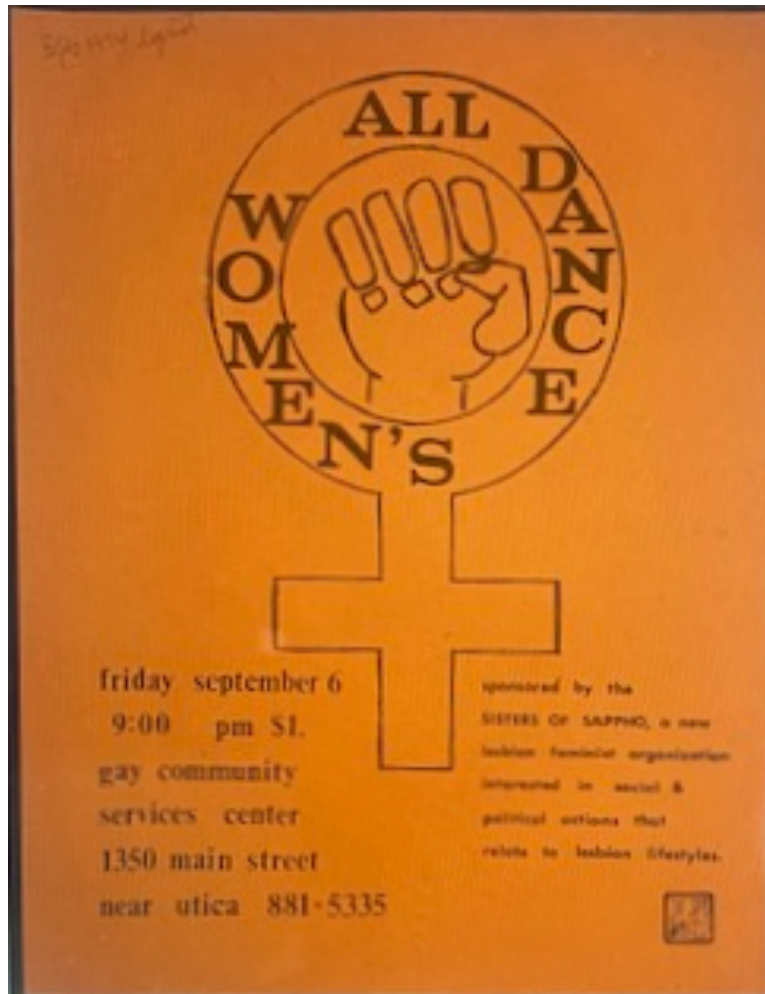


# Tomberg Rare Books



## 1. [LGBTQIA+] All Women's Dance

[Buffalo, NY]: Sisters of Sappho, [1974]. 8.5 x 11 inch, orange handbill with black text. "Bflo 1974 leftist" penciled in upper left corner; very good condition.

This rare handbill announces an "All Women's Dance" organized by the Sisters of Sappho, a newly formed lesbian feminist collective in Buffalo, New York. Emerging in the mid-1970s, when same-sex relationships were still stigmatized and often criminalized, the group described itself as "a new lesbian feminist organization interested in social and political actions that relate

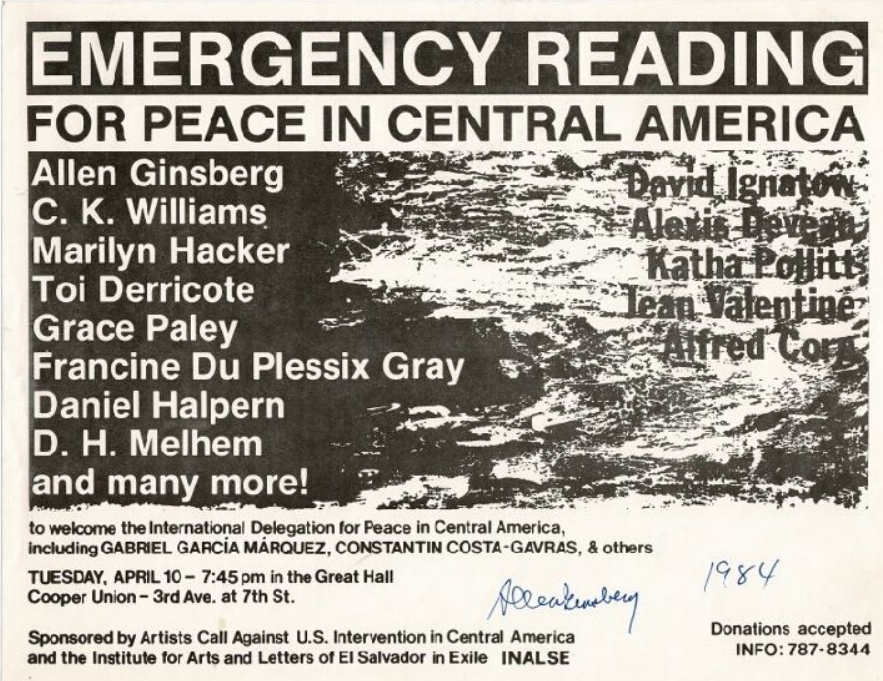
to lesbian lifestyles.” For Buffalo - a conservative, working-class city where much of the gay community remained closeted, such gatherings were not merely social events but acts of quiet defiance and self-affirmation.

Women’s dances like this one offered a vital space for connection and solidarity at a time when lesbian visibility was minimal and even progressive organizations often marginalized women’s voices. They were part of a larger wave of grassroots lesbian feminist organizing across the United States, where community spaces doubled as sites of resistance, mutual care, and cultural creation.

Ephemera from regional lesbian groups such as the Sisters of Sappho rarely survived, making this handbill an especially valuable primary source for scholars of LGBTQIA+ history, women’s studies, and social activism. It documents how, far from the coastal centers of gay liberation, smaller cities fostered their own movements - built on courage, community, and the determination to dance openly at last. Not found in OCLC, by us.

*A vivid survivor of 1970s lesbian activism, proof that even in Buffalo, liberation began on the dance floor.*

**\$500**



**EMERGENCY READING  
FOR PEACE IN CENTRAL AMERICA**

Allen Ginsberg  
C. K. Williams  
Marilyn Hacker  
Toi Derricote  
Grace Paley  
Francine Du Plessix Gray  
Daniel Halpern  
D. H. Melhem  
and many more!

David Ignatow  
Alexis Devine  
Katha Pollitt  
Jean Valentine  
Alfred Corn

to welcome the International Delegation for Peace in Central America,  
including GABRIEL GARCÍA MÁRQUEZ, CONSTANTIN COSTA-GAVRAS, & others

TUESDAY, APRIL 10 - 7:45 pm in the Great Hall  
Cooper Union - 3rd Ave. at 7th St.

Sponsored by Artists Call Against U.S. Intervention in Central America  
and the Institute for Arts and Letters of El Salvador in Exile INALSE

Donations accepted  
INFO: 787-8344

*Allen Ginsberg* 1984

## **2. [Literary Activism]**

### **[GINSBERG, Allen], [IGNATOW, David], et al. Emergency Reading for Peace in Central America. To Welcome the International Delegation for Peace in Central America, including Gabriel García Márquez.**

[New York]: Artists Call Against U.S. Intervention in Central America, [1984]. Pictorial flyer, 11 × 8½ inches, printed in black and white. Signed and dated 1984 by Allen Ginsberg. Fine. Not located in OCLC.

An uncommon piece of literary protest ephemera documenting the intersection of American poetry, cultural activism, and the Central American solidarity movement of the 1980s. The flyer announces an “Emergency Reading for Peace in Central America,” organized in New York by Artists Call Against U.S. Intervention in Central America, a broad coalition of writers, musicians, and visual artists who mobilized against U.S. military involvement in the region during the Reagan administration.

The event was organized to welcome an International Delegation for Peace in Central America, which included the Nobel Prize, winning Colombian novelist Gabriel García Márquez, whose outspoken criticism of U.S. policy in Nicaragua and El Salvador had made him an international symbol of Latin American cultural resistance. The reading brought together prominent American poets and intellectuals - including Allen Ginsberg and David Ignatow - who used public literary events to amplify opposition to interventionist foreign policy and to express solidarity with movements for self-determination in Central America.

The flyer reflects a distinctive feature of 1980s protest culture: the mobilization of artists and writers as public political actors. Through readings, performances, and exhibitions, groups like Artists Call Against U.S. Intervention transformed cultural spaces - poetry readings, galleries, universities, into sites of political organizing. Printed announcements such as this one functioned both as publicity and as artifacts of the movement’s infrastructure, documenting how literary communities participated directly in contemporary political debate.

Ephemeral items from this network are scarce. Produced quickly for distribution within activist and literary circles, such flyers were seldom preserved outside personal archives. The present example is further distinguished by Allen Ginsberg’s signature and date, linking the document directly to one of the most visible poet-activists of the twentieth century. As such, it offers a small but vivid record of the moment when the Beat generation’s legacy of public dissent intersected with the international solidarity movements of the late Cold War.

An important artifact of Cold War cultural politics, American literary activism, and the Central American peace movement, preserving the material traces of a literary community responding to global conflict in real time.

**\$700**

JEAN BAPTISTE POINTE DUSABLE

We intend with others to press for an annual Du Sable Memorial Week in Chicago. We believe that this effort is in the interest of fighting racism and for equality.

Jean Baptiste Pointe DuSable was Chicago's first settler and permanent resident. He was of African descent. He came to America from Haiti. It was he who built the first house on the north bank of the Chicago River, the site of Chicago. Today, a plaque on the north end of the Michigan Bridge, just South of the Chicago Tribune building, marks the location. There is a replica of this first house on the main floor of the Chicago Historical Society. Some years later, John Kinzie obtained the house as a family dwelling from Hean Le Mai who had purchased it from DuSable. The purchase and transaction between DuSable and Jean La Mai is evidenced in the original document of sale which has been preserved at the Wayne County building in Detroit. This bill of sale and a complete inventory of DuSable's original holdings was drawn up at old St. Joseph, Michigan, and is dated May 18, 1800.

DuSable became a citizen of the United States in 1783 and acquired a government land grant. He was a devout Catholic. Through his establishment of a trading post, he became well known to the Indians, the French traders and traveling colonists going West. He married a Potawatomi Indian woman. Their family consisted of a son and a daughter. After 1800, he went to Peoria, Illinois, where he lived for five years. He was buried in the Catholic Cemetery at St. Charles, Missouri.

At 50th and State stands DuSable High School, a monument to the memory of Chicago's first settler.

Only racism prevent the proper recognition of DuSable, the first settler of the great Chicago industrial complex, probably the largest industrial area in the world. There is as yet no specific monument to him in a place like Grant Park, nor a large and important street named in his honor in the City of Chicago. The very recognition of DuSable is an important part of the fight for civil rights, peace, and equality.

Random Howard, President

We invite you to join the Afro-American Civic and Social Club. It is a club devoted primarily to bringing the people interested in African and Afro-American History as an instrument for freedom together in a friendly and social way. It is designed to open between members of all Freedom and Afro-American history groups a continued and friendly dialogue leading to greater understanding and unity in the common fight for freedom. The membership fee is 25 cents. There are only two committees:

We invite into membership all peoples of good will and interested in social fun and dialogue for freedom.

Please fill out the blank below for membership. (You will not be burdened with a lot of meetings - only monthly socials.)

Name \_\_\_\_\_  
Address \_\_\_\_\_ Phone \_\_\_\_\_ Willing to serve on: History and Social \_\_\_\_\_; Finance and Policy \_\_\_\_\_; Participant, time to time, at affairs \_\_\_\_\_.

### 3. [African Americana]

[Howard, Random]

#### A flyer for the Afro-American History, Civic and Social Club

[Chicago]: Afro-American History, Civic and Social Club, [196-?]. Mimeographed flyer printed on one side of an 11 x 8.5 inch sheet. Fine condition.

A scarce piece of Chicago community ephemera documenting a grassroots effort to promote African American history and historical consciousness during the mid twentieth century. The flyer announces the activities of the Afro-American History, Civic and Social Club, a Chicago organization described as "devoted primarily to bringing the people interested in African and Afro-American History as an instrument for freedom together in a friendly and social way."

The text calls for the recognition of a DuSable Memorial Week in Chicago and includes a short biographical account of Jean Baptiste Pointe DuSable, the African-descended trader widely recognized as the city's first permanent settler. The flyer argues that DuSable's foundational role in the city's history had long been marginalized, asserting that "only racism prevents the proper recognition of DuSable, the first settler of the great Chicago industrial complex." In doing so, the document reflects a broader movement within African American intellectual and civic life to recover and assert Black contributions to American history that had been minimized or ignored in mainstream historical narratives.

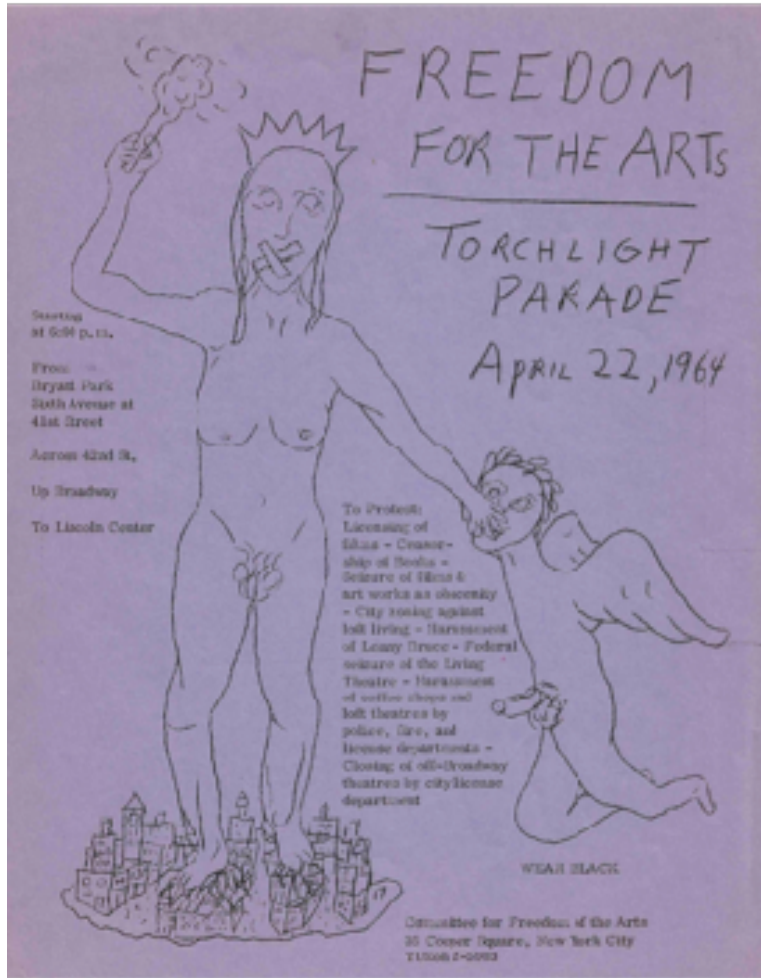
At the bottom of the sheet appears a membership form inviting readers to join the organization and participate in one of two committees, History and Social or Finance and Policy. The format makes clear that the flyer was designed not merely to inform but to recruit, transforming historical consciousness into community organization.

The activities of groups such as this one were closely connected to the legacy of Carter G. Woodson's Negro History movement and to Chicago's long tradition of Black historical study and cultural activism. Members of the DuSable History Club and related organizations are known to have gathered regularly at the Hall Branch of the Chicago Public Library, one of the earliest public libraries in the United States to develop a major collection devoted to Black life and letters. In these spaces, teachers, curators, and community historians worked collectively to document African American history and promote public recognition of figures such as DuSable.

Mimeographed flyers of this kind were produced in small numbers and circulated locally within community networks. Few were preserved, making surviving examples valuable records of the everyday infrastructure of Black historical activism. The document captures a moment when local historians, activists, and community members sought to reshape the historical narrative of Chicago itself by foregrounding the African American presence at its origins.

Signed in type by Random Howard, identified as president, the flyer stands as a vivid artifact of community-driven historical work. It preserves the voices of the "unfamous" historians who gathered in libraries, clubs, and civic organizations to insist that African American history was not peripheral but central to the story of the city and the nation.

**\$500**



#### 4. [BRUCE, Lenny]

##### Freedom for the Arts Torchlight Parade, April 22, 1964

New York: Committee for the Freedom of the Arts, 1964.

Mimeographed flyer printed on purple paper, 8.5 x 11 inches, with illustrated design. Closed tear to right edge not affecting text or illustration, otherwise fine. OCLC records only one institutional copy at the New York Public Library (2026).

A striking artifact of the cultural battles that defined New York's downtown arts scene during the early 1960s. This flyer announces a "Torchlight Parade" organized by the Committee for the Freedom of the Arts to protest a widening series of legal and administrative actions directed at artists, performers, filmmakers, and experimental theaters.

The text lists a broad range of grievances that had begun to shape the cultural climate of the city: licensing restrictions on films, censorship of books, seizure of artworks as obscene, zoning restrictions targeting artists' lofts, and the closure of off-Broadway theaters by municipal licensing authorities. The flyer also references the harassment of comedian Lenny Bruce, whose

obscenity trials became one of the most visible free speech controversies of the decade, and the federal seizure of the Living Theatre, the avant-garde company that had become a central institution in the experimental performance world of the Lower East Side.

The imagery reinforces the flyer's message with satirical force. A naked Statue of Liberty holds a torch while stamping across the cityscape, her mouth sealed with tape while she suppresses an angelic figure rendered in overtly sexual form. The composition captures the tension between artistic freedom and state regulation that animated the cultural politics of the period.

The demonstration it advertises emerged from a moment when artists, poets, filmmakers, and performers in Greenwich Village and the Lower East Side increasingly saw themselves under coordinated pressure from police departments, licensing boards, zoning officials, and federal authorities. Coffeehouses, loft theaters, film screenings, and experimental performance venues were frequent targets of inspections, raids, and administrative closures. Writers such as Ed Sanders later documented this climate in accounts of the downtown counterculture, describing the period as one of sustained confrontation between underground artistic communities and municipal authority.

Mimeographed flyers like this were central to the organizing culture of the Village arts scene. Produced quickly and distributed through bookstores, cafés, performance spaces, and artist networks, they served as the communication infrastructure of the counterculture. Most were discarded once the event passed, making surviving examples uncommon.

As a document of the struggle over censorship, artistic freedom, and urban space in mid twentieth century New York, this flyer preserves a vivid snapshot of the moment when artists publicly mobilized against government attempts to regulate the expanding experimental arts movement. It stands as a rare surviving piece of the printed culture that helped organize resistance within the downtown arts community during one of its most contentious periods.

**\$600**



**5. [Racist Imagery] [Patent Medicines] Scott's Emulsion. "Look Inside" Advert from 1894.**

New York: Scott & Bowne, 1894. 20 pages. 4.75 x 6.5 inches. Illustrated, stapled wraps with printing on both sides. Bindings tight with light even toning, text clean. Faint blue stamp of Iowa Drug Store on the top of front cover. The front and rear covers are illustrated; the front with a racist caricature consistent with the era. The rear depicts three waifs. On the pages are portraits of all the Presidents from Washington to Cleveland. Also given is the year when each was elected and the date of their births and deaths.

Presents the remedy and nutritional benefit of Scott's Emulsion with text, testimonials with information of the US President on each page. Scott & Bowne was a pharmaceutical company that produced cod-liver oil (Scott's Emulsion) and was located at 132-134 South Fifth Avenue, New York, NY, as well as London and throughout Europe. The firm was established in 1873 by Samuel W. Bowne (1842-1910), who was joined by a partner, Alfred B. Scott (1846-1908). The firm became known as Scott & Bowne, druggists and chemists. Only one institutional copy at the NY University of Rochester Med Center.

Scott's Emulsion's *Look Inside* (1894) is a significant piece of advertising ephemera that reflects the racialized marketing strategies of the late 19th century. The pamphlet, which promotes Scott's Emulsion (a cod liver oil tonic), is infamous for its cover featuring racist imagery,

depicting exaggerated, stereotypical portrayals of Black individuals, common in advertisements of that era. This imagery was part of a broader trend in which companies used racial caricatures to market products, reinforcing harmful stereotypes while appealing to white consumers.

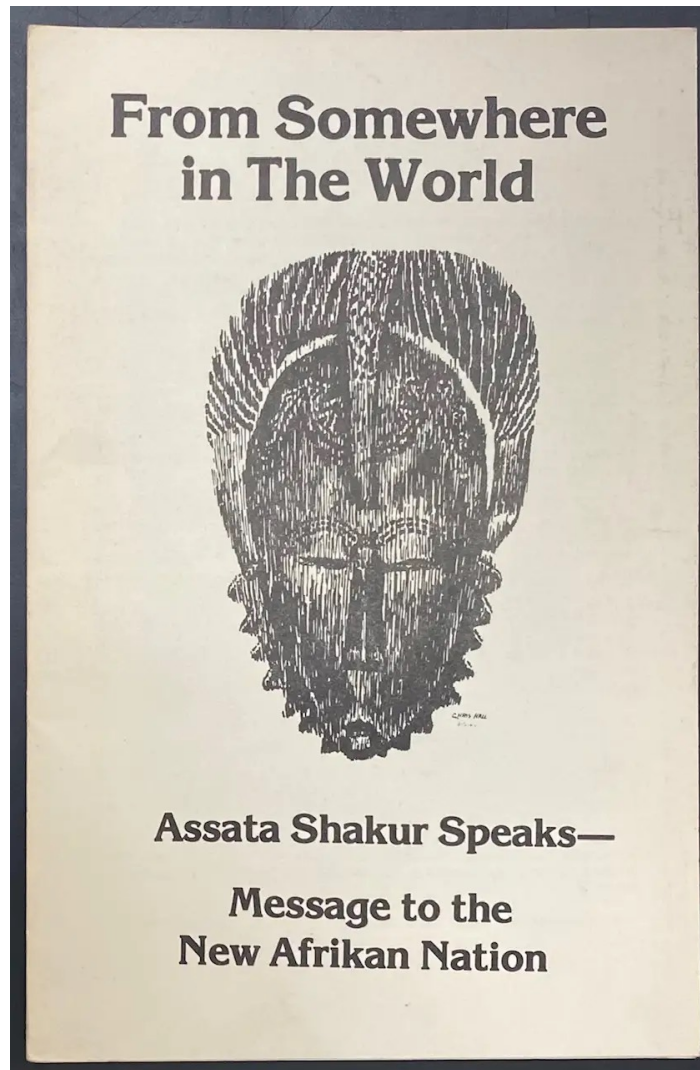
*Look Inside* provides insight into how racism was embedded in everyday consumer culture and advertising. Scholars studying the history of race, media, and commerce can analyze how these images shaped public perceptions and reinforced systemic racism.

By preserving racist materials, institutions provide opportunities for scholars to study how Black communities responded to and resisted these portrayals. It also allows researchers to track the evolution of racial representation in marketing. Holding and contextualizing materials like this allows for critical engagement with the past, ensuring that such histories are neither erased nor repeated.

In short, while the pamphlet is offensive, its preservation in a university archive enables research, education, and reflection on the intersection of racism, advertising, and consumer culture.

\*\*Source for the date: Advertisement for the latest testimonial dated May 1894.

**\$450**



*From somewhere in the world Assata Shakur speaks - Message to the New Afrikan Nation.*

6. [NEW AFRIKAN WOMEN'S ORGANIZATION] / SHAKUR, Assata.

**From Somewhere in the World Assata Shakur Speaks: Message to the New Afrikan Nation.**  
New York: New Afrikan Women's Organization, [ca. 1980].

15 pp. pamphlet, 5.5 × 8.5 inches; very good condition. Publisher's note states the message was received from Shakur in November 1980. None located in the trade.

A scarce and historically significant pamphlet preserving one of the earliest circulated public statements attributed to Assata Shakur following her 1979 escape from prison, a moment that transformed her from a controversial political prisoner into one of the most enduring symbolic figures of the Black liberation struggle. Issued by the New Afrikan Women's Organization, the pamphlet reproduces a message reportedly transmitted by Shakur in November 1980 and

addressed to what the text calls the “New Afrikan Nation,” the ideological framework associated with Black nationalist and revolutionary movements that argued for self-determination for African Americans in the United States.

At the time of its publication, Shakur’s whereabouts were unknown to the public. After her escape from the Clinton Correctional Facility for Women in New Jersey in November 1979, an operation carried out with assistance from members of the Black Liberation Army and the May 19 Communist Organization, she disappeared from public view for several years. During this period, statements attributed to her circulated through activist networks in pamphlets, newsletters, and underground political publications. These texts played a crucial role in sustaining Shakur’s political presence while she remained physically absent. Her eventual appearance in Cuba in 1984 confirmed what many supporters had suspected: that she had successfully evaded capture and continued to speak from exile.

Documents such as this pamphlet illuminate how revolutionary movements of the late 1970s and early 1980s relied on small-scale political print to sustain ideological communities across distance and uncertainty. Distributed through activist networks rather than commercial channels, such publications were often cheaply produced and rarely preserved. Their survival offers valuable insight into the communications infrastructure of the Black liberation movement at a moment when many organizations faced intense state surveillance and fragmentation.

The involvement of the New Afrikan Women’s Organization further underscores the importance of women’s leadership within the broader movement. Groups like this one worked to foreground the experiences and political analysis of Black women within nationalist and revolutionary circles that had often marginalized them. By issuing and circulating Shakur’s message, the organization positioned itself within a wider conversation about gender, liberation, and political strategy in the post–civil rights era.

Today, Assata Shakur remains a figure of enduring historical debate and cultural significance, invoked variously as a political exile, revolutionary icon, and symbol of state repression. Ephemeral documents produced during the years immediately following her escape are therefore crucial primary sources for understanding how her image and political voice were constructed and circulated in real time.

As a piece of underground political print produced during a pivotal and uncertain moment in Shakur’s life, this pamphlet preserves the material traces of a movement speaking across borders, secrecy, and exile—a reminder that even when individuals disappeared from public view, their words continued to travel through the fragile yet powerful medium of ephemera.

**\$600**



10.

7. [African Americana]

**Black Dimensions Dance Theater Inc.**

**Summer Youth Workshop.**

Oakland: Black Dimensions Dance Theater, 1974.

4 pp. brochure, 8.5 × 11 inches folded. Illustrated cover featuring a stylized depiction of an African woman. Wraps lightly toned along the upper edges; very good condition. Not located in OCLC.

A rare piece of Bay Area cultural ephemera documenting the early educational work of Black Dimensions Dance Theater, an Oakland-based company dedicated to the preservation and transmission of African and African diasporic dance traditions. The brochure announces the

organization's 1974 Summer Youth Workshop, outlining classes and programming designed to introduce young people to African-oriented dance as both artistic practice and cultural education.

Formed during the period immediately following the Black Arts Movement, Black Dimensions Dance Theater participated in a broader effort among artists and cultural organizers to reconnect African American communities with African cultural forms. For many organizations of the era, dance was not simply performance but a vehicle for historical recovery, community identity, and political expression. As the brochure itself explains, the group viewed dance as "an excellent medium for the expression of historical and cultural information," emphasizing movement as a way to transmit knowledge about African heritage, diaspora history, and collective experience.

The San Francisco-Oakland Bay Area played a central role in the revival and institutionalization of African dance in the United States during the late 1960s and 1970s. Influenced by the cultural nationalism of the Black Arts Movement and by visiting master dancers from West Africa and the Caribbean, community-based companies such as Black Dimensions developed workshops, performances, and youth programs that helped establish African dance as a recognized component of African American cultural life. Programs like this youth workshop were especially significant because they brought these traditions directly into community education, ensuring that cultural knowledge would be transmitted to a younger generation.

Ephemeral printed materials from these organizations are uncommonly scarce. Workshops and performances were often advertised through small print runs of locally distributed brochures, flyers, and newsletters that were intended for immediate circulation rather than preservation. As a result, surviving documents provide important primary evidence of how community arts institutions operated at the grassroots level during a formative moment in the development of Black cultural institutions in the United States.

This brochure therefore represents more than an announcement for a summer program. It is a small but vivid artifact of the institutionalization of African diasporic dance in the Bay Area, preserving the efforts of artists and educators who sought to build cultural continuity through movement, performance, and youth education. As documentation of the intersection of Black cultural nationalism, community arts education, and African dance revival in the 1970s, it offers valuable research material for scholars of African American cultural history, performance studies, and the legacy of the Black Arts Movement.

**\$450**



## 8. [African Americana] [Women]

### **Be Sure You Have a Choice... Sign the Hall—Tyner Petition.**

San Francisco: Hall—Tyner Campaign Committee, 1976. 8.5 × 11 inch handbill printed on both sides. One side features a portrait of Angela Davis accompanied by a statement urging readers to sign petitions placing the Communist Party presidential ticket of Gus Hall and Jarvis Tyner on the ballot. The reverse summarizes the campaign's political program. Mild crease; otherwise very good.

A striking artifact of 1970s radical electoral politics, documenting efforts by the Communist Party USA to secure ballot access for its presidential ticket during the 1976 election cycle. The handbill mobilizes supporters around a basic but often overlooked reality of American political life: minor parties must first secure the legal right to appear on the ballot before voters can even consider their ideas. Its headline- "*Be Sure You Have a Choice*" -frames ballot access itself as a democratic struggle.

The appearance of Angela Davis on the handbill is particularly significant. By 1976, Davis had become one of the most internationally recognized figures of the American left following her highly publicized arrest, trial, and acquittal earlier in the decade. A philosopher, activist, and member of the Communist Party, Davis had run as the party's vice-presidential candidate in both 1980 and 1984 and served as one of its most visible public advocates. Her endorsement lent

moral authority and national visibility to grassroots organizing efforts such as petition drives, which relied heavily on volunteers circulating handbills like this one in streets, campuses, and political gatherings.

The document also reflects the political climate of the post–Vietnam, post-civil rights era, when a wide array of activist organizations attempted to translate social movement energy into electoral presence. The Hall–Tyner campaign sought to speak to issues that had animated the previous decade - racial justice, labor rights, anti-imperialism, and opposition to corporate power, while confronting structural barriers that limited third-party participation in U.S. elections.

Ephemera from these organizing efforts rarely survives. Petition handbills were printed quickly, distributed widely, and discarded once their immediate purpose was fulfilled. As a result, surviving examples provide valuable evidence of the grassroots mechanics of alternative political movements, revealing how campaigns communicated their ideas, recruited supporters, and attempted to navigate the restrictive architecture of American electoral law.

Today, such documents are essential for understanding the material culture of political dissent in the 1970s. Beyond the official campaign platforms and speeches preserved in archives, handbills like this one show how political ideas actually circulated - passed from hand to hand, pinned to bulletin boards, folded into pockets, and carried through the everyday spaces of civic life.

As both a piece of radical political print and a record of Angela Davis’s public advocacy within the Communist Party movement, this handbill preserves a moment when activists sought to broaden the boundaries of American electoral debate, reminding us that the struggle over who appears on the ballot has long been part of the larger struggle over who gets to participate in democracy.

**\$650**



9. [African Americana] [Women] [National Black Theatre] Teer, Barbara Ann

[NATIONAL BLACK THEATRE].

The National Black Theatre Presents: *Softly Comes a Whirlwind — Whispering in Your Ear*.  
New York: National Black Theatre, [1980].

[22] pp. staple-bound program booklet. Very good condition. Illustrated cover by George Ford. Includes an introduction by Dr. Barbara Ann Teer outlining the mission of the National Black Theatre, cast biographies, and an interview with actor Raul Juliá discussing his acquaintance with Teer through the est training movement, along with comments by Dan Fauci. The production, written by Teer, starred Zuri McKee and featured Kiebu Faison and Nabil Faison. None located in OCLC or the trade (March 2026).

A scarce program from the National Black Theatre, one of the most influential institutions to emerge from the cultural ferment of the late 1960s Black Arts Movement. Founded in Harlem in 1968 by Dr. Barbara Ann Teer, the company was created in response to the systematic exclusion of Black artists, stories, and audiences from mainstream American theatre. Teer envisioned a theatre that would operate not merely as an entertainment venue but as a cultural institution dedicated to the spiritual, political, and historical dimensions of Black performance.

*Softly Comes a Whirlwind — Whispering in Your Ear* reflects this philosophy. The program booklet preserves not only the practical details of the production—cast lists, performance context, and artwork—but also Teer’s own articulation of the theatre’s mission. In her introduction, she frames the National Black Theatre as a space for transformative theatre, committed to presenting authentic and autonomous narratives of the Black experience. Such statements were central to the intellectual project of the Black Arts Movement, which sought to build independent cultural institutions capable of shaping Black cultural identity outside the constraints of predominantly white artistic establishments.

The significance of the National Black Theatre itself cannot be overstated. The organization represents one of the earliest and longest-running Black theatre institutions in the United States, and remains the longest continuously operating Black theatre in New York City. Conceived as a “Black art complex,” it combined performance, education, and community engagement in a model that challenged both the economic and cultural limitations historically imposed on Black artists. Founded and directed by a Black woman at a time when such leadership was rare in American theatre, NBT also stands as one of the earliest major arts institutions in the United States established and operated by a woman of color.

Program booklets like this one are particularly valuable because they document the working life of Black theatre institutions at the community level. Unlike published plays or widely distributed scripts, performance programs were produced in small numbers for immediate use during a specific run of performances. Most were discarded after the production ended, leaving only fragmentary documentation of the theatrical networks, performers, and artistic collaborations that defined the era.

This example is further enriched by its inclusion of an interview with Raul Juliá, whose reflections on Teer and their shared connections through the est movement highlight the cross-cultural artistic networks circulating through New York theatre in the late twentieth century.

As a surviving artifact of the National Black Theatre's programming, this booklet preserves a moment in the institutional history of Black performance in Harlem, documenting how artists associated with the Black Arts Movement built independent stages for stories that mainstream theatres rarely produced. Such ephemeral documents provide indispensable evidence of the cultural infrastructure that sustained Black theatre in the decades following the civil rights movement.

A rare survivor of the performance culture that helped reshape American theatre in the late twentieth century.

\$600



## 10. [Latin Americana] [Women]

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

New York: The Elite Society, 1976.

Offset flyer, 7 × 9 inches. Very good condition with edge wear, fold lines, and a small blue-ink holograph edit. Not located in OCLC (May 2025).

A rare flyer announcing a 1976 awards dinner and celebration honoring prominent Latina women in entertainment and public life, organized by Nelson Dawes and Bob Rodriguez of the Elite Society and held at the Hilton Hotel on 54th Street in Manhattan. The event recognized a remarkable group of honorees whose careers reflected the growing visibility of Latina women in American cultural and political life during the 1970s.

Award recipients included Broadway star Chita Rivera, one of the most celebrated performers in American musical theatre; Liz Torres, the Puerto Rican actress and comedian who was becoming a familiar presence on stage and television; Gloria Rojas, an actress active in New York's Spanish-language theatre and media communities; Marisol Malaret, the Puerto Rican model who made history as Miss Universe 1971, becoming the first Puerto Rican woman to win the title; and Angela Cabrera, representing the office of the governor, whose inclusion highlights the growing presence of Latina women in political and civic leadership.

The program itself appears to have been conceived as both a cultural celebration and a statement of representation, bringing together figures from theatre, television, beauty pageants, and government at a moment when Latina visibility in national media and political institutions was still emerging. Events like this served an important social and symbolic function within New York's vibrant Latin communities, recognizing achievements that were often overlooked by mainstream institutions.

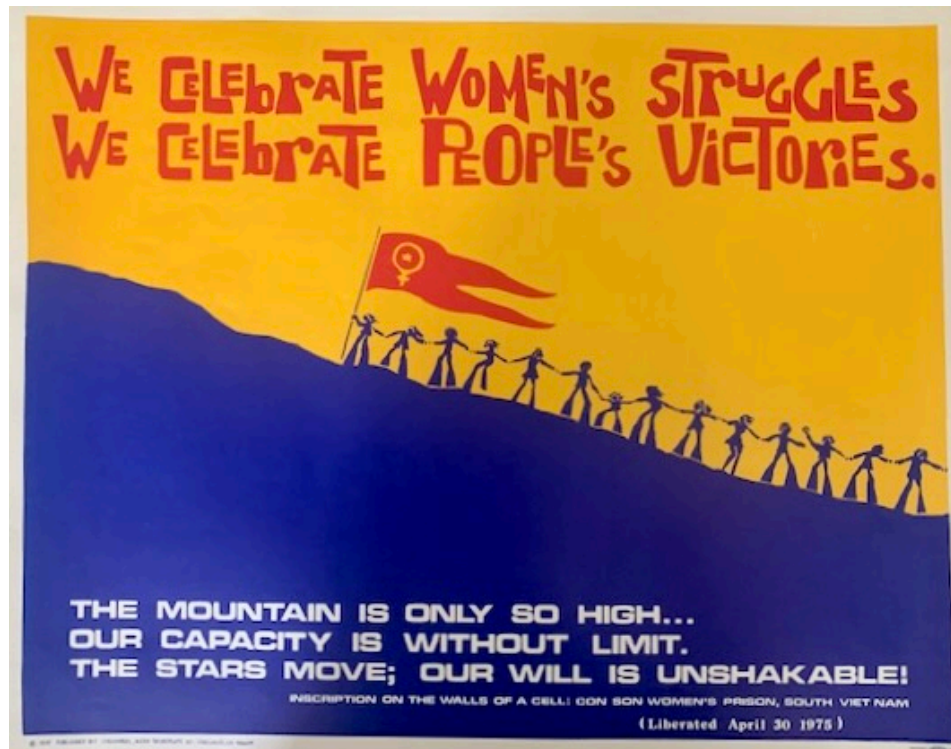
The evening's entertainment further reflects the musical landscape of 1970s New York Latin culture, with performances by Tipica '73, one of the leading salsa and charanga groups of the era, along with Orchestra Novel and the Latin New York All Star Orchestra. Their presence situates the event squarely within the thriving world of Nuyorican and Caribbean musical culture that transformed the city's nightlife and recording industry during the decade.

Printed flyers for community cultural events such as this were typically produced in small quantities and intended for immediate distribution among local networks - restaurants, clubs, theaters, and community organizations. As a result, most examples were discarded once the event passed, leaving little surviving documentation of the social infrastructure that sustained Latin cultural life in New York.

This flyer therefore offers valuable evidence of how Latina achievement was celebrated within community institutions during the 1970s, capturing a moment when performers, public officials, and cultural organizers were actively shaping new forms of recognition and visibility. As an artifact of New York's Latin cultural history - linking theatre, politics, music, and community celebration, it preserves a small but meaningful record of a broader movement toward representation and cultural pride.

A scarce survivor documenting the networks of recognition and celebration that helped define Latin cultural life in 1970s New York.

**\$450**



### **11. [Women's Rights]**

**We Celebrate Women's Struggles, We Celebrate People's Victories.**

Oakland: Inkworks, 1975.

Offset poster, 20 x 15.75 inches. Very good condition. This is the offset version of a poster originally issued as a screen print. Text at the bottom reads: "The mountain is only so high... Our capacity is without limit. The stars move; our will is unshakable! / Inscription on the walls of a cell: Con Son Women's Prison, South Viet Nam (Liberated April 30 1975)." We locate only one institutional holding in OCLC (University of Kansas).

A striking example of political graphics produced in the Bay Area during the mid-1970s, linking feminist struggle with international revolutionary movements at the moment of the reunification of Vietnam. The poster celebrates the liberation of Con Son prison following the collapse of the South Vietnamese government in April 1975, invoking an inscription attributed to women imprisoned there as a symbol of resilience and collective resistance. By placing the language of imprisoned Vietnamese women alongside imagery and slogans associated with the women's

movement, the poster situates feminism within a broader global framework of anti-imperialist and anti-colonial struggle.

The poster was produced by Inkworks, the influential Oakland-based collective print shop that emerged from the radical political culture of the late 1960s and 1970s. Inkworks became one of the most important producers of progressive political graphics in the United States, working with labor organizations, feminist groups, antiwar activists, and international solidarity movements. Their posters were designed not simply as decoration but as tools of political communication, meant to circulate widely on walls, campuses, union halls, and community centers.

This example reflects the moment when the women's liberation movement intersected with international solidarity campaigns surrounding the Vietnam War. For many activists, the end of the war and the reunification of Vietnam represented both a geopolitical shift and a symbolic victory for movements resisting imperialism. By foregrounding the voices of imprisoned Vietnamese women, the poster asserts a shared language of endurance and liberation that resonated strongly with feminist organizers in the United States.

Political posters of this type were typically produced for immediate use and public display. Most were pasted to walls, exposed to weather, or discarded after campaigns and demonstrations ended. As a result, surviving examples offer important documentation of the visual culture of social movements and the networks of print production that supported them.

As a work of Bay Area political printmaking, the poster preserves a moment when feminist activism, antiwar organizing, and international solidarity converged in the graphic language of the street. It stands as a vivid artifact of the transnational political imagination that shaped activist culture in the United States during the final years of the Vietnam War.

**\$450**