun Ra, Thelonius Monk, Coleman Hawkins, Sonny Rollins, Cecil Taylor, Ornette Coleman, B.B. King, Don Cherry, Dizzy Gillespie, Art Blakey, and Archie Shepp. Gray's captions creatively describe or praise the musicians in simple musings:

"Duke Ellington. Pianist, composer. Who knows maybe there is a Nobel Prize waiting for this great teacher of love."

\$250



69. Birdland Stars of '56 and the East-West All Stars [Count Basie, Joe Williams, Sarah Vaughan]

New York: Birdland, 1956. Saddle stapled, in wraps. Offset. 24pp. 9 x 12 in. Very good, with light wear on wraps commensurate with age.

Program for the Birdland Stars of '56 and the East-West All Stars performing at Birdland, the famed jazz venue that hosted musicians such as Charlie Parker, Stan Getz, Harry Belafonte, Miles Davis, John Coltrane, Lester Young, Thelonius Monk, and virtually every other renowned mid-century jazz musician.

The Birdland Stars of '56 included Sarah Vaughan, Count Basie, Al Hibbler, Lester Young, Johnny Smith, Bud Powell, and Joe Williams; the East/West All Star Jazz Septet consisted of Kenney Dorham, Conti Condoli, Joe Benjamin, Al Cohn, Roy Haines, Phil Woods, and Jimmy Jones. The program features extensive photography, writing on the Birdland Stars, and an essay on Birdland by Allan Morrison.

"The club rests on what Broadway historians regard as hallowed ground."

\$150



Count Basie also thanks
Mme. Cialely for her "soul
food" o "home" hospitality
before leaving Paris
for London.

FILE
COUNT
BASIE

PHOTO:
E. A. Wiggins
Paris

70. Instamatic photograph of Count Basie

Paris: E.A. Wiggins, ca. 1970s. 3 1/2 x 3 1/2 in. instamatic photograph. Very good with slight creasing at top edge. "Count Basie also thanks Mme. Cialely for her 'soul food' + 'home' hospitality before leaving Paris for London." written in unknown hand in verso.

Photograph of Count Basie posed with a friend in Paris, likely in the 1970s.

\$350



71. Birdland Souvenir Photo

New York City: np, ca. 1950s. Sepia-tinted silver gelatin photograph (8 x 10 in.) in illustrated cardstock folder, 9 1/2 x 11 in. Very good, with some foxing on the folder, and a holograph mark on the back wrap.

Souvenir photo from Birdland, the celebrated and notorious New York Jazz club that hosted musicians such as Charlie Parker, Harry Belafonte, Stan Getz, Miles Davis, John Coltrane, Art Blakey, Thelonius Monk, and countless others.

\$450



72. Jazz New York: Program For the New York Jazz Festival 1956

Don Friedman, Ken Joffe, eds. Design by BrownJohn and Jacques Willaumez Associates Incorporated Designers.

New York: New York Jazz Festival, 1956. Perfect bound in wraps. Offset. [80pp]. 8 1/2 x 11 in. Very good, with light edge wear and discoloration to wraps, and an open tear to outer edge of rear wrap (< 1/2 in.)

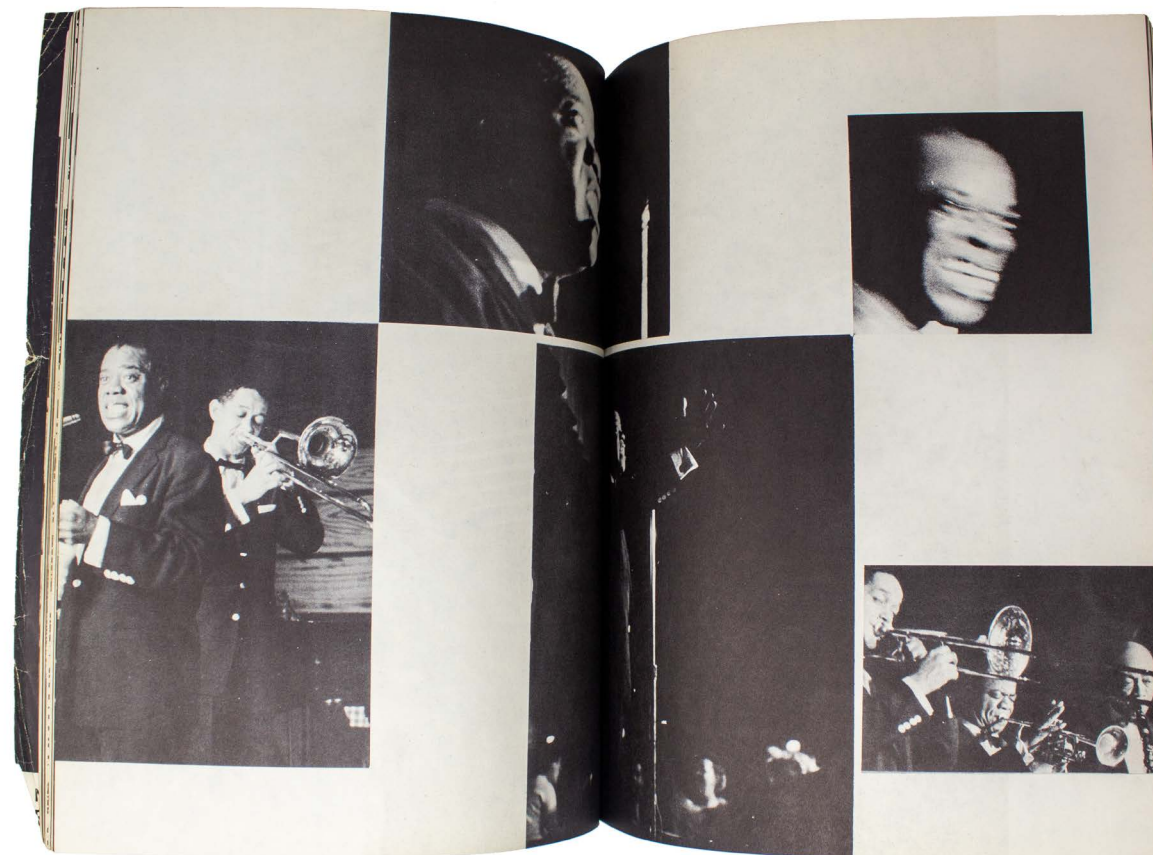
Program for the First Annual New York Jazz Festival in 1956, presented by Don Friedman and Ken Joffe in association with K & J Heyman and A & S Markelson.

Friedman and Joffe introduced and edited this attractive program with fresh, ahead of its time, proto New Wave and graffiti design by BrownJohn and Jacques Willaumez Associates Incorporated Designers. The magazine includes photo portfolios from Ken Heyman, Carole Galletly, and Chuck Lilly, and essays by Gary Lewis, Paul Sampson, Nat Hentoff, William Brown, and others.

The festival's lineup included Billie Holiday, Count Basie, Dave Brubeck, Gerry Mulligan, Joe Williams, Erroll Garner, Gene Krupa, and Coleman Hawkins.

"New York City has long been one of the main supporters of Jazz in the country. It is only appropriate that the greatest city in the world should have a great Jazz Festival."

\$350





73. Jazz Information, Vol. 2 No. 14

New York: Jazz Information, 1941. Saddle-stapled. Offset. 5 1/2 x 8 3/8 in. Worn covers detached from staples, light wear and discoloration throughout; good.

An issue of the scarce *Jazz Information*, “America’s first magazine devoted exclusively to jazz music,” featuring the latest news on jazz, record reviews, collectors’ information, discographies, critical and historical features, and many rare photographs.

\$50

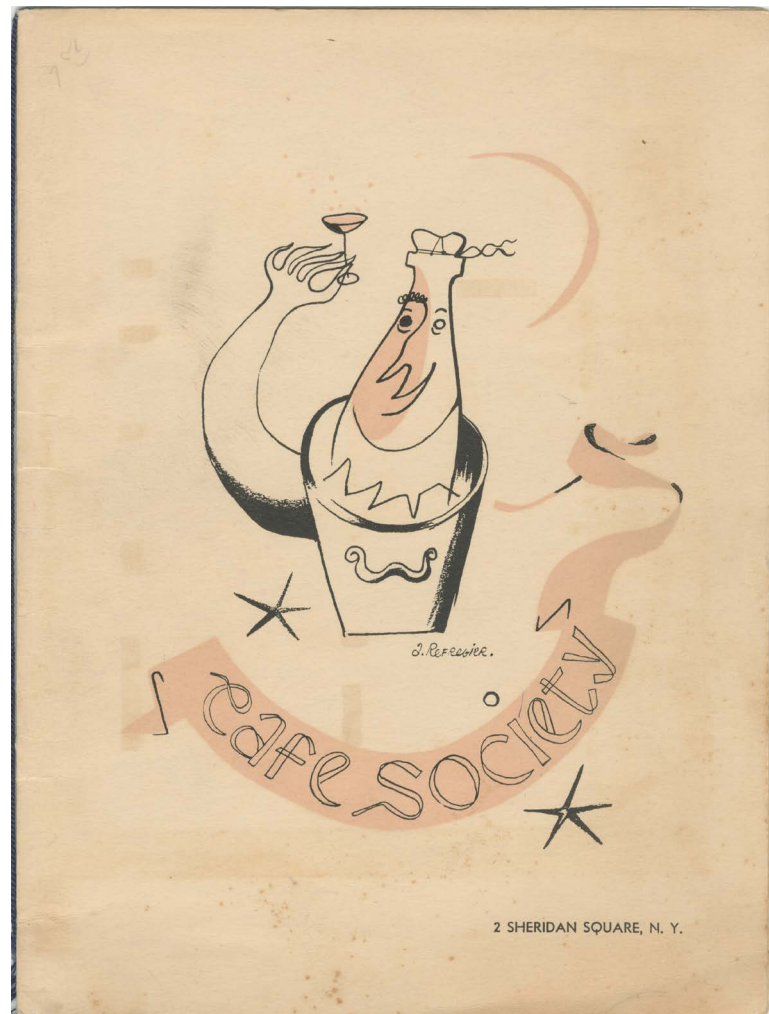


74. Ernie Fields’ World Famous Orchestra and Entertainers

Los Angeles: Reg. D. Marshall Agency, [1940s]. Offset. 8 1/2 x 11 in. Very good.

Rare flyer promoting Ernie Fields’ national tour in the 1940s with his World Famous Orchestra and Entertainers. Notably, the group toured for troops stationed at domestic military bases during World War II, as well as for colleges, country clubs, and fraternal organizations.

\$250



75. Cafe Society Menu [first racially integrated nightclub in New York City]

New York: np, [ca. 1940s]. Saddle stapled, with one missing staple and another loose staple, with tasseled blue string adorning the spine. Offset. 8pp. 8 1/2 x 11 3/4 in. Toning and foxing on wraps, interiors clean; very good.

Dinner and drink menu for the first racially integrated nightclub in New York City – and perhaps the country. Advertised as “the wrong place for the right people,” the nightclub opened in 1938 and featured performances by Sarah Vaughan, Big Joe Turner, Albert Ammons, Lena Horne, Ruth Brown, Pearl Bailey, and Billie Holliday, who first performed “Strange Fruit” there.

Holliday’s performance was oddly and intensely shaped by the well-meaning owner, manager, and founder Barney Josephson, who insisted the set end with “Strange Fruit,” without an encore or restaurant service following it, so that the audience could “sit and think with it.” This was emblematic of his intentions for the club: a vexed affront on rich society, mocking the racist socialites that frequented segregated nightclubs such as the Cotton Club, by way of murals done by Anton Refregier and other Village artists with political, ironic, and experimental proclivities. By 1948, Josephson’s brother was subpoenaed by the House of Un-American Committee; anti-communist harassment and suppression would eventually bring New York’s first integrated nightclub to close bringing attacks on the nightclub to close.

\$1250



76. Pla-Mor Ballroom Menu [signed by Frankie Masters]

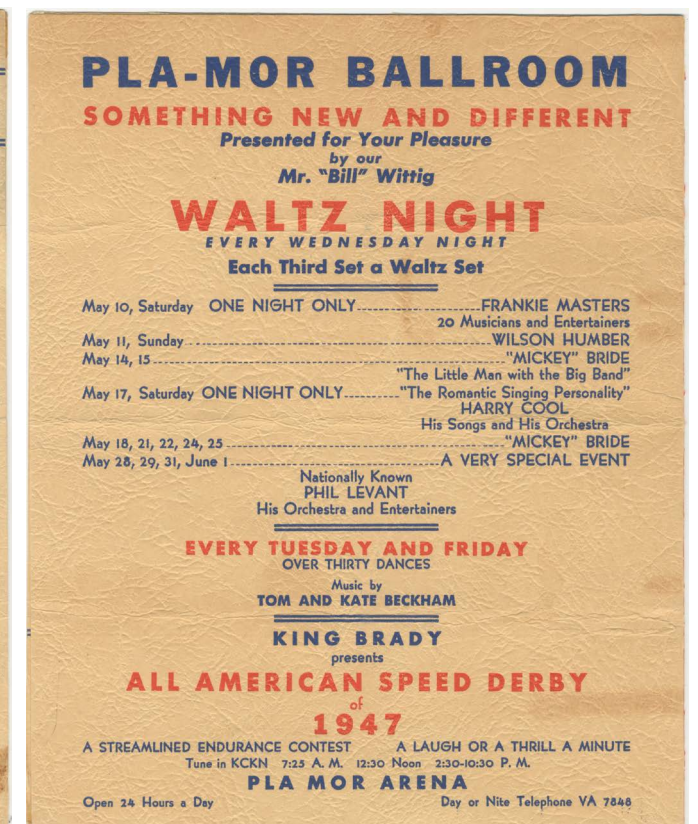
Lincoln, NE: np, 1947. Pamphlet formed from single leaf. Offset on cardstock, with holograph signature on cover. [4] pp. 8 x10 in. Very good, with light horizontal lines from folding into thirds, discoloration on the lower right edge of exterior recto, and light discoloration commensurate with age.

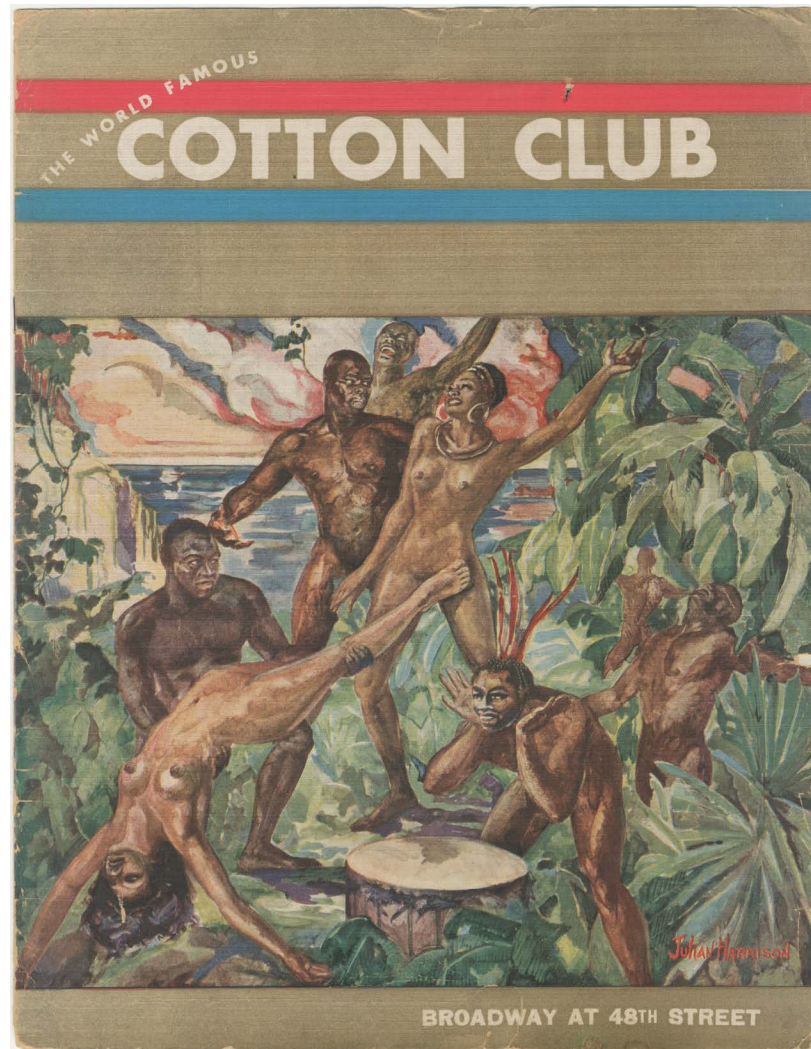
Dinner menu for Pla Mor, the largest ballroom of the Midwest in the 1940s, signed by prominent big band leader Frankie Masters.

Open since 1929, the ballroom hosted many big band legends such as Count Basie, Glenn Miller, and Harry James; it remains active today. Verso of menu promotes a weekly “Waltz Night,” a series of concerts, notably one by Frankie Masters, as well as some other shows including an “All American Speed Derby of 1947, a streamlined endurance contest.”

Rare trace of a regional hub of Jazz and Big Band music.

\$450





77. [Segregated Jazz Club] The World Famous Cotton Club: Program and Menu

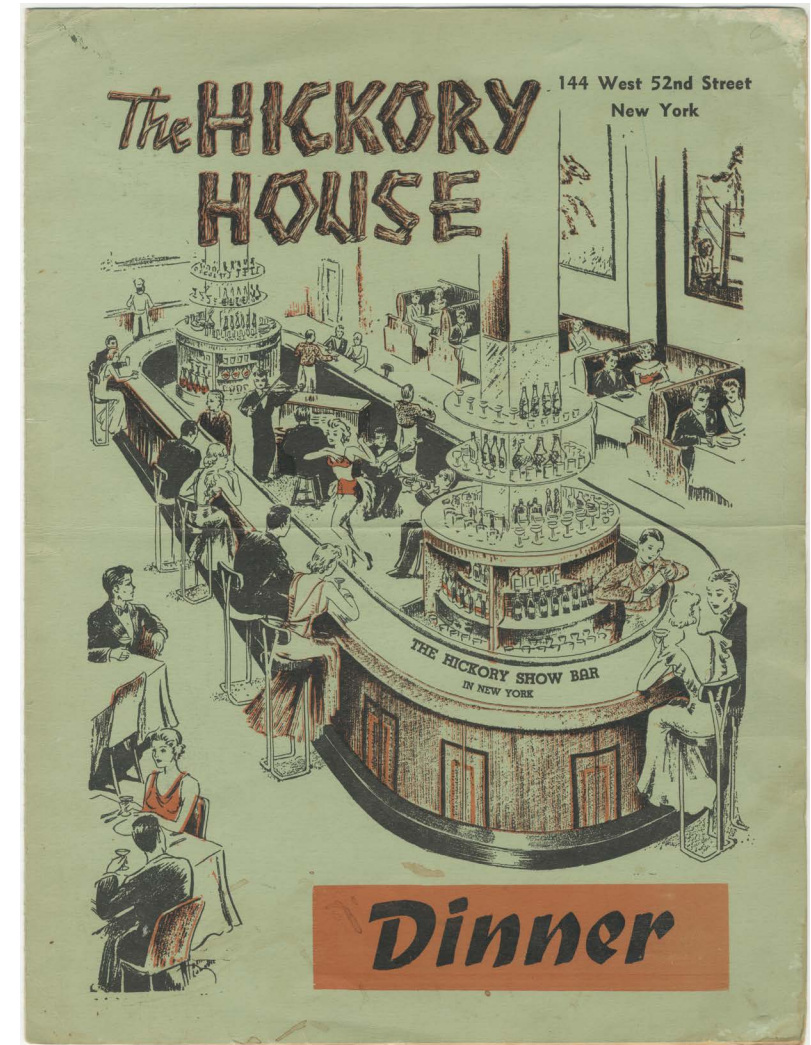
New York: Cotton Club, 1936. Saddle-stapled, in illustrated wraps. Offset. 4pp. 10 x 13 in. Very good, with wear and discoloration to wraps commensurate with age.

Program and Dinner menu from the notorious segregated night-club Cotton Club, promoting Dan Healy's "Cotton Club Parade," a show featuring Cab Calloway and the dancer Bill Bailey.

"A Jim Crow club for gangsters and monied whites," the Cotton Club originally opened in Harlem in 1922, looking to provide, as Langston Hughes put it, "an authentic black entertainment to a wealthy, whites-only audience." The club displayed popular technologies in brutish and racist segregation with "jungle music" and a plantation-themed interior. Black people could not initially attend the club as guests (and when they later did, it was in a hostile, segregated, and mocked fashion); they worked in the club as major entertainers: musicians Duke Ellington and Cab Calloway were there spring-boarded into fame.

The program prominently exhibits racist imagery and language, documenting the brutal systems of capture and commodification that jazz musicians were forced to contend with.

SOLD



78. The Hickory House Dinner Menu

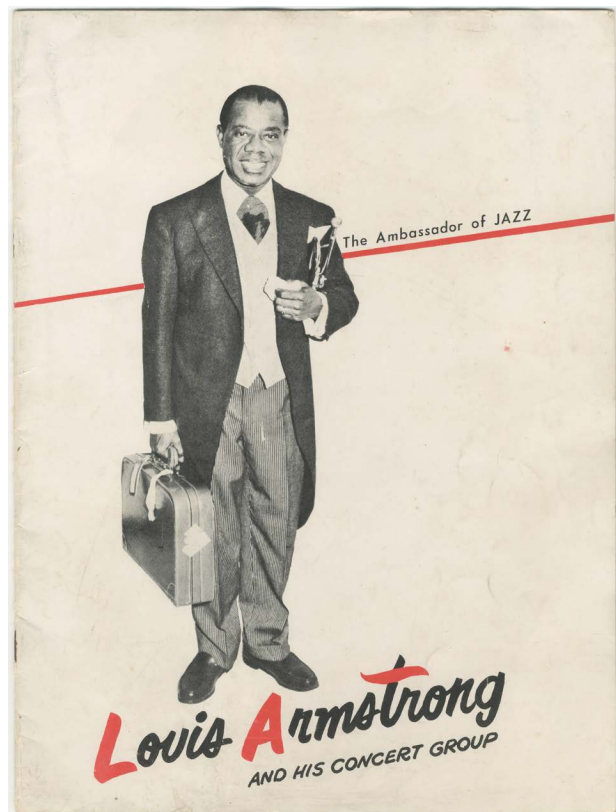
New York: np, [ca. 1940s]. Double sided sheet folded to create four pages, with a "Chef's Special" 4 x 2 1/2 in. card stapled to the interior. Offset on green cardstock. 10 3/4 x 14 1/4 in. Very good, with wear and discoloration commensurate to age, and a pinhole on the right-side of verso.

Dinner menu for the Hickory House, the renowned New York jazz club located on West 52nd Street. The club was opened in 1933—the very dawn of post-prohibition New York—by John Popkin.

The Hickory House was both a swing venue and a spot to grab cocktails and dinner before a show. By the 1950s, the venue hosted and served many influential musicians, such as Duke Ellington, Billy Strayhorn, Oscar Pettiford, and Thelonius Monk, who would stop by the club for a meal, and watch the house trio, which consisted of Marian McPartland, Bill Crow, and Joe Morello. Some would even join in with the house musicians; most famously, after coaxing, Ellington is reported to have joined them on the bandstand.

"Life! Life! From ten thirty until scrambled eggs there is always a popular singy rhythm band to beat out tuneful and catchy syncopations in their own inimitable style."

SOLD

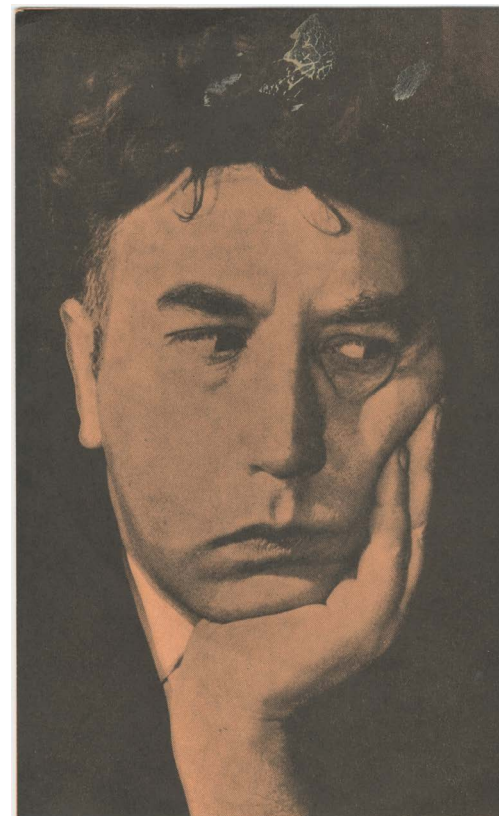


79. Louis Armstrong And His Concert Group: The Ambassador of Jazz

New York: Associated Booking Corp, [ca. 1957]. Saddle stapled in wraps. Offset. 20pp. 9 x 12 in. Very good, with some light wear and discoloration commensurate to age.

Official program for Louis Armstrong and His Concert Group, featuring Armstrong in his "Ambassador Satch" wardrobe on the cover. The program includes four essays, alongside many photos and copies of news clippings from 1956; notable features include Eddy Gilmore's Associated Press article "Trumpet-Blowing Ambassador" and Art Buchwald's "Paris--And People: 'Satchmo' Abroad." The program concludes with photos of the All Stars from the end of 1957, including Trummy Young, Edmond Hall, Billy Kyle, Mort Herbert, Barrett Deems and Velma Middleton.

\$250



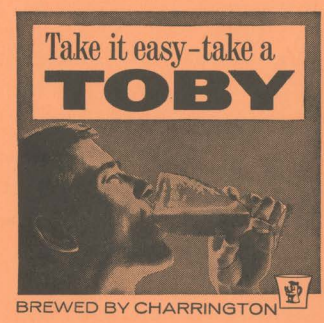
Frankie Howard, the son of a soldier, comes from York. At 13 he made his first stage appearance with the Church Dramatic Society, and was then coached for a scholarship to RADA. But his stammer prevented him from going there, forced him to work for a firm of food importers, and seemed an insurmountable handicap at the many auditions he attended. After the war he stammered and stuttered his way through an audition for BBC's *VARIETY BANDBOX*—they thought it was part of the act, and since then he has starred in *CHARLEY'S AUNT*, *THE LADY KILLERS*, *TOUCH OF THE SUN* and *MIDSUMMER NIGHT'S DREAM*. After his season at The Establishment he goes to Coventry for a long pantomime season.

Carole Simpson will sing a selection of jazz standards accompanied by the Brian Dee Trio, featuring Brian Dee (piano) Malcom Cecil (bass) Colin Barnes (drums)

Produced by Cook and Luard Productions Ltd.
Stage Director: Owen Hale
Stage Manager: Cristina Donaldson
Olivier cigarettes by Benson & Hedges

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n
ffed with Almonds
ak Diane
en Grapes
th Chestnut Stuffing
ken and Rice
Salmon Mayonnaise
nam said
* * *
Fresh Fruit Salad and Cream
Crème de Marrons
Cassata Ice-cream
Orange Sorbet (1/- supplement)
or Selection of Cheeses
* * *
Rolls, Butter, Coffee
* * *
(Inclusive Charge for Dinner and Cabaret is 25/- for Members and 30/- for their guests, a 10% service charge is added)

80. The Establishment Dinner Menu

London: np, [1962]. Double-sided 8 x 9 3/4 in. sheet folded to create four side menu. Offset on orange cardstock. 4 7/8 x 8 in. Adhesive residue on verso, else very good.

Dinner menu for the Establishment, the London nightclub better known for hosting satirical comedy, though it prominently booked prominent jazz acts during its three year run, including the Dudley Moore trio. The menu doubles as a flyer for comedic actor Frankie Howard's season at the club.

\$250

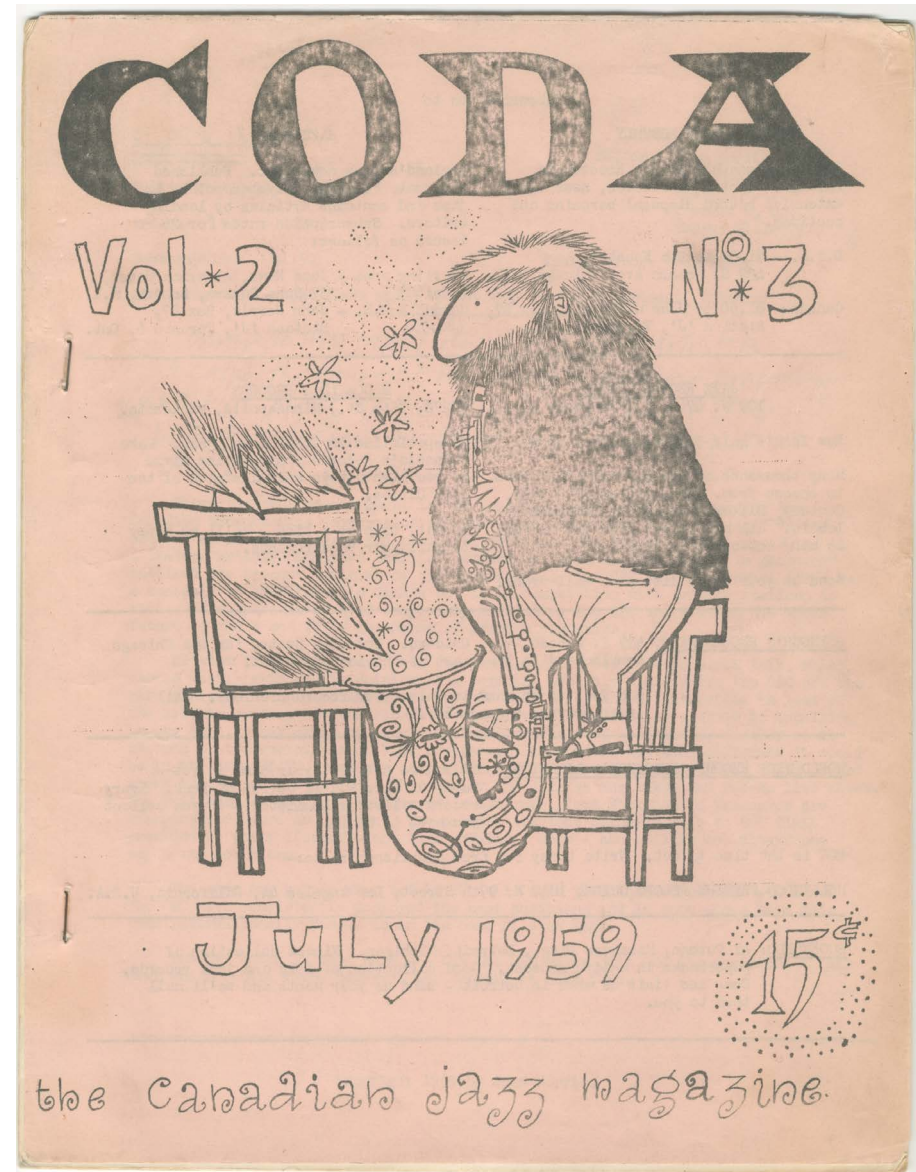


81. The Dizzy Gillespie Quintet & The Jimmy Smith Trio [Program and Flyer]

Leeds: Odeon / Harold Davison and Norman Granz, [1965]. One saddle-stapled, offset printed 16pp program (8 ¼ x 10 in.), and one double-sided leaf, with holograph annotation on verso (7 x 10 in.) Both very good, with light spotting on the top edge of flyer, and light discoloration on program commensurate with age. Holograph annotation and signatures in unknown hand on verso.

Program and flyer for a concert by the Dizzy Gillespie Quintet and the Jimmy Smith Trio in the Odeon Leeds, on their tour of Britain in 1965. The program features essays on both musicians alongside extensive photography and an emphatically contemporary visual language.

\$350



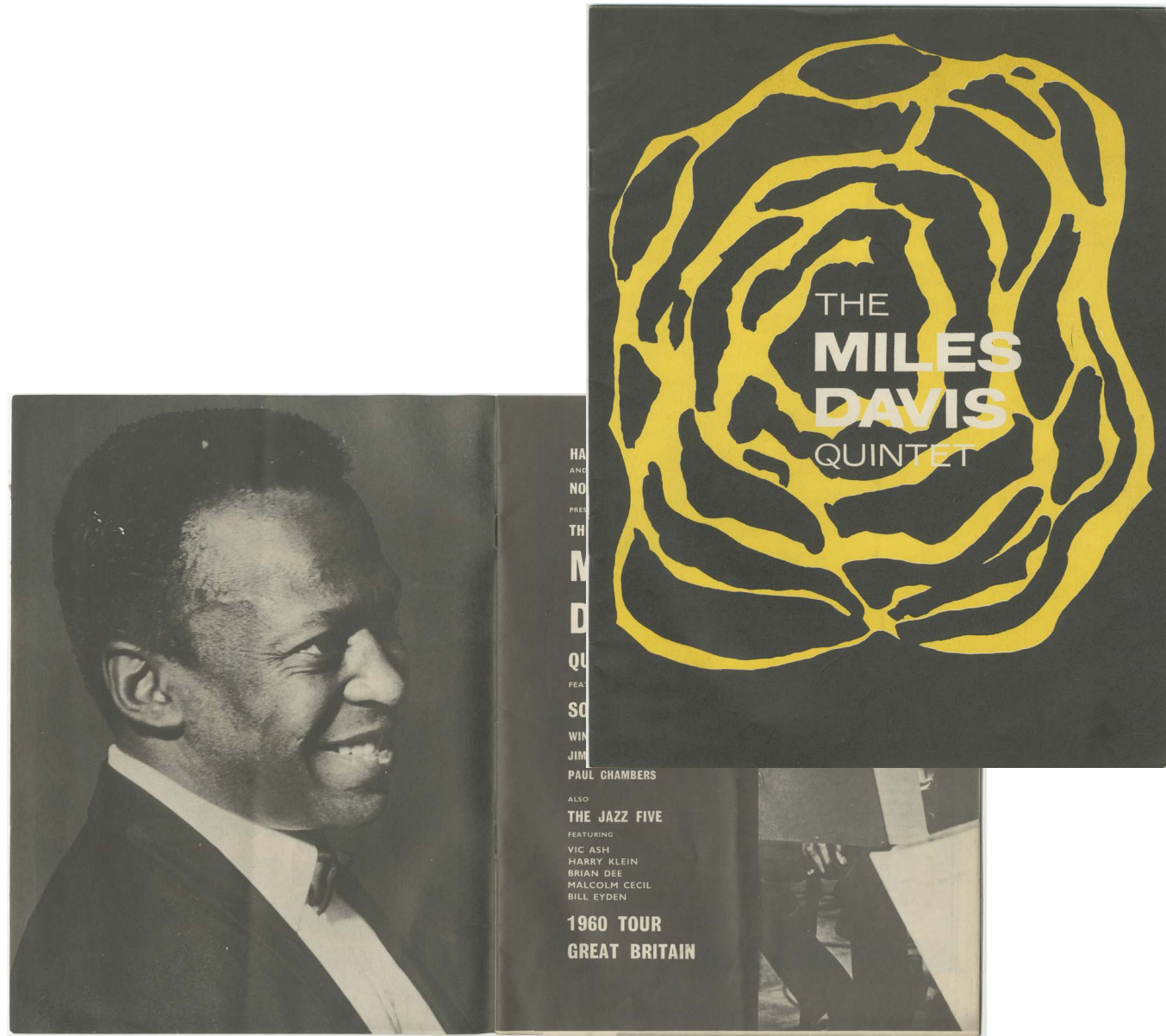
82. CODA Vol. 2 No. 3 – July 1959

Toronto: Coda Magazine, 1959. Side stapled. Mimeograph. 27 pp. 8 ½ x 11 in. Very good, with light wear and toning commensurate with age, and the rear cover detached but present.

A 1959 issue of *Coda*, featuring a lengthy news section describing and advertising the upcoming jazz goings-on in Toronto and abroad, most notably the First Canadian Jazz Festival in Toronto, a three day festival that saw performances from Louis Armstrong, Count Basie, Dizzie Gillespie, Miles Davis, Cannonball Adderly, and Coleman Hawkins, among others. The magazine also features reviews and essays on the latest records and polemics handwringing over the “whole idea of jazz festivals.”

The polemics culminate in a hilarious column by one “Kant Argue,” who includes a miniature two act play mocking Liberty Magazine’s sports editor’s article on jazz, that “frightful farrago of rubbish called ‘The Weird World of Canada’s ‘Beat’ Jazzmen’.”

\$350



83. The Miles Davis Quintet

Great Britain: Harold Davison and Norman Granz, 1960. Saddle stapled, in wraps. Offset. 16pp. 8 x 10 1/2 in. Vertical line from folding in half, and light wear; very good.

Program for the Miles Davis Quintet's first tour of the UK in September and October of 1960. Having followed up 1959's *Kind of Blue* with *Sketches of Spain*, Davis embarked on a European tour with Jimmie Cobb, Paul Chambers, Wynton Kelly, and Sonny Stitt. This 16-page program features photographs, illustrations, a tour itinerary, and an essay and profile by Keith Goodwin.

\$450



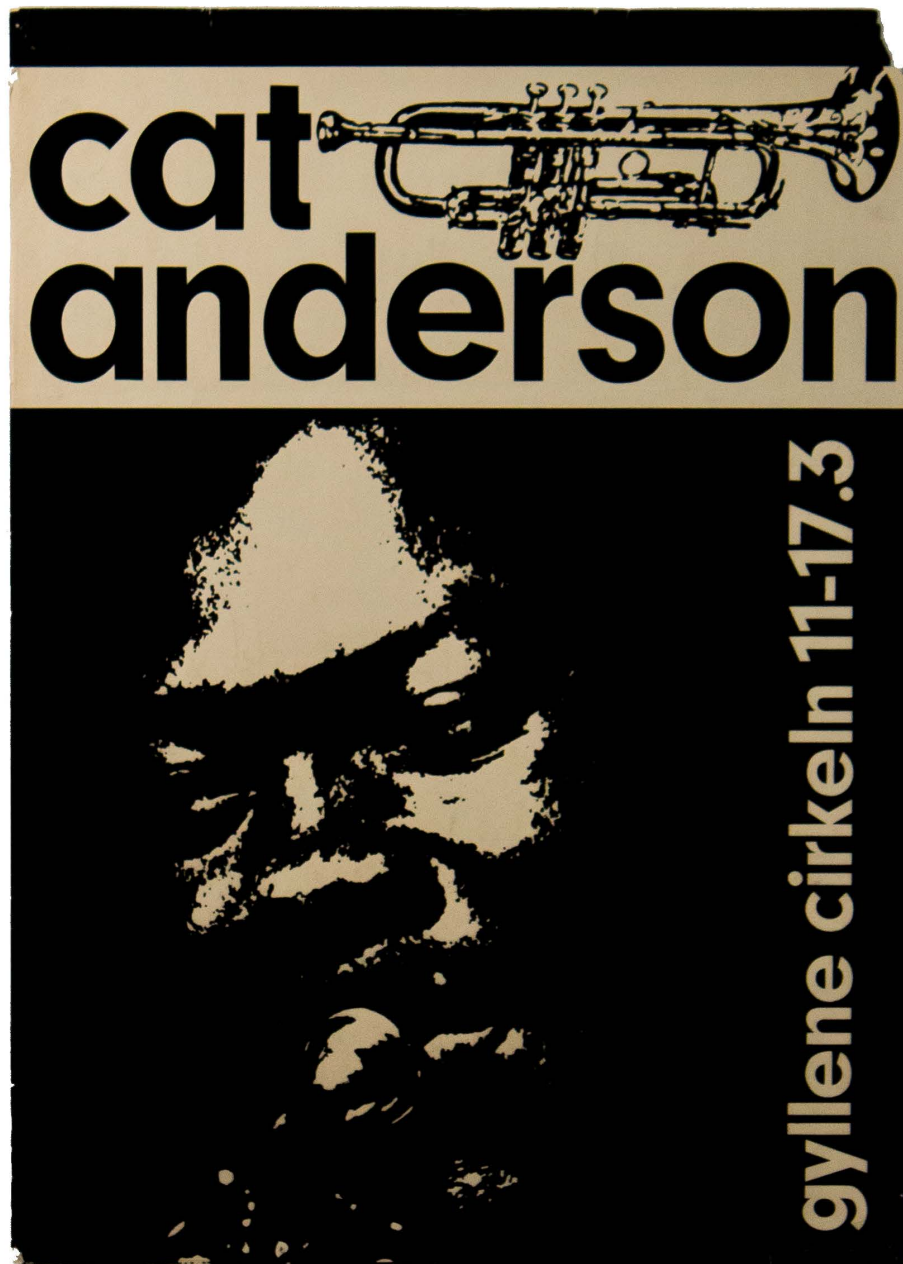
84. Bud Powell Live at Gyllene Cirkeln Stockholm

Stockholm: Gyllene Cirkeln, [1962]. Screenprint. 13 3/4 x 19 1/2 in. Pin holes at corners with slight loss at top left corner; very good.

Original screeprinted poster promoting a performance by Bud Powell at the historic Golden Circle jazz venue the year of its opening.

The Gyllene Cirkeln [Golden Circle] jazz club was the hub of Stockholm's jazz scene from 1962 until it closed in 1969. The club was at the center of Sweden's underground music scene, frequently hosting American and international musicians. In 1970 the Rolling Stones famously performed there after hours, and Ornette Coleman, Cecil Taylor, Jack McDuff, and Pink Floyd all released live recordings from the club.

SOLD



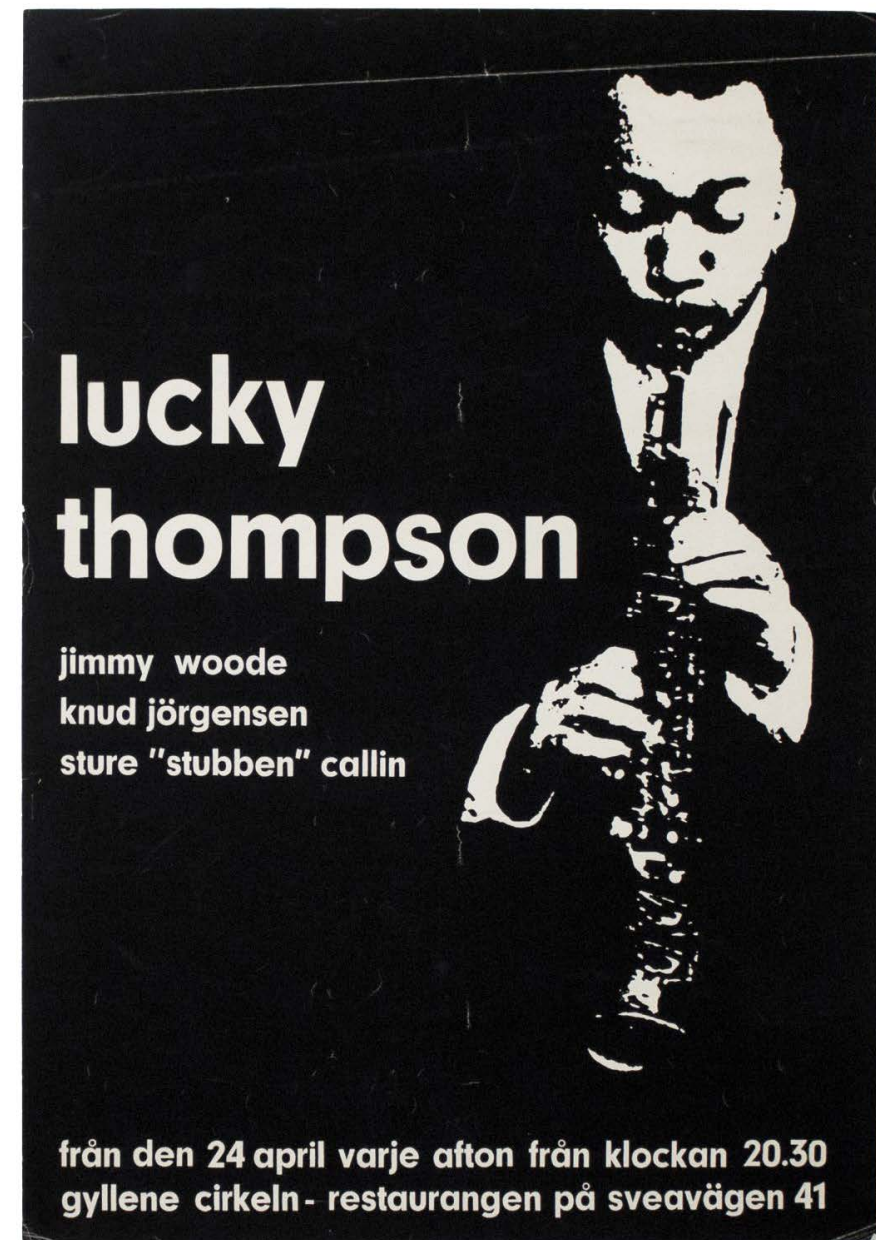
85. Cat Anderson at Gyllene Cirkeln

Stockholm: Gyllene Cirkeln, [1963]. Screenprint. 19 3/4 x 27 3/4 in. Very good, with an open tear at the top right corner ($\approx 1\frac{1}{2}$ in.) and light edge-wear.

Original screenprinted poster for Cat Anderson's 1963 concert at the Gyllene Cirkeln in 1963. Anderson had finished touring Europe as a section musician for Duke Ellington, but following the end of the tour, he stayed in Europe and performed as a solo musician.

Jazz critic Lennart Östberg reviewed his concert: "As a soloist, Cat Anderson is rather a musician of the intimate form, who prefers to express his musical views with long well-formulated sentences punctuated by lines of emphatic exclamation."

\$450



86. Lucky Thompson at Gyllene Cirkeln

Stockholm: Gyllene Cirkeln, ca. early 1960s. Screenprint. 14 x 19 3/4 in. Very good with wear at corners and horizontal fold line at top.

Original screenprinted poster promoting an evening with American saxophonist Lucky Thompson, backed by bassist Jimmy Woode, Danish pianist Knud Jörgensen and Swedish drummer Stubben.

\$450

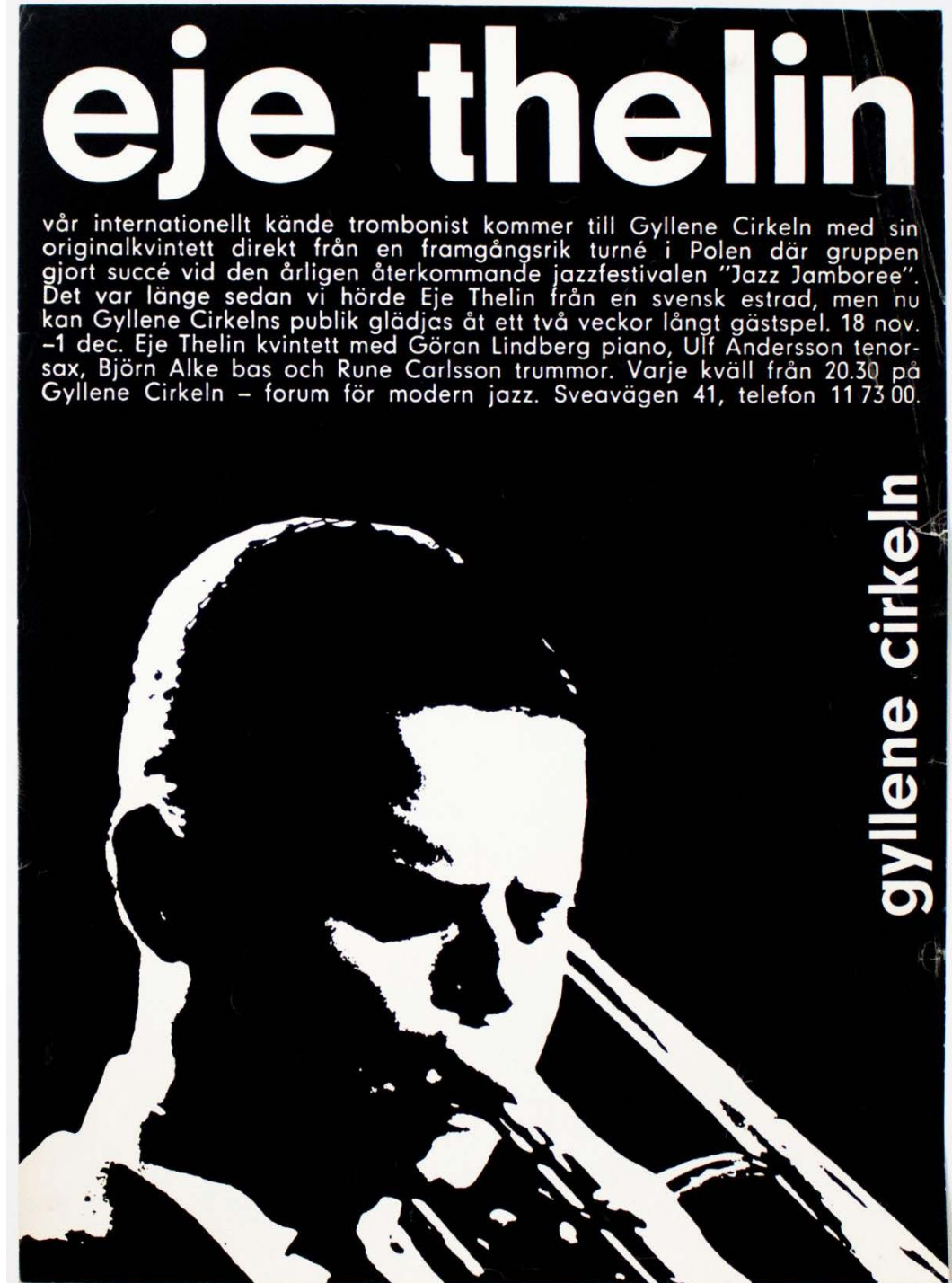


87. Lou Donaldson Quartet at Gyllene Cirkeln

Stockholm: Gyllene Cirkeln, ca. 1963. Screenprint. 19 3/4 x 27 1/2 in. Very good.

Original screenprinted poster promoting a three week Lou Donaldson Quartet residency at the Gyllene Cirkeln [Golden Circle]. Donaldson is an American alto sax player, known both in his own right and as a longtime member of Art Blakey's quintet, appearing on Blakey's most acclaimed albums.

\$350



88. Eje Thelin at Gyllene Cirkeln

Stockholm: Gyllene Cirkeln, 1964. Screenprint. 19 3/4 x 27 1/2 in. Very good with 3/4 in. closed tear at right side, creasing at top right corner, and wear along right side, including a closed tear (~2 in).

Original screenprinted poster for a concert by the Eje Thelin quintet at the Gyllene Cirkeln in 1964 - Thelin's return to the Swedish stage after international success.

\$250



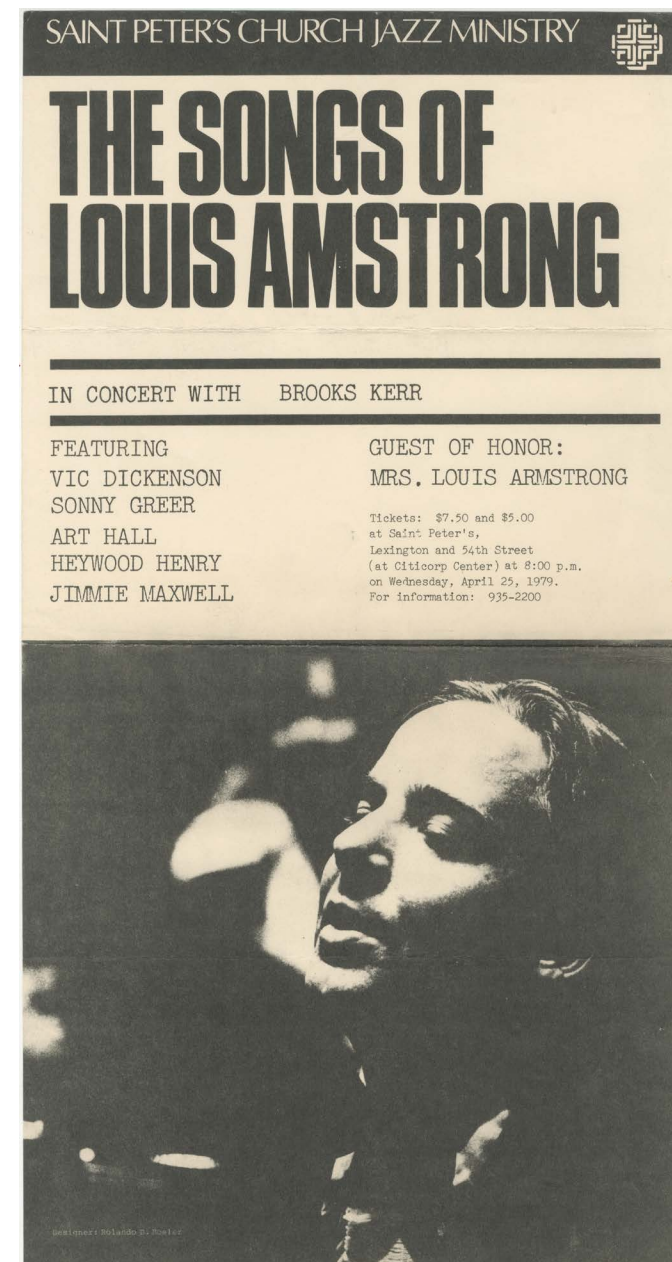
89. Jazzkonsert till minne av Charlie Parker

Stockholm: Konserthuset, 1955. Saddle-stapled. Offset. [4]pp. Text in Swedish. 7 x 9 1/2 in. Very good.

Swedish program for a 1955 memorial concert in the Stockholm Konserthuset organized in honor of the late Charlie Parker, who had passed away a few months prior, and hosted by the Swedish jazz magazine Orkesterjournalen.

The program includes a roster of the performers, listing Parker collaborator Lasse Gullins, alongside Simon Brehms, Georg Riedels, Bengt Hallbergs, Sonya Hederbratt, Putte Wickmans, Hacke Björkstén, Arne Domnerus, Gunnar Nilson, and Gösta Theselius, and also includes a biography and obituary of Parker.

\$300



90. The Songs of Louis Armstrong [poster]

New York: Saint Peter's Church Jazz Ministry, 1979. Offset. 8 1/2 x 16 in. Very good; folded into quarters for mailing.

Poster promoting a concert of "the songs of Louis Armstrong" as rendered by Armstrong protégé Brooks Kerr at Saint Peter's Church, also featuring Vic Dickenson, Sonny Greer, Art Hall, Heywood Henry, and Jimmie Maxwell. Notably, the guest of honor for the night was Lil Hardin Armstrong, Louis Armstrong's widow.

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91. Miles Davis and B.B. King at Constitution Hall

Baltimore: Globe Poster Corp. [1986]. Three color day-glo screenprint on cardstock. 22 x 30 3/4 in. Four closed tears at edges, none exceeding 3/4 in.; several closed >1/2 in. stress tears originating on verso not obstructing image or text; loss due to stress tear on verso at right side not obstructing image or text; 2 in. streak at center bottom; print remains bright and legible; very good.

Huge day-glo poster advertising a concert given by two legends of American music at Constitution Hall in Washington, D.C. on Friday April 4, 1986.

\$750

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SUNDAY MORNING August 28, 1977
9 A.M. TO 1 P.M.

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SURPRISE JAM SESSION ☆ DAC DISCO "77" SHOW
"Dance Your Ass Off" CONTEST - \$25.00 Prize
\$3.50 - PRIZES ADVANCE TICKETS ONLY - \$3.50

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 Sparky's Cleaners - 4631 Liberty Hgts. Ave.
 Jerry's Electronics - 305 W. Fayette Street

It's Okay: Bring Your Tennis Partner, Golf Club, Jogging Group, Etc.


92. Early Show [Left Bank Jazz Society]

[Baltimore]: Left Bank Jazz Society, 1977. Xerox. 8 1/2 x 11 in. Very good with lines from folding to mail, wear at edges, and small closed tear at one crease.

Flyer for an early show and party at Baltimore's legendary Famous Ballroom, operated by the non-profit Left Bank Jazz Society from 1966-1984. Tons of fun prizes, contests, and free half gallon of liquor for the 9am to 1pm affair.

"It's Okay: Bring Your Tennis Partner, Gold Club, Jogging Group, Etc."

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jazzmobile

thirteenth year of free concerts
1977

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 Unit 1

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MANHATTAN Tuesday, August 23 7:00 p.m.	CHARLES MINGUS JAZZ WORKSHOP Grant's Tomb, Riverside Drive North between 122nd and 123rd Streets
MANHATTAN Wednesday, August 24 7:00 p.m.	MONGO SANTAMARIA Playground at I.S. 29, 94th-95th Streets between Madison and Park Avenues HOST: Boy's Harbor
MANHATTAN Thursday, August 25 7:00 p.m.	SOCIDAD '76 First Avenue between 104th and 105th Streets, Mall Area of East River Houses HOST: East River Metro Worth Community Center
BROOKLYN Friday, August 26 7:00 p.m.	ROLAND ALEXANDER SEXTET Grand Avenue between Putnam and Gates Avenues HOST: Grand Avenue Brownsville Block Association and Gowanus Douglas Tenants Association

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Program subject to change. For further information, call (212) 866-4900.

93. Jazzmobile: Thirteenth Year of Free Concerts 1977

New York: Jazzmobile, 1977. Offset. 8 1/2 x 11 in. Very good, with two horizontal fold-lines from folding into thirds, and light wear at corners.

Flyer promoting Jazzmobile, an annual series of free jazz concerts in New York, in its thirteenth iteration in 1977. The concerts that year notably featured the Charles Mingus Jazz Workshop, alongside the Clifford Jordan Quintet, Mongo Santamaria, Sociedad '76, and the Roland Alexander Sextet.

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★アーチ・シェップ・セクステット★レイ・ブライアント★ガトー・バルビエリ

10/9 (火) pm 6:30 厚生年金会館大ホール
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94. The 5th Newport Jazz Festival: Osaka


Osaka: Universal Orient Productions / Bonus Seat Concert, [1973]. Offset on glossy stock. 5 3/4 x 8 1/4 in. Near fine.

Handbill promoting the 5th Newport Jazz Festival in Osaka, featuring performances by the Archie Shepp Sextet, the Lee Konitz Quintet, Gato Barbieri, and Ray Bryant. Verso lists shows presented by Bonus Seat Concert, including Sarah Vaughan, T. Rex, and Ray Charles on their tours of Japan in 1973.

\$175

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ジャズの十月革命



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95. The October Revolution in Jazz

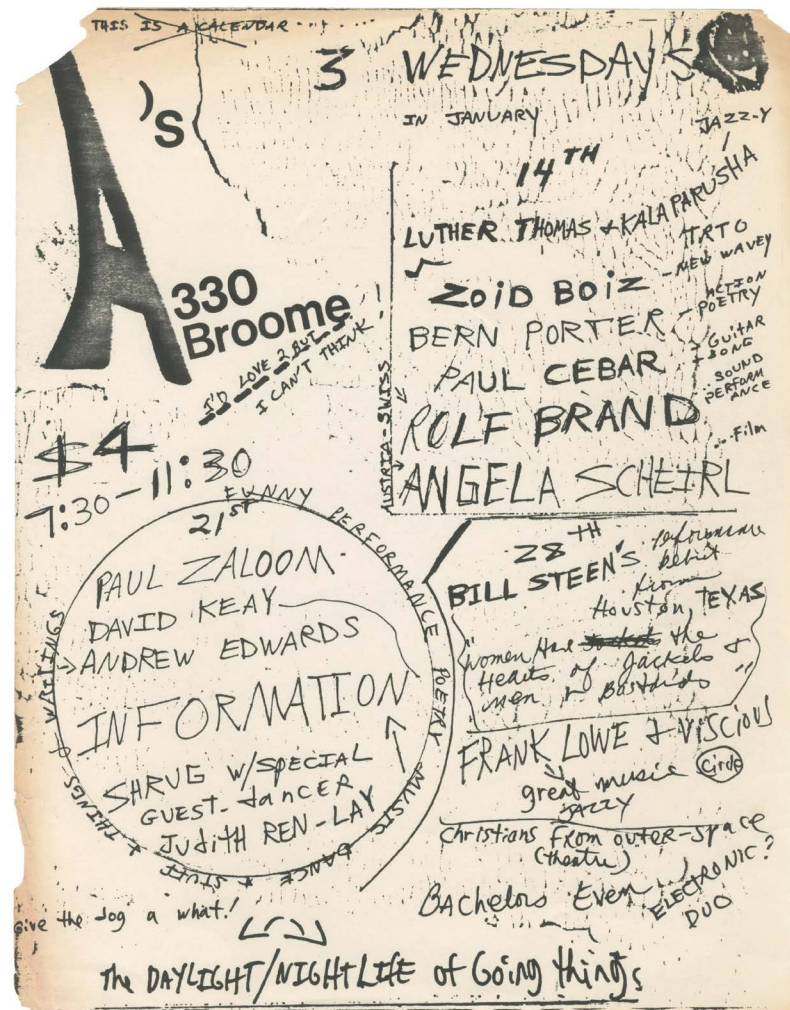
Jinichi Uekusa

Tokyo: Shobunsha, 2005. Perfect bound, with obi band. Offset. 229 pp. 8th printing. Text in Japanese. 5 x 7 1/2 in. Near fine.

Jinichi Uekusa's scrap book on the free jazz movement covering the history of the fabled 1964 jazz festival by way of biographies of free jazz musicians Ornette Coleman, Cecil Taylor, and others devoted to the creation of the new music.

Organized by Bill Dixon, the October Revolution in Jazz led directly to the formation of the Jazz Composers Guild, whose roster included Cecil Taylor, Archie Shepp, Sun Ra, Mike Mantler, Burton Greene, Roswell Rudd, John Tchicai, and Bill Dixon.

\$75



96. A's 3 Wednesday's in January

New York: Arleen Schloss, [1981]. Xerox. 8 1/2 x 11 in. Very good, with some edgewear and loss not obstructing text.

Handbill calendar for "A's 3 Wednesday's in January," the famous shows hosted by Arleen Schloss in her loft in the late 1970s and early 1980s. Notably, the first show in the bill on January 14th featured Kalaparusha, the renowned free jazz musician, playing alongside the new wave Zoid Boiz, action poet Bern Porter, guitarist Paul Cebal, performer Rolf Brand, and a film by Angela Scheirl. A remarkable appearance of the storied jazz musician in a space crucial to the budding downtown scene of New York in the 1980s. The later show on January 21 featured the notorious noise musician Von LMO's band Information, and the final show on January 28, 1981 featured the avant-garde jazz musician Frank Lowe. A striking document of the avant-garde scene overlap.

Over the coming years, Arleen Schloss would continue to host a striking array of artists and musicians performed including Jean-Michel Basquiat and his band Gray, Thurston Moore, Glenn Branca, Phoebe Legere and Eric Bogosian, Richard Hambleton, Elliott Sharp, Suicide, and more.

"The Daylight/Nightlife of Going things
I'd love 2 but I can't think!"

\$350



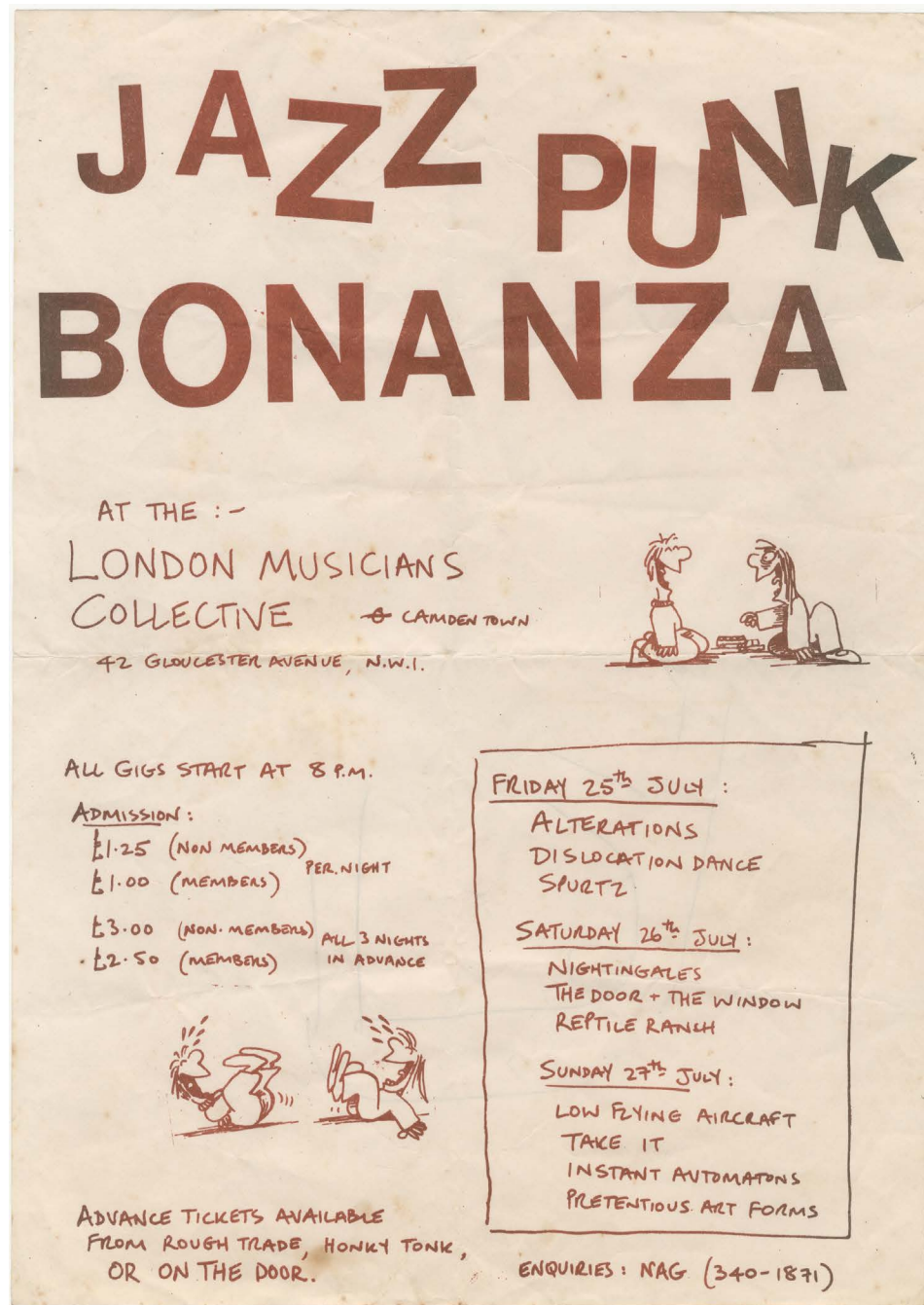
97. From the Art Bears and Henry Cow ... Fred Frith, Chris Cutler, Henry Kaiser plus Rova Saxophone Quartet

Berkeley: The Bear's Lair, [1979]. Offset. 11 x 8 1/2 in. Very good, with light wear to top edge.

Flyer promoting a performance by Fred Frith and Chris Cutler, former members of the Art Bears and Henry Cow, playing with Henry Kaiser, alongside an additional performance by the Rova Saxophone Quartet at the Bear's Lair pub and coffeehouse on the U.C. Berkeley campus in October of 1979.

The musicians involved were all deeply engaged in the avant-garde music tradition of the late 1970s, with Rova taking extensive influence from the free jazz music of the previous decade and mixing it with white experimental music traditions such as that of Oliver Messiaen and John Cage.

SOLD



98. Jazz Punk Bonanza

London: The London Musicians Collective, [1980]. Offset. 8 1/4 x 11 1/2 in. Very good, with foxing, light discoloration at edges, and a horizontal fold line from folding into halves.

Flyer promoting the Jazz Punk Bonanza of 1980, hosted by the London Musicians Collective, and featuring the bands Alteration, Dislocation Dance, Spurtz, Nightingales, the Door and the Window, Reptile Ranch, Low Flying Aircraft, Take It, Instant Automaton, and Pretentious Art Forms.

SOLD



99. Ten Hail Mary's

New York: Sin Club, 1993. Offset. 8 1/2 x 11 in. Very good, with light edge-wear, a closed tear on the right edge (≈ 1/4 in.), and two fold lines from folding into quarters.

Flyer promoting a late night show at the Sin Club in New York, featuring free jazz-cum-noise act Borbetomagus alongside the hardcore punk band Cause For Alarm, in a crossing of free jazz and noise with hardcore punk in a single bill that would soon come to typify the programming of the underground NYC music scene.

\$150



100. Urban Sax: 30 Saxophones

Brussels: ABC et RTBF Bruxelles / Un Concert Crocodile, 1979. Offset. 22 1/2 x 28 3/4 in. Very good, with light wear on bottom edge.

Poster promoting an Urban Sax concert at the Halles de Scharbeek in Brussels, with an opening act "Reliquary for the Brave" by Marc Hérouet and J.L. Rasinfosse.

Urban Sax was an ensemble founded by Gilbert Artman, consisting of a massive amount of saxophones. This concert, for instance, advertises 30 saxophones. Exhibited in the bottom right hand side of the poster, the players wore silver-metallic full body suits topped with gas masks, their performance revolving around minimal repetitions yet constant sound.

The use of instruments to short-circuit the musical performance into a more direct expression of concept or feeling is intensively indebted to the free jazz tradition.

\$200



101. A La Raffinerie Du Plan K: Archie Shepp Big Band

Brussels: Brussels Loft and Plan K, [1979]. Offset. 16 1/2 x 21 3/4 in. Very good.

Striking poster promoting Archie Shepp's Big Band concert at La Raffinerie du Plan K, the renowned sugar-refinery turned venue in Brussels that had just opened that year. Shepp recorded for Coltrane's Ascension in 1965; fourteen years later, by the time of this show, he maintained his avant-garde explorations in the U.S. and abroad.

\$250



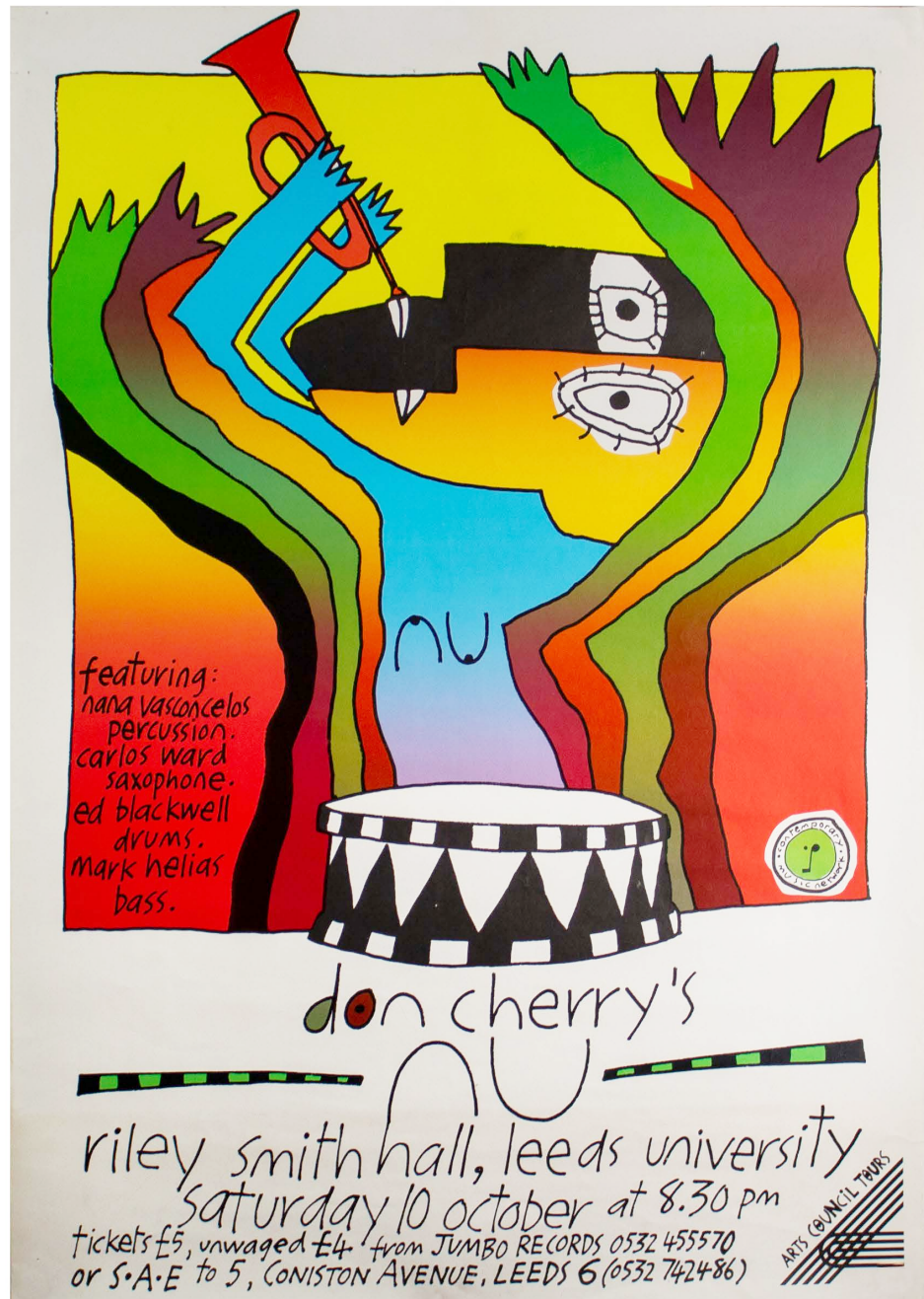
102. [Repressed] Pražské Jazzové Dny '80 [10th Prague Jazz Days Festival 1980]

Joska Skalník; Jiří Kučera, photographer; with [Mögel, Etron Fou Leloublan, This Heat, Art Zoyd, Jiří Stivín, Emil Viklicky]. Prague: N.p., 1980. Offset. 30 1/2 x 25 3/8 in. Edge wear to bottom right, else very good.

Poster advertising the repressed 10th Jazz Days Festival in Prague, scheduled to take place in 1980. Mögel, Etron Fou Leloublan, This Heat, Art Zoyd, Jiří Stivín, Emil Viklicky, Lindsay Cooper's feminist improv trio the Marx Brothers, and several other Czech and international avant-garde and jazz artists were scheduled to perform. Instead the Jazz Days Festival was canceled by the Soviet-aligned authorities claiming that too many people were planning to attend and that the festival would be a public disturbance. This was one of the final conflicts between the Czechoslovakian government and the Jazz Section of the Czech Musician's Union. The Jazz Section had formed in 1971 and grown into a prominent sponsor of revolutionary cultural output, publishing books, periodicals, and samizdat dedicated to alternative culture. Three years after this canceled festival, in 1983, the entire Czech Musician's Union would be disbanded by the government after refusing to ban the Jazz Section.

A document of dissident alternative culture from Czechoslovakia, and a record of an event that never had the chance to happen.

\$250



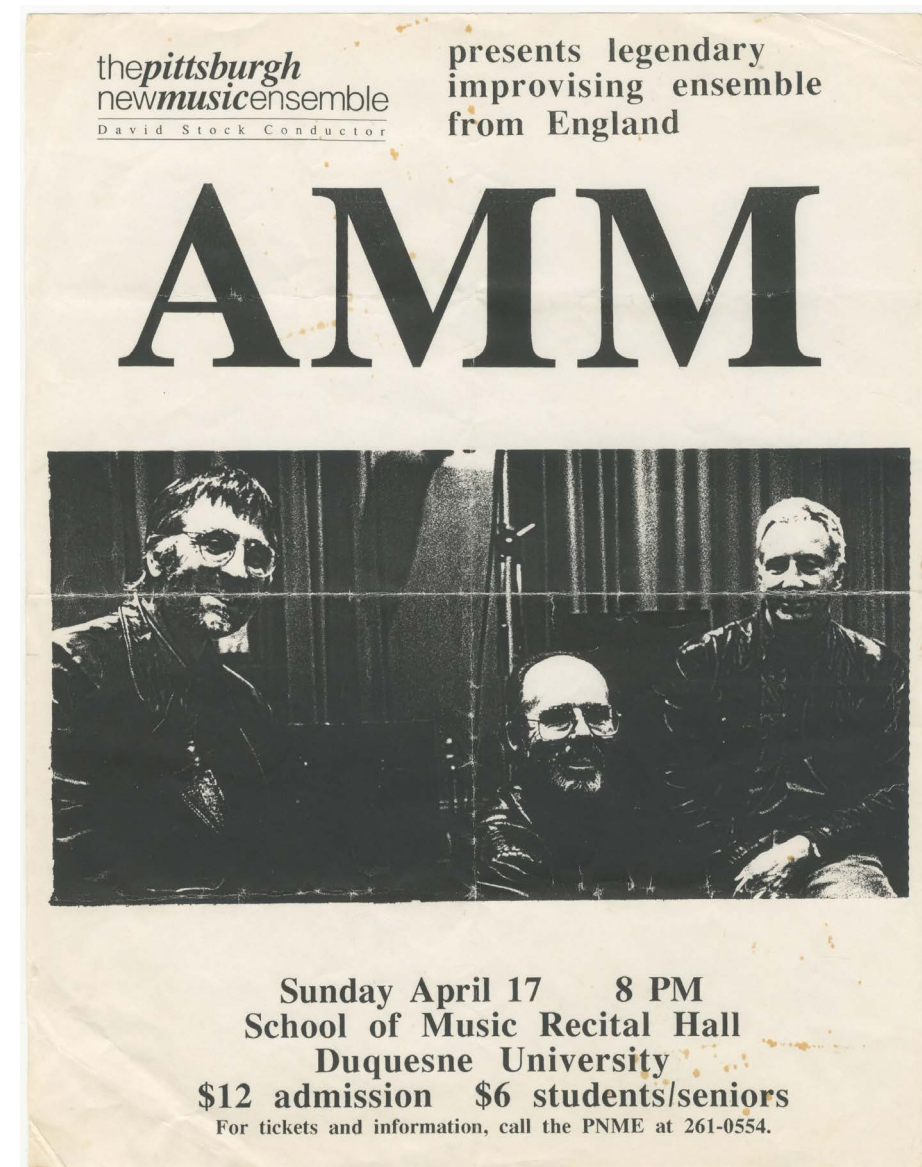
103. Don Cherry's NU at Riley Smith Hall

Leeds: Arts Council Tours, [1987]. Offset. 17 1/2 x 25 in. Holograph annotation to verso in unknown hand; overall, very good.

Poster for Don Cherry's NU at Riley Smith Hall at Leeds University on October 10, 1987.

NU was the cooperative musical group Don Cherry initiated with Edward Blackwell, Carlos Ware, Nana Vasconcelos and Mark Helias in the mid 1980's, of which only a few live recordings have survived.

SOLD

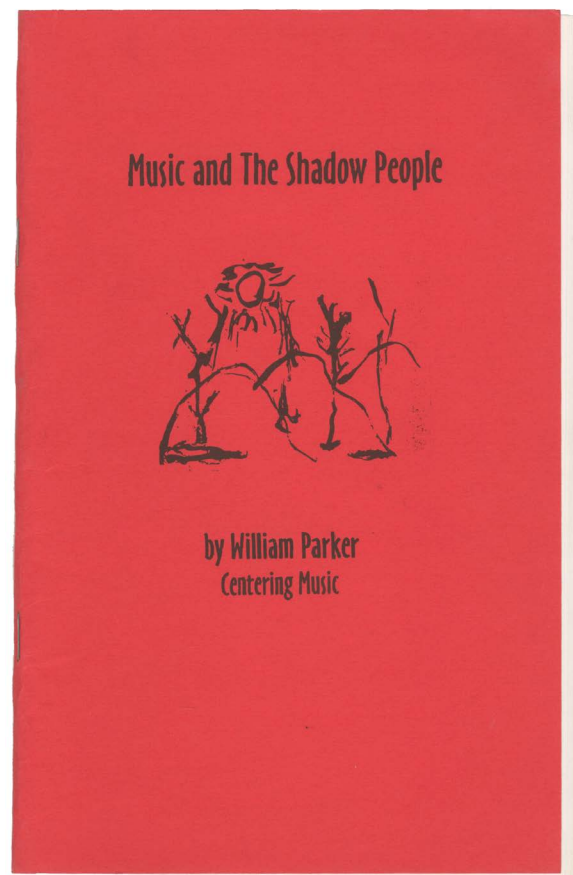


104. The Pittsburgh New Music Ensemble Presents Legendary Improvising Ensemble from England AMM

Pittsburgh: Pittsburgh New Music Ensemble / Duquesne University, 1988. Xerox. 8 1/2 x 11 in. Very good, with light wear, some foxing, and two fold lines from folding into quarters.

Flyer promoting a show at Duquesne University's School of Music Recital Hall featuring the highly influential English free jazz ensemble AMM, hosted by the Pittsburgh New Music Ensemble.

\$75



105. Music and The Shadow People

William Parker

New York: Centering Music, 1995. Saddle-stapled, in red cardstock wraps. Offset. 58pp. First Edition. 5 1/2 x 8 1/2 in. Light wear on top left corner of recto of wraps, else near fine.

Rare first edition of musician and composer William Parker’s artists’ book “tone poem” Music and The Shadow People. Richly illustrated, with play and variation in size and type of font, the book visually illustrates the “tone world” developed as the setting of the poem, in which “shadow people” - artists by another name - musically create a way out of the machinations of capital.

The poem has been adapted into performance on three occasions. First produced as an interdisciplinary performance piece for the Guelph Jazz Festival in 2002, it was then produced as a radio play by Andrew O’Connor in 2015, before he further adapted the play into a live performance for musicians, actors, and immersive multi-channel sound design in 2022.

Heralded by the Village Voice as “the most consistently brilliant free jazz bassist of all time,” Parker is a multidisciplinary artist who has recorded 40 albums as a bandleader playing his own music and concepts. He’s also recorded and toured for Cecil Taylor, Milford Graves, Don Cherry, Bill Dixon, and Peter Brotzmann, and developed a reputation as a connector and hub of information concerning the history of creative music, having published seven books covering philosophy, poetry, and the history of music and improvisation.

\$150



106. Images and Signs – A Card Game [Numbered]

P[eter] Brötzmann

Ystad: Brötzmann, 2002. Two 3 3/4 x 2 1/2 in. hand-stamped carton boxes, one titled “Signs” with 25 richly illustrated cards (3 3/8 x 2 1/4 in.), and another titled “Images” with 16 richly illustrated cards of the same size. Offset printed cards. First and only edition, number 17 of 120. Near fine.

A set of two card games developed by the free jazz musician Peter Brötzmann, originally released at a performance at the Ystad Exhibition in Sweden in 2002. Brötzmann dealt hands of cards to his Chicago Tentet, prompting them to perform a musical translation of the images in the cards. The slow experiments in interpretation makeup the game.

“Signs” consists of 24 abstract images in black and white, whereas “Images” consists of 15 abstract illustrations in color. Each box carries an adjoining title card, as well as a note from Brötzmann titled “some little advices and instructions” that outlines the very loose game: “take a walk into the woods / take your voice, kazoo / first of all: burn the guitars, / then take out one of the games, shuffle / activate your fantasy . . .”

SOLD

WRCT and WPTS welcome a world-class avant-garde jazz event featuring the

Peter Brötzmann Trio

legendary saxophonist from Germany "the father of European free jazz" with



Gregg Bendian drummer and bassist for Cecil Taylor

William Parker plus the sounds of 40 Stories

Tue Apr 26 \$6 8 pm
CMU Graduate Coffeehouse
Skibo Hall 268-6975

107. Peter Brötzmann Trio with Gregg Bendian and William Parker

[Pittsburgh]: WRCT / WPTS, [1988]. Xerox. 8 1/2 x 11 in. Very good, with a closed tear on the top edge (< 1/2 in.), and a horizontal fold line from folding into halves.

Flyer promoting a show at Carnegie Mellon's Skibo Hall featuring Peter Brötzmann, legendary saxophonist from Germany and "father of European free jazz," with Gregg Bendian and William Parker.

\$75

BUTT RAG

NO. 9 \$3

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WÄDI GYSI
 CHARLES GAYLE
 CORAL
 A TREATISE ON NOISE

Were you playing then like you are today? Was your approach the same?
 I would say it had a little more juice to it, because I was so much younger. I don't know if I was any freer, but I certainly had less inhibitions. You know, I just played and everybody left, and that's the way it still is. So I knew I was onto something. I'll tell you one thing. I lost a lot of friends. That's very true. I'm serious. You know, people that played I'm going to say "straight"—hop, changes, and things like this (you know, very beautiful, very wonderful music)—especially in the early days didn't want to hear this other thing, and they would stop speaking to me. We almost got into blows a lot of times, over the music, just over the music.

Were you aware, when you started on saxophone, of other musicians who were pushing into the same territory? People like Ornette.
 No. Well, I was aware of him, but you know this personal expression of music (you use the term "free" so I'll use it), it started...well, I don't know if it just started with Ornette. To me, it started in old churches. I heard the music in old churches. I say "old churches," but what I talking about are these church groups. They had instruments—trumpets and drums—and they would play a motif and then go off and do their own thing. You'd also hear vocal people—shouters—doing it back then, but the instruments were really doing it back then. Man, I heard this stuff when I was really young. This music didn't start with one person. It was around man; it was everybody's tunes. It served its purpose, but I didn't...I just...I felt like screaming a little something. I don't know what to say; it's not necessary to scream, but...I played Bop, church tunes, R&B, and a lot of Blues and Boogie Woogie and everything else that was around in my childhood. So I had all that.

Did picking up the saxophone shoot you off into another direction?
 Yeah man, I got a job in two weeks. I didn't know nothing about it. It was nice. It really was about two weeks from the time I got me a saxophone. I hadn't even developed the fingering. You know, it came, but I wasn't even thinking about that. I didn't care man. I just picked up the horn (I started on alto) and everybody got up and left.

How did the musicians in Buffalo react to you?
 The musicians in Buffalo, they sorta', you know, they had attitude (I won't name names, but I remember), which is understandable. I can talk about it much easier now than I could then, because I took it all personally, very personally. If you didn't play like Bird, Trane and them cats, Louis Armstrong and stuff like that, well, then you just couldn't play. My real problem was that they all knew

leaves, and they're not what it's about. So peel buddy, peel away. This phenomenon might have choked the lame-brains, the weak-minded lumps, the flimsy-necked philistines who got up and walked out of the club, but it ain't gonna' choke you. You're going to get to the center of it. You'll tackle it.

Strip away those scraps of supposed meaning, pull 'em away, and what have you got? It's just not there.

Just shift your ass in your chair. Get comfortable and negotiate that weight on your shoulders. Balance it, roll it around. Release that knot in your necker musculature and stop rationalizing. Then the fucking power of this stuff will freeze you. The God-awful power behind the runs, the glissandi, the shrieks, the honks, and all those sonic events

in music?
 I'm from Buffalo. I started playing piano when I was like eight or nine, and a few years after I went to saxophone—early twenties or late teens.

Why did you switch to sax?
 Cause I couldn't play piano that good, but mostly because I couldn't get it out...I really remember that. Another reason—there were so many organs going on, people paying organs at jam sessions, bars and everything. So, I couldn't play. Piano players were just left out mostly...Mostly I didn't feel it. I mean in certain areas—playing tunes—it was nice, it was beautiful. Nothing against the music. I love the music. I played the changes and all that other stuff.

photographs by Marty Perez

BUTT RAG #9 SPRING 1994

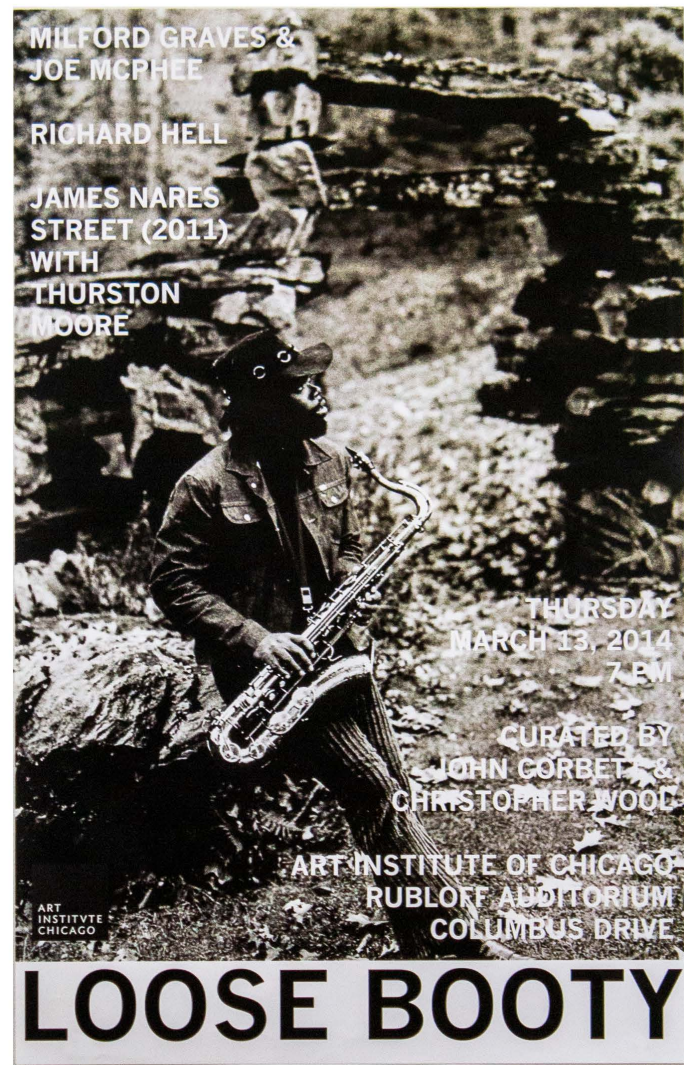
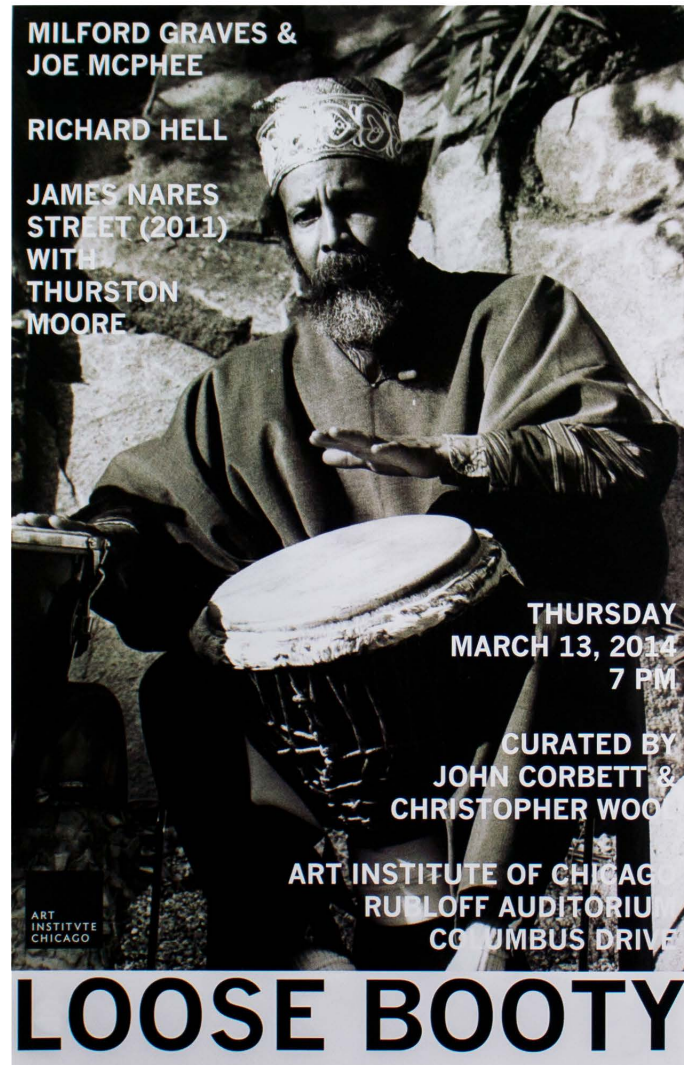
SPRING 1994 BUTT RAG #9

108. Butt Rag No. 9

Chicago: Butt Rag, 1994. Saddle stapled. Offset. 8 x 10 1/2 in. 96 pages [92 pp]. Very good.

Issue No. 9 of Butt Rag, the music magazine "published with virtually no temporal consistency." Issue No. 9 features an interview with the renowned saxophonist Charles Gayle, a treatise on noise, and an essay on Wädi Gysi by the critic and curator John Corbett.

SOLD



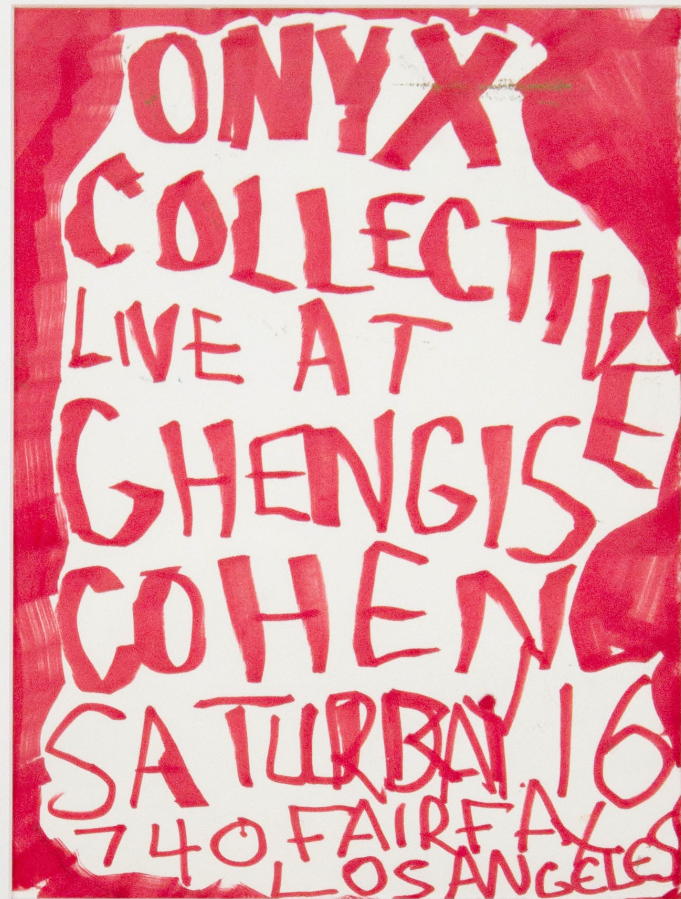
109. Loose Booty [Milford Graves, Joe McPhee, Richard Hell, James Nares, Thurston Moore]

Chicago: Art Institute Chicago, 2014. Two posters. Offset. 14 x 22 in. Near fine.

Two posters promoting Loose Booty, an evening of performance with Milford Graves & Joe McPhee, Richard Hell, and Thurston Moore, curated by gallerist and scholar John Corbett with Christopher Wool, on the occasion of Wool's retrospective at the Art Institute of Chicago.

The evening included a screening James Nares's 2011 film "Street" with Moore playing live; a reading from Richard Hell, and as a grand finale, drummer Milford Graves performed with multi-instrumentalist Joe McPhee for the first time, only Graves' second ever appearance in Chicago. A document of free jazz's confluence with punk and contemporary art.

SOLD



110. [Original Artwork] Onyx Collective Live At Ghengis Cohen

Josh Smith

Los Angeles: [Josh Smith], [2016]. Illustration in red ink.. 7 3/8 x 9 7/8 in. framed to 14 1/4 x 16 3/4 in. Very good.

Original artwork for poster promoting an Onyx Collective concert at Ghengis Cohen in Los Angeles, in the hand of the visual artist Josh Smith.

The New York jazz ensemble, founded in New York by Isiah Barr, Austin Williamson, and others, has been widely celebrated since its formation, and has released albums with Supreme, Know Wave, and Big Dada. They have collaborated with numerous other members of the 2010s New York music underground, including Wiki, Princess Nokia, Dev Hynes [Blood Orange], and Nick Hakim. Josh Smith is a New York-based painter, sculptor, and bookmaker who first became known in the early 2000s for a series of canvases depicting his own name.

Unique.

\$3000

We need them. We need to feel them. To feel. Them. We need them.

In order to connect. To the time. When it was done. To understand the initial ideas. To feel the original intentions and to be able to go deeper into the ideas of it all. To feel it.
Derek Bailey once told us: "Music is like living, but better".

Free music is a way of living. Living is a way of music making. Can you hear it? Can you feel it?

A free way of listening leads to a free way of thinking. Which leads to a free way of acting. The old situationists knew this early on. I try to live by it. This is FREEdom to me. No one is really free. But, we are free to create. In any way we need and want. To communicate. Using our experiences. Our ideas. To interact. To feel.

One key to open some of those doors (still looking for the missing doors...) is records. Albums. And all related to that specific culture. Printed matters. The connection you get when you FEEL the old 1st press vinyl and the jacket housing it, beats it all. An original inner sleeve. I smile. I walk the few steps to my turntable station and make the album spin. Preferably in 33 1/3 rpm or 45 rpm. What's your spin? I see marks of use on the vinyl. On the cover. I see signs of wear. I see spindle marks on the labels. I hold the cover. I see small secret notes. Sometimes a poem. An essay. I hear background noises. Of love. Of dedication. I smile. I hear a connection to the time when it was all made. When it was all invented. When the re-search was done. The deeper search. I can feel it.

I love looking at the signs. Of age. Of love. Of usage. The connections.

The whole beautiful vibe of the object. Telling us something. Of a deeper understanding. This aint about digital shit. No jitter. No onesandzeroes. This shit is real. This shit is for real.

And it has a feel. A vibe. A personality.

I luuuuuv to sit with it all. In front of my speakers. Sipping a Swedish malt. Contemplating. Making the associations. Looking at the art works. The liner notes. The labels. Feeling it. Enjoying the tactility of it all. The smell.

I can't help it. It makes me smile. It makes me feel good. It makes me feel.

I find information. And Inspiration. In my collection. In my archive. It makes me grow. It helps me. I need my archive. My roots. My future. For a better living.

I luuuuuuv to trim my (vinyl)garden. I keep on finding new vinyls to add to my collection. Sometimes getting rid of objects that is of better use for somebody else. It is a mystery to me. How one chooses. What to keep. It is a mystery to me what trigs my appetite. I love the mystery. I love the hunt. For the objects. Advice given, by my fellow discaholics and friends. I love to hunt for those rare objects. The ultimate being a combination of great music, creative cover art and a rare object. Those objects make me feel good. I smile. I feel. Feel me?

I smile. WE NEED THEM!

- Mats Gustafsson, Discaholic Archives, Nickelsdorf, Feb 2023.

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CATALOG 18



BOO-HOORAY