

The Ridge Books

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THE RIDGE BOOKS AFRICAN-AMERICAN CATALOG SEPTEMBER 2020

The following list contains books and other African-American-related material we have acquired during the past few months. The list is divided into sections: Non-Fiction Books; Novels and Poetry; Holloway House Paperbacks and other Black Urban Fiction; Pamphlets, Paper and Ephemera; Sheet Music and Paul Robeson. Some items in the special Paul Robeson section is part of an archive of Robeson material that comes from the collection of Edmund Sullivan, a professor at the University of Hartford. He was curator of the Museum of American Political Life at that university. He was also a private collector of much African-American political material.

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Shipping for books in the US by Media Mail is free. Please inquire about expedited or international mail. Every effort will be made to keep the on-line catalog up to date, but all items are subject to prior sale. In the descriptions, a book is hardcover unless the write-up says differently. Also, if no condition for a dustjacket is listed after the size of the book, then the book does not have one. For example, the description VG/VG- indicates the condition of the book followed by the condition of the jacket; VG with no other descriptor indicates that the book does not have a jacket.

Non-Fiction Books

Calloway, Cab and Bryant Rollins. **Of Minnie the Moocher & Me**. New York: Thomas Y. Crowell Company, 1976. 1ST edition. 282 pp. Small 4to. NF/VG+. Book has only very light general wear. NF. Jacket has some minor wear on bottom edges. VG+. This is Cab Calloway's autobiography. It is boldly signed by Calloway with an inscription to Jack on the half-title page. Many photographs. There are three appendices which include Calloway's rare Hepster's Dictionary and Swing Information Bureau along with a bibliography of his compositions. 16929 195.00

Culver, Eloise Crosby. **Great American Negroes in Verse, 1723-1965**. Washington: The Associated Publishers, 1966. 1st edition. 80 pp. 8vo. VG-. This work features poetic descriptions and assessments of famous African-Americans (and Henry Wadsworth Longfellow). The short biographical poems are quite interesting, but the illustrations by Lois Mailou Jones make this book a real treasure. This copy has some wear at extremities along with some soiling/aging on covers and interior. Binding is square and secure. Former owner's name in small circle on pastedown. Overall, the book is G to VG-. 16593 85.00

Douglass, Frederick. **My Bondage and My Freedom**. New York and Auburn: Miller, Orton and Mulligan, 1855. 1st edition 406 pp. Small 8vo. VG In his first autobiography, Douglass described his experiences as a slave in the 1845 work *Narrative of the Life of Frederick Douglass, an American Slave*, which became a bestseller, and was influential in promoting the cause of abolition. His second book, *My Bondage and My Freedom* (1855) continued his efforts. After the Civil War Douglass remained an active campaigner against slavery and wrote his last autobiography, *Life and Times of Frederick Douglass*. This is a copy of the second of these books. Condition is VG. There has been some light restoration done to smooth out a few bubbles in the cloth binding and repair and strengthen the head and foot of the spine, as well as clean the binding. The interior pages are toned and there is some light foxing especially on the end papers. However, the hinges are tight, the binding secure and the pages clean. There is a very light penciled ownership signature on the flyleaf, which may have been erased. The best I can tell, it is perhaps Hon. Bodye, Hartford CT. There is a 48 page Appendix, plus 8 pages of ads for the publisher in the back. This is as nice a copy of the first edition as I have seen, quite scarce. 17075 \$4000.00

Eldridge, Eleanor. **Memoirs of Eleanor Eldridge**. Providence: B. T. Albro, 1840. 2nd Edition. 128 pp. 24mo. G+. Original binding of marbled paper-covered boards and green cloth spine, lacking spine label. Illustrated with a frontispiece engraving of the author. Edges worn, especially corners; spine label missing; interior toned. This is the stated Second Edition. Classic autobiography of a free black woman of mixed race. Eldridge was born in Rhode Island, the daughter of a Indian woman and an enslaved African who won his freedom by fighting in the Continental Army during the American Revolutionary War. Eldridge earned a living doing housework and borrowed money to invest in real estate, but lost her property to a swindling creditor when she became ill. Friends helped her publish this narrative, copies of which she sold, travelling from town to town, to pay the legal costs of recovering her property. WorldCat is very confusing on listings for all three early editions with many libraries listing a copy of the book when in actuality they have the ebook. There seem to be fewer than five copies of this edition in libraries and about the same of the first edition of 1838. This book is uncommon in any of the first three editions. 16934 600.00

Ellington, Duke. **Music Is My Mistress**. Garden City: Doubleday & Co., 1973. 1st edition. 523 pp. Small 4to. VG+/VG. Book has only very light general wear and aging, VG+. The dust wrapper has some light edge and corner wear along with an occasional scuff, mainly on the back. VG. There is a bookplate for Rabbi Samuel M. Shapero on the front pasted down and a large notation in ink -- "see Page 266" -- on the flyleaf. Page 266 has a reference by Ellington to Rabbi Shapero. Some laid-in papers include an invitation to the Rabbi to attend a memorial concert for Ellington. Nice association. This book is Ellington's autobiography/memoir. Many great memories and photographs of a life well lived by one of the musical giants of the 20th century. 16571 90.00

Fowler, Charles H. **Historical Romance of the American Negro**. Baltimore: Press of Thomas & Evans, 1902. 1st edition. 269 pp. Small 4to. G+. Somewhat faded maroon cloth over boards with blindstamped title and design on front and gilt tiles on spine. This copy has wear, aging and soiling. There is one bit of damage about midway down the spine and a small hole on the front spine edge near the bottom. Also, there are faded areas on both front and rear along the edge. The

binding, however, has no tears or parting, and the book is square. There is a name and a library sticker on the front pastedown and I have found one interior stamp for Morgan College Library in Baltimore. Morgan began as an African-American college. The front free endpaper, which was blank, is missing but, otherwise the book is complete with all plates present. For all its problems, this very scarce book is in reasonably presentable condition. While this book is technically a historical novel following a fictional Jackson family, it is grounded in Fowler's study of African-American history and seeks to present that history as a counter to the tendency of white historians to downplay or ignore the role of blacks in American history. There are many exceptional photographs that accentuate Fowler's purpose. The last few pages are a letter from Theodore Roosevelt to a black citizen of Charleston, South Carolina declaring that "Color is no bar to Office." This is a fascinating book by an African-American medical doctor. 16976 250.00

Gillead, Le Roy F. **The Tuskegee Experiment and Tuskegee Airmen, 1939-1949: Establishing America's Black Air Force for WWII.** San Francisco: Self-Published, 1994. 1st edition. 33 pp. 8vo. F. Stapled, blue wraps with black titles. Book appears as new. It is signed by the author, a Tuskegee Airman on the back of the title page, It is also signed on the cover by Bill Campbell, who flew in WWII, Korea and Vietnam, and on the inside front cover by five more Airmen: Fred Pendleton, Ronald L. Lucas, Sam Broadnax, Arthur Harmon and Les Williams. I think all of these men are now dead. WorldCat locates only seven copies in libraries. 16610 150.00

Horsmanden, Daniel. **New-York Conspiracy, or a History of the Negro Plot with the Journal of the Proceedings Against the Conspirators at New-York in the Years 1741-42** New York: Southwick & Pelsue, 1810. 385 pp. Small 4to. VG. Second American Edition, illustrated with tables at rear. Modern quarter calf over paper-covered boards; all edges untrimmed; scattered light foxing and spotting to text, some dampstaining at bottom edge of title-page and prelims; early ownership signature (Jacob Morris) at head of title-page. Sabin 33060; Howes H-652. "Chief source on the 'Negro Plot' of 1741; of the 174 indicted two thirds were found guilty, on what seems frail evidence [of conspiring to kill slave owners by poisoning their water supply]." (Howes H-652). This is the major source on this little-known though controversial event. 16895 900.00

Kittle, William. **Freedom and Slavery.** Madison: State Journal Printing Co., 1900. 1st edition. 108 pp. Small 8vo. VG. Gray cloth over boards with gilt tiles and blindstamped frame around edges. Square and securely bound, VG or slightly better. This copy is signed by Kittle with a brief inscription. The book, written by the one-time President of the Wisconsin Historical Society, is a narrative of the history of African-Americans, slavery and emancipation in the United States from colonial days to 1900. This is a very uncommon African-American-related title. WorldCat locates only six copies in libraries. None available in the trade. 16794 500.00

SOLD Nathan, Hans. **Dan Emmett and the Rise of Early Negro Minstrelsy.** Norman: University of Oklahoma Press, 1962. 1st edition. Small 4to. 496 pp. NF/VG. The book is signed on the ffep, For my Friend Stephan, Hans. The DJ has some wear to the edges, scuffs along the spine, a couple of small tears. The spine is very faded. Interior is clean and unmarked except for the inscription and signature. 17094

120.00

- Nichols, J. L. and William H. Crogman. **The New Progress of a Race Remarkable Advancement of the American Negro, From the Bondage of Slavery, Ignorance, and Poverty to the Freedom of Citizenship, Intelligence, Affluence, Honor and Trust.** Naperville: J. L. Nichols and Company, 1920. 480 pp. 8vo. VG to VG+. Brown cloth with black titles and frame. Light wear on extremities and some toning on page edges. Small brown stain on back cover. Square and secure binding with no tears or parting. VG to VG+. This is a revision of *The Progress of a Race* by Gibson and Crogman in 1912. This edition has special articles by Mrs. Booker T. Washington, Charles M. Melden, M. W. Dogan and Albon L. Holsey with an Introduction by Robert R. Moton. Besides textual revisions the book seems also to have more illustrations and photographs than the original. This is a very attractive copy of a book that gives a comprehensive look at the accomplishments of African-Americans in the early part of the 20th century. 16795 200.00
- Pike, G. D. **The Jubilee Singers and Their Campaign for Twenty Thousand Dollars.** Boston: Lea and Shepard, Publishers, 1873. 1st edition 219 pp. 8vo. G. This is the first edition of this chronicle of the first year of the Fisk Jubilee Singers and their tour to raise money for the college. First edition copies of this often-reprinted book are relatively uncommon. This copy was rebacked at some point in the past and the original spine laid down. The covers are original and show a good bit of edge, corner and surface wear. The boards show at the corners and there is some mottling on the bottom third of the front and on the back. This copy is square and the binding secure. The illustrations are listed as photographs by Black, though they appear to be engravings, or reproductions of engravings, made from photographs. All the illustrations are present with tissue guards in place. This copy is G only but is still quite presentable. 16852 75.00
- Pike, Rev. Gustavus. **The Singing Campaign for Ten Thousand Pounds; or, The Jubilee Singers in Great Britain.** London: Hodder & Stoughton, 1874. 1st edition. 102 pp. 12mo. VG. Blue cloth with gilt titles and decoration. This copy has some moderate corner wear but is otherwise bright and attractive with some light interior aging. A name and date (E. Coolidge, 1874) are barely visible on the black endpapers. Book is square and binding secure. VG. This is, I think, the first edition of the book on the Fisk Jubilee Singers first tour in Great Britain. The Jubilee Singers were formed in 1871 and travelled in the US to raise money for Fisk. In 1873, they travelled to Great Britain where they sang for, among many others, the Royal Family. This is the Hodder and Stoughton edition from 1874 which appears to precede the American Edition which has an 1875 date. WorldCat locates fewer than 20 copies of this edition. 16726 150.00
- Schell, William G. **Is the Negro a Beast? A Reply to Chas. Carroll's Book Entitled "The Negro a Beast".** Moundsville: Gospel Trumpet Publishing Company, 1901. 1st edition. 238 pp. 12mo. G+ to VG-. This book was an answer to Charles Carroll's *The Negro a Beast*, a controversial and virulently racist work, published in 1900. Schell here refutes Carroll's arguments, primarily on theological grounds. The debate on race in America has been and is of primary concern. This copy has some edge, corner and surface wear. The ffep is detached but present and there is a personal bookplate on the front pastedown. The book has normal aging both interior and exterior. Still square with a secure binding. 16742 350.00
- Smith, William. **Lectures on the Philosophy and Practice of Slavery as Exhibited in the Institution of Domestic Slavery.** Nashville: Stevenson & Evans, 1856. 1st edition. 328 pp. Small 8vo. VG-

Dark brown, blindstamped cloth with gilt titles on spine. Corners slightly turned but overall a still attractive copy. The interior has some foxing, particularly on the first twenty to thirty pages. A former owner's bookplate is on the front pastedown. Book is square and securely bound with no tears or parting. Overall, this copy is VG to VG-. This book is a defense of slavery by William A. Smith who was a Methodist Episcopal minister and President of Randolph Macon College in Virginia. Smith, who was a professor in Moral and Intellectual Philosophy, argued that slavery was required by scripture, philosophy and natural lights and would last in perpetuity. Ministers, college professors and moral philosophers don't always get things right. 16693 200.00

Still, William. **The Underground Rail Road: A Record Of Facts, Authentic Narratives, Letters, &c., Narrating The Hardships, Hair-breadth Escapes, And Death Struggles Of The Slaves In Their Efforts for Freedom ...** Philadelphia: Porter & Coates, 1872. 1st edition. 780 pp. Large 8vo. VG+. Frontispiece portrait and 23 other plates, plus text illustrations. iv, 780 pages. Publisher's green, paneled cloth with gilt tiles and decorations. This is the first edition of this monumental study, made all the more valuable as it was written by one of the most active conductors on the Railroad, and written shortly after the Civil War and emancipation. The book was sold by subscription with four variant bindings. This binding is listed on the title page as "Paneled Style, full gilt ... 4.50. This copy has essentially light general edge, corner and surface wear with anticipated aging along with some light fading of titles and ornamentation. A former owner, William H. Huff, has signed his name here and there throughout the book. There is also a picture of Daniel in the Lion's Den adhered to the front pastedown and signed in the margin by Huff. The book is square and securely bound. This is a very attractive copy of this very uncommon first edition. WorldCat locates only four copies of this edition in libraries. Blockson's copy (10178) is the 1883 Revised Edition. Work p. 338. Afro-Americana 9865. William Still came from an amazing family. His father, Levin, had purchased his freedom and his mother, Charity, twice escaped slavery. In her second and successful escape, she was forced to leave two older sons behind. One of these sons, Levin, Jr., was eventually beaten to death by his owner; the other, Peter, finally escaped the deep South with his family at age fifty. Peter, by chance, met his much younger brother, William, and was reunited with his mother after 42 years of separation. Many of the Still children and grandchildren became prominent doctors, lawyers, teachers and business people. Before the Civil War William, the youngest son who was born free, moved to Philadelphia and joined the Philadelphia Society for Abolition, becoming Chairman of the organization by 1850. His activism in the Society allowed him to help over 800 slaves escape the South. He became known as the "Father of the Underground Railroad." He worked with both Harriet Tubman and John Brown. After the Civil War, Still used his voluminous collection of notes on Underground Railroad activities to write *The Underground Rail Road*, probably the most important primary source for information on the organization. Still lived until 1902. He had become a very successful businessman but was also a tireless activist for civil rights and full citizenship for African-Americans. 16793 5000.00

Thompson, Edgar T. and Alma Macy Thompson. **Race and Region : A Definitive Bibliography.** Chapel Hill: University of North Carolina Press, 1949. 1st edition. 194 pp. 8vo. VG+/VG-. Book is VG+ to NF with minor age-toning primarily to the end papers. The DJ has a sunned spine and a few small chips at the top edge. According to the blurb, Race and Region is a Bibliography listing and describing approximately 2,000 book and periodical titles on the subject of race generally and

white-Negro relations in America in particular. This is of interest historically, though a similar bibliography today would probably take multiple volumes. 17097 75.00

Valerio, Eusebio Atanasio. **Sieges & Fortunes of a Trinidadian: In Search of a Doctor's Diploma.** Philadelphia: Dewey & Eakins, 1909. 1st edition. 48 pp. 8vo. G+. Deep green cloth over boards with black titles and decoration. Some edge, corner and surface wear, along with an old ring imprint on the front cover and residue from some substance on the right center. Book is still square and securely bound. This is the autobiographical account of Trinidadian, Valerio, and his quest to become a doctor in the United States. This is a rather uncommon book. I find no other copies in the trade and twenty listed in WorldCat. 16725 100.00

Fiction and Poetry

Davis, Frank Marshall. **Awakening and Other Poems.** Skokie: The Black Press, 1978. Limited Edition Miniature Book. Unpaginated. NF. This is a limited edition (249 copies), miniature book of poems by Frank Marshall Davis. This copy is as new except for the ghost of an old price on the 2nd free endpaper by a former owner/dealer. This miniature book was the last that Davis published during his life. He had been a journalist, in Atlanta and Chicago, a union organizer and a Civil Rights activist as well as a poet. He lived for many years in Hawaii and was a friend of Barack Obama's maternal grandfather. In *Dreams of my Father*, Obama recalled warm memories of Davis. 16657 100.00

Ellison, Ralph. **Invisible Man.** Franklin Center: The Franklin Library, 1980. Signed, Limited Edition. 454 pp. Small 4to. F. Red leather with gilt tiles and decorations, as new and appears unused. Invisible Man has been acclaimed as one of the most important novels of the 20th century. Ellison was the first African-American to win the National Book Award, 1953. This is a beautiful, Franklin Library, signed and limited copy. 16704 250.00

Gober, Don. **Killing Ground!** Los Angeles: Holloway House, 1976. 1st edition. 222 pp. NF. Pictorial wraps with red titles. This is probably as nice a copy of this book as can be found. It has very light wear and aging, mainly just slight toning on interior edges. Square and securely bound. # BH 487. Don Gober was one of several pseudonyms for Joseph Nazel, one of the most prolific African-American writers and editors for Holloway House. This is a novel of the LA police and a possible Presidential assassination. 16609 60.00

Hyman, Ester. **Study in Bronze.** New York: Henry Holt and Company, 1928. 1st Edition. 317 pp. Small 8vo. VG/None. Spine is lightly sunned, minor wear to head and for of spine, interior lightly toned, overall very good. Novel by Harlem Renaissance writer Ester Hyman, author also of *Punch and Judy*. There is a bookstore sticker on the front pastedown from the Methodist Publishing House in Richmond Virginia. 17105 69.00

Iceberg Slim (Robert Beck). **Mama Black Widow.** Los Angeles: Holloway House, 1969. 1st edition. 313 pp. 16mo. NF. This copy has almost no wear, just a hint on the corners. There is also the typical Holloway House toning on the pages. Book is square and securely bound and seems never to have been read. It is a near fine copy. This is a stated First Printing from 1969. It is #HH-176.

This was Iceberg Slim's third novel; it is difficult to find in the true first edition. Blockson 5807
16605 125.00

Iceberg Slim (Robert Beck). **Mama Black Widow**. Los Angeles: Holloway House, 1969. 1st edition. 313
pp. 16mo. VG+ to NF. Beige-tan wraps with black titles. Book is square and securely bound with
no creases or cracks on spine. Light wear here and there. Stated First Printing. There is age toning
on page edges and lightly on wraps -- typical of Holloway House books. VG+ to NF. Iceberg
Slim's third novel. Blockson 5807. 16769 100.00

Van Der Zee, James. **The Harlem Book of the Dead**. Dobbs Ferry, NY: Morgan and Morgan, 1978.
Softcover. 1st Edition Signed. 85 pp. Small 4to. This amazing collection of photographs by the
great Harlem Renaissance photographer James Van Der Zee is accompanied by poetry by Owen
Dodson and text by Camille Billops (primarily an interview with Van Der Zee), with a Foreword
by Toni Morrison. In addition to photographing Harlem's celebrities and sports stars, growing
middle class, their weddings, and social life, he also specialized in funerary portraits and other
aspects of mourning rites, which were gathered into this book late in his life. This is the first
paperback edition. Corners slightly curled, light soil on edges, interior unmarked except for Van
Der Zee's signature and inscription, dated 1984, on the half title page. 17101. 425.00

Wideman, John Edgar. **Philadelphia Fire**. New York: Henry Holt and Company, 1990. 1st Edition,
Signed by author. 199 pp. Lg 8Vo. F/VG+. The book is fine, with no wear, the DJ has a couple
of tiny chips at the top. Wideman's ninth work, this is about being Black in America in the last
quarter of the 20th century. There is a very nice inscription to Richard and Edna Hausman (I
couldn't identify them) signed by Wideman, on the ffep. 17106 40.00

Pamphlets, Paper and Ephemera

Alhambra Theatre, Campbellsville Kentucky. **Handbill, Jimmie Lunceford, "Blues in the Night,"
Colored People Only, Campbellsville Kentucky**. Campbellsville: Alhambra Theatre, ca. 1935.
1 p. 8vo. VG. This is a flyer or handbill or small window poster for a performance by Jimmie
Lunceford at the Alhambra Theatre in Campbellsville, Kentucky. I date the poster to around
1935. The title of the show was "Blues in the Night," and this flyer advertises a Special Showing
for Colored People Only, beginning at 10:00 PM, after the regular show. With Lunceford and his
band were Will Osborne and his Band, Priscilla Lane and Richard Whorf. Jimmie Lunceford led
a major big band in the 1930's that has been compared to Duke Ellington's band. This is a nice bit
of jazz and Kentucky ephemera. The top left corner has a small tear way and there is a small chip
on the left edge. This flyer is on newsprint that is slightly aged. Overall, this is still an attractive
bit of ephemera from the Jazz Age. It also suggests the nature of racism in what was essentially a
Southern town. African-Americans probably could have attended earlier performances but only in
a specified area of the theatre. A special late show was provided just for them. It would be of
some interest to know the differences in the two shows. 16729 300.00

(Benjamin L. Hooks). **Ben L. Hooks, Revival Flyer, 1959**. Memphis: Greater Middle Baptist Church,
1959. 1 p. 8vo. NF. This is a 6X9 handbill or flyer for a revival at Greater Middle Baptist Church

in Memphis, Tennessee, led by the famous Civil Rights leader, Ben Hooks. Hooks had returned home to Memphis after WWII to practice law. In 1956 he became a minister at Greater Middle and began to be involved with both the SCLC and the NAACP. At the time of this flyer, he was beginning his involvement with the Civil Rights Movement and was actively involved with sit-ins and boycotts. Eventually, in the 1970's, he became President of the NAACP. This flyer is an early document relating to this well-known leader. It is in near fine condition with only mild, even toning of the newsprint. 16984 125.00

(Bill Graham). **Aretha Franklin, Flyer, 1971.** San Francisco: Fillmore West, 1971. 1 p. 12mo. F. This 5X7 flyer is for the appearance of Aretha Franklin at the Fillmore West in 1971. Franklin was there on March 5, 6 and 7. The flyer can be dated by the blurb under her name that reads "Recording Live at the Fillmore West." The recording of this event was released in 1971 as "Aretha Live at the Fillmore West," with an expanded four-disc, limited edition issued in 2005. Those who appeared with Franklin and are listed on the flyer were King Curtis, Tower of Power and James Anderson. There was a surprise appearance by Ray Charles who sang a duet with the star. This flyer comes from a private collection and is in Fine condition. Great association of Franklin, the Fillmore, Bill Graham and King Curtis who played the tenor sax solo on "Respect." 16731 200.00

(Bluebird Records). **Erskine Hawkins and his Orchestra, Promotional Flyer.** (Camden): Bluebird Records, 1939. 4 pp. 8vo. VG+. This single-fold, publicity flyer promotes Erskine Hawkins and his Orchestra. Hawkins, from Birmingham, Alabama, was a big band jazz leader and trumpeter most famous for his composition, Tuxedo Junction. The intersection of Ensley Avenue and 19th Street in the Ensley area of west Birmingham was once home to the famed Tuxedo Junction, the heart of social life for the black populations of Birmingham and the surrounding areas. This promotional flyer is from Hawkins' tenure with Bluebird Records. The interior has a collage of photos from the band and singer Dolores Brown who was with the band for only a year beginning in 1939. This is a great bit of jazz history with a strong association to Birmingham. This older has light age-toning and two small stains on the blank verso. VG+ condition. 16741 150.00

(Boston Garden). **Nat King Cole, Sarah Vaughan, Stan Kenton, Handbill.** Boston: Boston Garden, 1952. 1 p. 8vo. VG to VG+. This 6X9 handbill/poster promotes "The Biggest Show of '52" at Boston Garden on October 13. Featured acts are Nat King Cole, Sarah Vaughan and Stan Kenton. Also on the bill were Stump and Stumpy (comic dancers), George Kirby (black comedian, frequently on 1960's TV), Teddy Hale (renowned tap dancer) and The Congaroos (dance group). Obviously, this was a big show. This flyer looks near fine but has a horizontal crease, probably folded for distribution. There is also light aging of the newsprint. Overall, VG to VG+ -- quite attractive. 16739 150.00

(Chick Webb). **Chick Webb, Ella Fitzgerald, Handbill, 1935.** San Francisco: Alcazar Ballroom, 1 p. 8vo. VG+. This is a handbill or flyer for Chick Webb's N. B. C. Orchestra featuring Ella Fitzgerald in a performance at the Alcazar Ballroom in San Francisco, probably in 1935 or 1936. Ella Fitzgerald, age 16, had joined Webb's band in 1935, and Webb died in 1939. Some say that Webb actually adopted Fitzgerald, but this idea seems to be unfounded. At any rate, Webb realized the genius of Fitzgerald and featured her as a singer. Webb himself suffered from a

congenital spine disease but still became an important jazz drummer and assembled an orchestra that frequently "cut" the bands of Count Basie and Duke Ellington. For those who love jazz, this handbill shows the association between Webb and Fitzgerald and is a palpable artifact of the beginning of the legend of Ella Fitzgerald. This handbill has light surface wear, small indentation creases and aging. It is in the VG+ range, a nice bit of jazz history. 16734 250.00

(The Committee on Revolutionary Pensions). **Pearson Freeman. [To accompany bill H. R. No. 46].** Washington: 23rd Congress, 1st Session, Ho. Of Reps., 1833. 2 pp. 8vo. VG. Disbound House Bill from the 23rd Congress on December 18, 1833. The Bill concerned Pearson Freeman, an elderly African-American man who was seeking a pension for his service in the American Revolution. The document first states that Freeman, "being a Black man, ... did not serve in the ranks" but was in the wagon department. The document references soldiers from the Revolution who witnessed Freeman in service at West Point, the Highlands and the Connecticut Huts. Another deponent said that Freeman was in Capt. Roswell Ransom's department. The pension was granted. 16702 125.00

(Cotton Club). **Cotton Club, Truckin' Contest, Window Card.** New York (Harlem): Cotton Club, 1935. 1 p. 16mo. VG. This almost square (6 X 6 1/2), card stock, window card advertises the famous Harlem night spot, The Cotton Club, and its Thursday night Truckin' Contest with Master of Ceremonies, Ralph Cooper. The card also advertises Ted Koehler's Cotton Club Parade, 26th Edition. This last notation allows the card to be precisely dated because the 26th Edition was in 1935. Truckin' was a dance, often associated with Cab Calloway, that became quite popular. It is somewhat reminiscent of the Cakewalk and was open to much improvisation and comic steps. There are on-line videos of the dance moves by Calloway and others. As for the Cotton Club Parade, it was a musical revue featuring many well-known acts. An issue of the New Amsterdam News described the 26th Edition -- "The 26th edition has more talent than you can shake a stick at. Lena Horne a very pleasing ingenue; Butterbeans and Susie, Mantan and Juano Hernandez comedians. Nina Mae McKinney; the soubretting of Cora La Redd; the legomania of Cook and Brown; the dancing of the 3 Rhythm Queens." Ephemera from the Cotton Club is uncommon, and this piece is especially unusual. It is in excellent condition, except for a vertical fold down the edge of the left side, not touching any text. There is also adhesive residue on the verso at the corners. Otherwise, the card shows almost no wear or aging. 16735 300.00

Crummell, Alexander. **"Civilization: the Primal Need of the Race" and "The Attitude of the American Mind Toward the Negro Intellect" in The American Negro Academy, Occasional Papers, No. 3.** Washington: The American Negro Academy, 1898. 19 pp. 8vo. VG. The third "Occasional Paper" published by the Academy, founded the previous year, soon to become "the nation's preeminent Black intellectual society" at the start of the 20th century. All the original 22 Academy scholarly papers published between 1897 and 1924 are now scarce. Crummell was a leading African-American intellectual. He was born the son of a slave and her white "owner" and became one of the first Black graduates of Harvard Law School. He was a Boston attorney and American diplomat who, after living in Liberia for 20 years, formulated the concept of "Pan-Africanism". The Academy was called "the voice of the talented tenth" – the term coined by W.E.B. DuBois, who wrote the Academy's second Occasional Paper. Crummell eschewed the Booker T. Washington philosophy that downplayed academic achievement and higher education.

This copy has general light wear and aging with a small chip, though the piece is still barely attached, at bottom of spine. In the upper right corner is the signature of Duke University historian, William K. Boyd, who has made some unobtrusive marginalia in the text. Boyd was an early Chairman of the History Department at Duke and a North Carolina historian of some eminence. His interest in the work of The American Negro Academy adds another layer of meaning to this document. I find no copies of this work in the trade and fewer than 25 copies in libraries. WorldCat's listings are confusing; several of their listings are actually for eBooks.
16928 875.00

Day, Charles H. **Fun in Black or Sketches of Minstrel Life**. New York: Robert M. De Witt, Publisher, 1874. 70 pp +ads. 12mo. Fair to G. his softcover book has significant damage to the front wrap and spine along with the first interior page which is also the title page. The front wrap and title page both have a torn away section upper right. Please see my scan for the appearance of the front wrap. The title page has similar damage but only a small bit of text is affected. All publication information is clear. The front wrap is almost removed but is still attached at the top of the spine. Overall, this book is in Fair condition, though that is mainly because of the damage described. The interior is otherwise complete and in attractive condition. This is an uncommon title. WorldCat locates only eight copies in institutions. While this book is an important early history and description of minstrel practice by Day, it is also important for the essay by Col. T. Allston Brown, "The Origin of Negro Minstrelsy," in which Brown argues that African-American theatre is America's most important contribution to literature. Both Day and Brown are included in *Inside the Minstrel Mask*, the important collection of essays on minstrelsy. This is a significant work on one of America's most popular 19th century entertainments, an entertainment that is often ignored because of its essentially racist nature. 16801 150.00

Friends of Soledad. **Soledad Brothers Newsletter, British Edition**. London: Friends of Soledad, 1971. 12 pp. 4to. NF. Stapled, light tan self-wraps with black titles. This copy has almost no wear and is said to have come from a discovered group of this British version of a newsletter originally published in California chronicling the story of George Jackson and the other prisoners known as the Soledad Brothers. By the time this newsletter was published (October, 1971) George Jackson had been killed in a prison riot and the other Soledad Brothers had been indicted for capital crimes in connection with the riots and the killing of a guard.. Interesting articles on the Soledad Brothers and on other activists like Angela Davis. WorldCat does not list any copies of this particular issue of the Soledad Brothers Newsletter. 16645 200.00

(Harold Oxley, ABC Network). **Jimmie Lunceford and his Orchestra, Flyer, 1930's**. (New York): ABC Network, ca. 1938. 1 p. 8vo. VG to VG+. Attractive flyer or handbill for the great Jimmie Lunceford and his Orchestra. This is either an unused copy or a mock up since there is no venue or city listed in the blank area at the top. Lunceford is called "The New King of Syncopation." Lunceford led one of the premier big bands in the 1930's and 1940's being considered the equal of Duke Ellington for much of that time. This flyer dates to around 1937 since Lunceford recorded for Decca before 1938 when he switched to Columbia. Decca is listed on the flyer; Columbia is

not. This flyer has two old, mostly flattened horizontal folds at the thirds and otherwise has only very light aging. About VG+. 16732 125.00

Haverly, J. H. and W. S. Cleveland. **Haverly's American-European Mastodon Minstrels, Souvenir Book**. Buffalo: The Courier Company, 1888. 48 pp. 12mo. Fair to G. This is a stapled, souvenir booklet/songbook that was most likely sold at performances by Haverly's Mastodon Minstrels. This copy lacks its wraps and has a good bit of soiling on the outside sheets along with light toning. There is some wear on the edges and a small missing piece on the back sheet affecting a small amount of text. Overall, this copy is in Fair condition because of the missing wraps. The interior pages are VG with only light toning. The booklet is of particular interest because of the essay by J. H. Haverly, well-known minstrel promoter and the man who transformed minstrelsy to elaborate musical extravaganzas with almost no emphasis on racial stereotyping. In fact, Haverly was an early promoter of all-black shows which led to the development of African-American musical theater. This book consists mainly of songs used during the Mastodon Minstrel shows. These listings include the names of the performers for each song. One of the songs is "Irene, Goodnight" which has different lyrics from the folk song but seems metrically to fit the tune of that song. The essay, song information and illustration of Haverly and his manager W. S. Cleveland make this booklet, even in its rough condition, an important document in the history of American musical development. 16800 75.00

(Haverly, J. H.) **J. H. Haverly's Comic Opera Co., Trade Card**. New York: (J. H. Haverly), ca. 1900. 1 pp. 32mo. VG. This is a postcard-sized trade card that was used by J. H. Haverly's Comic Opera Company to advertise a tour in England. Haverly had begun as a minstrel show entrepreneur and promoter but by the late 19th century had transformed the crude, rowdy, racist minstrel show into a musical extravaganza that became a forerunner of vaudeville, musical theater and even TV variety shows. This card advertises Haverly's show as an "Operatic Success" and calls the production, "Refined." This card demonstrates one of the steps in the ultimate transformation of minstrelsy. 16799 50.00

SOLD(J. Edgar Hoover). **Angela Davis, Wanted Poster Mailer from FBI**. Washington: FBI, 1970. 1 p. Small 8vo. VG. Original, 1970, wanted mailer issued by J. Edgar Hoover, this copy addressed to the Chief of Police, Rochester, Michigan. It reproduces Davis's fingerprints and has two headshots. Mailing fold, toning, brown ink mark upper left. VG condition. Angela Davis became a fugitive in 1970 because of her tangential involvement in the Soledad Brothers case. This flyer was issued while she was a fugitive. She was eventually apprehended by the FBI and imprisoned. A jury found her not guilty. She continues to be involved in antiracist causes. 16763 400.00

Jenkins, Edwin G. (ed.) and Otto McClarrin. **Newspic: The Complete News-Picture Magazine, Vol. 6 No. 9**. Birmingham: Newspic Publishing Co., 1946. 36 pp. 4to. VG-. This stapled, quarto-sized news magazine has some light edge and corner wear along with three, old vertical folds that have mostly flattened over time. The folds may have come from mailing. There is some minor scuffing on the front wrap. Overall this copy is about VG. Newspic was a news magazine for African-Americans, published during the 1940's. It seems to be quite uncommon. WorldCat lists one copy, from 1943, at the University of Mississippi. This issue from 1946 features Ruth Cobb on

the cover and has numerous articles with many photographs, including one on W. C. Handy. This is an attractive copy of a rare African-American magazine published in the South. 16691 300.00

(Jim Mitchell, the Black Panther). **Desert Mashie Club, 1956 Golf Tournament Invitation to Jim Mitchell, the Black Panther.** Glendale: Desert Mashie Club, 1956. 3 pieces. VG+ to NF. This lot consists of the Invitation Form for the 1956 Desert Mashie Club Invitational Golf Tournament, a handwritten invitation to Jim Marshall, the Black Panther, and the envelope addressed to Marshall. The Desert Mashie Club was formed in 1946 by four African-American businessmen who had trouble finding places to play golf because of segregation. One public course in the Phoenix area allowed blacks to play. From this start the Desert Mashie Club became a premier event for black amateur golfers and still exists today as one of the oldest golf organizations in Arizona. I believe this club was featured several years ago on 60 Minutes. Along with the 8.5X11 printed form is a handwritten letter from the Club with a personal invitation to black professional wrestler, Jim Mitchell, who was known as The Black Panther. Before the 1960's organization, before the 2018 movie, Jim Mitchell was the Black Panther. Born in Louisville, Kentucky, Mitchell became a professional wrestler in the late 1930's. He was the first African-American in the sport and became a nationally-known figure. He famously feuded with Gorgeous George. He was a pioneer, integrating a sport that had features only white athletes. This letter to Marshall, with the accompanying envelope, is addressed Mr. Jim (Black Panther) Mitchell. The letter and the printed form make a truly meaningful group of associations having to do with segregation, Civil Rights, golf and professional wrestling, suggesting the many different ways that African-Americans had to work for equal rights. The material here also makes known an almost forgotten African-American star and the original Black Panther. 16651 300.00

(Joshua Dett Family). **Archive: Dett and Milligan Family Photographs, Baltimore Maryland.** Baltimore: Dett Family, 1890-1960. 11. Varying Conditions. This small photographic archive consists of 11 B&W photographs from the family of Irvin Dett (specifically) and of Joshua Dett (more generally). The Dett family lived in the Baltimore community of Reistertown from the time of the Civil War. In the 1920's Joshua Dett opened a shoe repair business that was taken over by his son, Andrew, and then by a grandson, Andrew Jr. The business closed in 1997. These photographs seem to have come from Irvin Dett, probably a brother of the elder Andrew. The photos begin with two, probably 19th century, tintypes. One is labelled on the back, "Uncle John Milligan," and the other "Henry Milligan." The Milligan and Dett families had intermarried -- Joshua Dett's daughter Annie had married a Milligan. A small cabinet card shows an African-American woman in a kitchen. Written on the back is, "Hack's Kitchen" with something that I cannot read written under that. This photo looks to be late 19th century. A similar cabinet card of a young girl is not labelled. An 8X10, ca. 1950, shows two men in suits. This photo is labelled, "Wyatt Madden, George Milligan, Day of Mr. Henry Madden's Funeral." The Madden's were another family that Dett's had married into. Next is an 8X10 of a graduating class, labelled "Irvin Dett Commencement." This seems to be an all-African-American school from the late 1940's or early 1950's. Another 8X10 shows a group of African-American soldiers. Labelled on the bottom of the front, it identifies Irvin Dett as 3rd Row, 5th. Next is an 8X10 of an all black baseball team labelled "1950" and "Team Played" followed by a name I cannot read. There is also an 8X10 image of the inside of the Dett Bros. shoe shop that is labelled on the back, "Robert Dett Irvin Dett work in Dett Shoe Shop" followed by an address. The one other photograph is a 1950's era

8X10 of a young girl who is not identified. All in all, this group makes a remarkably revealing montage of the life of this family in Baltimore. Of some interest is the possibility that famed African-American musician and composer, Nathaniel Dett, may have been related to this family. Nathaniel Dett's father moved to Canada from Reistertown, Maryland. The connection to Reistertown is difficult to deny. These photos all show wear and use in varying degrees. The one of the baseball team has a child's crayon markings on the back and has been wadded up, probably by the same child. It has been effectively flattened bac out. Overall, the photos range from good to very good. The images in some of the 19th century photos are faded but all are still clear enough to be studied. 16647 300.00

(Louis Farrakhan). **Holy Day of Atonement, October 16, 1997, Handbill/Poster.** 1 p. 8vo. NF. This handbill or window poster would be in F condition except for a diagonal crease on the lower left corner. It is still NF. This item is a small window poster or flyer for Louis Farrakhan and the Holy Day of Atonement in 1997. This day marked the second anniversary of the Million Man March that the Nation of Islam and Farrakhan had sponsored in 1995. This is the first of a continuing Holy Days of Atonement that Farrakhan has promoted. The event involves some conflict with Christian denominations and other Civil Rights leader. This flyer/handbill is from the first Holy Day of Atonement and features an image of Farrakhan in the sky above a photo of the Million Man March on the Mall in Washington DC. 16996 100.00

(Lyric Theatre). **Connie's Hot Chocolates of 1941, Handbill.** Fitchburg: Lyric Theatre, 1941. 1 p. Small 4to. VG-. Connie's Hot Chocolates was an all-black cast musical revue with music by Fats Waller that opened on Broadway on June 20, 1929 and closed on December 14 of that same year. The revue was wildly popular and was revived frequently. This handbill is for a regional-revival performance of the revue in 1941 in Fitchburg, Massachusetts. The handbill states, "Sepia Swing Artists in a Torrid Harlem Revue." This production lists the following mostly local stars: Hy Clarke and his Orchestra (I have found no information). Glenn and Jenkins are listed as comedians. They were Vaudvillians who did comedy routines, often in blackface. They were from South Carolina. Tick and Tock were tap dancers. The Lang Sisters were singers. Gwendolyn Reed is probably the African-American actress from Hartford, Connecticut who was in many productions in New England and who became the personification of Aunt Jemima for Quaker Oats. She travelled nationwide as Aunt Jemima and also became an advocate for childhood literacy programs. Elsie Taylor was a singer. Finally, it is possible that Buck Dancing Slim is Slim Gaillard. At the time of this production, Gaillard was recording with Slam Stewart and said that he frequently danced. He would certainly have fit into this raucous revue. The handbill not only attests to the popularity of Connie's Hot Chocolates but is also tangible evidence of a group of, mainly, regional African-American performers in New England. This handbill/poster is 6X10 approximately and has numerous creases, now mostly flattened. I suspect it was once wadded up. It is still quite attractive and quite scarce. 16738 100.00

(McElroy's Ballroom). **Eddie Durham and All-Star Girl Band, Portland Oregon, Handbill.** Portland: McElroy's Ballroom, 1944. 1 p. Small 4to. VG to VG+. This handbill (6X9.5) features a photograph of Eddie Durham's All-Star Girl Band and announces their appearance at McElroy's Ballroom in Portland, Oregon. The Ballroom is called, "One of America's Finest." Eddie Durham was a band leader, composer, trombonist and pioneering electric guitarist. In the 1940's, with

many musicians at war, Durham featured his All-Star Girl Band. The performance advertised in this flyer seems to be from 1944-- at least, I have found an appearance by this group at McElroy's in that year. Among the members of the band were the Four Durhamettes, Peggy Hart and Kid 'Lips' Hackette. In 1945, this band and a few others disbanded as male musicians returned. Their time in the spotlight, like that of Rosie the Riveter and female baseball teams, was limited by returning soldiers. Ephemera from one of these female bands is quite scarce. This flyer has some minor edge and corner wear and expected aging. Overall, it is close to VG+. 16736 300.00

Muhammad, Elijah, et al. **Muhammad Speaks, July 19, 1963**. Chicago: Muhammad's Mosque #2, 1963. 24 pp. Folio. VG. This tabloid-sized newspaper from 1963 was published by Elijah Muhammad's Nation of Islam. The paper has the usual ragged edges that come with older newsprint, including a tear on a couple of interior page edges along with expected toning. Overall, this copy is VG. The lead article by Elijah Muhammad is titled, "Your Agreement with Hell Will Not Stand." Other articles are: "What Muslims Teach," "Alabama Klansman Cries, 'Fire Your Nigger!'" (an interview with J. B. Stoner, later convicted of the Birmingham Church Bombing), "James Baldwin at Home in Harlem," "5000 Hear NY Muslims Call for Justice" with photo of Malcolm X. Other articles deal with South Africa, the Denmark Vesey slave revolt, Nigerian drummer Olatunji, a young Cassius Clay before he was Muhammed Ali, a cartoon of JFK and Lincoln and much more. This is an iconic magazine from the 1960's showing the diversity of thought within the Civil Rights Movement. 16809 175.00

Norman Studios. **Regeneration, Press Kit**. Jacksonville, Norman Film Mfg. Co., 1923. 4 pp. Folio. VG. This is a Norman Film Studios Press Kit for the all-black-cast silent movie, *Regeneration*, released in 1923. Norman Studios, located in Jacksonville, Florida, produced silent movies with all black casts from 1920-1928. *Regeneration* was the first hit that Norman Studios produced, but the film has been lost. One of its six reels has been discovered and restored, but nitrate breakdown of the film makes much of the restoration unwatchable. This press kit features full-size examples of two window cards along with assorted other publicity items such as stills, ads, and posters. There is also much discussion and hype for the movie, with even the suggestion to theater owners: "If you feel it will stimulate business to bar all Children under 16 the picture is strong enough to get by on such a Sign, but the theme is handled with all delicacy so it can be shown to children." Little is known about the stars of the movie, Stella Mayo and M. C. Maxwell, or any of the supporting cast, so the photos of them in press material is likely all that survives. This kit has some edge and corner wear with short tears and small chips. There is also some aging and soiling, but, overall, this is an attractive survivor of a lost bit of African-American film history. 16659 300.00

Norman Studios. **The Flying Ace, Press Kit**. Jacksonville: Norman Film Mfg. Co., 1926. 4 pp. Folio. VG. This is a Norman Film Studios Press Kit for the all-black-cast silent movie, *The Flying Ace*, released in 1926. Norman Studios, located in Jacksonville, Florida, produced silent movies with all black casts from 1920-1928. *The Flying Ace* was a major production for Norman Studios that featured a full-scale replica of a biplane and included carefully constructed shots of the plane supposedly flying upside down, though no planes ever left the ground. *The Flying Ace* is the only Norman Studios production that still exists in its entirety. This press kit features full-size examples of two window cards along with assorted other publicity items such as stills, ads, and

posters. The kit tells theater owners that the front window card sample and the third page poster can be used as publicity displays. There is also much discussion and hype for the movie. Little is known about most of the actors, though the lead, Laurence Criner was in the well-known stage company, The Lafayette Players. He was in many black-cast films through the 1940's, often featured as the villain. Most of the other actors are known only for this film or perhaps this film and one other Norman production. This kit has some edge and corner wear with short tears and small chips. A horizontal fold, probably from shipping, goes through the center, and there is a very short tear on the outer edge of this fold. There is also some aging and soiling, but, overall, this is an attractive example of the publicity material Norman Studios sent to theaters. 16660

300.00

(Parkway Theatre, Madison Wisconsin). **Duke Ellington, Concert Flyer.** Madison: Parkway Theatre, 1943. 1 pp. Large 8vo. VG to VG+. This is a 6 1/4 X 9 1/2 flyer or small window poster for a performance by Duke Ellington and his Famous Orchestra at the Parkway Theatre in Madison, Wisconsin on February 2, 1943. The flyer is not dated, but I have found an on-line listing for Ellington performing at the Parkway on February 2, 1943. This flyer appears to be VG+ to NF but since there is some residue on the back corners as well as light, overall aging, I will grade it from VG to VG+. Very attractive memento of one of the musical giants of the 20th century.

16730

300.00

(Pearl Primus). **Pearl Primus and Her Company, Dance Program, 1952.** New York: Paul Lovett, 1952. Signed. Unpaginated. 4to. VG. This program for a performance by Pearl Primus and Her Company is from an unknown location but has a date, March 22, 1952, written in pencil. The program is signed on the front by Primus and six other members of her company. This is a stapled program with a B&W photo of Primus in mid-air. It has generally light wear with some aging and soiling. It is a solid VG. Pearl Primus was a pioneer in African-American dance and a major innovative force in American dance as she incorporated both African and African-American sources and culture in her work. She is often compared to such dance masters as Martha Graham, Charles Weidman, Ismay Andrews, and Asadata Dafora. Besides being an acclaimed dancer, Primus was a serious scholar and choreographer. She developed choreography based on spirituals, blues, jazz and African-American poetry. In the late 1940's she traveled to Africa and thereafter incorporated African dance into her works. This program, which was probably used throughout her tours, lists the dances that were in the current repertoire of the company. Among many others, these dances include African-related numbers (African Ceremonial, War Dance), Spirituals (Wade in the Water), Blues (Mean and Evil Blues), Jazz (Strange Fruit from Billie Holiday), Poetry (The Negro Speaks of Rivers by Langston Hughes) and many more. Among those who signed the program besides Primus, I have identified singer Helen Tinsley and dancers Charles Queenan, Charles Blackwell, Merdine T. Smith and George Wills. There is one other name which I cannot read. Primus is one of the most respected and admired dancers and choreographers of the 20th century. 16948

350.00

(R. E. Patten). **Archive of R. E. Patten Family, Printers, Des Moines Iowa, Printed Material.** Des Moines: R. E. Patten, 1939. Varied Items. VG to NF. This is a small archive of material printed by Robert E. Patten and his family. Robert E. Patten moved to Des Moines, Iowa in the 1920's and started a printing business. At least two more generations of the family lived there and

became heavily involved in Civil Rights activities. One of Patten's sons, Hobart, changed the his family name to "De Patten," based on the idea that "Patten" was a name given to the family by whites. His son Clive, eventually became a Black Panther in Des Moines and changed his name to Kolangi Lumumba Saadiq. He was active in Des Moines as a journalist for the Des Moines Register and as a politician. The scion of the family, Robert E. lived until 1968 and preserved examples of almost everything he printed. In this archive are: 1) Three advertising pieces for Nutri-Vac, a vitamin supplement with a unique slogan "Don't Be a Vitamin 'Guess-A-Poo'"; the original printed envelope for these ads is included. 2) Two folding human mannakins (male and female) that allow viewers to see all internal organs of the human body; a key to the body parts for each mannakin and the envelope that held them is included. The envelope has "R. E. Patten 1939" written on one side. It is possibly Patten's signature. 3) Two pieces espousing disarmament with Patten's name given as "Robert 'Peace' Patten." One appears to be designs for a poster or sticker featuring a dog. The other is some sort of paste-on board that allowed people to buy a brick for disarmament. 4) Six pencils with Patten's name and address on them. All of the pencils are unused though two of them are missing erasers. These items may reflect both the business of Robert E. Patten and his likely involvement with his children's activism. All of this material is in the VG to NF range. 16631 250.00

SOLD Sam Cook(e). **Sam Cooke, Concert and Dance Handbill/Poster.** 1 p. 8vo. NF. This early Sam Cooke handbill or window poster is for a concert and dance in Newark, New Jersey in 1957. It is in about fine condition and comes with a certificate of authenticity from Heritage Auctions, one of the premier auction houses in the United States. This poster promotes a concert at the Newark Armory in Newark, NJ on Saturday night, December 7, 1957. As a gospel performer, the singer had gone by his birth name, Sam Cook; when he turned to secular soul and pop music in 1957 he added an "e" to the end of his name, but some advertisers were late in getting the memo. This was not long after Sam left gospel stars, The Soul Stirrers, to make secular music, which directly inspired Aretha Franklin to do the same three years later. And it didn't take him long to find success: This performance took place the very week that Cooke's first hit, "You Send Me," was #1 on the nation's pop charts in Billboard magazine. The B-side to "You Send Me" was Sam's version of the Gershwin classic "Summertime," also listed on the flyer. And the third song that's listed, "I'll Come Running Back to You," was Sam's very next single, and it went straight to #1 R&B, just like "You Send Me" had. No wonder they were already calling him "World Famous." The Midnighters (with Hank Ballard) were a very strong opening act, having achieved half-a-dozen Top 10 R&B hits up to this point. The very biggest, "Work with Me Annie," was #1 for seven weeks in 1954, and is named on the handbill. This handbill/poster/flyer is quite uncommon. 16891 450.00

(Santa Clara Fairgrounds – Exposition Hall). **Ike and Tina Turner, Leon Russell, Concert Flyer.** Santa Clara: Santa Clara Fairgrounds, 1970. 1 p. 24mo. NF. This handbill came from a private collection. It promotes a 1970 show by Ike & Tina Turner and Leon Russell along with two little known bands, Fritz and North. Fritz is of some significance because it was the first band that Lindsay Buckingham and Stevie Nicks formed. The real draw though is Ike and Tina Turner. The flyer features two photos of Tina, one in a negative format and the other positive. This flyer is about fine with just a trace of a crease on the bottom right corner. 16737 175.00

Soledad Brothers Defense Committee. **The Soledad Brothers Newsletter with Poster**. Berkeley: The Soledad Bros. Defense Committee, 1971. 8 pp. Folio. VG. This 16¼x11½" newspaper is folded horizontally; it has a total of eight pages. The middle section (pp. 2-5) is a fold-out poster backed with an article by Angela Davis. It has some edge toning, with small tears and creases; overall about very good. The Soledad Brothers were George Jackson, Fleeta Drumgo, and John Cluchette, three African-American activists who were accused of murdering a white prison guard at California's Soledad State Prison. This newspaper, dated May 1, 1971, features commentary by Angela Davis, information about other political prisoners, and illustrations. Just two issues of *Soledad Brothers* were produced. Jackson died a few months following the second issue, in August 1971. The fold-out poster in this issue is of particular interest. Opened out it is approximately 22X16. I think it is the main issue of this particular poster. The Oakland Museum of California has a copy of the poster that is on newsprint with the Angela Davis article on the verso. In the trade I find two copies of the poster having been sold. WorldCat locates seven copies of *The Soledad Newsletter*, but it is difficult to determine whether this issue, with the poster, is included. There were only two issues of the Newsletter and this one, Volume I Number II, seems to be the more difficult to find. 16564 2500.00

Students of Dunbar High School, Little Rock Arkansas. **The Bearcat: Forum of Students at Dunbar High**. Little Rock: Dunbar High School, 1943. 16 pp. 4to. G. Stapled, pale-green wraps with black titles. This is a copy of *The Bearcat*, a yearbook done by students at Dunbar High School in Little Rock, Arkansas. This copy has much wear and some staining/soiling, including an old dampstain that has left tidemarks on the covers and interior pages. The covers are still holding but are fragile. Overall, this copy is in G condition. Dunbar High, named for poet, Paul Lawrence Dunbar, was a Rosenwald school built for African-American student in Little Rock. The school closed in 1955 with the beginning of integration at Central High and other schools. It is now on the Register of Historical Places. This yearbook has all the usual yearbook features, class and individual photographs, Class Wills, Gossip and so on. This copy belonged to student, Yvonne Taylor, whose photo is marked "Me". Dunbar was the school from which the Little Rock Nine were selected to integrate Central High. This yearbook evokes that time just before the Civil Rights movement changed Little Rock and the nation. 16981 150.00

Tobey, E. S., et al. **The American Missionary**. We have eight issues of this magazine that had a strong emphasis on outreach to freedmen after the Civil War. There are articles on schools and churches in the South, but also reports on Native Americans and Chinese immigrants. The following issues were edited by Tobey – September, October, November and December, 1876; January and April, 1878. Edited by Rev. E. N. Kirk – May, 1870 and edited by Wm. B. Washburn – January, 1883. All of these issues are VG and sell for 125.00 except for December, 1876 which is G and is priced at \$75.00. Please inquire if interested in any of these.

(Town Casino). **Lena Horne, Town Casino, Buffalo New York, Program Card**. Buffalo: Town Casino, 1947. 4 pp. 8vo. VG. This single-fold, cardboard program, or advertising card, for an appearance by Lena Horne at the Town Casino in Buffalo, New York in 1947 evokes a time of glamor, excitement and seemingly unlimited promise following WWII. The Town Casino was billed as “the largest nightclub between Chicago and New York City.” Its big wraparound marquee advertised three nightly shows at 7:30 and 10:30 p.m., and 1:30 a.m. Dinner was served

from 5:30 to 9 p.m. Dancing and a show were included. This program advertises Lena Horne, "Glamorous Hollywood Singing Star," on June 18 along with an upcoming appearance by Bobby Breen. The card also lists the secondary cast and lists stars who have appeared, including Milton Berle, the Mills Brothers, Mildred Bailey and many others. The card was designed to be mailed and has a photo of the main dining room. It is in excellent condition with light aging and a few small stains. It is a small memento of another time with the great Lena Horne as the featured performer. 16740 200.00

Walker, Theodore (ed.). **Black Times: The National Negro Newsweekly, 23 April 1971**. Albany CA: Black Times Publishing, 1971. 32 pp. Folio. VG. This tabloid-sized newspaper has light age-toning, especially around edges. There is very little wear except for a tear on the horizontal mailing or packing fold in the middle. This tear is almost non-existent on the front but gets slightly longer through the paper until on the next to the last page it is slightly more than an inch. On the very last page, it is about 3 inches. This looks to have been some printer's flaw. It is not particularly noticeable until the last few pages. This news magazine for African-Americans was published in California from 1971 to 1976. It covers a variety of topics from straight news to sports to features. It notes that Curt Flood has lost a suit to Major League Baseball and that Muhammed Ali says that he will retire from boxing after he has a rematch with Joe Frazier. The front page headlines deal with new mayors for Berkeley and East St. Louis. There are two articles on Rep. Shirley Chisholm. Also, there is a series of full-page ads for successful black businessmen that would appear to be the paper's main source of ad income. This paper did not last long and I have found little information about it, though it is very professionally done. 16661 65.00

SOLD(West End Theatre). **Mamie Smith, Handbill, ca. 1924**. 1 p. Small 8vo. VG+. This 4 1/2 X 7 1/2 flyer promotes blues singer Mamie Smith's appearance at the West End Theatre in London. On the same bill are Tommy Parker and Baby Mack along with The Jazz Hounds. Mamie Smith is billed as "The Queen of Syncopation" and a parenthesis says that she "will sing her latest popular successes, including, by special request, 'Crazy Blues.'" Crazy Blues is considered the first blues record, and, though Mamie Smith was more of a Vaudeville-singer, she became the first in a line of legendary female blues singers to record. (The Jazz Hounds, who are on the program with Smith included Perry Bradford who wrote Crazy Blues and had persuaded Okeh records to record Smith and thus begin what were called "race records." Bradford and The Jazz Hounds had also accompanied Smith on the original recording of Crazy Blues. This flyer probably dates from 1924 when Smith made her first European tour, though she did make other such tours later in the 1920's. The mention of Crazy Blues on the flyer suggests the earlier date. Authentic Mamie Smith handbills and other such ephemera is extremely uncommon. This is a piece of blues and African-American history. The flyer has some minor surface wear and aging but is in about VG+ condition. 16733 1250.00

Sheet Music

Bethune, Thomas (Blind Tom). **Tom, The Blind Negro Boy Pianist, Only 10 Years Old, "Oliver's Gallop."** New York: Horace Waters, 1860. 6 pp. Folio. VG. This quite uncommon sheet music was the first published by the well-known "Blind Tom" Bethune. Bethune had been born blind

and a slave near Columbus, Georgia. His unusual ability to play the piano and recall speech was discovered at an early age so that before he was ten he was touring the country and making vast sums of money for his owner, General James Neil Bethune and his manager, Perry Oliver, for whom "Oliver's Galop" is named. After the Civil War, Bethune was declared non compos mentis (more recent diagnoses have settled on autism) and put under the care of Gen. Bethune who continued to make money from Blind Tom's touring. He was quite likely the most well-known and best-compensated American musician of the 19th century, though most of his earnings went to Gen. Bethune. Besides being able to play almost any musical work or even sound he heard, Blind Tom could also remember long speeches and mimic the speakers sounds and mannerisms. He died in 1908. This sheet music has been removed from a bound volume and has stab holes and light residue along the spine. There is also some staining or foxing in the upper left corner and general age-toning throughout. The image of the young Tom is quite vivid. All six pages (counting covers) of "Oliver's Gallop" are present. This work was published simultaneously with "Virginia Polka" which had the same lithographed cover. Complete copies of this sheet music are rare. WorldCat locates fewer than ten copies in libraries though it is quite difficult to determine if any of these are the original publication or if they are complete. A copy, trimmed along the bottom edge and missing the last two pages, has recently been offered at auction with an estimate of over \$1000. 17059 2000.00

SOLD Bradford, Perry. **Crazy Blues**. New York: Perry Bradford, 1920. 6 pp. 4to. VG. "Crazy Blues", written by Perry Bradford and performed by Mamie Smith, is considered the first blues recording -- a recording that started a craze for the blues that lasted into the 1930's. Supposedly, Sophie Tucker had been engaged to record this song, but Perry Bradford convinced record executives to let 37-year old Vaudeville/cabaret singer Smith make the recording though she was African-American. The recording sold over 75, 000 copies and made Smith a star. "Crazy Blues" is considered the first blues record and Smith the first African-American to record the blues. This sheet music has a famous photograph of Smith and her backup-band, The Jazz Hounds. The performers in this photo, identified by Perry Bradford, are, from left to right: Enest Elliott, Dope Andrews, Mamie Smith, Willie "the Lion" Smith, Addington Major and Leroy Parker. In his book, *Born with the Blues*, Bradford claimed to have played piano on the recording, though Willie "the Lion" Smith is in the photograph and often played as part of the Jazz Hounds. At any rate, this is historic sheet music with Bradford's stamp at the bottom of the front cover and the music for "Memories of your Mammie" preceding the music for "Crazy Blues." This copy is in unusually nice condition with a couple of light creases on the front along with a small cutting error on the top and expected aging. (We also have an original record of "Crazy Blues", a copy of Bradford's book, and a handbill for one of Mamie Smith's shows on a later tour in England. 16855 350.00

Christy, Edwin P. (arranger). **Jim Crow Polka: Christy's Melodies, as Composed and Sung by Them at Their Concerts with Distinguished Success**. New York: Jaques and Brother, 1847. Having performed as a minstrel in various shows for a number of years, Edwin Pearce Christy formed his own group the Christy Minstrels in 1845. Among his performers were his sons, E. Byron and William, his stepson George Harrington -- also known as George N. Christy -- and Thomas Vaughn. They became famous, particularly for performing the songs of Stephen Foster and probably were responsible for the initial success of Foster and his music. The Jim Crow Polka,

not by Foster, was one of the Christy Minstrel's popular numbers. It was often danced to by George N. Christy and Thomas Vaughn. George Christy, who was well-known as a "so-called" prima donna, is depicted as an African-American woman on the cover of this music, with Vaughn identified as the male partner. This particular sheet music was published in 1847 and is quite uncommon. WorldCat lists seven copies in libraries though at least three of those list Anthony F. Winnemore as the composer though his name is not on this sheet music. The Lester Levy collection has an earlier Jim Crow Polka attributed to Winnemore and Comer which is probably the source for Winnemore as the composer of Christy's version. This cover seems to have been a generic one used for a list of twelve songs that people could buy individually. This copy of The Jim Crow Polka was originally in a customer's bound volume as evidenced by the tattered spine edge. This cover is of some interest. It has an image of Edwin Pearce Christy at the top in a circle and two smaller images depicting George Christy and Thomas Vaughn in blackface and costumes along with a central image of a minstrel band in blackface. The band members have a leader and each person plays an instrument -- fiddle, two banjos, a triangle and a tambourine. These images, while stereotypical, are not overly-exaggerated and may indicate something of the nature of the Christy's performance style. There are also four rather disconcerting images of blackfaced cherubs at the four corners of the image. They have cherubic bodies but rather adult faces. Each cherub plays a traditional African-American-related instrument -- the banjo, the fiddle, the tambourine and the castanets. The interior musical score and lyrics are identical to the example in the Library of Congress. This is an historic piece of 19th century sheet music showing three of the most important minstrel performers of the time and offering some ideas about how those minstrels approached performance. This copy is in very good condition except for the tattered spine which is still together, though barely. Otherwise there is only light, general wear, a light bluish stain in the upper part of the interior gutter and some age-toning. 16754 400.00

Cook, Eliza (words) and Asa B. Hutchinson (music). **Little Topsy's Song**. Boston: Oliver Ditson, 1853. 6 pp. 4to. VG. The lyrics of Little Topsy's Song were written by British poet, Eliza Cook with the music by Asa B. Hutchinson of the Hutchinson Family Singers. Eliza Cook was born in England and began writing poetry at an early age. She eventually became a Chartist, advocating a kind of early feminism that espoused the freedom of women, politically, culturally and sexually. Evidence indicates that Cook was a lesbian and she lived for many years with actress, Charlotte Cushman. Asa Hutchinson was the musical composer for the Hutchinson Family of singers. This group was one of the first, maybe the first, truly popular act in the United States. They sang songs of social and political protest, frequently advocating the cause of abolition. For such a pair as Cook and Hutchinson (with Topsy's creator, Harriet Beecher Stowe, looming in the background), "Little Topsy's Song" is something of a let down. The song presents Topsy first as the system of slavery in the South would see her; then as humanity would see her. Unfortunately, both visions use racist language, especially the N-word, and make Topsy's humanity dependent upon the good works of the very white Eva. Still, the music may give a reasonably clear picture of what anti-slavery whites actually thought. This sheet music is relatively uncommon with WorldCat locating only 10 copies in libraries. Overall, it is in VG condition, with light wear along with anticipated aging and toning. It has been removed from a bound volume and still has some residue along the spine. 16974 100.00

Cook, Will Marion and R. C. McPherson. **Mandy Lou**. Detroit: Jerome H. Remick & Co./Whitney-Warner Pub. Co., 1909. 6 pp. 4to. VG. This sheet music has general wear and light aging. Two very small tape repairs on spine. Overall VG. Mandy Lou was written by two African-American composers. Will Marion Cook did the music and R. C. McPherson (also known as Cecil Mack) the lyrics. Will Marion Cook studied with Dvorak and achieved much success producing African-American musical plays. R. C. McPherson was a lyricist and composer who also founded the first African-American music publishing company in New York, Gotham Music which later merged with Attucks Music. Mack was responsible for publishing many of the songs made famous by Bert Williams and George Walker. Mandy Lou has a great association between Cook and Mack. 16771 75.00

Dabney, Ford T. **The Last Waltz**. New York: Joseph W. Stern & Co., 1915. 6 pp. Folio. VG. Pictorial, blue-tinted covers with white titles. Sheet music is in very good condition. Covers have surface wear with corner tip creases and edge nicks/small tears. Internal page(s) are lightly age-toned/tanned with corner tip creases and edge nicks/small tears. Ford Dabney was one of the most famous, early 20th century, African-American composers, conductors and performers. He worked as a partner with James Reese Europe and helped form the famous Clef Club. His orchestra was very popular but eventually failed to keep up with the changing musical scene. This sheet music from 1915 does not note Dabney's race. 16637 40.00

SOLD Dabney, Ford T. **Oh! You Devil! (Rag)**. New York: Shapiro Music Publisher, 1910. 6 pp. 4to. VG. This sheet music has light, general wear with expected aging. There is an unobtrusive stamp on the front and on page 2 for H. A. Becker Music House in Pittsburg, Pennsylvania. Overall, this copy is VG to VG+. This music has a cover photograph of Aida Overton Walker, who performed the song. Walker was the wife of George Walker who, with Bert Williams, had made up the great duo known as Williams and Walker. Aida Walker often performed with the two. George Walker died young, and Aida developed her own career as a dancer, becoming known as "The Queen of the Cakewalk." She also danced as Salome and helped start a Salomania craze in Vaudeville. "Oh! You Devil" was composed by the African-American musician Ford T. Dabney. The song became popular, and Walker developed a dance routine for it. She died at age 36, four years after this sheet music was published. There is an evocative image of Walker on the cover and a nice association with Dabney. 16696 100.00

Dett, Nathaniel. **"Juba": (Dance) from the Suite "In the Bottoms"**. Chicago: Clayton F. Summy Co., 1913. 8 pp. 4to. VG. This sheet music for Nathaniel Dett's "Juba" has light, general wear and aging. VG to VG+. The top of the front cover says that this music is "As played by the worldrenowned pianist Percy Grainger." "Juba" was the fifth movement of Dett's suite entitled "In the Bottoms" and the most popular part of that suite. 16890 25.00

Dyer, S. O. (arranger). **The Dark Sett: The Celebrated Negro Quadrilles as Played by All the Quadrille Bands**. New York: Firth, Pond & Co., 1848. 8 pp. 4to. VG. This is large format, 19th century sheet music of five "Negro Quadrilles" arranged for the Piano Forte by S. O. Dyer. The five quadrilles are: "Mary Blane," "Old Joe," "Carry Me Back," "Stop That Knocking," and "Darkeys Polka." The B&W illustration, from a lithograph by Sarony & Major, shows a grand ballroom filled with stereotyped African-Americans in formal attire. The manner of this

illustration is, for the most part, respectful, even though two or three faces seem exaggerated. This copy is in VG condition. It was removed from a bound volume and has an older tape repair on the spine and expected aging along the edges. Very little wear otherwise. WorldCat locates no copies in libraries, no copies in the trade and only two auction records in the last ten years. However, the Levy collection at Johns Hopkins does show a copy. 16753 250.00

Europe, James Reese (music) and William Estren (words). **Arizona**. New York: Sol Bloom, 1903. 6 pp. 4to. VG- to VG. "Arizona" was James Reese Europe's first published composition, according to Peter Lefferts bibliography of the musician's works. This is a first edition copy published by Sol Bloom in 1903. I have not been able to determine how Europe came to write the music for this work, though William Estren, the lyricist, wrote for Bert Williams and other African-American performers. This music is important because it initiates the career of Europe, whom Eubie Blake called "the Martin Luther King of music." This copy is in about VG condition. It has some edge, corner and surface wear along with a former owner's name and initials on the front and expected toning/soiling. 16867 200.00

Europe, James Reese, and Ford T. Dabney. **Castle's Half and Half**. New York: Joseph Stern & Co., 1914. 6 pp. (including covers). 4 to. G+ to VG-. This sheet music has orange covers with white titles and a silhouette illustration. The covers have some edge, corner and surface wear with an old vertical crease down the middle. The crease has flattened over time. There is a former owner's signature in the upper right corner. There are some repaired tears on all the page edges. For all the flaws this is still an attractive copy in the G+ to VG- range. Please see scan. Castles' Half and Half is ragtime dance music written by African-American composers James Reese Europe and Ford T. Dabney for Vernon and Irene Castle. The Castles were incredibly popular in the early 1900's and used James Reese Europe's Society Orchestra for shows and on recordings. Dabney played in Europe's group was a well-known composer himself. This sheet music brings together Europe, Dabney, the Castles and Europe's Society Orchestra; wonderful associations. 16662 100.00

Europe, James Reese, Noble Sissle and Eubie Blake. **On Patrol in No Man's Land**. New York: M. Witmark & Sons, 1919. 4 pp. 4to. 1919. "On Patrol in No Man's Land" is by three of the early 20th century's most important composer/performers, James Reese Europe, Noble Sissile and Eubie Blake. This music, composed while the three were members of the all African-American 369th U. S. Infantry, Harlem Hell Fighters Band, was most often used as the finale of a show complete with lights and sound effects simulating battle. Even after Europe's untimely death, Sissile and Blake continued to perform this music with Blake using the piano to create the effects. This music is quite uncommon. WorldCat locates only three copies -- one in the library of Congress, one at Brown and one in England. It also has the great association of Europe, Sissile and Blake along with the Hell Fighters all of whom are pictured on the front in a panoramic photo with a further close-up of Europe. This copy has generally light wear but does have some stains and light scrapes on the front, which blend in with the sepia tone of the photographs, but are certainly there. 16764 700.00

Griffin, G. W. H. **Poor Old Slave**. Boston: G. P. Reed & Co., 1851. 6 pp. 4to. VG. This sheet music, by minstrel performer and promoter G. W. H. Griffin, has an image of an elderly black man sitting

on a chair. The song is dedicated to S. B. Ball, "The Celebrated Tenor of Ordway Aeolian Vocalists," and arranged for piano by "E. M. F.", possibly composer/arranger Eddie Fox. G. W. H. Griffin began as a minstrel performer as a young man and eventually became a composer, actor and promoter of the shows. Gary Engle refers to him as "one of the better writers" in minstrelsy. In Griffin's parody of Hamlet, he has the Prince, as he goes off with Ghost, shout back to Horatio and Marcellus, "Wait here! If I want you boys, I'll holler." Griffin worked with both Christy's and Bryant's minstrel groups. This song is of some interest because it suggests a strong anti-slavery attitude with the recurring line, "The poor old slave has gone to rest, we know that he is free." It's not much but it does show some empathy for the enslaved African-American within the racist minstrel tradition. This copy is disbound from a book of sheet music and has evidence of removal along the spine, though it is still together. Otherwise there is light, general wear along with some aging and soiling. This music is quite uncommon. This appears to be the first publication of this song in sheet music, though there is possibly an earlier version that occurred in a songbook. WorldCat's listings are somewhat difficult to decipher on this music, but I find fewer than ten copies, and possibly fewer than five, listed. 16975 200.00

Jones, Irving. **Home Ain't Nothing Like This**. New York. Leo. Feist, Publisher, 1902. 4 pp. Folio. G. This sheet music has much wear. It has been professionally reattached and stabilized with archival tape but still shows use. There is edge corner and surface wear and aging. Overall, in G condition. The cover image is still strong and shows Irving Jones, a minstrel performer, comedian and Vaudevillian. His songs often portrayed characters who fit the "dandy" role in the Minstrel tradition though Jones usually gave them a ragtime rhythm. This song was one of his most popular, and he is depicted in the photograph on the cover, kicked back in a chair with his feet on a table -- a great image of a mostly forgotten late 19th and earlier 20th century African-American musical entertainer. There do not seem to be many images of Jones available except on this relatively uncommon sheet music. 16988 50.00

Kassel, Arthur and Victor Burton. **Sobbin' Blues (: Successfully Featured by King Oliver's Creole Jazz Band)**. Chicago: Melrose Bros., 1923. 6 pp. 4to. VG+. This is the sheet music (likely first issue) of Sobbin' Blues by King Oliver's Creole Jazz Band, published by Melrose Brothers Music Company, The House That Blues Built, of Chicago. This particular sheet music is a small piece of American music history. King Oliver's Band began in New Orleans as one of the early and most successful groups. By the early 1920's the band had moved to Chicago and begun recording. The players in the photograph are a Who's Who of early New Orleans jazz. Those pictured are Johnny Dodds, clarinet; Baby Dodds, drums; Honore' Dutrey, trombone; Lil Hardin, piano; Bill Johnson, banjo and bass; King Oliver, cornet; and, in the center Louis Armstrong, cornet and, on Sobbin' Blues, slide whistle. These players stretched back to the turn of the 20th century in New Orleans and, through Armstrong, pointed forward to all that jazz would become. Sobbin' Blues featured Armstrong playing a solo on the slide whistle. He makes the novelty whistle into a serious instrument. This sheet music was published in 1923, one year after the record had been released. One of the ads on the back is for Wolverine Blues by Jelly Roll Morton. Touching this sheet music is like touching a piece of American music history. This copy is in remarkable condition, with only reasonably light wear on the edges and corners and expected aging. It is

difficult to tell on WorldCat how many libraries have this specific sheet music, but there seem to be at most five and possibly none. 16727 600.00

SOLD MacDonald, Ballard (lyrics) and James F. Hanley (music) (sung by Bert Williams). **Somebody Else (Not Me)**. New York: Shapiro, Bernstein & Co, 1920. 6 pp. 4to. G+. This is over-sized (4to) sheet music featuring a photographic image of the great African-American singer/comedian, Bert Williams, in blackface. This cover sheets of this copy have nearly separated and there is an old tape repair in two places on the spine. See scan. There is also edge wear with several small tears, a diagonal crease on the bottom right corner and some typical aging/soiling. The only date on this sheet music is 1920, but I think there was an earlier printing with a different cover that same year. This music, which was composed by the white duo of Macdonald and Hanley, was featured in Ziegfeld Follies. Williams was the first African-American to perform in the all-white Follies. The mention of Ziegfeld Follies on the cover makes an important association between that group and Bert Williams. Williams and W. C. Fields met in Ziegfeld Follies, and Fields famously said of Williams, "Bert Williams was the funniest man I ever saw and the saddest man I ever knew." The photo on the cover of this music suggests why. 16853 30.00

Mack, Cecil. **Teasing**. New York: The York Music Co., 1904. 6 pp. 4to. VG. This sheet music features a drawing of a coquettish young woman with an insert photograph of the singing duo, Bruce and Daigneau. The music has general wear and light aging with a very small closed tear on the front edge. Overall VG to VG+. This song was composed by Albert Von Tilzer, brother of Harry, but of more interest, the lyrics were written by Cecil Mack (born R. C. McPherson) a prolific African-American songwriter. Cecil Mack was a lyricist and composer who also founded the first African-American music publishing company in New York, Gotham Music, which later merged with Attucks Music. Mack was responsible for publishing many of the songs made famous by Bert Williams and George Walker. The Library of Congress lists "Teasing" as a "coon song," but I see no evidence of that in the lyrics. 16881 50.00

Mack, Cecil (lyrics) and Chris Smith (music). **You're in the Right Church but the Wrong Pew**. New York: Gotham-Attucks Music Co., 1904. 6 pp. 4to. G. This sheet music has much edge, corner and surface wear including tears, chips, scuffs and minor creasing (mainly at corners). However, there is no major area of damage. It is in the G range. The lyrics were written by Cecil Mack (born R. C. McPherson) was a prolific African-American songwriter. He was mainly a lyricist who also founded the first African-American music publishing company in New York, Gotham Music, which later merged with Attucks Music. (This sheet music was published by Gotham-Attucks.) Mack was responsible for publishing many of the songs made famous by Bert Williams and George Walker. Chris Smith was mainly a composer, who frequently worked with Mack. His most famous work was "Ballin' the Jack," though he wrote many popular tunes near the turn of the 20th century. This sheet music thus features two African-American songwriters with an African-American publishing company. The photograph on the cover, though, is of the white "coon" singer, Clarice Vance. 16889 50.00

Rogers, Alex (sung by Bert Williams). **I May Be Crazy but I Ain't No Fool**. New York: The Attucks Music Publishing Company, 1904. 6 pp. 4to. VG. This is over-sized (4to) sheet music featuring and image of a church against the moon with bats overhead. Inserted is a photograph of the great,

African-American star, Bert Williams in blackface. There is some minor edge, corner and surface wear, including some short creases and light scuffs at some extremities. A former owner's name is written near the top among the bats. Overall, this music is VG, maybe slightly better. This is one of Bert William's well-known performance songs, but it also has a wonderful group of associations. Bert Williams is featured in a photo and his duo, Williams and Walker (George Walker) is also listed. The songs is credited to Alex Rogers who was a major African-American composer and lyricist who had collaborated with Bert Williams on Williams' most famous song, "Nobody." Finally, this sheet music was published by The Attucks Music Publishing Company, one of the earliest African-American music publishing houses. (Attucks was named for Revolutionary War hero Crispus Attucks.) After a few year, the Attucks Company merged with another African-American music publisher, Gotham, to form Gotham-Attucks which brought connections with Will Marion Cook, Noble Sissle, James Reese Europe and other stars into the same firm with Williams, Alex Rogers and George Williams. This music not only features a popular song by a popular black performer but also acts as a palpable bit of early 20th century African-American music history. WorldCat lists eight copies in libraries. 16694 75.00

Rose, Fred and Alfred E. Short. **Mobile Blues**. Chicago: Melrose Bros., 1924. 6 pp. 4to. G. Self-wrappers designed by A.D. Brown and featuring a halftone photo of the jazz band. Jimmie Wade was a native of Chicago. As a jazz trumpeter he led several bands, among which the Moulin Rouge Syncopaters was the best known. "Mobile Blues" was issued on the Puritan Label and is a difficult-to-find recording. This sheet music is rare -- no copies in the trade and no copies listed on WorldCat. Spine and internal leaves repaired with tape; short tears and creases. Old music store stamp on photo. 16767 175.00

Sanford, James. **Miss Lucy Neale, A Favorite Ethiopian Song**. Philadelphia: A. Fiott, 1844. 2 pp. 4to. VG. This sheet music is disbound from a larger volume and is still held together by the original binding materials. The music has light, general wear, a small tear and creasing on the upper right corner of the second page, along with some aging/foxing. "Miss Lucy Neale" was a popular musical number in the earliest days of minstrelsy. It was written by James Sanford who was both a minstrel performer and entrepreneur in the antebellum period. I think this is the first printing of this important song, which probably was the earliest version for the tune of "The Yellow Rose of Texas." 16888 125.00

Williams, Bert. **You're Gwine to Get Somethin' What You Don't Expect**. New York: Leo Feist Publisher, 1910. 6 pp. Folio. VG. Red, blue and white pictorial wraps with insert photograph of Bert Williams in blackface. Some edge, corner and surface wear with some light creases and closed tears along the front edges. An old dampstain at the bottom center has caused some minor waviness and staining. Please see our photograph. Overall, this copy is VG- to VG. The music for this song was written by Bert Williams and performed by him in Ziegfield Follies. Bert Williams was, in many respects, the first African-American superstar. He began his career in minstrel shows with his partner, George Walker. The two of them eventually wound up on Broadway, and Williams, on his own, became a recording star and the only African-American in Ziegfield's Follies. Williams had to assume many stereotypical roles and he worked through his artistry to undermine the stereotypes. W. C. Fields, who co-starred with Williams in Ziegfield's Follies

described him as, "the funniest man I ever saw -- and the saddest man I ever knew." 16880

100.00

Winner, Sep(timus). **Raw Recruits or Abraham's Daughter**. New York: Firth, Son & Co., 1862. 6 pp. Folio. VG. Sheet music of popular Civil War-era song by Septimus Winner, with the added notation, "As sung with great applause by Bryant's Minstrels of New York." This is a remarkably attractive copy of this sheet music with only light, general wear and expected aging. This does not appear to have ever been bound and there is only one very small closed tear on the spine edge. Cover lithograph by Sarony, Major and Knapp shows five stereotyped African-American Union soldiers, one a Zouave. Lyrics refer to the Fire Zou Zous, or Fire Zouaves. There is a separate page of lyrics as sung by Bryant's Minstrels about Johnny Bull, that seems to be about England's relationship with the Confederacy. Bryant's Minstrels were well-known performers at Mechanics' Hall on Broadway in New York during the Civil War. The song itself was written in praise of white Union soldiers fighting bravely for Abraham's daughter, Columbia, with Abraham being Lincoln and Columbia the US. The cover illustration, in contrast, presents stereotypical African-Americans, uncomfortable in their new roles as soldiers. This sheet music is uncommon, particularly in nice condition. WorldCat locates 11 copies in libraries. 16750 300.00

W. W. W. (words) and R. B. [R. B. Blackburn] 9music0. **The Old Piney Woods**. Toronto: A. & S. Nordheimer, 1866. 6 pp. 4to. VG to VG+. This is a beautiful example of 19th century, minstrel-related sheet music. There is a color lithographic image of a black man with a banjo, looking longingly toward the old plantation house. The depiction of the man is not stereotyped but the message is, "the good old days as a slave", demonstrating that minstrelsy could be both sympathetic to black people and completely tone deaf at the same time. The song both in words and music is obviously influenced by Stephen Foster. This music seems to have been first published in Canada, though there is evidence of a copyright in New York. The composer and lyricist are credited only with initials, though R. B. has been identified as R. Blackburn. This music seems to be quite uncommon. No copies in the trade. WorldCat locates four or fewer copies in libraries. (My search through the entries suggests only two.) While this sheet music is in VG to VG+ condition, the covers have been professionally reattached with archival tape. Otherwise, there is just very light, general wear and age-toning, mainly along the edges. 16986 375.00

PAUL ROBESON COLLECTION

Robeson, Paul and Ernst Busch, **6 Songs for Democracy: Discos de las Brigadas Internacionales**. New York: Released by the Music Room (Keynote Recordings, ca. 1940. Three discs. Oblong Small 4to. VG. These are three 10" 78 rpm records of songs associated with the Spanish Civil War written and performed by Ernst Busch and the Choir of the 11th Brigade and recorded in 1938 in Barcelona. The masters were supplied to Eric Bernay and Keynote Records by Paul

Robeson who has signed and inscribed a sentiment that references Joe Hill on the front pastedown. The set also includes a 12mo pamphlet featuring lyrics and notes by Robeson, Erich Weinert, and Eric Bernay, lightly worn and soiled. The set has red suede over color pictorial boards, some wear to edges and corners; discs appear to be unplayed. Robeson's inscription reads: 'These songs of the Spanish struggle/ deeply reflect the democratic spirit./ That spirit like Joe Hill never died/ this album is a 'must'/ sincerely,/ Paul Robeson.' (These are not from the Sullivan collection, as far as I know.) 16591 895.00

Paul Robeson, The Great Negro Singer, Program, Eastman Theatre, 1931. New York: Metropolitan Music Bureau, 1931. Softcover, 4 pp. Small 4to. Single-fold, salmon-colored programs with black titles, red imprint of the Eastman Theatre and engaging B&W photograph of Robeson. This program accompanied the Eastman Theatre Concerts of January 23, 1931 which featured Robeson with Lawrence Brown on piano. The interior pages feature an interesting biography of the great singer while the back panel has blurbs from reviews of Robeson's performance at other venues. I suspect there may have been an insert, not present, that included the specific music for this concert. The program is in very attractive condition with only very light wear and one small indentation top center with a quarter-inch closed tear. 16408 150.00

O'Neill, Eugene. **The Emperor Jones, Provincetown Playbill, Program, 1924-5, Paul Robeson.** Provincetown, NY: Experimental Theatre, 1924. 6 pp. Large 8vo. VG+. Bifold program, making six pages on beige stock. Very light wear and aging with a few toned spots. The program also has a very small tear and a short slit at bottom of initial fold. Overall the program is in VG+ condition. This rare playbill came out the same season that the Experimental Theatre did "All God's Chillun Got Wings," which also starred the young Paul Robeson. Here, Robeson played one of his more famous roles, Brutus Jones Emperor, the title character in Nobel Laureate Eugene O'Neill's drama. This play premiered in Provincetown in 1920. This program is from the 1924-5 season and features the cast of the play, and essay, "The Negro as Artist" by Walter White, Langston Hughes' poem "The Negro Speaks of Rivers and many ads. The program is quite scarce. OCLC locates only two copies. 16409 400.00

Robeson, Paul, et al. **Souvenir Programme Paul Robeson Peace Arch Concert, August 1, 1954.** Vancouver, B. C.: Union Printers, Ltd., 1954. 1st edition. Unpaginated. Small 4to. VG-. Stapled, beige program with green titles and green-tinted photograph of Robeson. Some, mainly light, edge and corner wear but with some toning and soiling including several small spots on the wraps. Please see scan. This is a program for the third Peace Arch Concert given by Paul Robeson on the US-Canadian border. Because of Robeson's sympathies toward Communism the US Government had taken his passport and he was not allowed to leave the country. The first Peace Arch Concert was held on the border near Vancouver in 1952. This third Concert was the last. WorldCat locates only one copy of this program for the 1954 concert. 16432 125.00

Bogelsack, Brigitte (compiler). **Paul Robeson : korrespondierendes Mitglied der Akademie der Künste der Deutschen Demokratischen Republik, Grundungsmitglied des Weltfriedensrates, Lenin-Friedenspreis trager.** Berlin: Akademie der Künste der DDR, 1975. 19 pp. 4to. VG+. Stapled, toned newsprint wraps with a number of B&W photographs. Except for the toning, particularly along the spine and top edge, this copy would be near fine. It has very

little wear. This is an East German imprint (in German) that seems to be a compilation of articles on, and in some cases, by Paul Robeson. Some of them seem to be about visits he made to East Germany while others are about his work for Civil Rights in general. My German is very limited. This booklet seems to be uncommon. This is difficult to look up on WorldCat but there seems to be a minimum of four and no more than ten copies in libraries. 16445 125.00

Al Greenstone (compiler). **Paul Robeson Souvenir Book**. New York: Al Greenstone, Columbia Concerts, ca. 1945. Unpaginated. 4to. VG+. Stapled, large (4to), souvenir book with pictorial wraps featuring an exceptional B&W image of Robeson against a white background and white titles on a red banner at bottom. This copy has had the cover professionally reattached with archival materials -- the repair is not noticeable. Otherwise, this copy has only light wear and aging. I have graded it VG because of the repair but it looks VG+ at a minimum. This Souvenir book, which tells Robeson's life story and is filled with photographs, was produced for the Columbia Concerts, Inc. by Al Greenstone, who was well-known for compiling such volumes. There are also brief profiles of other people who were important in Robeson's career including Lawrence Brown, Eugene O'Neill, Carl Van Vechten, Alexander Woolcott and several others. This Souvenir book is quite scarce. WorldCat locates only two copies in libraries. 16446 125.00

Robeson, Paul. **The Playgoer, Geary Theatre San Francisco, Othello Program, 1945**. San Francisco: Geary Theatre, 1945. Unpaginated. 8vo. VG. Stapled, pictorial wraps with image of Paul Robeson as Othello in sepia-tone photograph. Very light wear along with some age-toning both interior and exterior. VG to VG+. This is the program for the Margaret Webster production of Othello at the Geary Theatre in San Francisco, This production feature Paul Robeson as Othello, Jose Ferrer as Iago and Uta Hagan as Desdemona. This seems to be an uncommon program; I have found only three copies listed on WorldCat. 16438 75.00

SOLD Robeson, Paul. **Program, Paul Robeson and Lawrence Brown in a Soul Stirring Concert of Negro Music**. New York: James B. Pond, 1926. 4 pp. 8vo. This program has been folded in thirds and has a couple of small tears on the open edge, probably from being in someone's pocket. It is for a concert of Negro Music by Paul Robeson and Lawrence Brown. It was part of a concert series produced by James B. Pond that started in January 1926 at Town Hall in New York, and probably the same program was use for each concert, except for changing the venue and date. This is dated March 14. I do not know where this Symphony Hall was located. The cover has a drawing of Robeson signed Marcus, courtesy of the N. Y. Times. Inside the program are biographies of Robeson and Brown, who had begun performing together in 1925 when Robeson started using some of Brown's arrangements of Negro spirituals and folk songs. There are also many blurbs from both newspapers, magazines and critics. On the back is a Specimen Program of both spirituals and secular songs. The tour was to have be 8 concerts, but Robeson cancelled in late March due to illness and harsh weather. 16448

40.00

Westchester Committee for a Fair Inquiry Into the Peekskill Violence. **Eyewitness: Peekskill U.S.A. Aug. 27; Sept. 4, 1949**. White Plains: Westchester Committee for a Fair Inquiry Into the Peekskill Violence, 1949. Unpaginated. Small 4to. VG. Stapled, gray wraps with white titles. Some light edge and corner wear, mainly small scuffs from use along with light toning/soiling.

Still square and securely bound, an attractive copy. Back cover features a statement by Paul Robeson. After a Robeson concert in Westchester County, NY, attendees were violently attacked by white mobs with what appeared to be the blessing of the police who simply watched the events. Robeson's Communist sympathies along with racism appeared to be the motivations for the attack. This booklet, aimed at seeking justice, includes a full account of the incident along with a eight-page section of photographs. 16413 125.00

(Listed on the website, www.theridgebooks.com, are a number of other Robeson programs and flyers.)
African - American Catalog July 2020