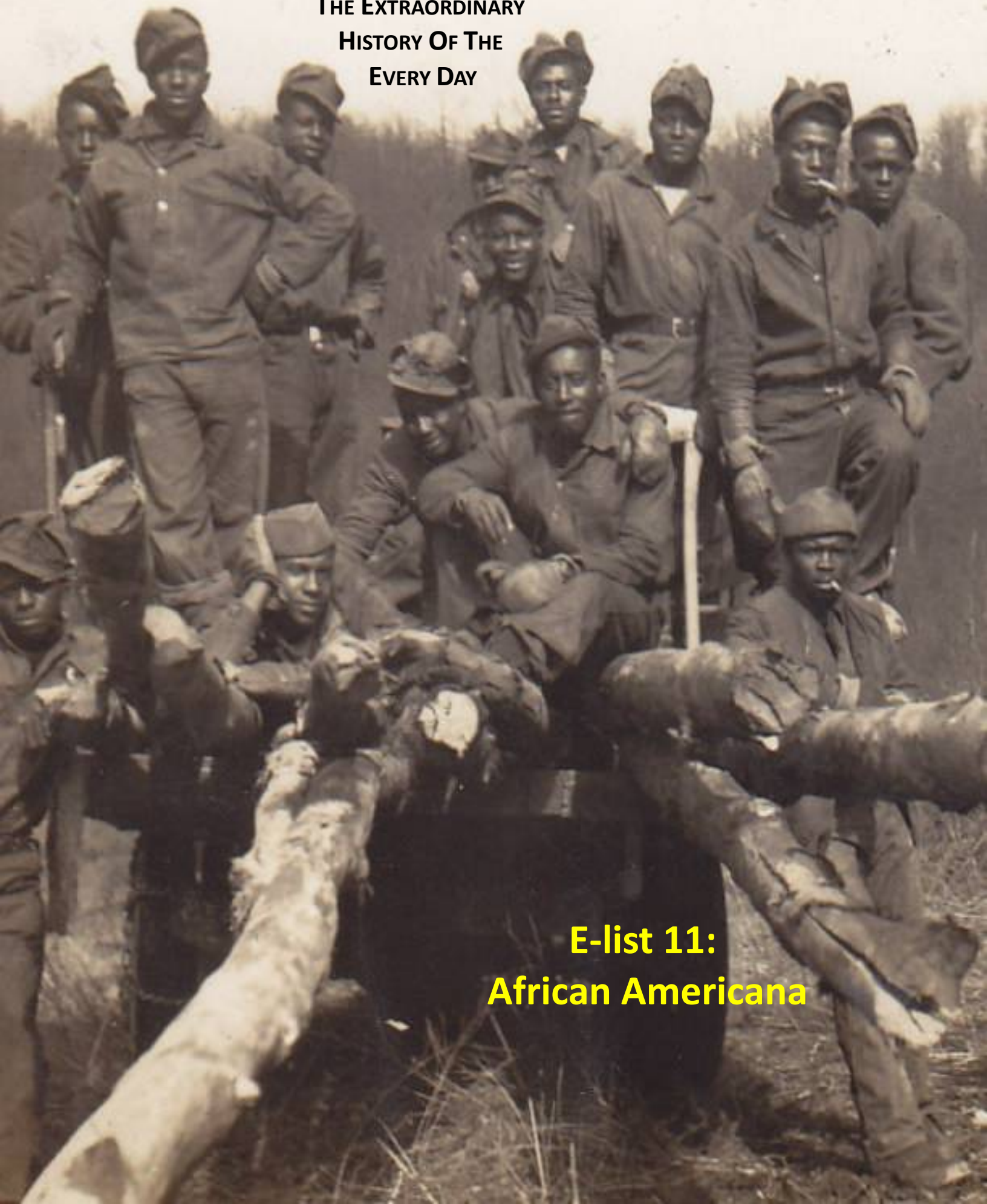


Langdon Manor Books

THE EXTRAORDINARY

HISTORY OF THE

EVERY DAY



**E-list 11:
African Americana**

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E-list 11: African Americana

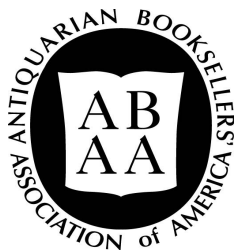
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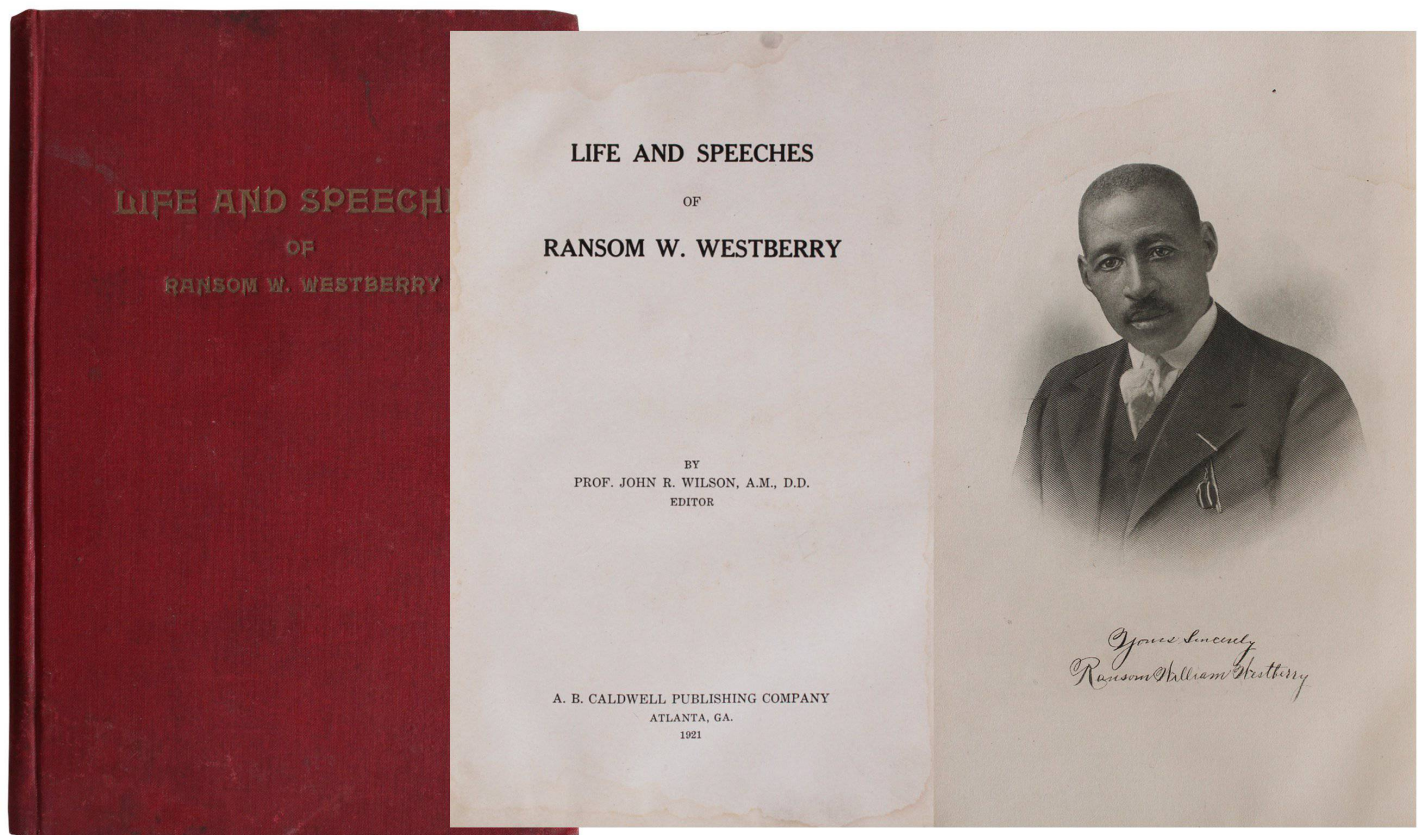
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Front Cover: Item 20



1. [Agriculture][Education][South Carolina]

Wilson, Prof. John R. (editor). *Life and Speeches of Ransom W. Westberry*. Atlanta, GA: A.B. Caldwell Publishing Company, 1921. 9¼" x 6 3/8". Red cloth over boards, title gilt. Pp. 130 + plate illustration + index at rear. Very good minus: hinges just starting; cloth a touch soiled; faint marginal and edge stain to most leaves; a few small scrawls and a light stain to plate tissue which has bled to border of image; penciled former owner notations to front pastedown.

This is a combination biography, heartfelt tribute to, and inspirational compilation of work by, an African American agricultural leader, land agent and speaker, Ransom W. Westberry. Deeply informative and richly illustrated, the work was produced by the efforts of other notable Black leaders.

Ransom William Westberry was born in Sumter, South Carolina in 1871 and from a young age expressed interest in his family's farm and gardens. He graduated from Benedict College, attended Wilberforce University for a term and served with the Colored United States Volunteers during the Spanish-American War. For twelve years he worked as a mail carrier in Chicago and was the first Black officer of the Chicago Letter Carrier's Association. Westberry returned to South Carolina in 1905 and founded a school to teach his neighbors farming and home-keeping skills. He soon became an instructor with the United States Department of Agriculture (USDA), the first African American in the state to do so, as well as State Organizer for the National Negro Business League. He traveled the state, imparting skills and addressing Farmers' Unions, and helped get seven other Black residents into USDA positions; eventually he became the first African American appointed by the USDA to head the state's Colored Department. Westberry founded his own real estate business and helped other African Americans obtain land. He served as a church deacon, on the Board of Directors of the Colored State Fair, as Food Administrator for the County Chamber of Commerce, President of the South Carolina Negro Farmers' Conference and President of the National Negro Farmers' Association. He died in 1928.

This book was compiled by John R. Wilson, who had served on the faculty of Benedict College and as Secretary of the National Baptist Convention. In his preface Wilson opined that he was "*assisting to preach a much needed gospel by sending forth*" the work, doing a great favor to "*Negroes in general and the Negroes of South Carolina in particular.*" There was a laudatory foreword by the Reverend Richard Carroll, known as a great champion of racial justice in the 1910s and '20s and, per more than one scholarly article, "*unquestionably the most revered black leader in South Carolina by whites as well as blacks.*" The book was published by A.B. Caldwell, most noted for his *History of the American Negro* collection, seven volumes extolling the accomplishments of Black citizens of six southern states and the District of Columbia.

The bulk of the work was dedicated to examples of Westberry's fervent and uplifting speeches, including emancipation addresses, "*Advice to Negro Farmers*" and "*Opportunities for Young Men*" delivered at the Cades Industrial School. In 1917 he instructed a "*mixed audience*" on "*How to Prepare for War Against the Enemy*" and there was a passionate discourse on "*Agriculture. The Most Important Subject of Today,*" "*prepared by special request and delivered during the*

Race Conference" in Columbia in 1916. He addressed the National Negro Business League on "How to Reduce the Cost of Living" and as President of the State Negro Farmers' Conference he spoke of the "Importance of Making and Saving Food":

"My friends, this is the time when color has but little to do with efficiency; this is the time when all nations and individuals are called upon to supply the nations whose resources are depleted by war . . . The race that is asking for equal rights and privileges has a chance now to prove their willingness, their individual boast of manhood and to rise to the summit of their ambition."

The book held 20 great photographic images and illustrations, each with detailed captions, identifying Westberry, his wife, their only child (who died in infancy) and extended family members. They showed the family's homes in Chicago and in Sumter, as well as several "splendid" gardens, homes and farms of other African American residents. Other Westberry work present in the book included essays on soil preparation, cultivating crops, "when to plant the garden" and "what farming implements to buy." There was a diatribe against "idleness on the farm," brief viewpoints on religion and a directive to "go to Sunday School." There was also a full page advertisement for the R.W. Westberry Realty Company, featuring a great sketch of the dapperly dressed founder holding up a beautiful home in a cloud: "Dealer in all kinds real estate, farm lands, and city property. He believes an investment in real estate is the safest road to success."

A fantastic celebration of an important Black leader's life and work. OCLC shows 24 holdings of the physical book, primarily at seminaries. **\$1500 [8251]**

2. [Black Artists]

Taylor, Ernest; Scott, Brenda; Ford, T.E. (artist). **Soul Is.** [Detroit, Michigan]: N.P., 1971. 8 3/8" x 5 1/2". Stapled wrappers. Pp. Iv, 95. Very good: wrappers with some soil spots, leaves lightly toned at extremities.

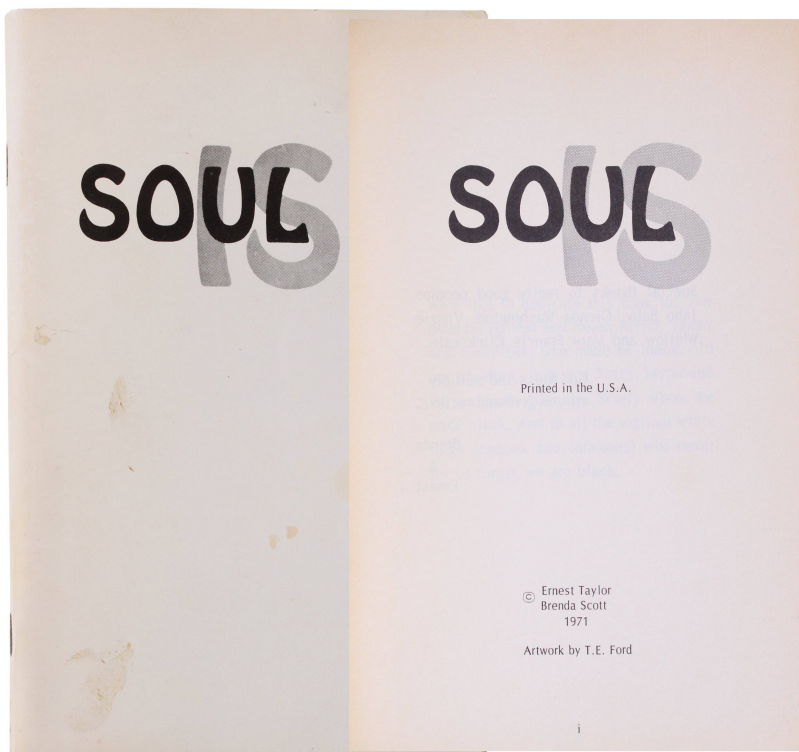
This is the presumed first edition of a book of drawings which illustrate sayings related to the word "soul." Per the book's first page "this book was written for all those who don't know what SOUL IS, and want to know. And for all those who **know** what SOUL IS, but want to refresh their memories." The authors further dedicated the book to "our parents . . . who made us black . . . and to all the vigilant white folks who never let us forget we are black."

We could not find out much about the authors other than that Brenda Scott appeared at least twice on local television in 1972 for a show called "Blacktalk," where the topics included problems of Black female authors and "the literary genius of Black women." A contemporary newspaper article shared that the book was part of a fundraising project to send 24 Pershing High School students to Nairobi for a summer program. An event was also held on April 22, 1972 where the book was sold at Mother Waddles Perpetual Mission for a donation of at least one dollar.

Following the introductory material are 47 drawings opposite a page reading "SOUL IS ____." The images are mostly simple line drawings accompanied by examples of soul including "eating chittlins' without gagging," "being raised by a 'colored mammy' and she is really a member of the family," "being in the front office 'cause you're the only one they got," "having a white jockey on your front lawn," and "remembering when Southern gas stations had 2 1/2 bathrooms."

Interestingly, the book was also published with artwork by a notable Black artist and there was a sequel as well. We offer copies of each below.

OCLC locates two copies of this edition with Ford as the artist. **\$850 [8225]**

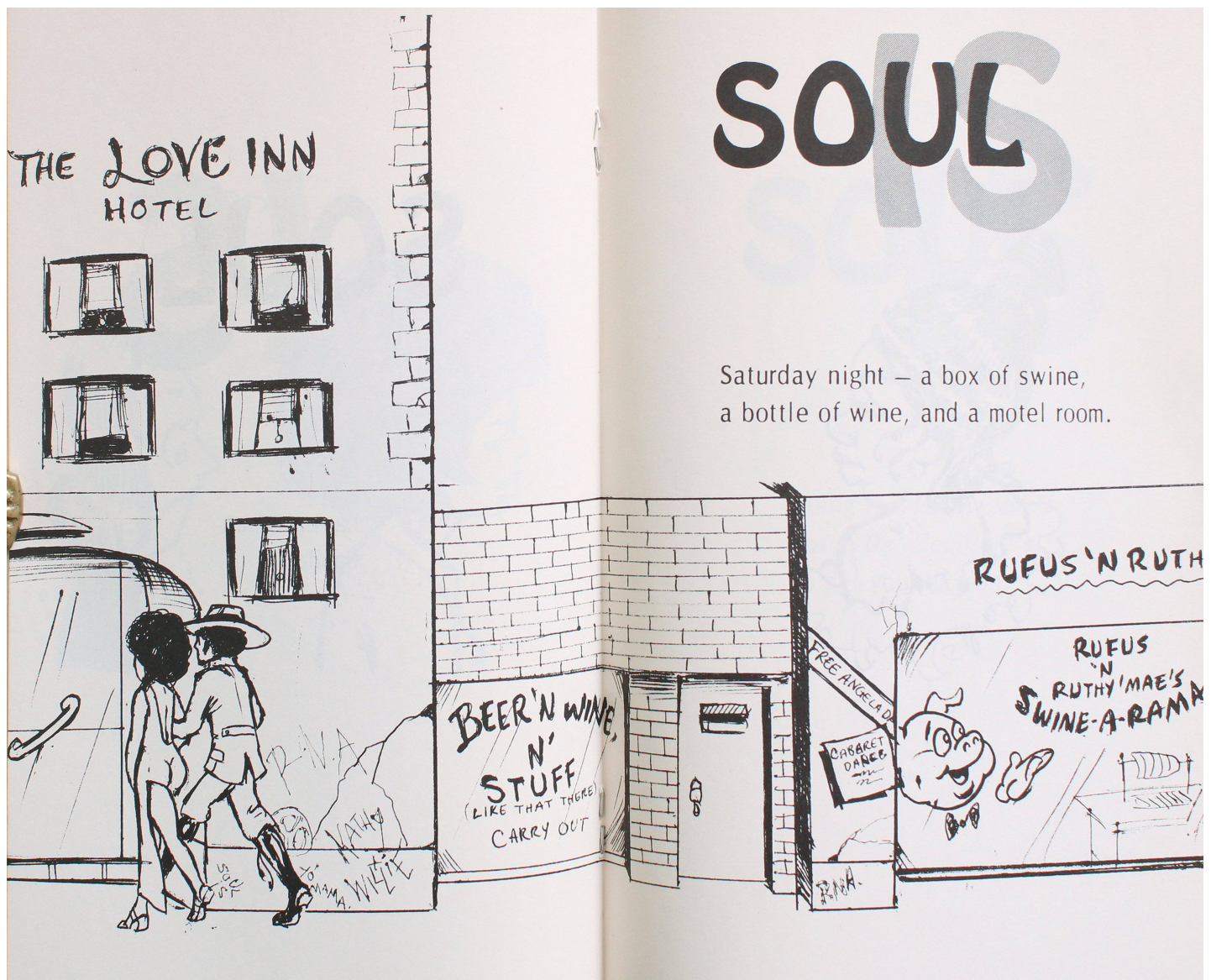
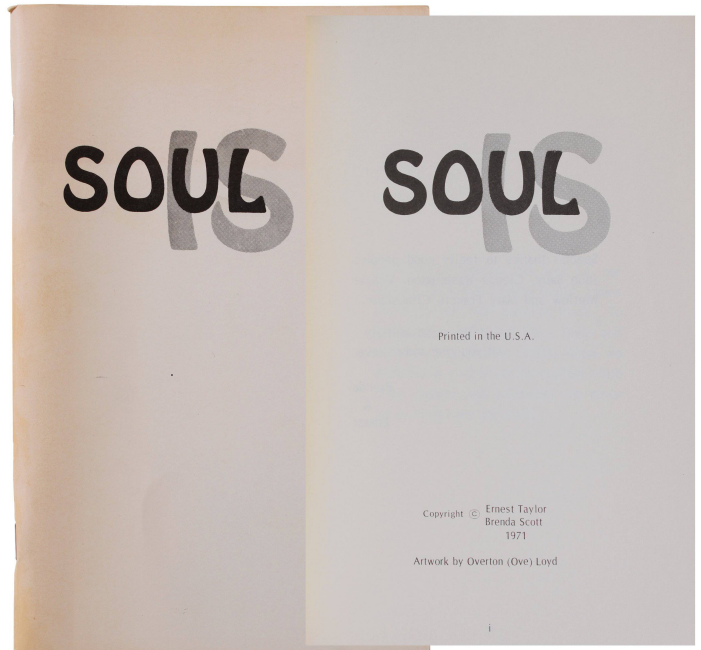


3. [Black Artists]

Taylor, Ernest; Scott, Brenda; Loyd, Overton (artist). **Soul Is**. Detroit, Michigan: ABA Enterprises, 1971. 8 3/8" x 5 1/2". Staped wrappers. Pp. Iv, 95. Very good: wrappers toned at extremities.

This is the presumed second edition of a book of drawings which illustrate sayings related to the word "soul." We offer the presumed first edition above and fully describe it there. The text of this edition is exactly the same as that of the first, but the artwork here by Overton Loyd is spectacular. Unlike the simple line drawings of the first edition, Loyd's artwork is full of life and filled with action. Loyd is best known for creating the cover art for the Parliament album "Motor Booty Affair," and also designed costumes and other album covers for George Clinton's band. He also illustrated a comic book for Clinton and was the caricaturist on the television game show, "Win, Lose or Draw."

OCLC locates no copies of this edition with Loyd as the artist. **\$1150 [8223]**



4. [Black Artists][Women]

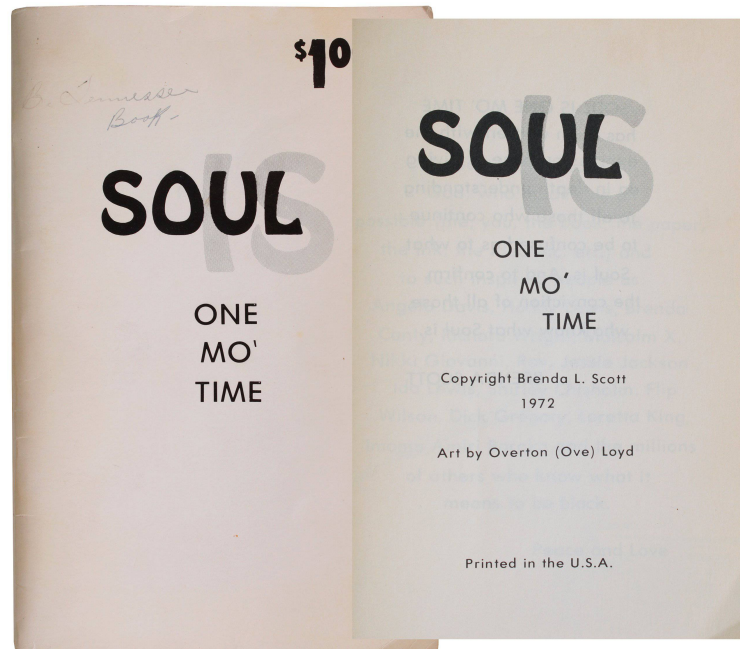
Scott, Brenda L. Loyd, Overton (artist). **Soul Is One Mo' Time.** Detroit, Michigan: ABA Enterprises, 1972. 8½" x 5½". Stapled, thin card wrappers. pp. [96] Very good: owner name in ballpoint to front wrap; textblock loose at bottom staple but holding; wrappers unevenly toned; leaves lightly toned at extremities.

This is the sequel to *Soul Is*.

Unlike the first book, this one was written by Brenda Scott alone and her introduction reads, "*Soul Is One Mo' Time has been written with the express purpose of giving an in depth understanding to all those who continue to be confused as to what Soul is. And to confirm the conviction of all those who know what Soul is.*"

It also contains 46 exceptional Overton Loyd illustrations.

OCLC locates no copies. **\$1200 [8222]**





5. [Black Panthers]

[Broadsides, Pins and Metal Casings from Detroit's Black Panther Party]. Detroit: [early 1970s]. 19 items more particularly described below.

This is a collection of two broadsides and 17 other objects documenting Detroit's Black Panther Party [BPP]. According to the University of Michigan's History Labs website:

"The Detroit chapter of the Black Panther Party formed in late 1968 and had a few dozen active members. The Detroit BPP organized under the auspices of the National Committee to Combat Fascism and based its headquarters in a house on the West Side of Detroit, not far from where the 1967 Uprising began. The members of the Detroit BPP started a free breakfast program for children and often sold copies of the Black Panther newspaper in the downtown commercial district. The BPP did not have a very high-profile presence in the city, where several dozen larger and more established civil rights and black power groups already existed when they emerged."

The Detroit Police Department treated the small BPP chapter as a dangerous enemy deserving of constant harassment, surveillance, criminalization through fabricated charges, politically motivated brutality, and threats to be murdered by police. The DPD's Intelligence Bureau spied constantly on the BPP members, and the FBI's COINTELPRO operation contributed additional "counter-intelligence" information (likely from one or more undercover infiltrators) as well as hyping the propensity for violence by the community control organization. On numerous occasions, groups of DPD officers surrounded the BPP headquarters with weapons drawn, stopped BPP members at gunpoint on the streets, and directly threatened to kill them (threatening to murder someone is a felony crime in Michigan). The DPD also systematically targeted Black Panthers who were in public spaces selling their newspaper, arresting them for interfering with pedestrian traffic, resisting arrest, interfering with an officer, disorderly conduct, and other discretionary charges. On multiple occasions, after these arrests, police officers beat and pistol-whipped the Black Panthers inside the precinct lockup or county jail. Several times the DPD also detained BPP members who were making deliveries for the free breakfast program and destroyed the food."

This collection includes two broadsides related to the free food programs, each printed on cardboard. One measures 12" x 15", the other is 11" x 11½" and both are in very good plus condition with minimal wear. One of them lists the BPP's address as 157 Collingwood, though we are not sure if this is the location of its headquarters referenced above.

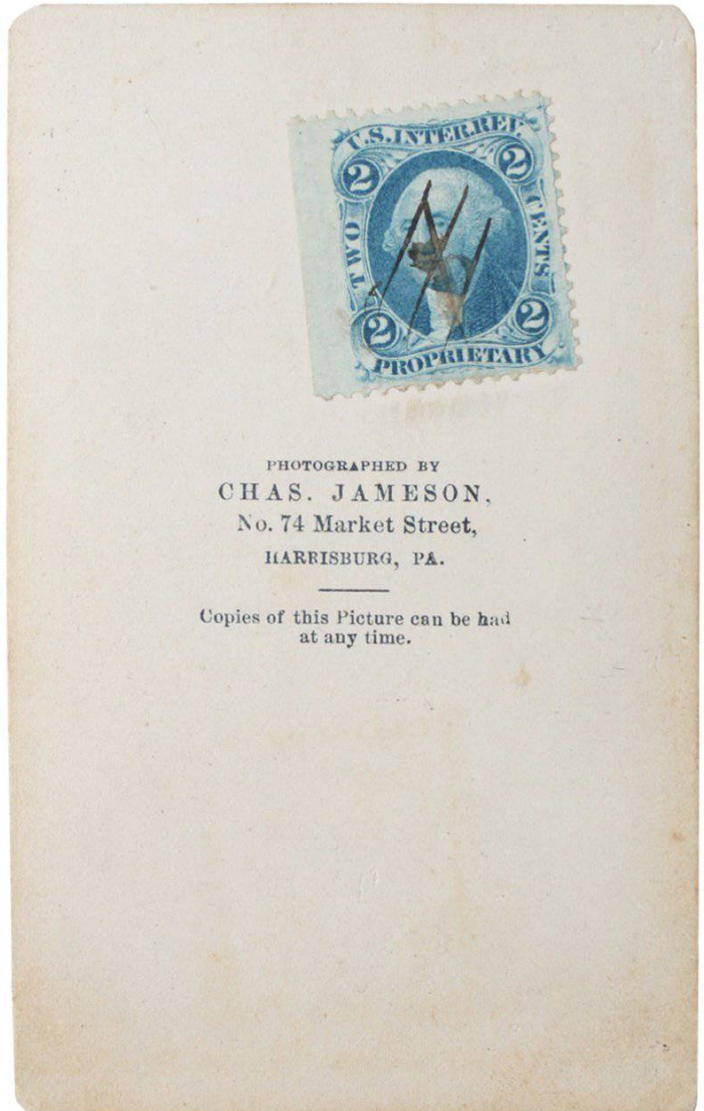
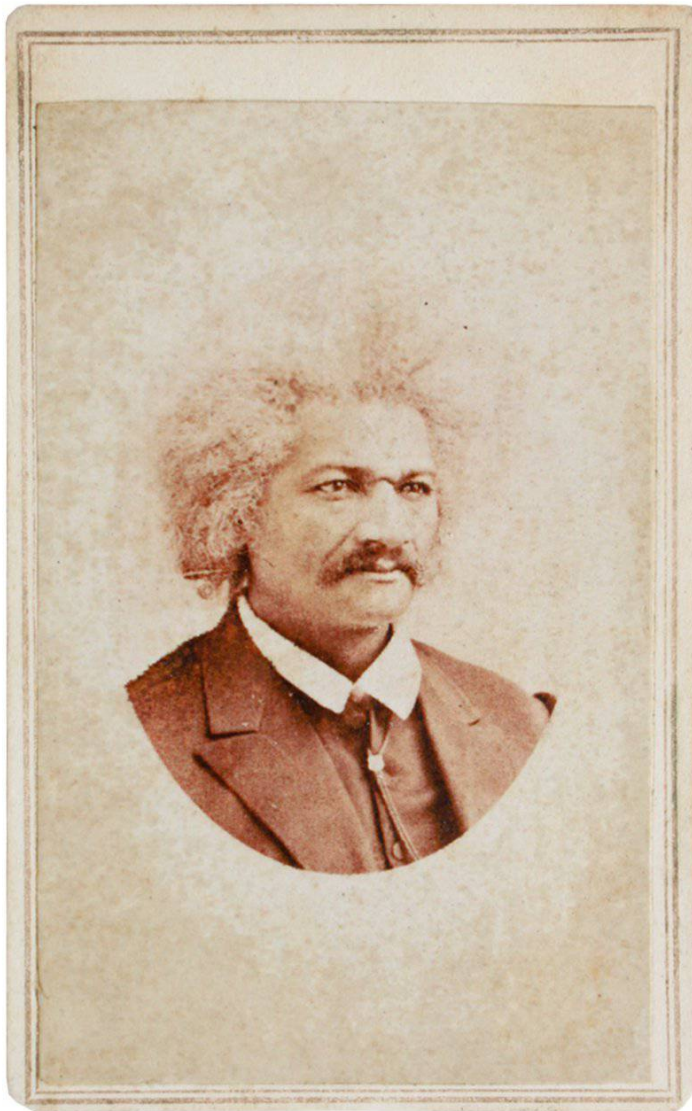
The collection also includes three metal electrical casings, two with a BPP logo, the third with "Black Panther Party" in white lettering within a red cross. They are in good plus condition with moderate wear and rubbing. One of them has the address of 3737 Woodward. 3737 Woodward turns out to be the location of Debs Hall, where the Friday Night Socialist Forum was held for a few decades. We're not sure if the BPP met there, but we do know that BPP speakers were often guests of the Friday Night Socialist Forum and the collection includes an original flyer from a talk related to the Dodge Revolutionary Union Movement that features the same panther logo as the casings, and lists the 3737 Woodward address.

Rounding out the collection is a group of 13 steel pins, with four different messages, most measuring 1¼" in diameter and good only due to rust. The pins include "Free Bobby," "Panther Power," and "BPP 313" (Detroit's area code) The fourth reads "May 20, 1972," which corresponds to the BPP's first "Survival Day," which is also advertised on one of the broadsides here. Per an article on medium.com, "Methods of Mobilization During Detroit's Black Power Movement,"

Survival Day was:

“designed to provide relief for the nearby Jeffries Projects residents . . . The event featured free grocery distribution, sickle-cell anemia testing, voter registration booths, musical entertainment, and speakers throughout the day, and volunteers registered over 100 voters. An article in the Black Panther newspaper reported that 1,500 people showed up, and volunteers gave away 1,000 bags of free groceries.”

A fine collection, documenting a lesser known chapter of the Black Panther Party. **\$1750 [7896]**



6. [Black Photographers][Frederick Douglass]

Douglass, Frederick. Ball, James Presley (photographer). **[Carte-de-Visite of Frederick Douglass]**. Pittsburgh: Chas. Jameson, [circa late 1860s]. Albumen photograph measuring 3½” x 2¼” on larger card mount. Very good: some spotting to image, light wear to mount.

This is a carte-de-visite of Frederick Douglass, originally taken by James Presley Ball in Cincinnati, in 1867. A fuller version of it is shown in *Picturing Frederick Douglass*, #53. Ball was an African American abolitionist, photographer and businessman, who started as an itinerant daguerreotypist before settling in Cincinnati and opening a studio there in 1849. In 1855, Ball published an abolitionist pamphlet accompanied by a 600-yard-long panoramic painting entitled *“Mammoth Pictorial Tour of the United States Comprising Views of the African Slave Trade.”* During 1855 Ball’s daguerreotypes were shown at the Ohio State Fair and at the Ohio Mechanics Annual Exhibition. He later ended up in Minnesota opening a studio with his son, and in September 1887 became the official photographer of the 25th anniversary celebration of the Emancipation Proclamation.

Due to the photograph’s imprint, we believe this to be an early pirated version of the photo. It was issued by Charles Jameson, who had been active at this Harrisburg address since the Civil War.

A rare and outstanding image of Frederick Douglass by an important African American photographer. **\$2500 [8396]**

7. [Black Photographers][South Korea]

Harris, Alvin. *[Photographs Taken by an African American Soldier]*. Mostly South Korea and Germany: [late 1960s-mid-1970s.] 87 loose photographs + four full and three partial contact sheets further described below. Most photos are 5" x 7" or larger and only a few are captioned. Generally very good plus or better.

This is a group of photographs compiled by Alvin Harris, an African American member of the Army who was apparently stationed, at a minimum, in Korea and Germany. The collection consists mostly of shots taken by Harris himself, as well as some that document his career and family. At some point in his career, Harris was the commanding officer of H/S Company in the 47th Medical Battalion, First Armored Division but we've learned little else about him.

Approximately 23 photos show Harris and/or his family including a series showing him with fellow soldiers receiving awards. Several other shots show military ceremonies with Harris only.

Photos taken by Harris include a series showing a performance of the Blue Eagles helicopter group, likely while stationed in Germany. Others are photos he took around bases, showing fellow soldiers, his family and a few candid shots apparently of strangers. A few photos were taken on vacation in Holland. Three contact sheets hold a total of 48 2" x 2" images of a fashion show with nearly all African American models, but nothing identifies the place or event. There are also three partial contact sheets with a total of 56 identified images that Harris took for the Army. These include shots on the artillery range as well as a base hospital.

The best photos are the group of 40 that were taken in Korea as well as a few in Japan. A few are landscapes but most show everyday people including Asian soldiers in uniform, people riding a bus, others milling about a park and some at a beach.

A compelling collection by a talented Black photographer.

\$500 [8295]

More images may be seen here: <https://tinyurl.com/2e576dbp>

8. [Business]

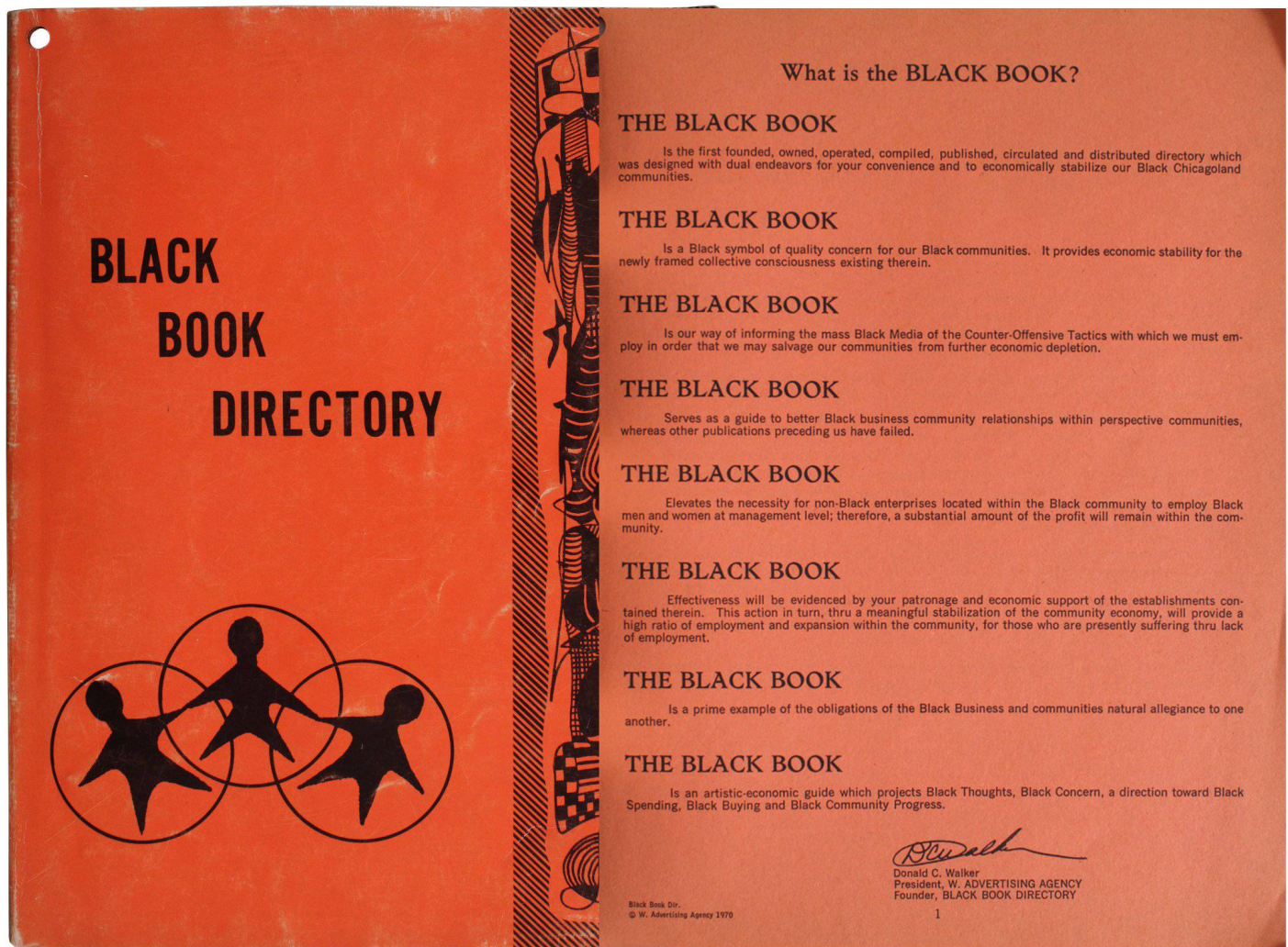
[Advertising Postcard for the B&B Oasis Lounge & Snack Bar.] St. Louis, Missouri: [circa 1950].

Photographically illustrated postcard measuring 3¼" x 5½". Very good: moderate wear and a vertical crease at left.

This is a postcard for an African American-owned business in St. Louis: the B&B Oasis Lounge and Snack Bar. The postcard shows the two proprietors as well as an interior shot of the bar. Leonard A. "Butter" Brown (1907-1986) used this same headshot when running for constable in 1950, as seen in a handbill held at Howard University. He owned and operated the B&B Oasis from circa 1947 to the 1960s, and was later a successful bail bondsman.

Not in OCLC. **\$200 [4841]**





9. [Business]

***Black Book Directory* [Cover title].** [Chicago]: W. Advertising Agency, 1970. 10³/₄" x 8¹/₄". Wrappers. pp. 192. Very good: single hole punch in upper left corner; moderate wear to wrappers; several early leaves dog-eared.

This is an African American business directory with lofty goals that's also an artifact of the early career of a successful African American media entrepreneur, Donald C. Walker. Walker was the founder and president of the book's publisher, W. Advertising Agency. An April 1969 issue of *Jet* explained that Walker teamed up with Jerome A. Newburn and Carl N. Smith to form the firm sometime in 1968 or 1969 with seed money of \$7,000. That same issue stated they had already signed up 300 businesses for the book and an October 1969 issue of *Jet* stated that number was 3,000. It also stated that the firm had received permission to put a copy in every public phone booth in the Black community.

The first page, which is signed in type by Walker, lists eight powerful purposes of the book with the first being, that it was "*the first founded, owned, operated, compiled, published, circulated and distributed directory which was designed with dual endeavors for your convenience and to economically stabilize our Black Chicagoland communities,*" and its last: "*The Black Book is an artistic-economic guide which projects Black Thoughts, Black Concern, a direction toward Black Spending, Black Buying, and Black Community Progress.*" The book is filled with thousands of listings and hundreds of display advertisements for Black-owned businesses in several hundred categories. The newspapers section boasts seven consecutive full page ads for Black periodicals including one from Gary, Indiana. There's also list of non-profit and government agencies "*we feel are beneficial to Black people.*" Interspersed throughout are multi-paragraph biographies of important African American historical figures, terrific artwork, and inspirational calls. Other highlights include a full page ad for Malcolm X College, and the verso of the rear wrapper has six color photographic images of mural at The Wall of Respect and The Wall of Truth.

This book is just an early highlight in Walker's career. He later founded the National Publication Sales Agency, published a magazine, *Dollars and Sense*, and was also behind the "Blackbook International Reference Guide." He also ran the Blackbook National Business and Professional Awards Banquet for at least 18 years and produced a "Salute to America's Top 100 Black Business and Professional Women" in at least 1985 and 1986, as well as a couple of other events related to Black business leaders.

While we locate no later editions of *Black Book Directory*, the W. Advertising Agency was still in business as of 1971 per a December *Jet* article about its sponsorship of Chicago's Black Businessman of the Year 1971. Danky Hady finds Walker's *Blackbook International Reference Guide* at 1096 and his *Dollars and Sense* at 2054, but the Black Book Directory is not listed. OCLC locates eight copies of this directory over three entries.

An important resource reflecting a rich Black business culture in Chicago around 1970, created by an entrepreneur who dedicated his life to African American business uplift. **\$1500 [8305]**

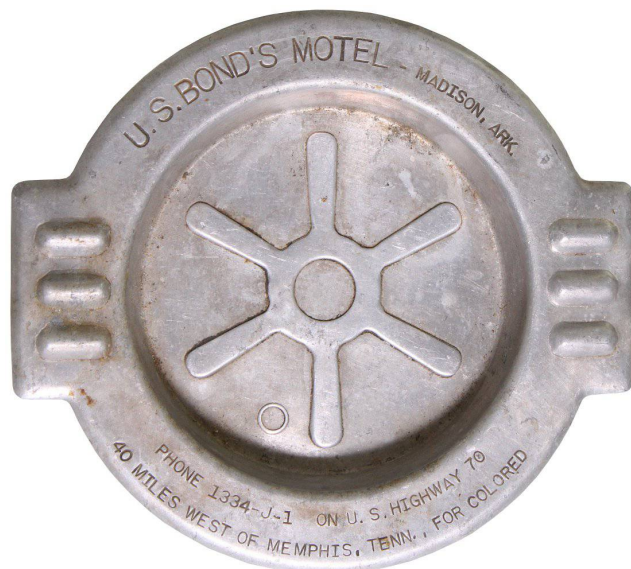
10. [Business]

Bond, U[lysses] S[impson]. **[Ashtray for U.S. Bond's Motel].** Madison, Arkansas: [circa 1954-1964]. Metal ashtray with a diameter of 5½" at its widest. Very good with moderate wear and light staining.

This is a marketing ashtray for U.S. Bond's Motel which was located in Madison, Arkansas. The owner of the motel, Ulysses Simpson Bond attended what became Morehouse College and then Oberlin Business College, and then returned home to Madison. In addition to the hotel, he managed the family gravel business, and manufactured funeral supplies. He was named one of the ten leading Black Arkansans in 1953.

This ashtray lists the motel's location as "40 miles west of Memphis, Tenn. For Colored." The motel first appeared in the *Negro Travelers Green Book* in 1954 and their 1955 advertisement in the Green Book stated that the motel was "The South's finest and one of America's best Motels for Colored."

A fine artifact of both African American entrepreneurship and the challenges faced by Black travelers in the segregated South. **\$400 [7444]**



11. [Business]

Jenkins, Harold "Slim." **[Promotional Menu for Jenkins' Cosmopolitan Square.]** Oakland, California: [circa 1956-1962]. 2¾" x 4¼" (folded); opens to 5¾" x 4¼". Thin card leaf folded once making four pages. Very good plus with minimal wear.

This is a promotional menu for one of Slim Jenkins' restaurants/entertainment facilities, Jenkins' Cosmopolitan Square. Jenkins was an entrepreneur who owned and operated several West Oakland restaurants, liquor stores and nightclubs. He opened his first establishment, the Slim Jenkins Club, on December 5, 1933, the day Prohibition was repealed. For nearly three decades, it was the premiere nightclub in Oakland for iconic Black musicians.

This promotional features a photographic image of the outside of the business, as well as an internal shot showing the bar. There's a menu as well. Jenkins was using this "Jenkins Cosmopolitan Square" name circa 1956; he moved from this West Oakland location in 1962.

Not in OCLC. **\$250 [6215]**

Menu	
Southern Fried Chicken.....	
Prawns.....	\$1.50
Dinner Steak.....	
Baked Ham.....	
Prime Ribs of Beef (choice).....	\$1.95
New York Cut Steak (choice).....	3.25
Filet of Mignon.....	3.25
Green Salad, Potatoes, Bread, Butter and Coffee Included	
SALADS	SANDWICHES



12. [Business][Advertising][Black History]

[Marketing Binder for Progressive Black Associates]. Los Angeles, California: [1970]. 11½" x 10". Vinyl three-ring binder. 18 mylar sleeves with black construction paper containing 17 leaves/pages of typescript text, 16 photographs and several other documents and items of ephemera. Nearly all photos measure 8"x10". Binder very good with staining to front cover; contents generally very good plus or better.

This is a marketing binder for Progressive Black Associates (PBA) and its 1971 *Black History Calendar*. Per the binder's first page of text,

"Progressive Black Associates is a Los Angeles, California company which has undertaken the task of enhancing the study of Black History. We are introducing the 1971 edition of our Black History Calendar, the second edition, with the hopes of generating an awareness of the role of Black people in the building of America. Progressive Black Associates is Black-owned and dedicated to the economic elevation of Black people. P.B.A is endeavoring to become a viable Black business in the minority community."

This binder simultaneously promotes the 1971 calendar as well as other aspects of PBA. The text includes a detailed description of the calendar and its potential uses, both educational and commercial. There's also a brief history of the 1970 calendar and its distribution, brief biographies of the 12 subjects for the 1971 calendar, and detailed information on how the 1971 calendar was researched and produced. There's an original clipping from *Time Magazine* referencing the 1970 calendar, a copy of an order for 10,000 calendars by the Los Angeles Urban League, and several photographs of a group of Black men (presumably PBA employees) exhibiting the 1970 calendar at a press conference. The binder further has information on proposed other ventures for PBA as well as brief resumes of the firm's five officers.

**I Can Dig It
Can You ?**

Learn Black History Now.
PROGRESSIVE BLACK ASSOCIATES
PRESENTS
**THE 1970 EDITION OF
BLACK HISTORY IN
CALENDAR FORM.**
DESCRIBING PERTINENT CONTRIBUTIONS
BY BLACKS ON A DAY TO DAY BASIS IN
**THE UNTOLD HISTORY
OF THE BLACK MAN
IN AMERICA.**
FROM 1492 TO 1969
SEND NOW To: Progressive Black Associates, Inc.
P.O. Box 43456 Los Angeles, California 90043
Only \$3.50 ea. Enclosed is \$_____ for _____ copies
Name _____
Address _____
City _____ State _____
Zip _____
Enclose Check or M.O. Sorry, P.O.D.'s.

A highlight of the book is the twelve color photographs depicting each of the original calendar artworks by Artis Lane. Her mimeographed biography and business card for PBA is also included. Lane is a Black Canadian sculptor and painter now best known for her sculpture of Sojourner Truth which is on display in Emancipation Hall at the Capitol Visitor Center in Washington, D.C.

A unique look at a mostly forgotten African American business which promoted Black History. **\$1950 [8269]**
More images may be seen here: <https://tinyurl.com/5hxhdcer>

13. [Business][Art]

Liberty House News. Jackson, Mississippi: Liberty House, [circa December 1971]. 17½" x 11 3/8". Newsprint. Pp. 8. Very good: folded at center, presumably as issued, with additional faint crease from old vertical fold; small former ownership stamp to front; a few tiny tears and bits of loss to edges; lightly toned.

This is a lovely publication of the Liberty House Cooperative (LHC), part of an African American-founded initiative which helped impoverished Black Mississippi residents attain economic independence through the production of art, clothing, toys and goods. Known as the *Liberty House News*, the illustrated paper serves as both newsletter of the organization and mail-order catalog for its wares.

LHC and its parent organization, the Poor People's Corporation (PPC), were founded by Doris Derby and a few other African Americans in Jackson, Mississippi in 1965. The goal was to empower the indigent Black community by offering both loans and hands-on training in crafts and small business operation. Doris Derby was an elementary school teacher who had joined the NAACP at age 16 and been active with the Student Non-Violent Coordinating Committee (SNCC). She co-founded the Free Southern Theater and helped prepare Black residents for the literacy test required for voter eligibility in Mississippi. Derby went on to teach anthropology, found the Office of African American Student Services and co-founded the Performing and Visual Arts Council at Georgia State University. She was also an award-winning and widely exhibited photographer.

This paper features reprints of articles from major newspapers of October to December 1971, allowing for our date attribution and mainly concerning the dire state of LHC's finances. Arguably this issue's main function is as a mail-order catalog for the LHC. There are 54 photographic images and eight sketch illustrations, most of which depict the art, clothing, accessories, toys, gifts and decor crafted by African American residents of Jackson. Two images reveal children in a "Calico Dress" and a "Poncho Smock" and one shows a "Coop carpenter: Breaking the dependency cycle," focused on his task. There are prices and order codes for bags and pouches, dolls and "rag balls," belts, candles, a dashiki and a "sansa or hand piano from Uganda." There is a great collection of stuffed "exotic animals and birds from Brazil," a sketch of a Black woman donning a "brilliantly colored shawl from Mexico" and a striking illustration of an African American boy from a set of note cards featuring "Drawings of Mississippi People." The catalog also reveals that LHC worked with Native American tribes to help sell their wares; several of the images reveal Indian jewelry, dolls and baskets, and there is a feature on the Koasati tribe of Louisiana along with a large and beautiful photographic image of a Native woman weaving.

Rare and lovely documentation of an African American cooperative working to fight poverty and encourage the arts. OCLC shows two holdings of the *News*, with four additional holdings located through a Google search, though it is difficult to determine if any have this issue. **\$400 [7663]**



14. [Business][Beauty

Products][Uplift]

**Catalogue of the Sam
Willer Human Hair Goods
Co. . . . [Cover title].**

Shreveport, Louisiana: Sam Willer Human Hair Goods Co., [circa 1913-1920]. 8 3/8" x 5 1/2". Stapled self-wrappers. Pp. 32 + 3 1/4" x 5 1/2" postcard order form laid in. Very good: wrappers lightly worn and moderately soiled; small split at lower spine; scattered light creases and marginal dust-soiling.

This is a rare and striking, heavily illustrated catalog of beauty products marketed to African American women. It was issued by the Sam Willer Human Hair Goods company (SWHHG) out of Shreveport, Louisiana.

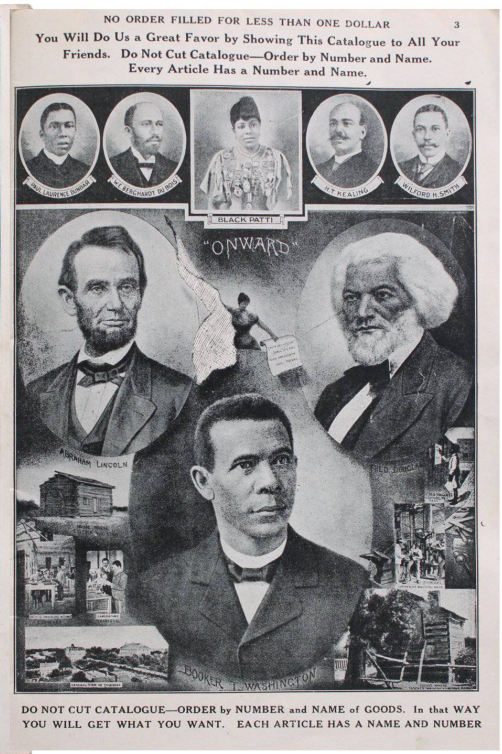
Per contemporary newspaper accounts, SWHHG was in business from 1913 to 1920, advertising "the latest styles of Creole hair goods" in Dallas, Topeka, Kansas and *The Freeman*, "a National Illustrated Colored Newspaper" out of Indianapolis.

This book began with a dreamy, vibrant full color illustration of a Black woman and a red rose on its cover. An introductory page displayed a message reading "Onward" surrounded by portraits of Abraham Lincoln and important African Americans from history such as "Black Patti," Sissieretta Jones. A soprano from Virginia, Jones (whose nickname referenced Italian opera singer Adelina Patti) was the highest paid African American performer of her time. Sketches of "Eight Negro Men of Mark" (including Douglass, Dunbar and Du Bois) shared a page with an ad for "Dandruff - Its Cure. 50c Box."

The catalog featured over 40 illustrations of African American women's heads, wigs and hairstyle attachments, vowing that "if you will give Willer's special hair preparations a trial you will be proud of your own hair." Three pages diagrammed "how to weave the hair properly," there were illustrations for twelve "tools for hairdressers" and 24 combs and brushes, many of which were plugged in to crimp or curl the hair. The book also alleged that SWHHG had invented the "safest and best known comb in the world for straightening the hair and causing it to grow nicely."

SWHHG sought agents, and one page offered "absolute proof that you can make big money," with eleven testimonials from women throughout the south. Nine illustrations accompanied the promise of "Wigs for White Ladies in Any Style Wanted" and another three showcased a "pressing oil," "special wonderful hair grower" and a "vegetable shampoo." The rear cover had a great sketch of the company's tall, imposing corner building (and attractive carriage out front) on a busy Shreveport street.

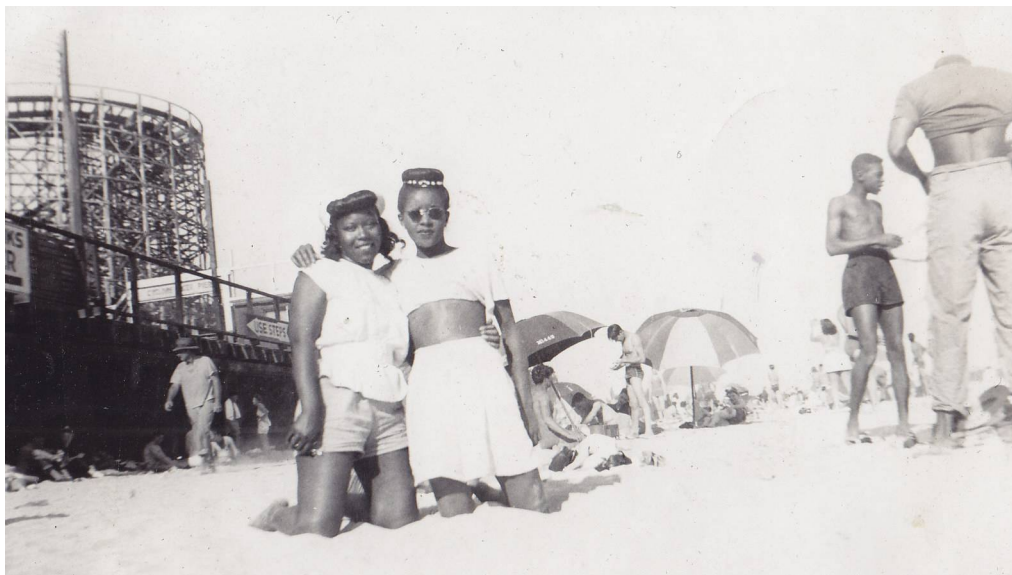
OCLC shows one institutional holding of a different SWHHG publication, but no holdings of the item on offer. **\$3750 [8172]**



15. [California]

[Family Photo Album with an Emphasis on Beachgoing.]

California: [1940s] 10¾" x 15".
Leather over flexible card. 96 pages with 236 black and white photographs mostly inserted into corner mounts. Most photos measure from 3" x 3" to 3½" x 5½" and a small percentage are captioned. Album good plus with moderate wear and chipped, grubby leaves; photos generally very good plus or better, with evidence that many have been removed.



This is a family photo album depicting African Americans living in California. Adhered to the inside of the front cover is a large crayon drawing of the compiler's wife or girlfriend who is also seen in the first two photos of the album holding a guitar. The stunning artwork is signed either "Q.V. Davis" or "J.W. Davis" and the woman is identified as "Thelma." There's also a last name and street address penciled on the artwork that may yield more clues as to the compiler and his family.

Notably, the album has at least 50 photos depicting the compiler and friends and family at the beach. Locations likely include Catalina Island as there are a few identified birdseye views and some were probably taken in Long Beach based on a caption for a photo which is lacking. There are also many outstanding posed shots around homes, on the street and in front of businesses.

A warm and lively album, worthy of further research. **\$1150 [8175]**
More images may be seen here: <https://tinyurl.com/3kvpzx7h>



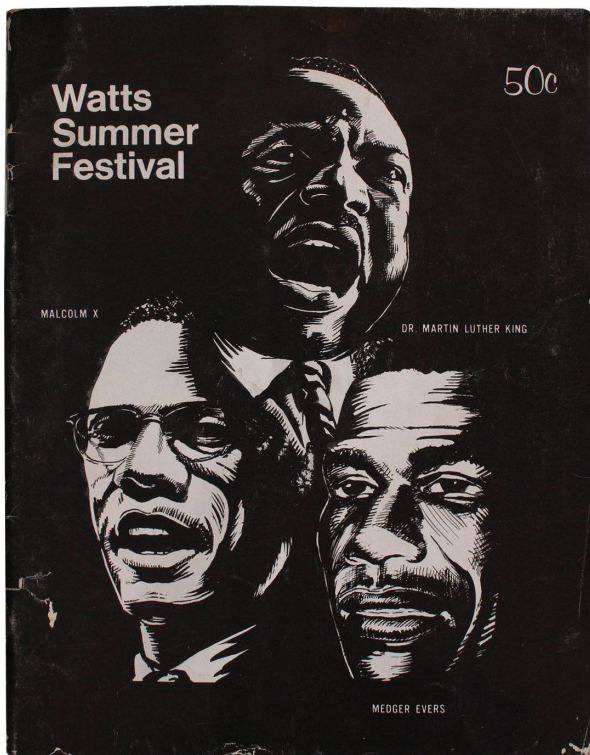
16. [California]

Watts Summer Festival

'68. [Los Angeles]: Cal Publishing Company, 1968.
11" x 8½". Stapled wrappers. pp. 64. Very good:
wrappers moderately worn, leaves toned.

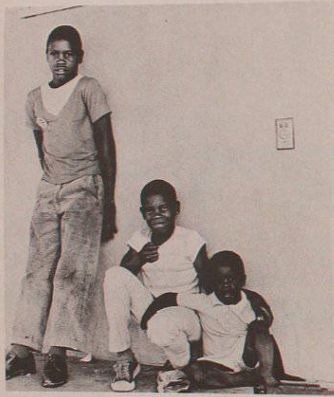
This is a rare program for the third annual Watts Summer Festival (WSF). Per the book, the festival came about when

"The revolt of August 1965 signified the beginning of a new era in the life of the black community of Los Angeles. Countless adverse situations were reported and the strife was both demonstrative and destructive . . . in order to rectify some of the residual false claims that were then being made and to produce a sense of pride in the ghetto area, citizens of Watts met and, after much deliberation on what to do to improve the existing image, decided to create a festival. As had been anticipated, the first such festival in 1966 [had low attendance due to] reluctance on the part of non-blacks to participate. However, much of this skepticism disappeared in 1967, when the week-long event drew well over 300,000 bringing people of all nationalities and from far-flung parts of the country to its midst. Moreover, it was a financial success."

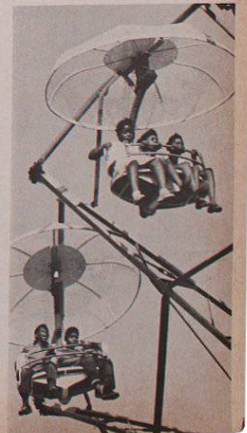


WATTS SUMMER FESTIVAL

1968



44



The book's editorial pointed out that

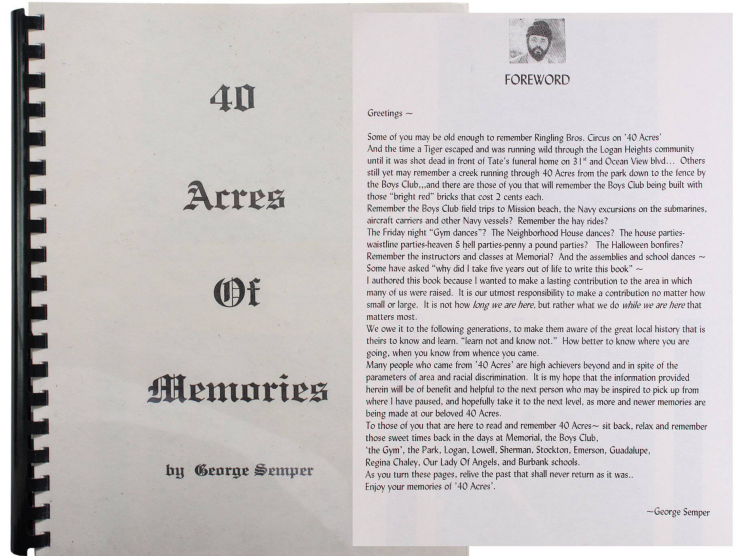
"the killings of Medgar Evers, Malcolm X and Martin Luther King, Jr. and other fallen martyrs have all too often made the Black Man cry out in rage. This rage has taken many avenues of expression, most notable to this community was the August 1965 revolt. On this, the Third Anniversary of the Watts Revolt, our community once again offers a visual self-reassessment of what we are . . ."

The program in turn was dedicated to visual imagery as well as Evers, King and Malcolm X, with reprinted articles by each man included in the text. There was a column on art at the festival, several original poems and a detailed listing of events for the week-long celebration. Images include two full-page street scenes of business districts as well as shots from (presumably) prior festivals. There are also many advertisements from major corporations celebrating Watts and the festival, as well as several from local Black-owned businesses.

OCLC locates no copies. \$675 [6579]

17. [California][Latino/a Americans]
Semper, George. **40 Acres Of Memories**
[Cover title]. Lemon Grove, CA: Sybil Publishing & Communications, 1999. Second Edition stated. 11" x 9". Thin card wrappers with laminated plastic covers and black plastic comb binding. Pagination irregular: 361 pp. + a total of [198] unnumbered pages interspersed and at rear. Very good plus: plastic outer wraps a bit spotted and soiled; internally near fine, like new.

This is a rare, heavily photographically illustrated labor of love – an immense, thorough history of a

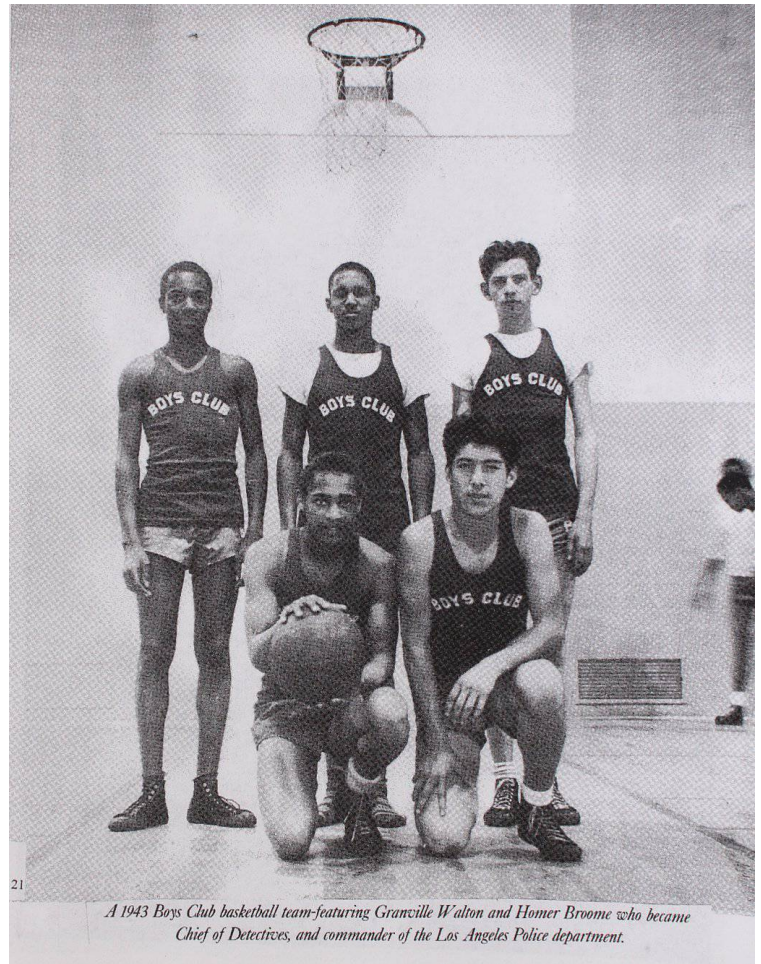


predominantly Black and Hispanic community of San Diego known as the “40 Acres.” It was compiled by a noted music producer and African American community stalwart, George Semper, and is brimming with documentation of schools, businesses and notable residents of the area.

Per his entry on discogs.com, Semper was a “Trinidadian-American multi instrumentalist, composer, producer, label owner, and publisher from San Diego. Born 1.1.1942 . . . He is considered a Hammond B3 innovator of the jazz organ from the 60s and Godfather of Bay Area Funk from the 1970s.” Semper’s own short biography in the present book shared that he, as “co-owner of Jazzville, the downtown Broadway nightclub, brought many artists to San Diego in the mid sixties that had never been south of Los Angeles.” These artists included Miles Davis, Otis Redding, Marvin Gaye, Tina Turner, Little Richard and Jimi Hendrix, just to name a few. Semper was the leader of The Kingsmen, “one of the top dance bands in San Diego” (Discogs called them a “rock & soul group”), produced records for major labels and ran a few of his own, and licensed and published music worldwide. He died in 2009.

Semper's foreword to this work shared that:

“I authored this book because I wanted to make a lasting contribution to the area . . . How better to know where you are going, when you know from whence you came. Many people who came from '40 Acres' are high achievers beyond and in spite of the parameters of area and racial discrimination . . . As you turn the pages, relive



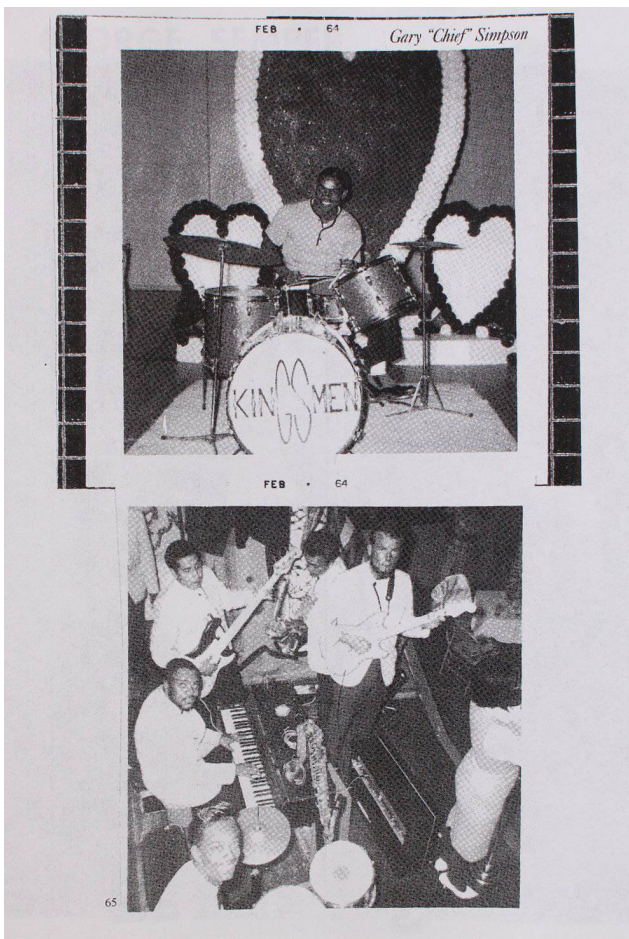
21
A 1943 Boys Club basketball team-featuring Granville Walton and Homer Broome who became Chief of Detectives, and commander of the Los Angeles Police department.

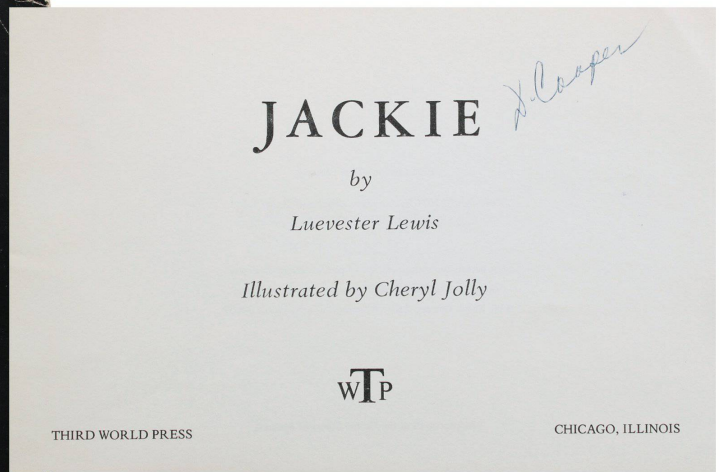
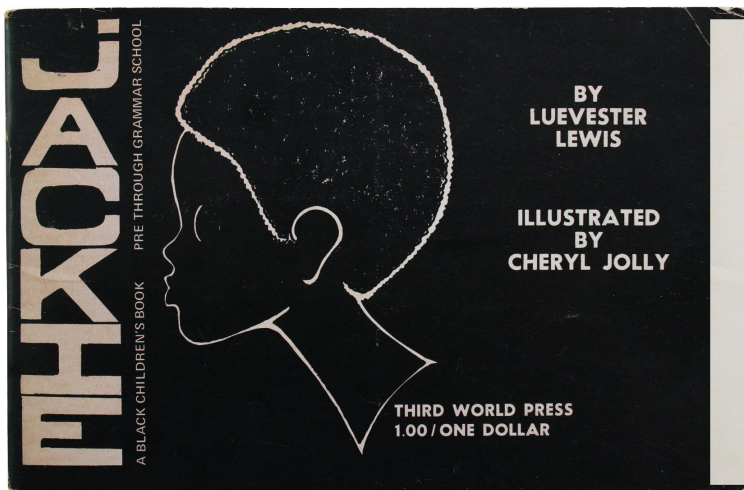
the past . . . Enjoy your memories of '40 Acres.'”

This research trove is naturally heavy on the musical content, with dozens of images of The Kingsmen, other musical groups like “Los Chicanos” and “Los Amigos,” the Jazzville club scene and concert flyers galore. There is also an emphasis on education, with photocopies from local school yearbooks, features on student activities and beloved teachers. A table of contents provides easy access to categories such as “Artists,” boys' and girls' clubs, “40 Acres Families,” health and “The Gym,” “Memorial” and the military. “Items of Interest” focus on the achievements of “Negroes and Mexicans” with bits of trivia like “The longest baseball hit out of Balboa Stadium was not by Babe Ruth, who used to come to play exhibition games. Nor was it slugger Ted Williams, who played baseball for across-town rival Hoover High School. The longest ball ever hit out of the stadium was slugged by 40 Acres' Charlie Powell.”

Countless advertisements, many of them illustrated, are scattered throughout, as well as in sections devoted to “Today's” and “Yesterday's Businesses.” There are ads for Semper's ventures such as music orders and “Forty Acres of Memories” calendars, for the San Diego Race Relations Society, Caribbean American Association and much, much more. The book's “Conclusion” noted “the Legend of 40 Acres and the positive environment it has provided, for so many people to develop, to thrive, and to grow into productive world citizens that made, and are making a difference in the lives of others on this planet.”

A varied, rich and remarkable reference on a mostly Black and Hispanic San Diego community. OCLC shows one holding, at the San Diego Public Library. **\$575 [8368]**





18. [Children's Books][Women]

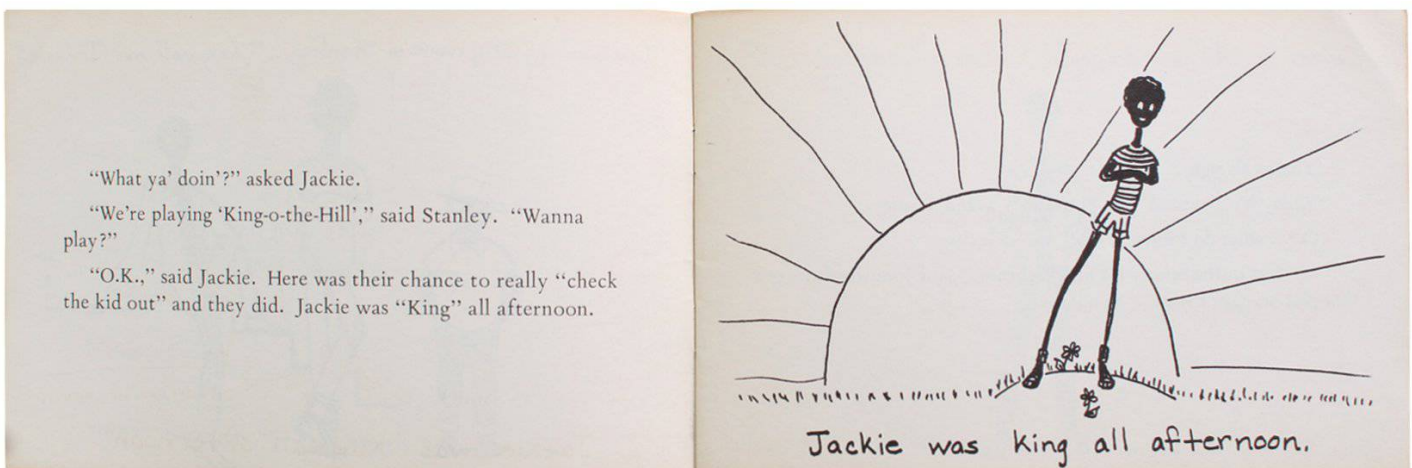
Lewis, Luevester/Jolly, Cheryl (illustrator). **Jackie**. Chicago, Illinois: Third World Press, 1970. First Edition. 5½" x 8½". Stapled thin card wrappers. Pp. [32]. Very good: Covers a bit creased, scuffed and foxed; some light spotting to edges. Inked former owner name to title page.

This is a children's book featuring African American characters and a feminist twist. It was written and illustrated by women, and published by the oldest Black publishing company in the nation.

The story introduced "the new kid" in town, Jackie, two weeks before school began. Jackie bravely approached the neighborhood gang, was "King all afternoon" in a game of King-o-the-Hill and even met the other kids' dare to jump a fence after dark, earning a bite "in the pants by Bear" the dog. In those last two weeks of summer the children "played football," "made a scooter" and "bothered the girls." Finally "that day came" and Jackie's new friends were bewildered when "out came a skinny girl in a green dress with a green ribbon in her hair . . . 'Mama wouldn't let me wear pants to school,' she explained.

The Third World Press was founded in Chicago in 1967 by noted poet and educator Haki Madhubuti and has been publishing works by and for African Americans ever since. Per their website, they also run three charter schools and "contribute to a rich, sentient tradition of Black literature, Black educational excellence, and Black institutional development." A 1999 *Chicago Tribune* article revealed that author Luevester Lewis earned a humanitarian award for her work with Chicago's Shiela Mt. Zion daycare center, "where she has acquired a reputation for never turning away families in need." The book, which featured simple but attractive stick figure drawings of Black children by Cheryl Jolly, had five blank pages at the rear, with an instruction to "Write your own stories and draw your own pictures here."

A fantastic African American children's book, reasonably well-represented in institutions. **\$400 [8337]**



19. [Civil Rights]

[Photographs Documenting

Resurrection City]. [Washington, D.C.]: 1968. Six loose photographs measuring 3½" x 5" printed on period pre-1972 "A Kodak Paper," plus two slightly smaller circa 1980s copy prints; in a circa 1980s Ritz Camera folder labeled in manuscript "May 15-June 24, 1968 Resurrection City."

Photos near fine.

Resurrection City was the next project planned by Dr. Martin Luther King Jr. at the time of his assassination: a massive multiracial anti-poverty demonstration on Washington's National Mall which lasted for more than a month. After his death, it went ahead under the leadership of Ralph Abernathy and Jesse Jackson. These six period prints by an unknown photographer show Resurrection City's most notable landscape features: tents, wooden pallets, and lots of mud. White and Black residents of the encampment can be seen. Two shots depict children playing with a tricycle.

\$300 [4889]

More images may be seen here: <https://tinyurl.com/2xncjf7a>



20. [Civilian Conservation Corps]

Photo Album Documenting a Short-Lived Segregated Civilian

Conservation Corps Unit. [Ohio]: 1934. 7" x 10". String-tied faux leather over stiff card. 24 pages with 41 black and white photographs mostly glued into corner mounts which are partially loose allowing for the reading of captions on versos. Most photos measure from 2½" x 3½" to 2¾" x 4½" with 3 measuring 5"x7"; approximately half the photos are captioned verso. Album very good: string tie renewed and covers with moderate wear; photos generally very good.



This is an album documenting the work of the original Civilian Conservation Corps Company 584. Any African American CCC imagery is quite rare, but this album is made more compelling by the fact that the camp depicted here was destroyed by a suspicious fire in December 1934 and the Black company was ultimately converted to an all white group by April 1935.

The compiler of this album included three patches on the album's front pastedown which is how we identified his company. The men of Company 584 worked at Camp Adams near Stout, Ohio beginning in February of 1934 and they helped to build Shawnee State Park. The photos are date-stamped from February to May 1934, meaning they show the men and buildings during Camp Adams' earliest days. The album is devoted entirely to photos showing African American members of the CCC. Photos include identified camp buildings and many of men doing work around the camp. There are also many posed shots of men in CCC uniforms, several of which are spectacular and most of which are identified by name. Rounding out the collection are three great 5x7s including a shot of the basketball team as well as one of the kitchen crew.

The fire was never proven to be arson, but there is plenty of circumstantial evidence regarding the possibility of its being a hate crime as discussed here: <https://sciotohistorical.org/items/show/7?tour=4&index=8>

Exceptionally rare imagery of the men of an ephemeral and segregated Civilian Conservation Corps company.

\$3250 [8152]

More images may be seen here: <https://tinyurl.com/y2d5crae>

21. [Culinary]

300 years of Black Cooking In St. Mary's County Maryland [Cover title] / Citizens For Progress Cookbook. Leonardtown, Maryland: St. Mary's County, Maryland Bicentennial Commission, 1975. 5 7/8" x 8 1/2". Thin card wrappers; plastic spiral binding. Pp. [2], 130. Very good: wrappers toned with light scattered soiling; leaves toned at extremities and a few with small stains.

This is a lovely, uncommon cookbook organized by a group of African American Maryland residents to celebrate Black culture, cuisine and the bicentennial of their county.

The cookbook was put together in 1975 by Citizens for Progress, a group that worked to fight poverty in Maryland with a focus on housing and welfare rights. An introduction specified its "two-fold purpose," to showcase time-honored Black recipes passed down orally through generations, as well as to fund a new Community Service Center. Theresa Young, one of the book's contributors and "Southern Maryland's dynamic and dedicated black community leaders," wrote that "the art of black cooking grew out of necessity" – she learned by watching her mother cook for hotel boarders in Leonardtown. In an article we found online, the county's Bicentennial Commission, responsible for the book's publication, boasted that it was a "testimony to the perseverance and ingenuity of the black people who were able to create nourishing and tasty foods from substances which were overlooked or discarded by white families, enabling them to survive in a hostile social and economic environment." The book was re-published in both 1983 and 2005.

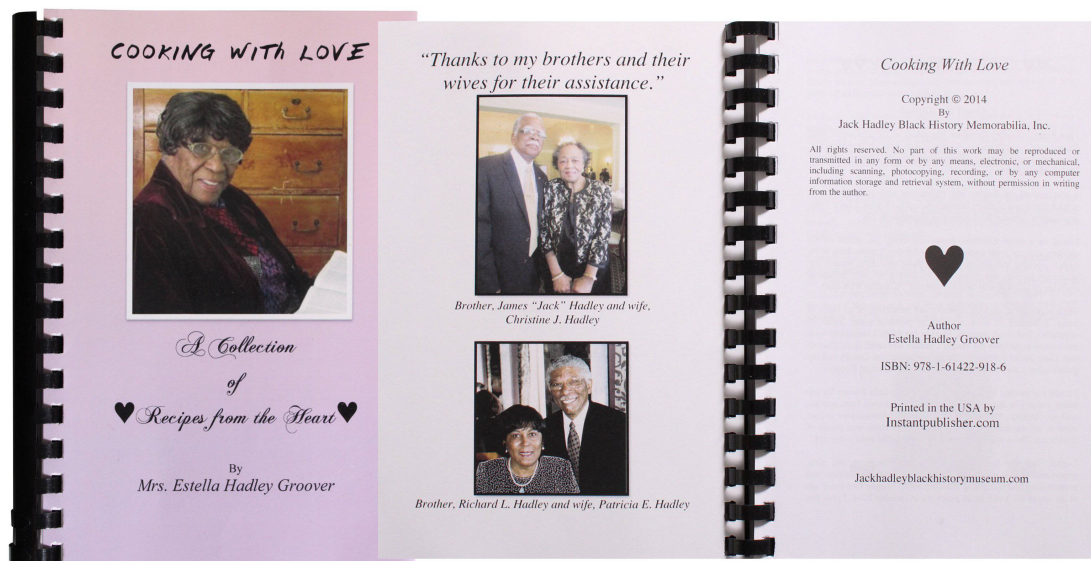
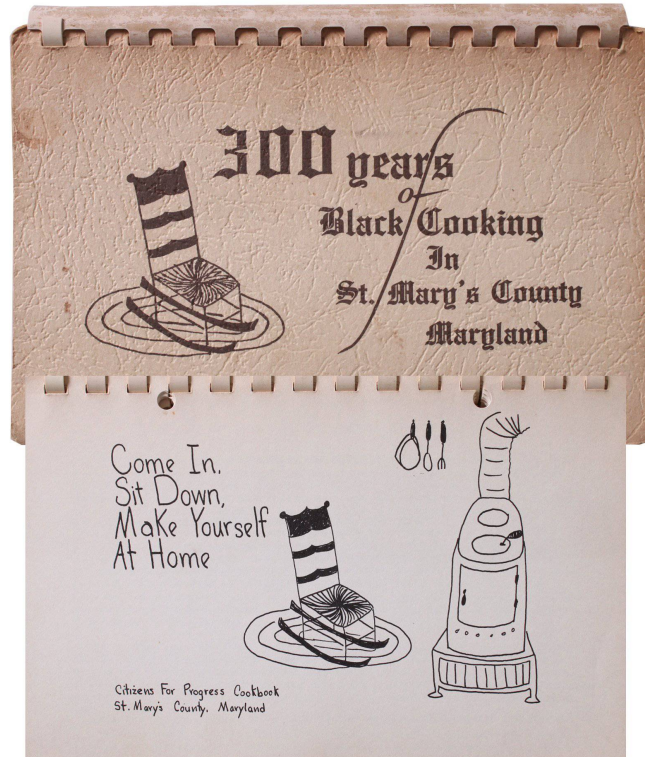
The book contains 203 recipes in 13 categories. The highlight were the 57 recipes for meat and seafood, including three different methods for crab cakes and the Maryland-famous "Old-Time Stuffed Ham." Sweets were likewise a star, with dozens of cakes, cookies and pies plus fudge, "Brandied Fruit" and taffy in the "Miscellaneous" category. There were also 18 other "Desserts," including an "Applesauce Thing," "Baked Custard" and a "Raisin Roll." The book held 11 recipes for "Casseroles & One Dish Meals" such as a "Dinner Pot" and "Creole Beef," as well as instructions for a "Carrot Jello Salad" and four different versions of potato salad. There were also two non-culinary recipes, for sachets made with rose petals and an ingenious idea to use the end of a grapevine "For Setting Hair." Each recipe included its author's name and hometown, and there is an index to all recipes at the rear of the book.

A fantastic group of African American culinary favorites, steeped in oral tradition and shared with the Maryland community. OCLC shows nine holdings of this first edition over two entries. **\$850 [8135]**

22. [Culinary][Women]

Groover, Estella Hadley. **Cooking With Love.** [Thomasville, Georgia]: Jack Hadley Black History Memorabilia, Inc., 2014. 9" x 6 1/4". Black plastic comb binding, glossy pictorial thin card wrappers. Pp. 200. Near fine with one tiny ding to top edge of last (blank) leaf.

This is a fantastic cookbook written by a 92-year-old African American woman, Estella Hadley Groover, and published in 2014 by her brother Jack Hadley, founder of a Black history museum in Thomasville, Georgia.

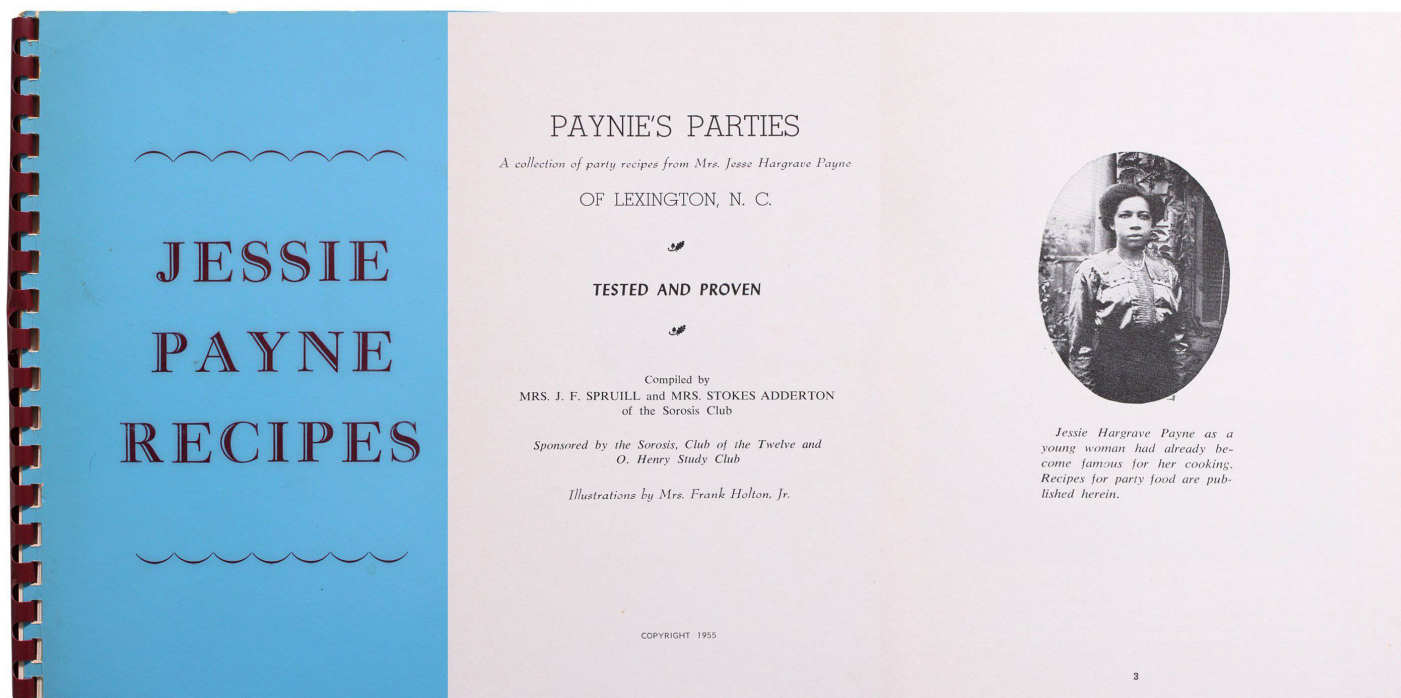


Estella Hadley Groover was born in Georgia in 1921, the eldest of fifteen children. She began cooking and sewing at an early age, and the family raised their own farm animals, canned and preserved foods. Groover served as a domestic employee for 48 years (28 in one home and 20 in another), and contracted meningitis in 2002. She was left deaf and unable to walk. Prior to her illness she had begun writing her autobiography, *The Daughter of A Plantation Worker*, and she completed it, as well as the present cookbook, in a nursing home. She died in 2023 at the age of 101.

This charming collection began with a poem written by Groover herself (*"I'm an old fashion lady / From an old fashion day / I cook my food in an old fashion way . . ."*) as well as great photographic images of her family, childhood home and *"cooking and household items I used as a child."* Five pages were dedicated to her cooking *"technique," "methods of mixing,"* a guide to baking temperatures and a *"general table for batters and dough,"* followed by 414 recipes in ten categories, including beverages, breads, main dishes and meats. There was also an extensive desserts section, and another specifically for *"icings & fillings."* We read of Groover's tricks for *"The Ultimate Mashed Potatoes,"* yogurt and fruit parfaits, *"Korean Fried Chicken Fingers,"* dozens of salads and dressings, an *"Italian Sausage Chili"* and a *"Jalapeno Cocktail Pie."* There were also a few pages of *"household tips,"* a *"Thanksgiving Poem,"* an index to the listings and two blank pages for notes.

The publisher, The Jack Hadley Black History Museum, got its start on Jack's 1968 tour of military duty in Spain, during which he began saving articles from the *European Stars and Stripes* newspaper on the assassination of Dr. Martin Luther King, Jr. The collection grew in 1979; Jack and his son Jim Hadley began researching and compiling more material, and, with the help of military personnel, curated the first Black History exhibit at Lindsey Air Station and the Wiesbaden Military Dependent High School in Germany. The Hadley organization exhibits and shares its materials with local schools, has sponsored an oral history project on African Americans who lived and worked on southern hunting plantations, and has developed the Thomasville Black Heritage Trail Tour of 68 historical sites in the Black community.

A lovely family effort to celebrate and share African American culture and culinary delights. No copies found online, no holdings in OCLC. **\$575 [8131]**



23. [Culinary][Women]

Spruill, Mrs. J.F. [Flossie Harris] and Adderton, Mrs. Stokes [Mary Catharine Proctor] (compilers). ***Paynie's Parties. A Collection of Party Recipes From Mrs. Jesse [sic] Hargrave Payne . . .*** Lexington, North Carolina: Sorosis Club/Club of the Twelve/O. Henry Study Club, 1955. 9" x 6¼". Plastic comb-bound, thin card wrappers with "Jessie Payne Recipes" printed to front. Pp. 42 + table of contents at rear. Very good: plastic comb split at center but holding firmly; a bit of edge and corner wear to wraps; a few leaves a touch wavy; some faint thumb-soiling to edges.

This is a rare book of recipes by an African American woman *"famous for her cooking"* and beloved by families and children in Lexington, North Carolina, Jessie Hargrave Payne.

This book's foreword celebrates the life of Payne, a woman who, as *"a tiny little Negro girl . . . used to sit in rapt wonder in her high chair and watch her mother do magical things with foods."* Born in 1878, *"Jessie cannot remember when she did not want to cook . . . 'Paynie,' as she is known and beloved by hundreds today, both white and Negro, is now 76 years old*

and has partially retired from a catering business that has brought her fame as far as New York City . . . [she] still helps with parties." The book noted that, "The study clubs of Lexington, who backed its publication, have for years been dubbed 'eating clubs' because of the wonderful menus she has served. This is their loving testimony to a real and tried friend."

A lovely photographic frontis shows Payne in her younger days. There is also a more contemporary image of Jessie with one of the book's compilers (in whose home Payne "concocted the various delicacies") as well as Miss North Carolina of 1954, Betty Jo Ring, who "says that her favorite cake is Paynie's chocolate cake." Per a newspaper article by Ring announcing the book, the proceeds of its sale were to "go to this much beloved little woman who has been a real part of the joyous social life of Lexington since the turn of the century."

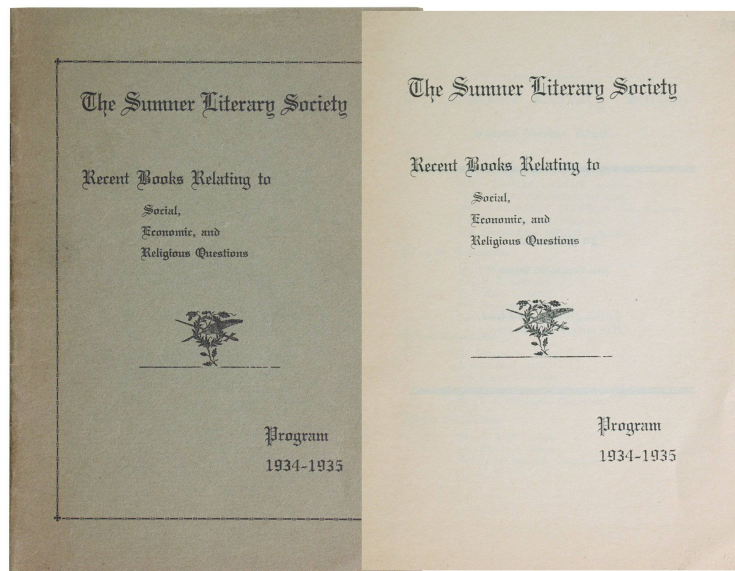
The book holds 164 recipes in 14 categories including beverages, breads, seafood and meats, each with a charming illustration. Two additional sections revealed "Party Menus" and "Hints." Sweets were the star, with eight recipes in "Pies and Pastry" filed separately from the fifteen labeled just "Desserts." There were also 35 different "Cakes," including "Chocolate Surprise" and "Jessie's Pound Cake," along with "Paynie's Favorite Chocolate Filling" and a few variations on icing. The book boasted "Pickles and Relishes," "Olive Pinwheels" and "Tomato Hamwiches," "Deviled Crabs," a "Birthday Bread," instructions for iced tea and an Orange Pekoe punch. There were also recipes for 30 different salads, plus the required steps for six intricate "salad garnishes" including "Radish Roses," "Cucumber Tulips" and, confoundingly, "Jellied Ginger Ale Cubes."

A warm tribute to a beloved African American cook and caretaker. OCLC shows two holdings, both at institutions in North Carolina. **\$1500 [7959]**

24. [Education]

The Summer Literary Society. Recent Books Relating to Social, Economic and Religious Questions. [Hampton-Phoebus, Virginia]: 1934. 6¾" x 4¾". Thin-card stapled wrappers. pp. 9, [1]. Very good plus with light toning and minimal wear.

This is an annual program for a literary society based at Hampton Institute. This program details 15 upcoming meetings that were planned from October 1934 to May 1935, with readings set out in advance. In addition to works by white authors such as Thomas Mann, H.G. Wells, and Walter Lippmann, the group studied Langston Hughes' newly released first short story collection, "The Ways of White Folks." Membership was composed mainly of Black faculty and spouses from the Hampton Institute. For example, the society's librarian Charles S. Isham was a physics instructor at the Hampton Institute, his neighbor Gideon Smith of the Program Committee was a physical culture instructor there, and Dr. Thomas W. Turner of the Social Committee was head of the biology department. The program is dedicated to Turner's wife Laura, who died in April 1934.

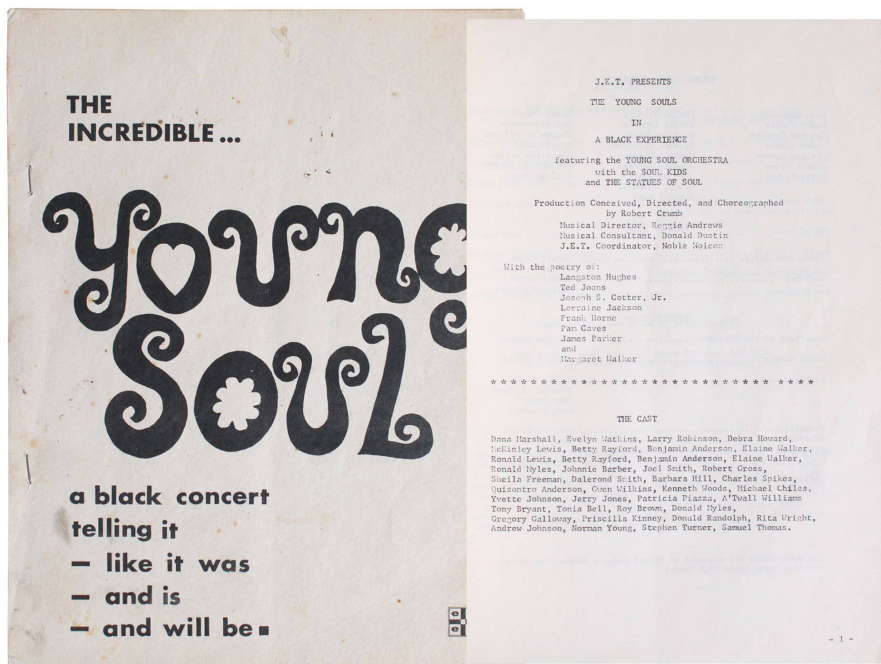


Not found in OCLC. **\$350 [7221]**

25. [Education][Poetry][Music][Dance] **The Incredible...Young Soul. A Black Concert . . . [Cover title].**

[Los Angeles, California]: [The JET Project], [1970]. 11" x 8½". Stapled thin card wrappers, mimeographed leaves. Pp. 11. Very good minus: wrappers moderately worn and soiled; some faint creasing and spotting throughout.

This is an incredible relic of a short-lived arts and education program led by an inner-city high school and involving the larger African American community of South Central Los Angeles. It



documents a dance, musical and spoken word performances of works by Black poets and also serves as an educational tool, fostering discussion of the poems and of the Black experience in the classroom.

The Joint Enrichment Team (JET) project was established in 1968 at the then-new, primarily Black, Alain Leroy Locke High School. Supported by a three-year grant from the Rockefeller Foundation, JET was a combined effort among the school, the community and Cal State Los Angeles, per this book, “to experiment with new educational approaches that will meet more effectively the needs of urban Negro youth” and “help alleviate the major educational and community problems unique to inner city schools.” Contemporary newspaper accounts revealed that JET sponsored an array of impressive activity in its few years of existence; in 1968, Black students “were bussed each day from their neighborhood to the college campus where they worked together in art, music, and drama. In addition to working together with youngsters of other races, participants were exposed to a collegiate environment.” The present program, which occurred in February 1970, was touted as the “highlight” of the fifth annual youth rally in observance of Negro History Week. Later that year JET teamed with the Watts Labor Community Action committee, the South Los Angeles Ladies' Guild and others to provide meals, medical and social services for needy children, and in 1972 (the last mention of the project we could find) they coordinated a HUD grant for a “child care and development facility to enable young mothers to attend high school.” One article reported that “many of Locke’s students display more learning interest than those of other inner-city high schools and that teachers seem generally more enthusiastic there. Fewer teachers ask to leave Locke than some of the other high schools in the vicinity.” Other efforts included “furnishing a math lab with computers and calculators, ‘turning on’ English students with black-relevant books not otherwise available, and the hiring of neighborhood adults as community aides to establish a school-home relationship.”

This book’s cover shared that “Young Soul” was to be “a black concert telling it – like it was – and is – and will be.” It listed the 40-member cast of boys and girls from Locke High and the nearby junior high school, as well as the concert’s program, which included poetry by Langston Hughes, Ted Joans, Lorraine Jackson, Frank Horne, Margaret Walker and others. The students were accompanied by a 23-member “Young Soul Orchestra” (also named in the book) and performed choreographed dance sequences. An included “Discussion Guide” held the text of some of the poems as well as questions to inspire conversation about “issues relating to human and intergroup relations.” A few examples of these questions were: “Does it seem that our society has said that it doesn’t recognize black people as genuine citizens?” and “How do you feel about the Black movement? Why?”

Rare and moving evidence of a short-lived but important effort in arts and education in the Los Angeles Black community. No holdings of the book were found in OCLC, nor any evidence of it found online. **\$750 [8362]**

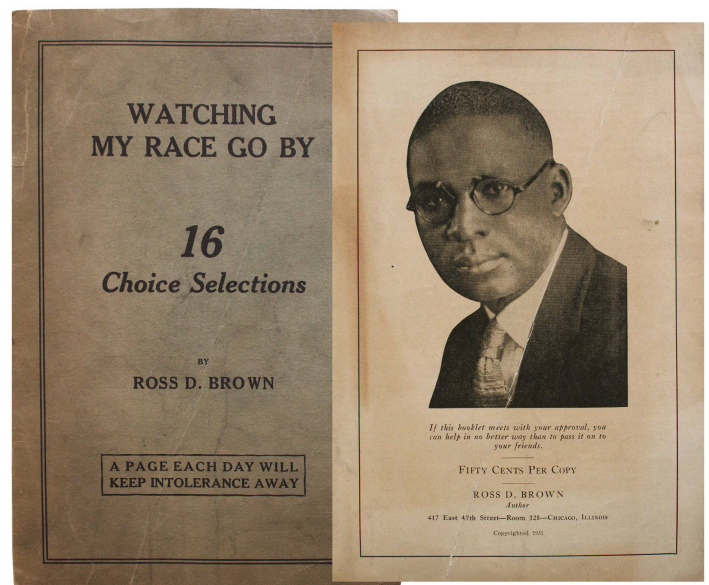
26. [Education][Uplift]

Brown, Ross D. **Watching My Race Go By. 16 Choice Selections [Cover title].** Chicago, Illinois: [self-published?], 1931. 9” x 6”.
Stapled thin card wrappers. Pp. 16. Good: moderate stain to rear wrap and edges of most leaves; large diagonal crease reinforced with tape inside front wrap and extending throughout; scar of former adhesion just barely affecting one character of text; a few small tears and wear at edges.

This is a rare collection of musings by a lesser known African American author and activist, Ross D. Brown, who vowed on its cover that “a page each day will keep intolerance away.”

We were not able to find much about Brown, save for the partial text of a talk given at Northwestern in 2018 that was intended as the foundation of a book about him. He was born in Indiana in 1885 and published his first pamphlet in 1915. A lifelong labor organizer and committed Socialist, Brown campaigned heavily for the party in the Midwest throughout the 1910s and 1920s. He moved to Chicago in the 1930s and became an Associate Minister of the Pilgrim Baptist Church and in 1941 he founded his own church, the Truth Seekers Temple. In 1943 Brown authored and self-published another intrepid work entitled *The Afro-American World Almanac: Feats, Facts, Fears and Faults of a Great Race*. He also published at least three volumes of poetry as well as chapbooks with titles such as *The Negro and the Next War* and *There Are No White People in the Holy Bible*.

The present work consists of 15 page-long essays, aimed to educate and inspire African Americans. There were brief histories of Bessie Coleman, Frederick Douglass and Wendell Phillips, as well as “*Things We Should Know*,” a congeries of facts about notable African Americans in politics, entertainment, sports and science. Brown mused that “if the Unknown Hero was America’s greatest fighter, he was surely a Negro Soldier” and imparted his notions on criminal justice: “treat them, not for punishment but to reform them and protect society. Treat them kindly, for they are human and may be helpless.” The title verse listed dozens of white and African American achievers throughout history so that the



reader might self-educate: the “*new intellectual Negro . . . sits on the front porch of the future, applauding the pageant of progress, while watching my royal race go by.*”

Rare observations of an African American enterpriser. OCLC shows two holdings. **\$1250 [7858]**

27. [Film]

[Movie Herald for] *Sepia Cinderella*. Atlanta, Georgia: Dixie Litho Co., Inc./Kay Film Exchange, [1947]. 11” x 8½”. Handbill. Very good plus: tiny chip to one corner; a few very faint creases and just a touch of toning at edges.

This is a rare movie herald for a little-known African American musical film, *Sepia Cinderella*. It was marketed to movie theaters, who could distribute copies in order to sell tickets.

The promotional promised a “*Romance Set To Rhythm!*” in the 1947 film, starring a “*Nite Club Princess*” and “*Set To The Beat of Jive.*” The film is notable for musical numbers by vocalists Billy Daniels and Sheila Guyse, as well as “*Guest Star*” Freddie Bartholomew, a white former child actor who made a brief appearance telling gags in an attempt to revitalize his career post-war. Per the movie’s Wikipedia entry, it was also the film debut of Sidney Poitier, who had an uncredited role as an extra.

Along with an order form for “*Your Theatre, Your Town, U.S.A.,*” the herald includes one image of the movie poster and two of “*John Kirby’s All-Star Band,*” who helped “*Music and Romance Combine to Make ‘Sepia Cinderella’ a Hit.*” It also advertised another musical act from the film, Deek Watson’s Brown Dots, “*Hailed As Hottest Rhythmeers.*”



A rare and lovely movie herald from a segregated entertainment world. Copies of *Sepia Cinderella* are held by a number of institutions but OCLC locates no holdings of promotions for the film. **\$200 [8129]**

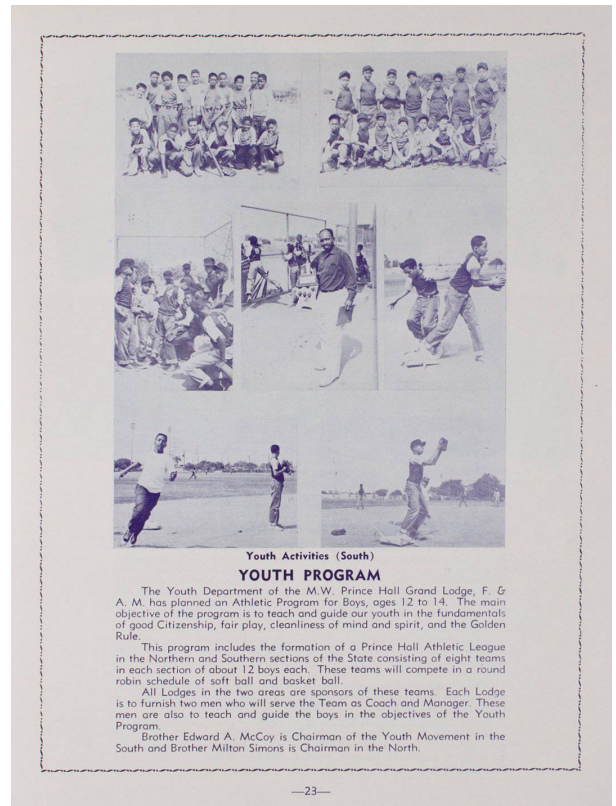
28. [Fraternal Organizations][California]

Evans, Arthur; Thompson, Clyde M. ***Centennial Year Book*** . . . San Francisco, California: Most Worshipful Prince Hall Grand Lodge, Free and Accepted Masons, California and Jurisdiction, 1955. 11¼” x 8 5/8”.

Purple cloth over boards, title and cover emblem gilt. Pp. 112. Good due to preponderance of text block detached, though itself firmly held, internally fresh; light chipping to edges; a few scuffs to front board.

This is a fantastic resource on the African American Prince Hall Masonic organization of California. With dozens of photographic images and detailed sketches of lodges throughout the state, the book provides a rich history of the group.

Prince Hall founded his African Lodge No. 459 in Massachusetts in 1784, and per this book, “*Every Prince Hall Lodge in America is the property*” of that Lodge. The Grand Lodge of California was established in 1855, and this book was compiled to celebrate its centennial year. It includes a message from Grand Master Starling Hopkins (“*may 'Progress' be our aim for the future*”) as well as an image of the original charter granted to Prince Hall and a history of its handling and preservation in Boston. An eight-page chronicle includes the text of the Lodge’s first constitution, there are quotes from addresses of leaders past and lists of elected officers from all 100 years. Brief sketches and photographic images reveal the group’s leaders, past and present, as well as its youth athletic program, various halls and temples, and the inner workings of its official publication, the *Prince Hall Masonic Digest*. There is a chart showing numbers of lodges and members by decade, followed by interesting histories of 75 subordinate lodges throughout the state, nearly all of which include at least one image of a master officer. The book also holds “*congratulatory greetings from foreign jurisdictions*” including Illinois, Louisiana, New Jersey and Virginia, as well as images of the proud Centennial Committee responsible for this thorough and impressive work.



An uncommon and useful history of a noted African American Masonic group in California. OCLC shows seven institutions with holdings. \$950 [8162]

29. [Fraternal Organizations] [Women]

Proceedings of the Thirty-seventh Annual Session of the Supreme Council, Rite of Adoption In and for the State of North Carolina and its Jurisdiction . . .

[North Carolina]: N.P., [1916]. 9 1/8" x 5 7/8".

Stapled thin card wrappers. pp. 54, [11]. Good plus: lacking backstrip; chips and staining to wrappers which are also partially detached but holding.

This is a rare resource on African American chapters of the Order of the Eastern Star in North Carolina. It documents the statewide convention that was held in Winston-Salem in September 1916.

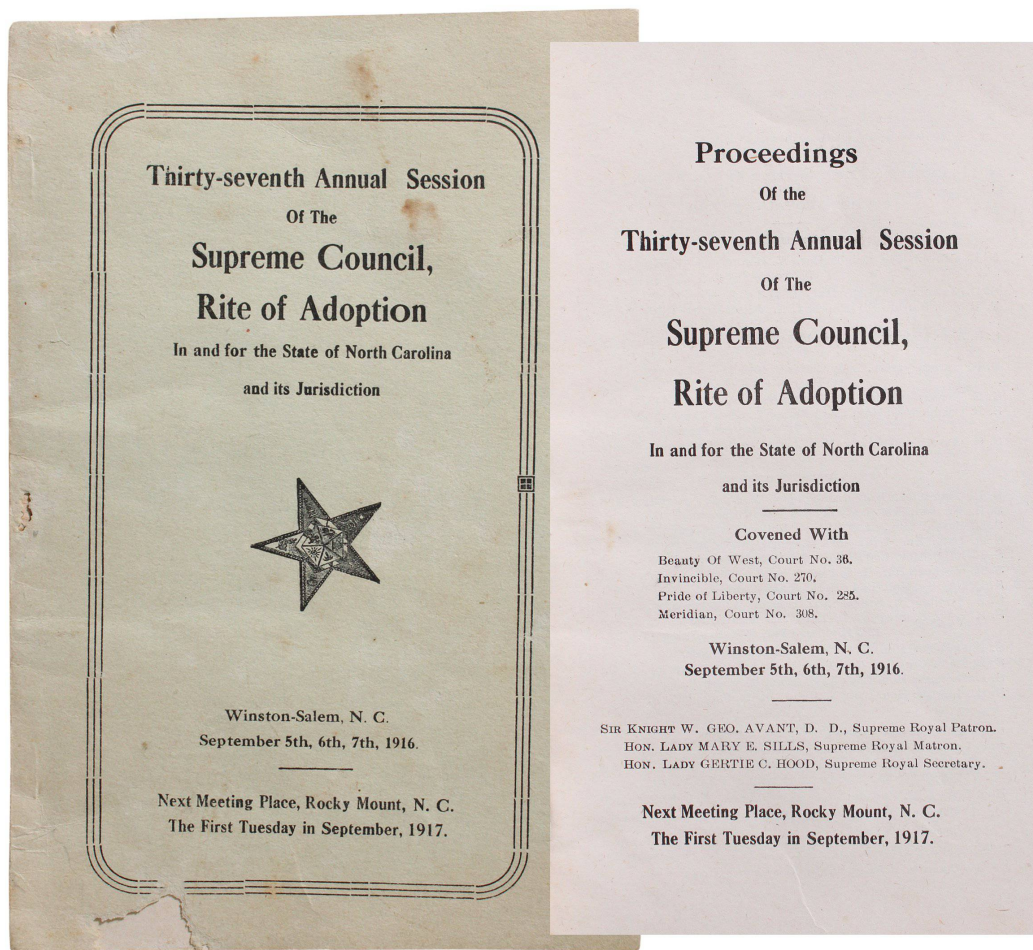
The book has large photographic portraits of Rev. W. Geo Avant, the Supreme Royal Patron, and Lady Ella C. Pegues, the Supreme Royal Matron. Per her entry in George W. Watkins' *Who's Who Among North Carolina Negro Baptists* (N.P.: N.P., 1940) Pegues taught English at Shaw University for ten years and taught speech at the School for the Deaf and Blind in Raleigh. She was also a teacher in Sunday School Methods for the Baptist State Sunday School Convention and was the first vice-president of the Women's Home and Foreign Missionary Convention of North Carolina.

The book has the full text of Avant and Pegues' respective addresses. Avant shared numerous vignettes of his visits to many different chapters, while Pegues' was about uplift and improvement of the OES including,

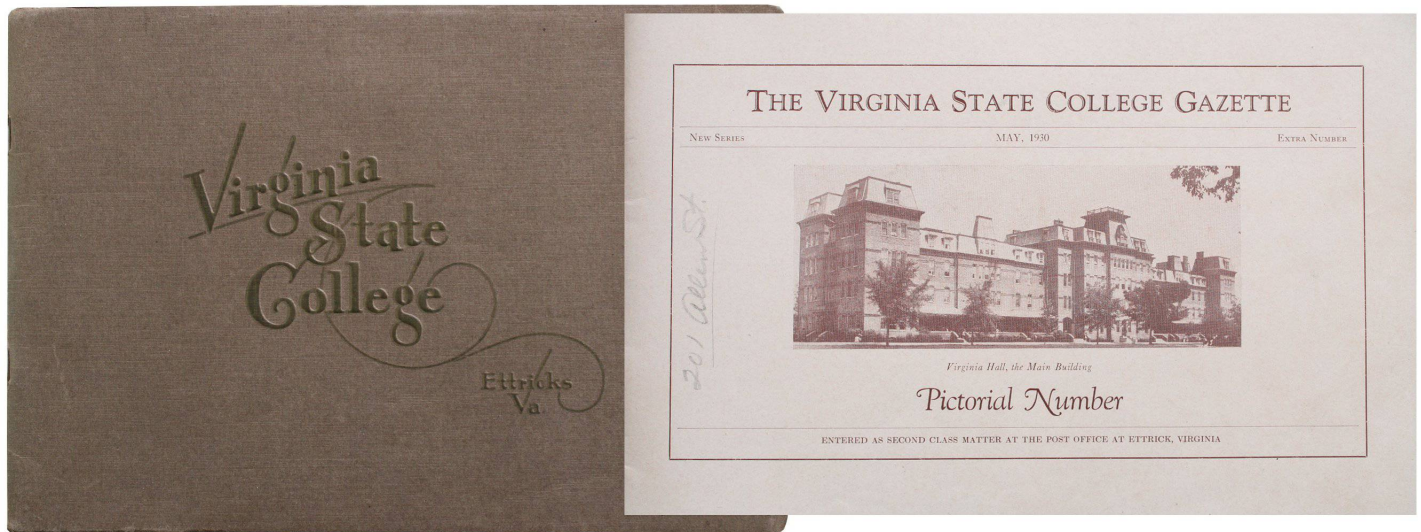
"there should be much activity in bringing before the Courts the meaning of the different points of the Star. Too often interest is lost because of dull meetings. Is there any beauty in the lives of the heroines? Are there uplifting principles in their virtue? If so, bring these features time after time before our Courts. Keep something going on all the time. Practice exemplification of degrees . . . We cannot hope to interest and hold new members when we have given them nothing to hold their attention or apparently worthy of study."

The book has reports from the group's various secretaries and committees, a two-page list of statewide officers and an 11-page list of over 300 chapters, which lists the location, matron and associate matron for each chapter. A separate 11-page list of those chapters show membership numbers and contributions. Closing out the book is a five-page essay, "Our Eastern Star," written by Avant's wife.

OCLC locates nothing similar. \$575 [8250]



HON. LADY M. E. SILLES, SUPREME ROYAL MATRON



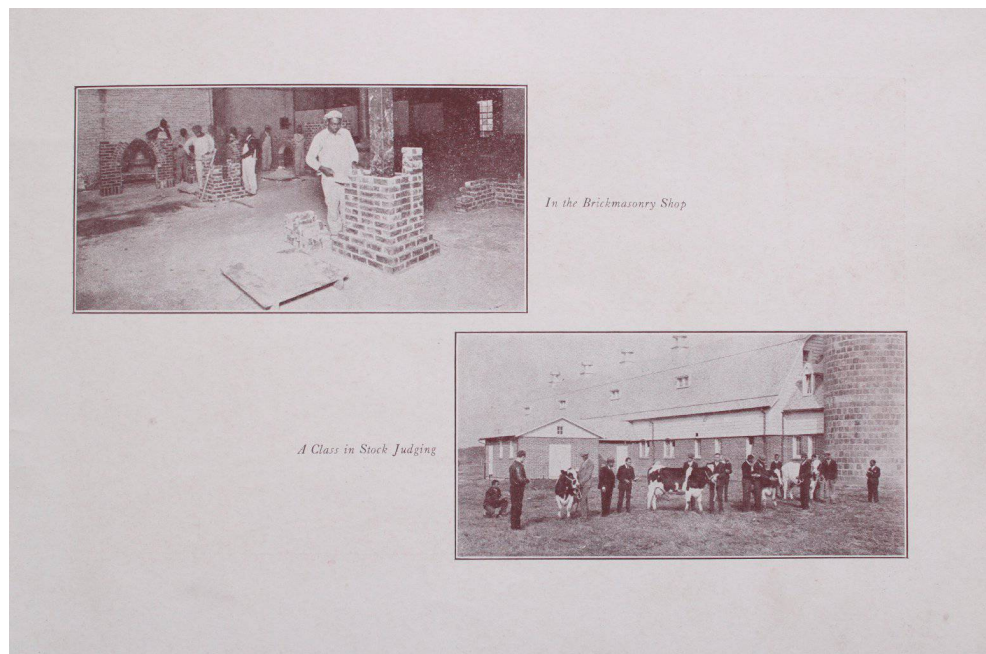
30. [HBCUs][Virginia][Photo Books]

The Virginia State College Gazette [New Series, Extra Number (May 1930)]. Ettrick, Virginia: [Virginia State College], 1930. 6¼" x 9 1/8". Stapled embossed thin card wrappers. Pp. [42]. Very good plus: wrappers a touch edgeworn and spotted; pages lightly dust-soiled with a few faint scattered creases and spots, mostly outside images; penciled address to title page and name to one page's edge.

This is a rare special edition of an HBCU publication, the *Virginia State College Gazette* (VSCG). It is filled to the brim with spectacular photographic images documenting campus life and student activities.

The Virginia Normal and Collegiate Institute, the nation's first fully state-supported four-year institution of higher learning for African Americans, was chartered in 1882 by a bill sponsored by Black Assemblyman and attorney Alfred W. Harris. A hostile lawsuit delayed the school's opening for 19 months, but its first academic year saw an all-Black faculty and a noted first president – abolitionist, attorney and activist John Mercer Langston. The school became Virginia State College for Negroes in 1930 and Virginia State University in 1979.

This book, a special "Pictorial Number," contains 64 photographic images. There are views of campus buildings, including the "Storehouse (Constructed by Students in Brickmasonry and Carpentry Courses)" as well as internal shots of the gym (showing a "Howard-State Basketball Game"), the cafeteria, classrooms and labs, dormitories and a "Section of an Industrial Arts Exhibit." Female students are shown exercising in physical education class and horsing around "Just for the Fun of it," as well as posed with the YWCA Cabinet and the "Debating Sorority." Other great group shots reveal Greek life, arts and science clubs, sports teams and the annual "Conference of the New Farmers of Virginia." The rear page lists "Six Facts" about the college, boasting "one of the best units of Women's Dormitories to be found in Negro Colleges" and "student organizations and activities that insure all-around development."



Physical issues of the VSCG are rare, and this special edition appears only at the University of Virginia. OCLC shows seven institutions with holdings of other issues, nearly all of which postdate this one. **\$1500 [8267]**

More images may be seen here: <https://tinyurl.com/3a46n9r9>

31. [Jamaica][Slavery]

Peck, George (editor). ***Jamaica: Enslaved and Free***. New York: Lane & Tippett, for the Methodist Episcopal Church, 1846. 6" x 4". Embossed red cloth over boards, spine gilt, custom archival jacket. Pp. 219 + [4] pp. publisher's ads. Very good: cloth lightly chipped at corners and moderately at spine tips; penciled owner notations to both pastedowns and endpapers; light to moderate foxing throughout.

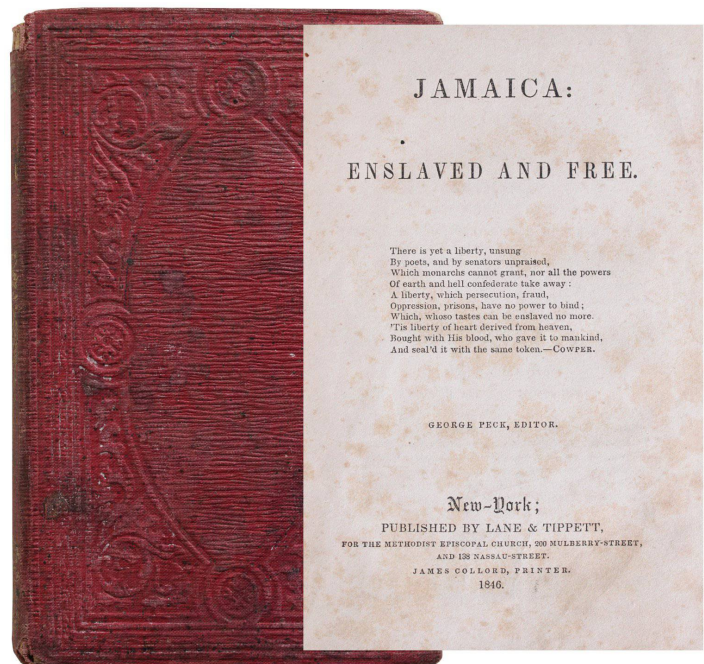
This is the American edition of an English work condemning slavery in Jamaica, edited by the Methodist minister George Peck. The book is attributed to Reverend Benjamin Luckcock, who spent 18 years conducting missionary work in Jamaica and the West Indies.

The text began with a portion of William Cowper's candidly abolitionist poem "The Task," and was divided into 15 short chapters spanning Jamaica's "Discovery" to its "Freedom." It covered the island's agricultural production, "Scenery" and "Climate" before delving into the history of white settlement and the introduction, "Demoralizing Influence" and "Abolition" of the slave trade. The author argued that England must "repay the debt she owes to the whole race, and especially to Africa, for having robbed her of her children, under every aggravated form of cruelty, to increase her own comforts . . . a task which had no termination but with their lives."

One chapter concerned the "Negro Character," including "their religious reverence" and "native superstitions," and decried the "arrogance" and "degrading views" of earlier white writers and island historians. Others recounted missionary labors and political developments such as the Baptist rebellion, noting that as long as the "nefarious system" of slavery continued, it would "present an insurmountable obstacle . . . to moral and religious improvement," and its "injurious effects" would be felt by humans of all colors and creeds.

George Peck, responsible for the present American edition of this book, was a minister in the Methodist Episcopal Church (MEC). He helped found Cazenovia College, the second Methodist seminary in the United States, and became its president in 1835. As director of MEC's publishing concern, he was responsible for several works in the newly popularized style of historiography, employing the use of original documents. He also served as editor of the *Methodist Quarterly Review* and the *Christian Advocate* and penned several tracts of his own, mostly tied to the Holiness movement of the 1840s and 1850s.

A thoughtful account and forceful censure of slavery in Jamaica. OCLC shows 19 holdings of this American edition. **\$500 [8178]**

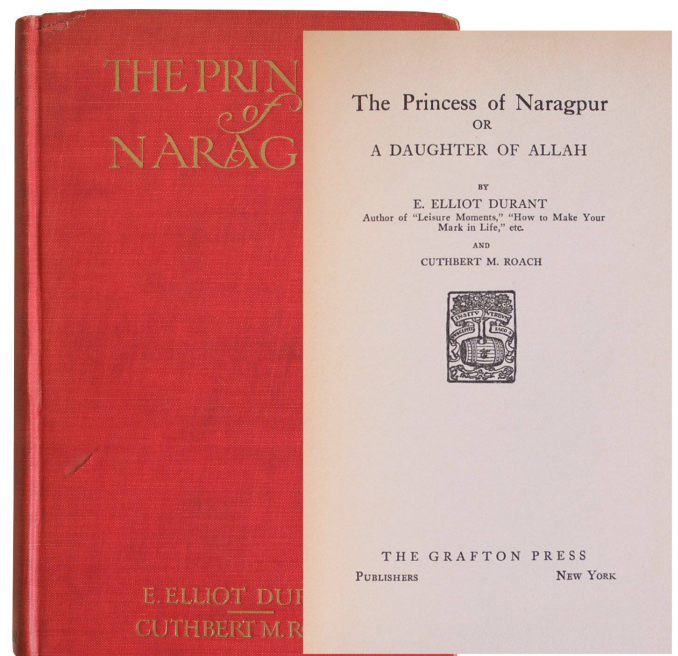


32. [Literature]

Durant, E. Elliot and Roach, Cuthbert M. ***The Princess of Naragpur or A Daughter of Allah***. New York: The Grafton Press, 1928. 8¼" x 5½". Red cloth over boards, title gilt. Pp. 191. Very good: cloth frayed at corners and edges of spine, with a few small dings and light soiling; tiny closed tear to edge of title leaf; subtly toned; edges dust-soiled; a bit of light scattered spotting and creasing.

This is an uncommon interracial romance novel written by an African American preacher during the Harlem Renaissance, E. Elliot Durant.

The Reverend E. Elliot Durant was born in Barbados to parents of African descent and emigrated to the United States, where he founded the self-supporting St. Ambrose church in Harlem in 1925. A 1953 article from the *New York Age* deemed St. Ambrose the "second largest Negro episcopal church in the country" and reported that Durant had led its congregation for



26 years until his death in 1951. Durant was the first African American to graduate from the Philadelphia Divinity School, and before entering the ministry had served as a journalist, teacher and lecturer; in 1914 he addressed the Negro Society for Historical Research on the topic of *"Universal Race Advancement."* Durant was noted for his 1946 history of St. Ambrose, which *"told a graphic story of the hardships and sacrifices he and the congregation had undergone to establish the church."* He also wrote the works *Leisure Moments* and *How to Make Your Mark in Life*, as well as a *"beautiful soul-inspiring hymn"* marketed in New York newspapers in 1925.

This novel, which the *New York Age* called *"the most thrilling and romantic novel ever written about India,"* tells the story of the complicated love between a brave and handsome Englishman and the beautiful, dark-skinned daughter of an Indian rajah. In its preface, Durant stated that the first half of the book was written in collaboration with Cuthbert M. Roach, from all we could gather a longtime friend of Durant's. He propounded that *"we have created all that is noble in womanhood, in the Princess Kaunsia"* and regretted that *"my friend was not by my side to help me write the closing chapters."* The novel details the young English army officer's enchantment with the beautiful princess, the perils he faced to win her (including fighting a tiger), their escape from intended marriages and subsequent elopement. The tale spins through war, shipwreck, family complications and international politics, as husband misunderstands wife and they both suffer.

A rare and compelling novel by a noted Harlem pastor and author. OCLC locates four holdings over two entries. **\$2400 [8046]**

**33. [Medicine][Black Printers][Texas]
[Fundraising Brochure for a Houston Segregated Hospital].** Houston, Texas: Yates Printing Co., 1923. 8½" x 5½". Single leaf, folded, making four pages. Very good: some offsetting to front and rear panels, old horizontal folds.

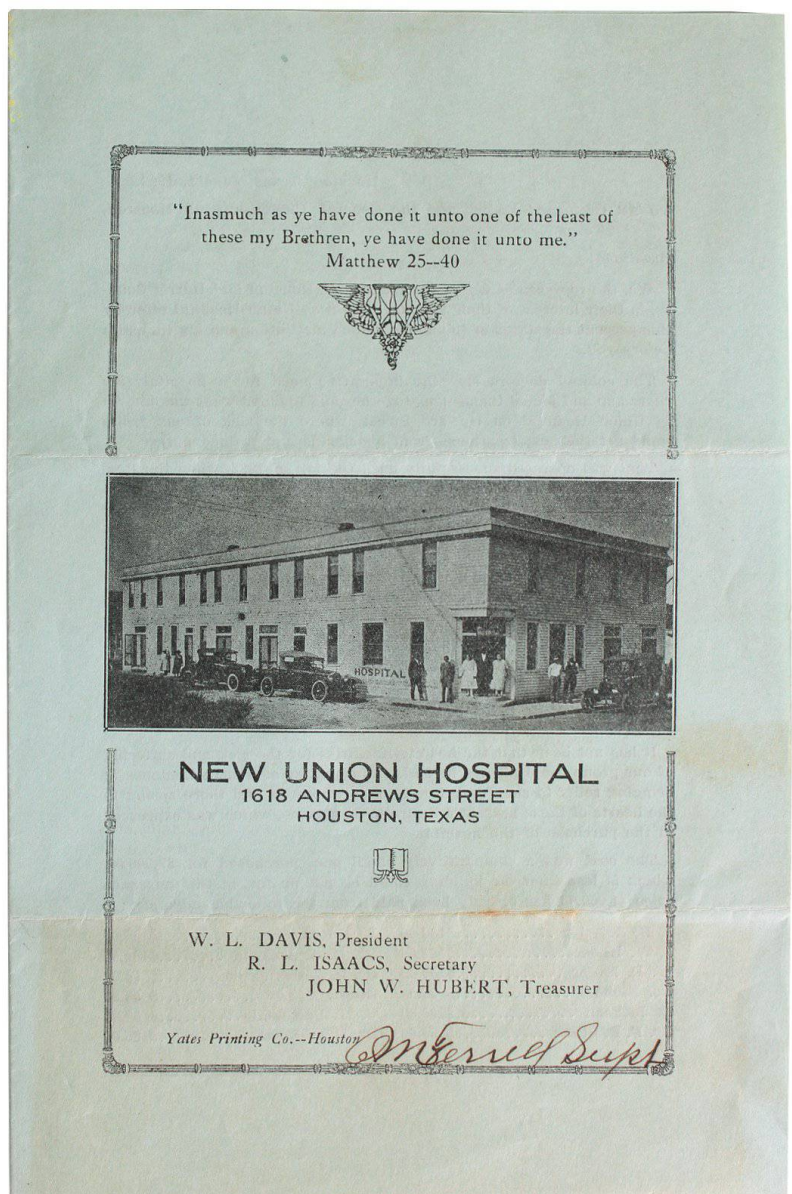
This is a fundraising brochure for a segregated hospital in Houston: the New Union Hospital. It features a photographic image of the hospital and some off its staff on its front panel, and the brochure explained the reason for its existence:

"The colored doctors saw the imperative need for a hospital five years ago The need for enlarged hospital facilities was so apparent that the people in mass meeting unanimously assembled decided and authorized the purchase . . . in the title and right of the colored citizens of Houston. . . . It has not been that the hospital facilities for the sick and suffering of our group could always be had. . . . We all see it as the nucleus of a great institution that can adequately meet the charitable needs of our people."

The brochure also includes a list of named donors as well as detailed costs of various needed improvements. Notably, the brochure is signed by Isaiah Milligan Terrell, who became the hospital's superintendent in 1923.

Also of note is that this is an example of early job work from Houston's first Black-owned press, the Yates Printing Company, which was founded the year before.

Not in OCLC. **\$500 [6120]**





34. [Medicine][Business]

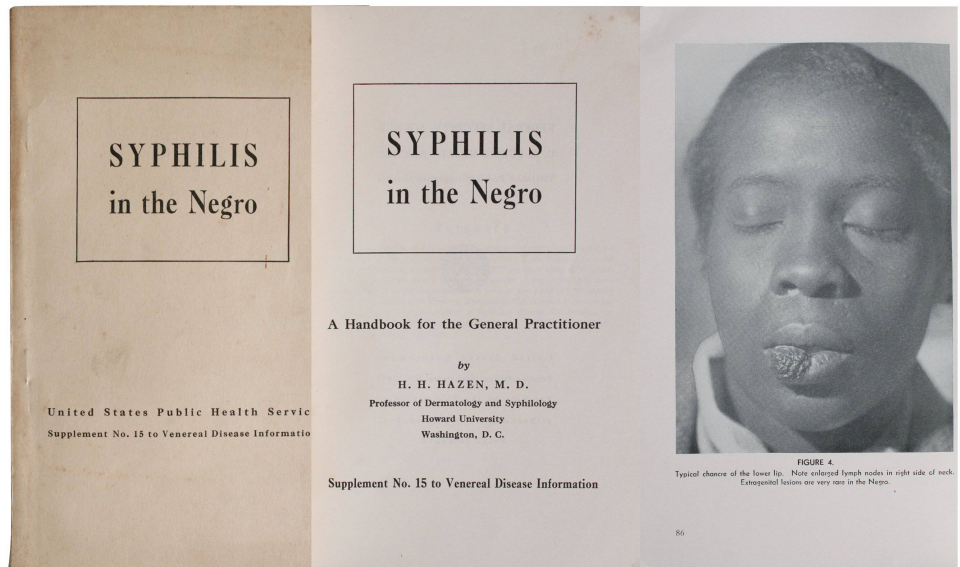
[Panorama of the National Dental Association's 42nd Annual Meeting]. Chicago: Burke & Dean, 1955. Panoramic photograph measuring 8" x 31¼". Good plus: several heavy curls; a couple of tiny tears at margins; some staining at margins barely impacting image.

This is a panoramic photograph of the members of the National Dental Association (NDA) at its 42nd annual meeting in Chicago in 1955. The history of NDA stems from the 1900 founding of the Washington (D.C.) Society of Colored Dentists, which was renamed the Robert T. Freeman Dental Society in 1907. From 1913 the group expanded to encompass various state societies, and took the national designation in 1932. NDA still exists today and strives to provide dental care, education and career assistance for impoverished, disabled and aged populations, as well as those of color.

OCLC locates nothing similar. **\$450 [8208]**

35. [Medicine][Public Health]

Hazen, H[enry] H[oneyman].
Syphilis in the Negro. A Handbook for the General Practitioner. Washington, D.C.: United States Public Health Service, 1942. 9" x 5¾". Thin card wrappers. Pp. ix, 96. Very good minus: wrappers lightly soiled and spotted; light corner crease to most leaves; a bit of scattered spotting, mostly at edges.



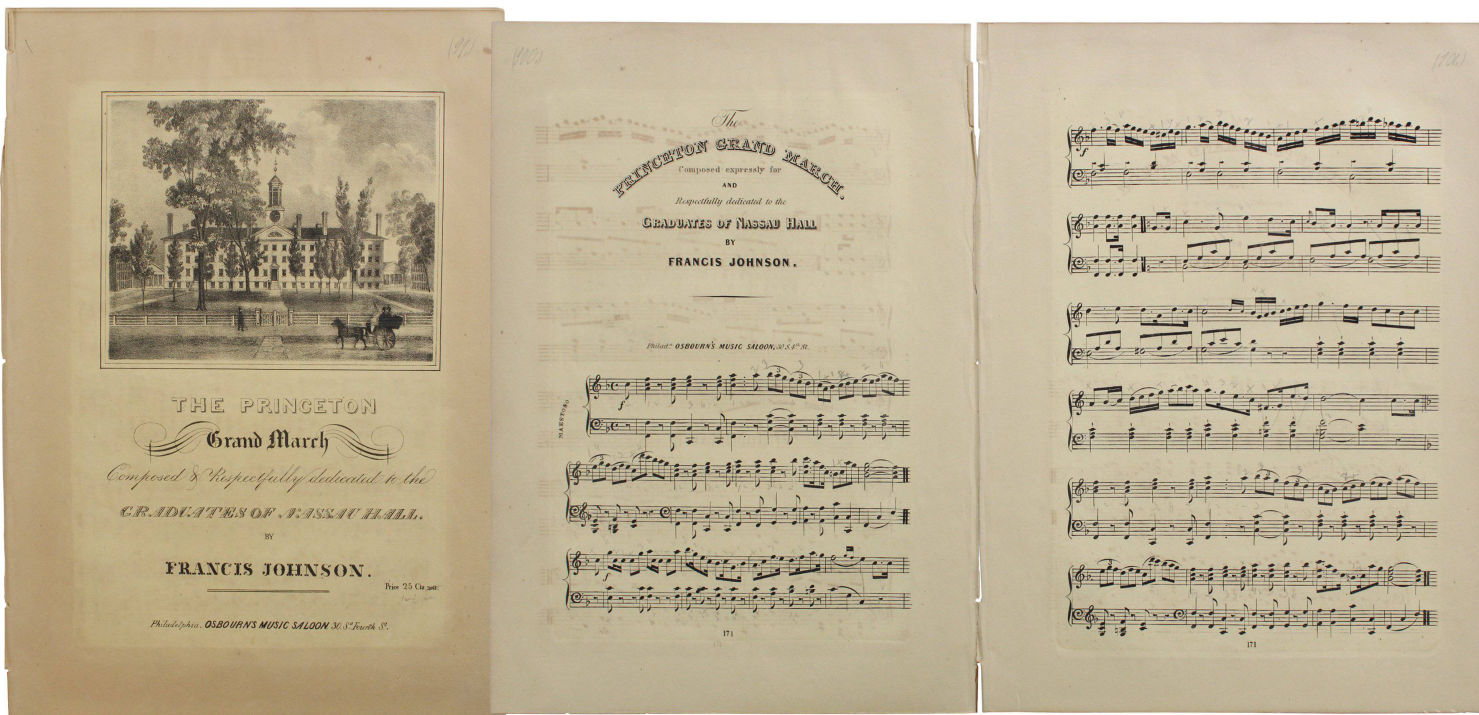
This is a detailed report on the prevalence and effects of syphilis in African Americans, calling for greater education about the disease and training for Black physicians. Published by the United States Public Health Service (PHS), the book has a positive message but is situated well within the time frame of more nefarious government activity.

The PHS-funded Tuskegee Syphilis Experiment began in 1932 in Macon County, Alabama. It promised healthcare for African American men suffering with syphilis but secretly aimed to study the deteriorating effects of the untreated disease. The experiment lasted 40 years; even when penicillin, a proven cure, became widely available in the early 1950s, the men did not receive treatment. Only when the study appeared in the national press in 1972 did the United States government halt the experiment; it wasn't until Clinton's presidency that an official apology was given for the offenses.

This report was written by Henry Honeyman Hazen, a Professor of Dermatology and Syphilology at Howard University from 1911 to 1944. Hazen served as special consultant to the PHS from 1918 to 1949, as well as chairman of its Committee of Public Education for the Prevention of Venereal Diseases and its National Prophylactic Committee. The book contained ample charts and statistical tables, noting *"Pathologic Differences in Negro and White"* patients and arguing that *"if the Negro physician or civic leader wishes to . . . throw off the burden of syphilis upon his race, he must show his people that only by publication of comparative statistics can public attention be brought"* to the struggle. One section promoted the *"Status of Prophylactics and Recommended Technics,"* and there were detailed treatment options such as drugs, *"malarial"* and *"artificial heat"* therapy. An addendum from the National Medical Association's

Commission on the Eradication of Syphilis argued that “Racial consideration is only important in finding the causes and means of prevention of the high rate of Negro infection. Beyond that point, antisiphilis education means education for all people, and it is to this end the Commission has directed its efforts.” It spoke of the “success in this effort” in Norfolk, Virginia with the 1932 establishment of a venereal disease clinic “under Negro personnel and management” which “now serves an urban, rural, and transient colored population of more than 100,000.” It also posited that, “To achieve the ultimate value of this work, the training of the Negro physicians in venereal disease control must be extended and Negroes qualified in medicine and public health be given places in the State and local health agencies.” The book held fourteen photographic images, twelve of which showed graphic examples of syphilitic symptoms in African American patients.

A compelling work on a disease rife within African American communities, advocating for education and treatment – a divergence from the more reprehensible medical studies in place at the time. Reasonably well-represented in institutions, with 35 holdings. **\$400 [8176]**



36. [Music]

Johnson, Francis. ***The Princeton Grand March***. Philadelphia: Osbourn's Music Saloon, [1840?]. 13½” x 10 3/8”. Disbound. Pp. [3]. Very good: disbound, lightly toned, penciled annotations throughout.

This is a rare piece of sheet music from an exceptionally important African American composer and bandleader, Francis Johnson. According to Eileen Southern in *The Music of Black Americans* (W.W. Norton & Company, 1983):

“Johnson was indeed a celebrity for all times! During his short career he accumulated an amazing number of 'firsts' as a black musician: first to win wide acclaim in the nation and in England; first to publish sheet music (as early as 1818); first to develop a 'school' of black musicians; first to give formal band concerts; first to tour widely in the nation; and first to appear in integrated concerts with white musicians. His list of achievements also included 'firsts,' as an American, black or white: he was the first to take a musical ensemble abroad to perform in Europe and the first to introduce the promenade concert to the United States.”

Southern also said Johnson was “a prolific composer and arranger, his output of more than 200 compositions included cotillions, quadrilles, quick-steps and other marches, stylized dances, sentimental ballads, patriotic songs, arrangements of operatic aires, and even Ethiopian minstrel songs.” This particular march was dedicated to recent graduates of Princeton University. While there is no publication date, one source listed its issuance as 1840 and that it was first performed at the Annual Commencement Ball of the College of New Jersey, at Nassau Hall Hotel, Princeton.

OCLC locates two copies over two entries. **\$2350 [8229]**

37. [Music]

Souvenir Program. National Association of Negro Musicians, Inc. 37th Anniversary. [Detroit?]: N.P., 1956. 11¼" x 9". Stapled thin card wrappers. pp. [52]. Good: five centermost bifolia detached; wrappers with moderate wear and a couple of small tears.

This is a program for the National Association of Negro Musicians (NANM) 33rd annual convention which doubles as an important resource for the organization's history and members. Founded in 1919, the NANM is still going strong and according to its website is the "country's oldest organization dedicated to the preservation, encouragement, and advocacy of all genres of the music of African-Americans."

The book lists NANM's purposes and details past accomplishments, schedules of events and rosters of officers and other leaders. There's also a roster of the officers of the Detroit Negro Civic Opera Company, which hosted the convention. There are 32 portrait photographs of officers with 17 of them women. Also of note are numerous autographs throughout the book, all worthy of further research, and including Dr. Roscoe Polin, then-president of NANM. There are also dozens of advertisements from Black-owned businesses, several of which are photographically illustrated.

OCLC locates no copies. **\$500 [5219]**

38. [Music]

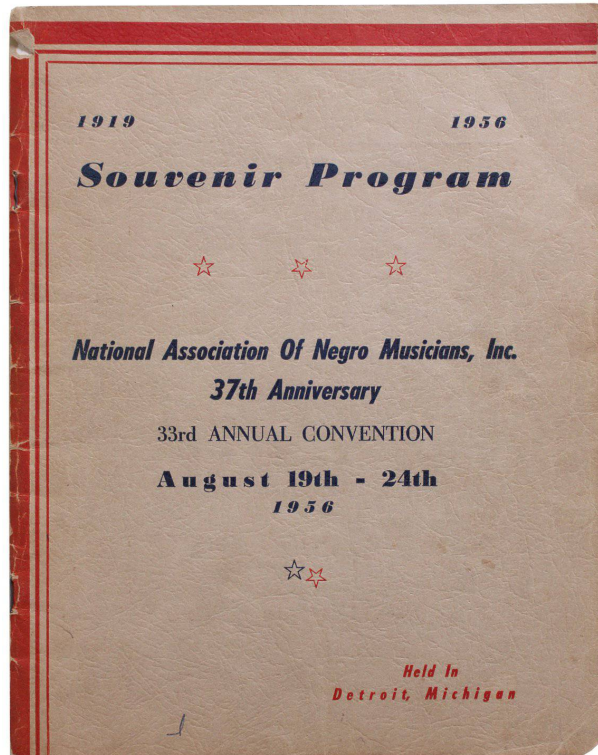
The Glazier Jubilee Singers [Cover title]. [N.P.]: [N.P.], [circa 1915]. 9½" x 6 7/8". Stapled pictorial wrappers. Pp. 32. Good plus: wrappers gently worn and soiled with two small closed tears to edge of front; a bit of light creasing and scattered spotting.

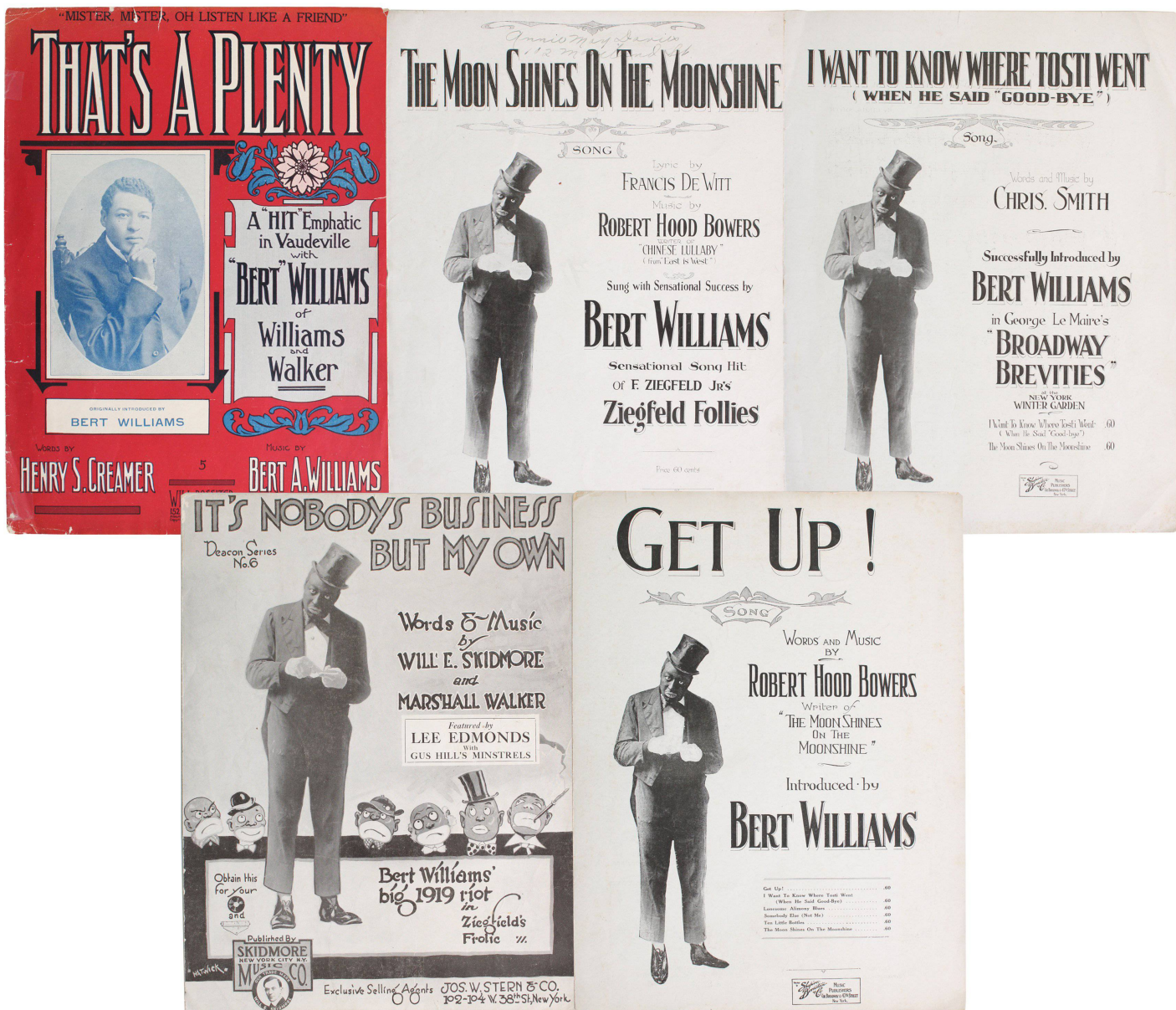
This is a rare songbook of African American spirituals and folk songs promoting a long-lived and greatly admired Black singing group, the Glazier Jubilee Singers (GJS).

"Jubilee" singing as an art form was first widely popularized in 1871 by the Fisk Jubilee Singers. Consisting of nine students from Nashville HBCU Fisk University, the group inspired other Black choral groups such as Shaver's Jubilee Singers and the GJS, who were known to perform traditional African American spirituals for audiences around the country. GJS were organized in 1882 and made the rounds on the Chautauqua and Lyceum circuits into the early 1930s. Newspaper accounts we found online deemed the group "one of the oldest and best organizations of Jubilee Singers on the road," "without doubt the best colored company of its kind," and "a set of singers that make the old feel young again, and who can make those who get the blues feel as if life is worth living after all."

While most of our research revealed that the group had six members (two women and a four-piece male quartet), the lovely photographic images on this book's cover depict two women and only three men. Though it lacks publication data, two of the members were making waves in the press in 1914 and 1915, allowing for our date attribution. Nannie Burden was promoted in the *Kansas City Sun* as "one of the most charming and accomplished sopranos of the race," having "an unusual range, with tones so perfect, clear, flute-like, as tho her throat was lined with velvet . . . This talented, brilliant young woman should be seen and heard by all lovers of music and song." *The Crisis* mentioned another member, Edward Dennis, as a pianist and baritone set to play the title role in Mendelssohn's *Elijah*.

The book contains the sheet music for 30 "American folk songs" including "Swing Low, Sweet Chariot" as well as "Negro" and "plantation" melodies with titles such as "Hallelujah," "The Old Cabin Home" and "Poor Old Slave." We believe the book may have been a promotional for the group, possibly given away or sold at their concerts. OCLC locates four other GJS songbooks, all with scarce holdings, but none of this one. **\$750 [8138]**





39. [Music]

Williams, Egbert Austin "Bert". **[Group of Sheet Music by Bert Williams]**. Various places: Various publishers, 1909, 1919-1922. Five songbooks. See description for details.

This is a collection of rare sheet music written and/or "introduced by" Bert Williams, one of the first Black superstars of show business and an entertainment icon of his time. Many of the collaborators on the works on offer were also African American.

Egbert "Bert" Austin Williams was born in the Bahamas in 1874 and settled with his family in Riverside, California around the age of twelve. In 1893 he joined Martin and Selig's Mastodon Minstrels in San Francisco, where he met George Walker. Walker and Williams wrote and performed a slew of vaudevillian acts, and were deemed the most successful comedy team of their time. In 1902 they debuted "In Dahomey," the first musical wholly written, directed and performed by African Americans to appear on Broadway, which later brought international fame with a successful British tour. Williams was also one of the most prolific Black recording artists, and the duo's 1901 sessions for the Victor Company are thought to be the first major label recordings by African American performers. Bert signed with Columbia in 1906, releasing over 80 records in his lifetime. In 1910 he became the first Black actor to be regularly featured on Broadway when he joined the Ziegfeld Follies; he stayed until 1919 and eventually claimed top billing for the show. After a few other tours and performances, Williams succumbed to pneumonia and died in 1922.

The songbooks on offer here are:

1. Creamer, Henry S. (words); Williams, Bert A. (music). ***That's A Plenty***. Chicago, Ill.: Will Rossiter, MCMIX (1909). 14" x 10½". Wrappers: red front with photographic image of the young Williams. Pp. [4] + lists and musical notation of publisher's other works to rear and inside both wraps. Good: lacking rear wrapper, moderate wear, some closed tears.

The cover announced that it was "A 'Hit' *Emphatic in Vaudeville with 'Bert' Williams of Williams and Walker*" and was "originally introduced" by Williams. Henry Creamer was a prolific and overlooked African American musical author. His jazz standards have been recorded by Ella Fitzgerald and Frank Sinatra, among others, and his musicals have appeared both in vaudeville and on Broadway. OCLC shows one holding, at Tulane.

2. Smith, Chris. (words and music). ***I Want To Know Where Tosti Went (When He Said "Good-Bye")***. New York: Shapiro, Bernstein & Co., Inc., MCMXX (1920). 12¼" x 9¼". Self-wrappers: front with photographic image of Williams in blackface. Pp. 5 + cover images of publisher's other books to rear wrap. Very good minus: edges lightly worn, creased and foxed; a few faint spots and remnants of adhesive tape.

"Successfully introduced by Bert Williams in George Le Maire's 'Broadway Brevities' at the New York Winter Garden." Christopher M. Smith was an African American composer and vaudeville performer, noted for his work with Jimmy Durante. OCLC shows three holdings.

3. De Witt, Francis (lyric); Bowers, Robert Hood (music). ***The Moon Shines on the Moonshine***. New York: Shapiro, Bernstein & Co., Inc., MCMXX (1920). 12¼" x 9¼". Self-wrappers: front with photographic image of Williams in blackface. Pp. 5 + illustrated publisher's ad to rear. Very good: light wear, some dust soiling and a prior owner name written at the top of the front cover.

The cover revealed that this piece was "Sung with Sensational Success by Bert Williams . . . of F. Ziegfeld Jr's Ziegfeld Follies." OCLC shows three holdings.

4. Bowers, Robert Hood. ***Get Up***. New York: Shapiro, Bernstein & Co., Inc., MCMXX (1920). 12¼" x 9¼". Self-wrappers: front with photographic image of Williams in blackface. Pp. 5 + publisher's ad to rear. Very good minus: wrappers lightly foxed, split at foot of spine and chipped at top with small bite and small spot to rear edge.

"Introduced by" Bert Williams. With price list for other works by publisher. Not found in OCLC.

5. Skidmore, Will E. and Walker, Marshall (words and music). ***"It's Nobody's Business But My Own (Deacon Series No. 6)***. N.Y.: Skidmore Music Co., 1919. 12 3/8" x 9 3/8". Illustrated self-wrappers. Pp. 3 + publisher's ad to rear. Very good minus: a black and white rendition of wrappers, where we have previously seen color; a few small tears crudely repaired with tape at an earlier date; bit of loss to top corner and tiny tear to bottom edge; lightly scuffed and soiled.

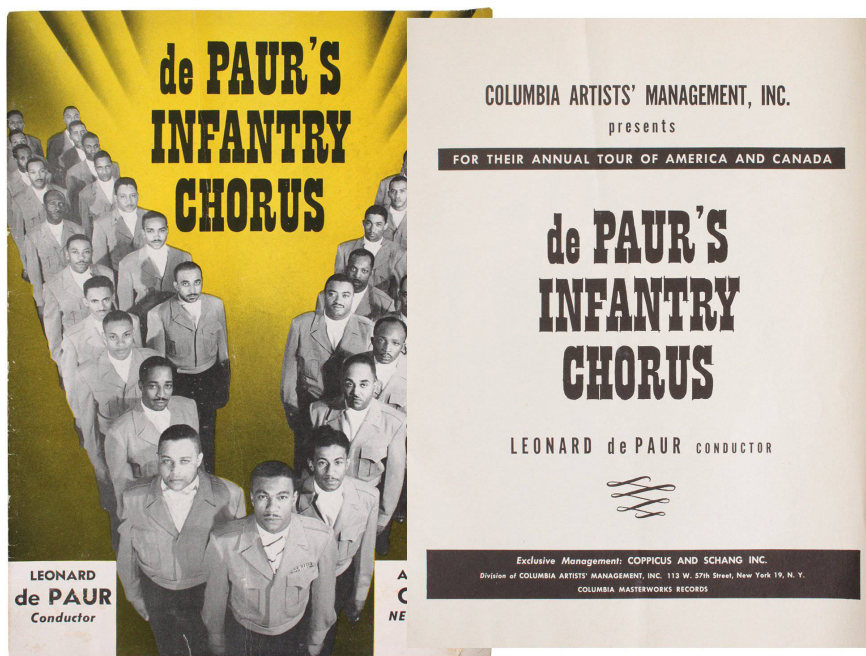
The front cover, which noted that this was "Bert Williams' big 1919 riot in Ziegfeld's [sic] Frolic," includes six caricatured blackfaced heads looking up at a photographic image of Williams, also again in blackface. The rear featured small cartoons of Black musicians and musical notation for "Rare Inspirations that come only to Gifted Negro Composers." The Deacon Series, formed by white composer-publisher Will Skidmore, had a lasting influence in Black vaudeville. OCLC shows 13 holdings over two entries.

A fantastic collection of sheet music written and performed by an important African American entertainer. **\$2350 [8434]**

40. [Music][Militaria]
[Souvenir Tour Program for] de Paur's Infantry Chorus . . . [Cover title]. New York, NY: Columbia Masterworks Records, [circa 1948]. 12" x 9". Stapled wrappers. Pp. [16]. Very good: slightly warped and curved with faint creases from old vertical center fold; a bit of spotting and toning to wrappers.

This is a rare souvenir program for an "annual tour of America and Canada" by a talented African American singing group with a fascinating history, de Paur's Infantry Chorus.

Leonard de Paur first began his music studies at



New Jersey's Bordentown School (known as the "Tuskegee of the North") and sang with, composed and conducted for Hall Johnson's noted Negro Choir. In 1936, while a student at Columbia, he became the musical director of the Negro Unit of the Federal Theater Project in New York City. He also studied at the Institute of Musical Arts, now the Juilliard School. In 1942 de Paur enlisted in the United States army as a private and rose to the rank of Captain. He was the music director for the 1943 play *Winged Victory*, produced by the Army Air Forces as a morale booster and fundraiser for the Army Emergency Relief Fund, and one year later was assigned to lead the 372nd Infantry Regiment of the Negro National Guard.

This sensational program tells the story of de Paur's Infantry Chorus (IC), which our online research has corroborated. The "exciting" group was "born in off-duty hours" by a group of soldiers from the 372nd who "liked to sing".

"During working hours these men were expert riflemen, canoneers, cooks, drivers, chaplain's assistants, medical aides and office clerks. At night they met in mess halls, chapels or wherever else they could to rehearse the songs they have since made famous."

The 372nd Infantry Glee Club, as they were first known, had been gaining fame for their talents, and de Paur had been recognized for his

musical background; he joined the unit in 1944 not just as Captain, but also as choral director. The army arranged a "cross-country tour" with concerts "in every large city" and multiple radio broadcasts. The group also performed at Franklin Roosevelt's Fourth Inaugural Celebration. When the 372nd was dispatched to the Pacific, "its fame had preceded it to Hawaii." A concert to the Pacific High Command was deemed a "terrific success" and IC was detached from the regiment and made an independent unit under de Paur's command: "The result was military entertainment history made daily at Army, Navy and Marine installations throughout the Pacific and eventually in Europe." IC could average six shows a day (totaling over 2,000 concerts) and performed everywhere from hospital wards and supply bases to on the decks of battleships. "Unlike most Negro choruses," IC did not "feature spirituals particularly, making up much of its repertoire from the music of the many lands" they visited as soldiers. In 1947 the 35-man chorus was discharged in New York City and immediately signed an unheard-of two-year contract for every member with Columbia Records. For ten years IC set records for Columbia in both concert appearances and receipts. They also recorded ten albums. In 1957 de Paur left to found the de Paur Opera Gala, featuring some of IC's stars, and later formed a chorus that toured 18 African nations under the United States Information Agency. He served as associate director of the Lincoln Center International Choral Festival, and then director of community relations for Lincoln Center, retiring in 1988.

Along with the long and fascinating history, this book holds two complete musical programs, rich with detail including songwriters (de Paur was listed as co-writer or arranger for 25 of the 41 songs), lyrics, version notes and more. It also lists the entire roster of the chorus, with each member's role and hometown. Twenty-four photographic images include artistic views of IC and of their fearless leader, individual portraits of soloists, and a great shot of de Paur with Lieutenant General Robert Richardson, "one of the top sponsors" of the group who "frequently turned up at its performances." There are images of IC amid the backdrop of war, visiting Iwo Jima and arriving in Guam for a "briefing on local conditions" with a host of military vehicles in the background. We also see them performing on their Pacific tour and at a War Bond Concert on the steps of the New York Treasury. One photo revealed that "the chorus carried a boogie-woogie outfit with them too in their farflung travels," and we even see the IC basketball team in their snazzy uniforms. The rear cover features a great shot of the group as part of an ad for two of their Columbia LPs, including one of "Latin American Songs." The program related that this was the group's second civilian tour, leading to our estimated date attribution.

Rare and fantastic evidence of a very special musical group. No holdings of this program were located in OCLC.
\$1500 [8130]



41. [Periodicals]

Driver, Richard (Sonny) (editor). **Scoop, U.S.A. [Vol. 7, No. 17 (Apr 30 1966)]**. Philadelphia, PA/Camden, NJ: Richard (Sonny) Driver, 1966. 17" x 11½". Newsprint. Pp. 12. Good plus: 5" square section carefully excised from bottom of first leaf, thus rear partially detached; old off-center fold causing some edgewear and creasing; a few tiny tears, light stains and spots of soiling.

This is a rare issue of a heavily illustrated and densely packed African American periodical, *Scoop, USA*.

It appears as though no other early issues of *Scoop* have survived institutionally, but the brand exists today, per their website, as "*Philadelphia's oldest, FREE African American weekly newspaper.*" It was founded in 1960 by Richard "Sonny" Driver as a weekly entertainment guide for Black readers in Philadelphia and Camden, New Jersey. Driver was one of only two African American licensed booking agents in Pennsylvania, and started *Scoop* to "*ensure equality in representation, publicity, and payment for the entertainers who came to Philly.*" For 30 years, Driver made *Scoop* the leading vehicle for bar and club owners to advertise events at their establishments. He worked with Cecil B. Moore to open Girard College to African American students, and was instrumental in the desegregation of major retail operations in Center City. He also launched a successful campaign to rename a Philly thoroughfare to Martin Luther King Drive. He died in 2017.

This issue is jam-packed with fantastic photographic images, illustrated advertisements, articles and editorials of interest to the African American communities of Pennsylvania and New Jersey. Nearly every announcement of a concert, party or club night has a shot of the performers or hosts, including such stars as Lou Rawls, Kim Weston, jazz organist Shirley Scott and saxophonist Stanley Turrentine. We see Sammy Davis Jr. speaking at Philly's Benjamin Franklin High: "*Sammy said it was the first time he had talked to students in an assembly. He warned them against dropping out and said if he could make it, they could too.*" News articles covered Willie Mays breaking the National League home run record, the death of a local beloved Black beautician and a spotlight on Edward Payne, an African American police officer running for New York's top brass position. There were columns on local gossip and happenings, images of award-winning Black models, and tons of ads as well as directories of Black-owned businesses in both states.

A rare introduction to Black nightlife and entertainment in a few New England hot spots. OCLC shows no physical holdings pre-1994, and then only two institutions with one issue each. Danky Hady 5270. **\$350 [8066]**

42. [Periodicals]

Flash! [Vol. I, No. 44 (Jan. 3, 1938)]. Washington, D.C.: Flash!, Incorporated, 1938. 11¾" x 8 7/8". Stapled pictorial wrappers. Pp. 26. Good plus: spine nearly perished; wrappers a bit soiled, spotted and worn with a few small chips; lightly toned throughout with some dings and chips at edges.

This is a rare and fantastic issue of an African American "*weekly newspicture magazine*," *Flash!* The issue is overflowing with photographic images and write-ups of Black athletes, musicians, news makers and thrill seekers, as well as great illustrated ads, original poetry and art.

Flash! was founded in March 1937. The magazine was a source for national, international, society, sports and entertainment news for African Americans in Washington, Baltimore, Pittsburgh, New York and Chicago until it folded in August 1939.

The present issue, released in January 1938, features an image of Dorothy Saulters on the cover, noting that she had just "*made her celluloid debut in Walter Wanger's 'Vogues of 1938'.*" Saulters went on to a noteworthy career, performing at the Kit Kat Club, the Apollo and several years with Cab Calloway's Orchestra. Other great musical content in the issue included images of dancers "*rug-cutting*" in some



wild “swing sessions” and a color shot of New Orleans front woman “Jean Taylor of the Dixie Rhythm Girls” inside the rear cover.

A “Who’s Who In America” feature held images and brief bios of noted African Americans such as Mary McLeod Bethune, Josephine Baker, Joe Louis and C.C. Spaulding, president of the North Carolina Mutual Life Insurance Company. One page was devoted to the work “uncovering T.B. by modern methods” by Thomas A. Williston, a Howard graduate and instructor who served as a physician in the D.C. Health Department’s Tuberculosis Bureau for 18 years. There were blurbs on religion, politics and world news, as well as a “Femininescope” feature that covered one of “the Nation’s most delightful personalities . . . Elie Lescot, wife of Haiti’s minister to the United States.”

Along with dozens of fantastic illustrated ads, the issue holds seven striking examples of the early art of George Elliot Olden, then a 16-year-old student at D.C.’s all-Black Dunbar High School. At 24 Olden became the head art director for CBS’ new television division, making him one of the earliest Black leaders in the industry. He later served as the official graphic designer for the U.N. International Secretariat and was the first African American to design a commemorative stamp for the United States Postal Service. There were also selections from poet Eve Lynn’s *No Alabaster Box*, published in 1936. Eve Lynn was a pen name of Evelyn Reynolds, a social reformer in Philadelphia active with the Women’s International League for Peace and Freedom and the National Urban League.

A rare survival of an overlooked African American periodical. OCLC shows only an entry for the magazine on microfilm, with just one holding, at the Wisconsin Historical Society. The Danky Hady entry (2377) cited holdings at Howard but we scoured their catalog and found none, though we did locate one earlier issue online in a private collection. **\$1200 [8339]**

43. [Periodicals][Black Photographers]

McClarrin, Otto (editor). ***Newspic: The Complete Newpicture Magazine [Vol. 6, No. 2 (Feb 1946)]***. Birmingham, Alabama: Newspic Publishing Co., 1946. 12¼” x 9¼”. Stapled pictorial self-wrappers. Pp. 36. Good plus: one 4” x 2” section near the rear excised, with slicing through subsequent leaves and rear cover, though all latter content extant; wrappers split at both ends, lightly worn and creased; light toning, scattered light spotting and a few small stains.

This is a rare issue of an uncommon African American magazine, *Newspic*. Filled to the brim with incredible photographic images by important Black photographers, the issue documents African American soldiers, firefighters, artists, models and “interesting personalities” from the celebrity to the everyday.

Newspic ran from approximately 1940 to 1947 and was known to feature the accomplishments of notable African Americans, Black contributions to the war effort and issues facing the average African American throughout the United States. This issue focused on the eastern seaboard, as editor Otto McClarrin visited several cities to report on them. McClarrin, a Howard graduate, helped organize Howard’s first formal publicity program before serving in the Army Air Forces during World War II. He was editor of *Newspic* from 1945 to 1947 then returned to Howard as publicity and public relations director until 1956. McClarrin later served the United States government as public affairs officer for the Information Agency, information officer with the Civil Rights Commission, an official of the Office of Economic Opportunity and an administrator with the Department of Health and Human Services. He died in 1983.

This issue is jam-packed with images of both notable and ordinary-but-accomplished African Americans. Importantly, it contains numerous photographs by Gordon Parks, as well as a fantastic cover and pin-up shots by the “well-known twins, Morgan and Marvin Smith who have been photographing glamour girls in Harlem for many years.” The Smith



brothers worked for the Works Progress Administration building gardens and painting murals, and in 1937 Morgan became the first staff photographer for the *New York Amsterdam News*. Two years later, they opened their own studio, M & M Smith Studios, next to the Apollo Theater and became the theater's official photographers. Marvin was the first African American student to enroll at the Naval Air Station School of Photography and Motion Pictures during World War II, and Morgan provided the pictures to a number of large Black newspapers throughout the country. They closed their studio, which had become a Harlem landmark, in 1968 and worked in television until 1975 when they retired at the age of 65.

This issue documents "Philly's Fine USO" with great shots of African American servicemen with the likes of Paul Robeson, Marian Anderson, Count Basie, Duke Ellington, USO "Queens," "hostesses," family and friends. It also includes what is "said to be the last photograph taken of the inimitable Fats Waller" before the "tour of the midwest which ended in his death." A "Weekend in New York" section highlights events and personalities "in the big city of bright lights and glamour" with reviews of Broadway plays, images of Harlem's Savoy Ballroom and a performance led by Katherine Dunham, who has been called the "matriarch and queen mother of Black dance." There is also a segment on "New York School Children," filled with great shots and data comparing New York's public school system with that of southern cities, and one on African Americans "Fighting Fires in the Nation's Capitol" with fantastic images by Parks.

Holdings of *Newspic* are rare. OCLC shows two entries for a total of five institutions, four of which have only one issue, with two having this one. **\$875 [8112]**

44. [Periodicals][Boston]

Boston Times [Dec 31 1960]. Boston, Massachusetts: Boston Times Publishing Company, 1960. 11" x 8½". Self-wrappers. Pp. [16; numbered to 20]. Good: possibly lacking leaf comprising pp. 9-12, or misnumbered as issued; final leaf torn nearly wholly in half vertically but extant; a touch toned, creased and worn.

This is a rare issue of a little-known African American newspaper, the *Boston Times* (BT). It is filled to the brim with photographic images, illustrated advertisements, news and gossip, providing a unique glimpse into Boston's Black community in 1960.

Information about BT is lacking. Danky Hady records it existing from only 1943-1944, while *Historical Statistics of Black America* (Gale Research, 1995) reported that it had a circulation of 12,000 in 1951. We found no other evidence of its survival, save two 1944 issues on microfilm at the New York Public Library. We were similarly unable to discover anything about the publisher.

This issue runs a bit wild, teeming with different fonts, ads and event announcements, political news and society chatter. Over 20 photographic images reveal African Americans attending events such as the New England Bowling League Ball, a Flower Garden Show and an NAACP Membership Drive. We see the well-dressed faculty at the opening announcement reception for the Cordice-Bowen Charm School, intended to prepare students for a "Professional Theatrical Career" as well as modeling and "Correct Social Activity." In 1961, *Jet* magazine reported that it was the "city's first school for Negro models." Lucy Cordice and Gus Bowen were well-known Black fashion designers in Boston from the 1960s through the 1980s. They also taught and designed costumes for productions at Elma Lewis' Center of Afro-American Artists.

A "College Roundup" column reported on discrimination against "Afro-Asian students" in Moscow and an editorial mused on "What Kennedy's Election Means." The issue also ran "Church News," society announcements and a fashion section directed at the "Home-Sewer." There were 46 advertisements (nearly half of them illustrated) for Boston businesses, many presumably Black-owned, including restaurants, automotive services, hair supplies and the Stanley Brown Dance Studios. One full page was dedicated to a *New York Times* report that lunch counters in Woolworth stores had been integrated in 112 cities.

A rare African American newspaper focused on the Boston community. OCLC locates only the above-mentioned microfilm and no physical holdings. Danky Hady 1174. **\$350 [8068]**



45. [Periodicals][Milwaukee]

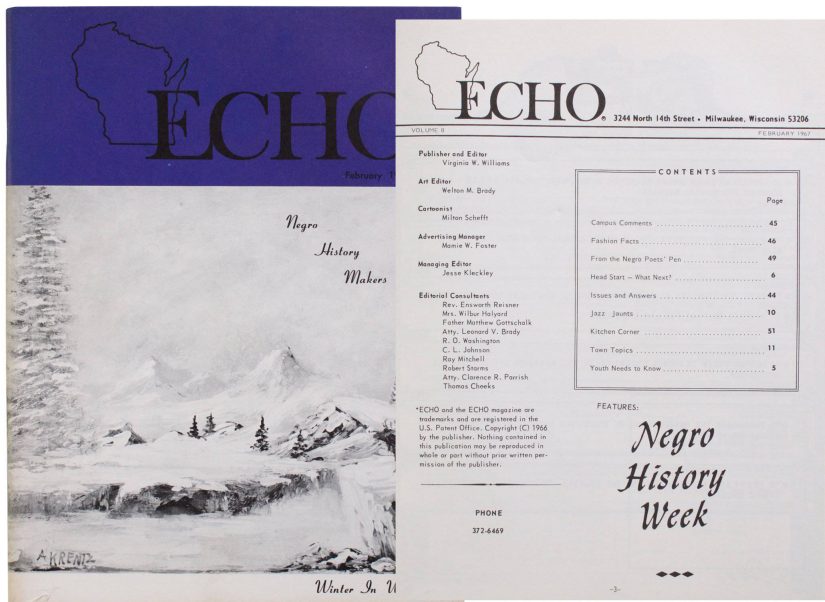
Echo [Vol. 8 (Feb 1967)]. Milwaukee, Wisconsin: Virginia W. Williams, 1967. 11" x 8½". Stapled wrappers. Pp. 54. Very good plus: a couple small dings to edge of front wrap, internally fresh.

This is a rare issue of an extraordinary African American periodical out of Milwaukee, Wisconsin, *Echo* magazine. Published by a woman, brimming with photographic images and comprehensive in its coverage of Black history and notable African American residents, the issue also showcased the literary accomplishments of Black Milwaukeean youth.

Online information about *Echo* is scarce. We were able to learn that the magazine was founded, published and edited by Virginia W. Williams from 1966 to 1986. Williams was a journalist for the Milwaukee Public Schools who led a writers' workshop for local youth and wanted to encourage their work. She wrote several historical pieces on African Americans for the magazine, which was known to cover an array of topics such as state and local history, social and political news, fashion advice and cooking tips. Another woman, Mamie Foster, a professor at UW Milwaukee, served as co-editor and -publisher.

This issue listed "*Echo's Aims*," including "to foster better human relations in Wisconsin through better understanding and mutual respect," "to inspire youth to higher education, better behavior and responsible citizenship" and "to accent the positive side of Negro life in our state. To promote race pride." The bulk of the issue was dedicated to an encyclopedic segment written by Williams on "*Negro History Makers*." Following a full-page sketch of "*Father of the protest movement*" Frederick Douglass was page after page of history, facts, illustrations and great photographic images relating to Milwaukeeans' contributions to the Underground Railroad, the war effort, the press, politics, religion, science and entertainment. The issue also featured "*an evening of enjoyable culture*" in the form of an "*introductory party*" for the magazine hosted by the Miller Brewing company, local jazz nights, community efforts "to move the Negro race closer to true equality," and a piece lauding the accomplishments of local high school and college students. There was a list of recommended reading, original works "*From the Negro Poets' Pen*," great cartoons, recipes and a plethora of illustrated advertisements for local businesses, many of them presumably Black-owned.

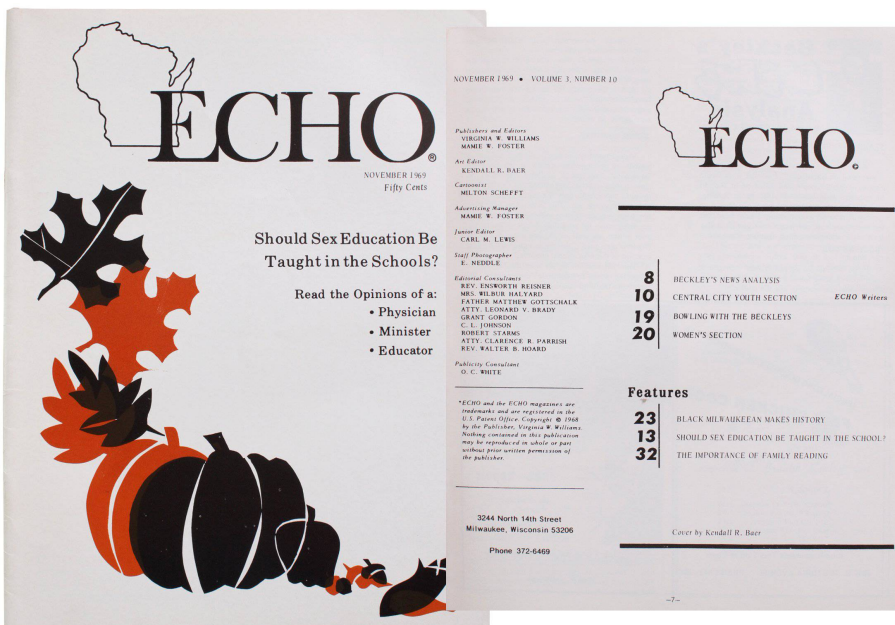
A jam-packed and lovely example of a little-known but impressive African American magazine from Milwaukee. OCLC shows five entities with holdings of *Echo* over two entries, but none have this issue. **\$500 [8042]**



46. [Periodicals][Milwaukee]

Echo [Vol. 3, No. 10 (Nov 1969)]. Milwaukee, Wisconsin: Virginia W. Williams, 1969. 11" x 8½". Stapled wrappers. Pp. 52. Very good plus: light foxing to edges of rear wrap; tiny corner dogear throughout; else internally fresh.

This is another issue of *Echo* which mainly centered on the question, "*Should Sex Education be Taught in the Schools?*" with input from local educator Phyllis M. Banks as well as a physician and a minister. There was also a focus on "*Central City Youth*," listing activities offered by the local Boys' Clubs and the Echo Writers' Workshop along with "*exciting books that should keep readers of all ages busy*." The issue announced ventures of the local WICS (Women in Community Service) and PTA as well as attorney Leonard Brady's becoming the city's first Black bank president. It stressed the importance of "*Family Reading*," printed an original poem by Williams and several by local youth, as well as an original play. There were great cartoons, illustrations, recipes and

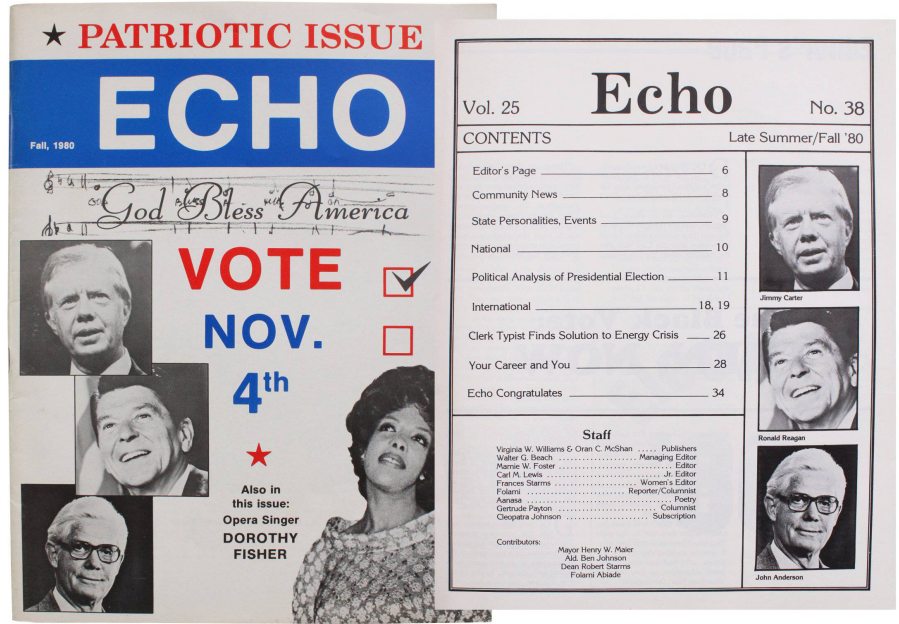


fashion advice. Along with a plethora of ads featuring images of Black proprietors and customers, there was also a two-page business directory, deemed "Echo's Shopping Guide."

OCLC shows five entities with holdings of *Echo* over two entries, but only one has this issue. **\$500 [8210]**

47. [Periodicals][Milwaukee]
***Echo* [Vol. 25, No. 38 (Fall 1980)].**
 Milwaukee, Wisconsin: Virginia W. Williams, 1980. 11" x 8½".
 Stapled wrappers. Pp. 36. Very good plus: the slightest toning and foxing to edges of wrappers; internally fresh.

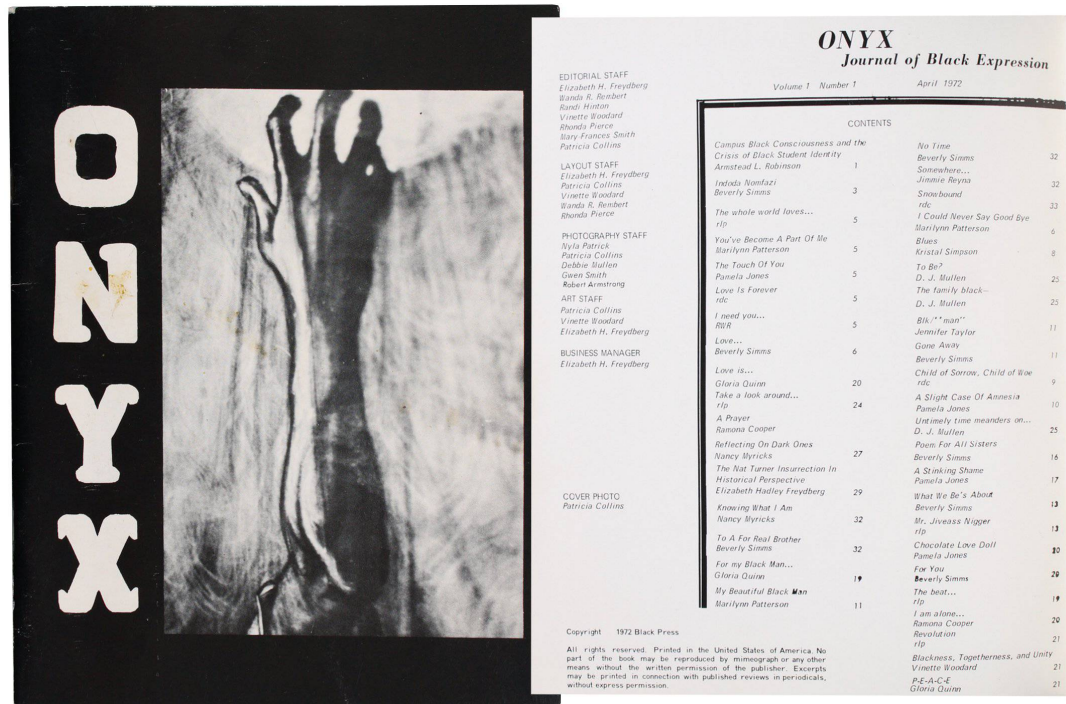
This "Patriotic Issue" of *Echo* mainly concerned the Black vote and ran key information on local, state and national politicians up for election in 1980. It also held lyrics and sheet music of patriotic songs, a feature on "When Blacks Were Republicans" and one on the Wisconsin Black Republican Council. There was a spotlight with photographic montage of Milwaukee native Dorothy Fisher, "international opera singer," who was honored with a "coveted Medallion Award" at an event in Milan, "where she has lived for the past 27 years." Fisher both sang and provided a "moving history of Negro spirituals" at the event. A column on "Career Choices" aimed at local teens was authored by Gertrude Payton, a guidance counselor who went on to establish a scholarship fund to help African American students from Milwaukee attend HBCUs. There was also a feature and great shot of 21-year-old Barbara Joplin, a secretary with the Milwaukee Fire and Police Commission, who solved her "Energy Crisis Problem" by riding a motorcycle.



OCLC shows five entities with holdings of *Echo* over two entries, but only one has this issue, and it is in a bound volume. **\$300 [8212]**

48. [Periodicals][Poetry]
***Onyx. Journal of Black Expression* [Vol. 1, No. 1 (April 1972)].** [Rochester, NY]: Black Press, 1972. 10 5/8" x 8½". Stapled black pictorial wrappers. Pp. 33. Very good: a few small stains to front wrap and scuffing to rear; internally clean with a few scattered light creases.

This is the premiere, and apparently only, issue of *Onyx*, a rare Black literary journal issued by students at the University of Rochester. Heavily illustrated and rich with original poetry, the issue features compelling contributions from African Americans who led venerable careers.



An introduction to the issue by noted African American professor, activist and scholar John Bracey, Jr. asserted that while the lack of support for Black students at the university was "well known," it was "somewhat of a surprise" to

"find that the beginning issue of *Onyx* does not address itself to the racial absurdities and acts of petty meanness that generally plague Black students at white institutions . . . *Onyx* is low on rhetoric; high on introspection."

The issue is filled with large, striking photographic images and powerful artwork. Dozens of poems range in style and subject, covering intimate relationships ("*Black Love Is Strong Love*"), New York weather ("*Snow in April fulfills my / soul, with coldness*"), war and peace, "*Blackness, Togetherness and Unity*," and the hardships of life: "*Child of sorrow, child of woe . . . Life will break your childish smiles / As you walk those miles – as you walk those miles.*" One essay addressed the Black ghetto, and there was an article entitled "*The Nat Turner Insurrection in Historical Perspective*" by Elizabeth Hadley Freyberg. Freyberg, who also contributed art and photos to the journal, later chaired the Africana Studies program at Simmons College and was noted for her book *Bessie Coleman, The Brownskin Lady Bird*. She also taught theater, cinema and women's studies at multiple institutions, was published widely and fought vocally for women's, LGBTQ+ and Black civil rights. There was also an article on the "*Crisis of Black Student Identity*" by Armstead L. Robinson, then Assistant Professor at SUNY Brockport. Robinson had graduated in 1969 with honors from Yale College, where he helped design the Black Studies program, earned his Ph.D. from Rochester in 1977 and later established and led the Carter G. Woodson Institute for Afro-American and African Studies at the University of Virginia.

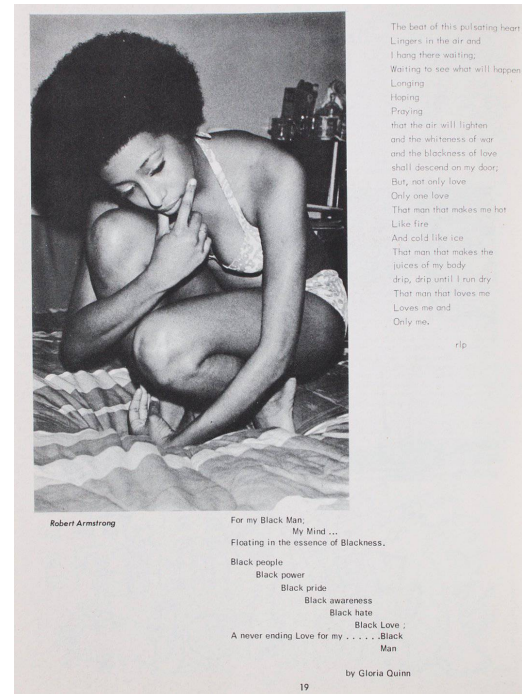
A rare African American arts and literary magazine. OCLC shows two holdings. Not in Danky Hady. **\$750 [8220]**
More images may be seen here: <https://tinyurl.com/4e2awtxm>

49. [Periodicals][Texas]
***In Sepia* [Mar 2-8, 1962].**
 Dallas, Texas: [Davis & Associates], 1962. 11½" x 16½", folds to 11½" x 3 3/8". Double-sided sheet, folded accordion style to create 10 panels. Very good plus: tiny tear to top edge of one intersection; light corner crease; a few faint spots of soiling.

This is a wild ride of a publication, heavily illustrated and filled with data and detail, *In Sepia* (IS). IS evolved into the *Dallas Weekly*, which per its website is "the leading, most trusted voice of the African diaspora in north Texas" and has been "continuously published, having never missed a single issue for more than 69 years."

Though this 1962 issue announced that IS was in its 5th year, most sources agree that Tony Davis founded the paper which became the *Dallas Weekly* in 1955. Davis was a liquor rep who in 1957 partnered with Billy Burke, a salesman for the American Tobacco Company, to rent the American Woodman Hall for Sunday afternoon jazz sessions. The concerts took off, becoming a mainstay of the African American community. Burke called Davis "the greatest promoter Dallas has ever seen" and another historical account described Davis as "a grizzly bear of a man who wore a black patch over one eye." By the 1970s, Davis had built the *Weekly* into the city's largest Black paper. He sold it in 1985 and it continues publication to this day.

This issue is crammed with illustrations, photographic images, tiny text and huge spirit. It has a calendar of events at Dallas theaters, churches, bars and clubs, as well as great images of performers and crowds dancing the night away. There is a detailed list of local restaurants, with hours, proprietors, descriptions and praise: "*Just the BEST FOOD DOWNTOWN – that's all – Ya oughta try it.*" The paper also serves as a business directory, with great illustrated ads as



The best of this pulsating heart
 Lingers in the air and
 I hang there waiting
 Waiting to see what will happen
 Longing
 Hoping
 Praying
 that the air will lighten
 and the whiteness of war
 and the blackness of love
 shall descend on my door.
 But, not only love
 Only one love
 That man that makes me hot
 Like fire
 And cold like ice
 That man that makes the
 juices of my body
 drip, drip until I run dry
 That man that loves me
 Loves me and
 Only me.

by Gloria Quinn



well as listings by category for local Black-owned barber and beauty shops, hotels and motels, record stores, auto shops, a tax service, "Mad Man Frank" hardware and housepaint, and many, many more. Columns concerned the "Dallas scenes" and gossip, announcing upcoming events and promoting brands and businesses. One lovely group of images showed the African American women vying for "Most Popular Waitress in Dallas" and there's an ad for Pepsi featuring a smiling Black couple. The paper also ran jive-filled national and international news:

"Well the Supreme Court slapped the hell outta the last stronghold of the UNAMERICANS . . . racial segregation in both interstate and intrastate travel is Unconstitutional. So again my thumb goes to my nose who said AMERICA ain't changing – it is – and for the better."

Rich, rambunctious, and rare. No holdings located in OCLC. Danky Hady 3081. **\$675 [8093]**

50. [Periodicals][World War II][Women][Art]

Progressive Magazine [Vol. 1, No. 4 (Mar 10 1944)]. Cleveland, Ohio: Progressive Publishing Co., 1944. 10" x 7".

Stapled pictorial wrappers. Pp. 24. Very good: wrappers gently split at bottom edge; a bit worn, creased and spotted throughout with some scattered stray ink.

This is an illustrated, uplifting and heretofore unrecorded issue of a rare African American periodical out of Cleveland, Ohio, *Progressive Magazine (PM)*. Per its cover, *PM* was "Devoted to the Economic and Social Progress of the Negro" and this issue serves as a celebration of Black soldiers, businesses, artists and everyday citizens.

Scouring the internet revealed no information about the magazine, but its first page announced its purpose:

"to familiarize the Public with outstanding individuals of our race, disseminate information of value to the economic advancement of the Negro, provide a medium of advertising for

Progressive Negro Business Enterprises and assist in securing the Negro full rights in this, his country, where he has sacrificed so much."

It noted that it also strove to "assist in effecting unity among all groups."

Much of this issue's content was steeped in the ongoing war. African American attorney John Diamond Wilkerson wrote of his work as chairman of a national committee working to end segregation in the armed forces, and there were images and biographies of three Black soldiers.

The magazine also particularly noted the accomplishments of women. The cover image revealed one Frances Crew in what appears to be a Cleveland transport operator's cap, and an article by church and community leader Lucille Hines suggested a "bright idea for parents to take advantage of their Nursery School or Community Center," "now that father is in the Army, and mother has to work." Other contributions by women included an ode to a young Black mother, a fashion feature by the owner of a local dress shop, recipes, community news and a patriotic original poem. There was a great full page image of "The Eight Countesses," a Black women's social organization founded in 1943, and a photo feature on Rhega Daphen Alford, "in charge of your Photofinishing Dept. At Mitchell Studio where all the Drug Store roll film is taken for development." It noted that her role required "working in complete darkness, an art within itself, the printing and the various stages thereafter to bring to you: the public, lovely snap shots."



One full page shot announced a poetry reading by Langston Hughes at the local AME church, sponsored by the Negro Progressive Business Alliance, and another celebrated Glenna Powell, "one of Cleveland's Outstanding Cosmetologists and Business Women, and a favorite Pin-Up Girl of The Armed Forces." There was also some national news, concerning Naval Reserve commissions for African Americans, developments in integrated athletics, "the first interracial hospital in the city of New York" and Negro History Week events in Chicago. One editorial urged to "improve our public conduct," especially regarding "vulgar remarks" towards women, and another to "Keep the Negro Spiritual Alive!" There were twelve advertisements for Black-owned businesses, half of which were illustrated; one had an image of the female proprietor of a local ice cream shop. The issue also offered a "Popular Child" photo contest, with war bonds as prizes.

In Recognition Of
NEGRO HISTORY WEEK
 The Radio Committee of The Progressive Business Alliance
 presents
 In A Reading of His Own Poems



Langston Hughes

Mr. Hughes is the Outstanding Leader in the field of Literature, appearing at St. James A. M. E. Church, Monday February 28, 1944, 8:15 P. M.

Progressive Magazine's

PIN-UP PAGE

FEATURING

Cover Photos of Previous Editions



Glenna Powell

Miss Glenna Powell, one of Cleveland's Outstanding Cosmetologists and Business Women, and a favorite Pin-Up Girl of The Armed Forces.

12.

13.

PM is not only rare, but seemingly largely unknown. OCLC locates its second issue at Emory, but no holdings of this or any other issue. Not in Danky Hady. **\$1200 [8252]**

51. [Photography]
Negro Physiques [Caption title]. Los Alamitos, Calif.: Bruce of Los Angeles, [circa 1958]. 11" x 8½". Single sheet flyer, printed both sides. Very good minus: creased at old center fold; one tiny tear to top edge; faint but moderate staining to top third; corner dogear.

This is a rare promotional flyer for photographs of African American male models, issued by the noted pioneer of beefcake photography, Bruce of Los Angeles.

Bruce Bellas quit his job as a Nebraska chemistry teacher and headed to Los Angeles in the late 1940s to become a professional photographer. He quickly rose to the top, photographing the muscle men of Venice Beach and other local beefcakes in classically composed scenes that elicited all the glitz and glamour of Hollywood. He launched his *Male Figure* magazine in 1956, and two years later relocated to the suburb of Los Alamitos, setting up a studio in his garage.

This flyer advertises four catalogs as well as individual photographs of impeccably-built African American men, with price lists, brief descriptions and ordering instructions. There are short bios and twelve small shots of the models, including a professional boxer, an "outstanding bodybuilder" and football players from California colleges. Two of the catalogs offered "dynamic Negro duals" and two were "single-pose" collections; one offered "four handsome Negroes with rugged physiques" in a "series of dynamic action poses of virile force," and another presented "Negro athletes from the Armed Forces." The flyer also promoted "a wide range of models and poses" to the "discriminating artist, teacher, student, and bodybuilder," as well as a "featurette" (ten more photos) of any one particular model. Pricing data is comprehensive, and several manuscript notations reveal Bruce's increased costs. The printed Bruce of Los Angeles address is scratched out, with a stamp for a Los Alamitos address nearby, allowing for our date attribution.

Rare promotional material for photographs of African American athletes and army men. No holdings were located in OCLC or online. **\$400 [7836]**

NEGRO PHYSIQUES

CATALOGUE NO. 20 PRESENTS DYNAMIC NEGRO DUALS. FOUR HANDSOME NEGROES WITH RUGGED PHYSIQUES HAVE BEEN SELECTED FOR THIS SERIES OF DYNAMIC ACTION POSES OF VIRILE FORCE. WILLIAMS AND FOSTER ARE PLAYING FOOTBALL FOR WEST COAST COLLEGE, THE SETTING, THE STUDIO.

1-10 INCL. LEWIS WILLIAMS AND CHARLES FOSTER
 11-15 INCL. ROBERT SHEALY AND DAVE JONES

3.75

CATALOGUE NO. 20 15 4x5's **\$3.00** Prepaid For Airmail add 20¢

CATALOGUE NO. 26 IS A SINGLE-POSE COLLECTION OF PROMINENT NEGRO ATHLETES. LEWIS WILLIAMS WAS WELCH QUARTERBACK IN 1952. CHARLES FOSTER WAS HALFBACK FOR LACC. ROBERT SHEALY WAS JUST COMING INTO PROMINENCE AS AN OUTSTANDING BODYBUILDER.

1-4 INCL. LEWIS WILLIAMS 21 YRS. 5'7" 180 LBS.
 5-8 INCL. CHARLES FOSTER 21 YRS. 5'7½" 170 LBS.
 9-12 INCL. ROBERT SHEALY 18 YRS. 5'9" 178 LBS.
 13-15 INCL. KENNETH JOHNSON 18 YRS. 5'9" 182 LBS.

3.75

CATALOGUE NO. 26 15 4x5's **\$3.00** Prepaid For Airmail add 20¢

CATALOGUE NO. 50 PRESENTS NEGRO ATHLETES FROM THE ARMED FORCES. JAMES HART IS A SERGEANT IN THE MARINE CORPS. LEROY WILLIAMS IS AN ARMY MAN. BABY JOE WOLCOTT IS A PROFESSIONAL BOXER (EX-ARMY), AND ELMER MATT IS EX-NAVY.

1-5 INCL. JAMES HART 23 YRS. 5'11" 180 LBS.
 6-10 INCL. LEROY WILLIAMS 20 YRS. 5'10" 185 LBS.
 11-15 INCL. BABY JOE WOLCOTT 25 YRS. 5'11" 180 LBS.
 16-15 INCL. ELMER MATT 21 YRS. 5'11" 175 LBS.

3.75

CATALOGUE NO. 50 15 4x5's **\$3.00** Prepaid For Airmail add 20¢

CATALOGUE NO. 59 PRESENTS DUAL POSES. LEROY WILLIAMS IS MATCHED WITH ELMER MATT. ARTHUR MCQUEEN, QUARTERBACK OF THE ELAJC FOOTBALL TEAM, POSES WITH LEONARDO VILLALHERMOSA.

1-8 INCL. LEROY WILLIAMS AND ELMER MATT
 9-15 INCL. ARTHUR MCQUEEN AND LEONARDO VILLALHERMOSA

3.75

CATALOGUE NO. 59 15 4x5's **\$3.00** Prepaid For Airmail add 20¢

WE OFFER TO THE DISCRIMINATING ARTIST, TEACHER, STUDENT, AND BODYBUILDER A WIDE RANGE OF MODELS AND POSES IN THIS SERIES. POSING STRAPS ARE USUALLY USED FOR FRONT VIEWS. NUDE FOR BACK VIEWS. COMPLETE NUDES CAN BE OFFERED ONLY WHERE THE POSE IS OF SUCH A NATURE THAT NO COVERING IS REQUIRED. THESE SUPERB PHOTOGRAPHS ARE MADE FROM THE ORIGINAL NEGATIVES BY PROJECTION PRINTING ON DOUBLEWEIGHT MATTE PAPER. INSURANCE IS AVAILABLE FOR 5¢

IF OUR CUSTOMERS WISH MORE PHOTOS OF ANY PARTICULAR MODEL, A FEATURETTE - A GROUP OF TEN MORE PHOTOS - IS AVAILABLE OF EACH MODEL. THESE PHOTOS ARE NOT INFERIOR - IN FACT, YOU MAY LIKE THESE PHOTOS BETTER. WE SHOOT MANY PHOTOS ON EACH MODEL, BUT ONLY A FEW REPRESENTATIVE PHOTOS CAN BE USED IN THE CATALOGUES. ORDER BY NAME AND CATALOGUE NUMBER.

WILLIAMS AND FOSTER (20)	JAMES HART (50)
SHEALY AND JONES (20)	LEROY WILLIAMS (50)
LEWIS WILLIAMS (26)	BABY JOE WOLCOTT (50)
CHARLES FOSTER (26)	WILLIAMS AND MATT (59)
ROBERT SHEALY (26)	MCQUEEN AND VILLALHERMOSA (59)

2.50

EACH FEATURETTE 10 4x5's **\$2.20** Prepaid For Airmail add 15¢

CUSTOM-MADE DOUBLEWEIGHT MATTE ENLARGEMENTS MAY BE ORDERED FROM ANY PHOTO IN THE CATALOGUES OR ANY OF THE FEATURETTES. SINGLE 8x5 SELECTED PRINTS ARE 25¢ EACH. MINIMUM ORDER: 6 FOR \$2.10 PREPAID. 11x14'S ARE \$3.00 EACH PREPAID AND 16x20'S ARE \$5.00 EACH PREPAID. AVAILABLE ON SPECIAL ORDER. 4.50

EACH 8x10 PHOTO 8x10 2.00 PREPAID FOR AIRMAIL ADD 20¢
ANY FOUR PHOTOS 4 8x10'S 6.00 PREPAID FOR AIRMAIL ADD 25¢
EACH COMPLETE CATALOGUE 15 8x10'S \$15.00 PREPAID FOR AIRMAIL ADD 40¢
EACH COMPLETE FEATURETTE 10 8x10'S \$10.00 PREPAID FOR AIRMAIL ADD 50¢

Bruce of Los Angeles
 11762 KENSINGTON RD.
 LOS ALAMITOS, CALIF. Box 75305, Sanford Station
 Los Angeles 5, Calif.

52. [Poetry]

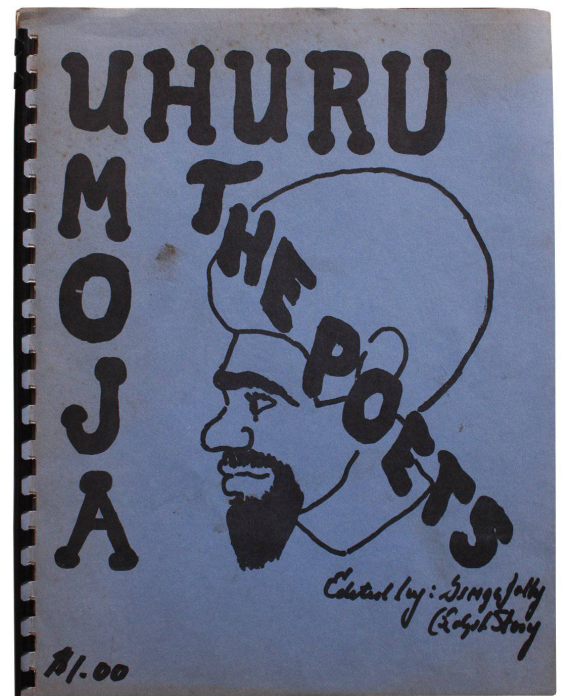
Jolly, George and Story, Ralph (editors). **Uhuru Umoja: The Poets [Cover title]**. [Cleveland, Ohio]: [Poet's Workshop, Cuyahoga Community College], [1970]. 11" x 8½". Illustrated thin card wrappers, plastic comb binding. Pp. [33]. Very good minus: wrappers moderately soiled and lightly edgeworn; a touch of toning and spotting at edges; some stray and lightly-printed ink.

This is a rare book of poetry written by African American students at Cuyahoga Community College (TRI-C) in Cleveland, Ohio. Its title words translate from the Swahili to "Freedom" and "Unity."

The book's two editors, Ralph Story and George Jolly, were both young Black men, born around 1950. Per the work's introduction, they started a Poet's Workshop because "It was felt that the black students at TRI-C had many relevant statements to make about the black experience, and that they needed an opportunity to present their work in concrete form." They expressed their gratitude to the faculty members "who gave us a place to work and our initial supplies," and their hope that it would grow into a magazine "issued periodically." We find no evidence that it did. We did find a memorial website in tribute to Jolly, where friends remembered him as "an activist, a serious and dedicated Cuyahoga Community College student who even then was a serious researcher of Black history," as well as "a fine Black male role model" and a "true friend who taught me a lot about Africa and the Egyptian Empires and the need to educate our children about our heritage."

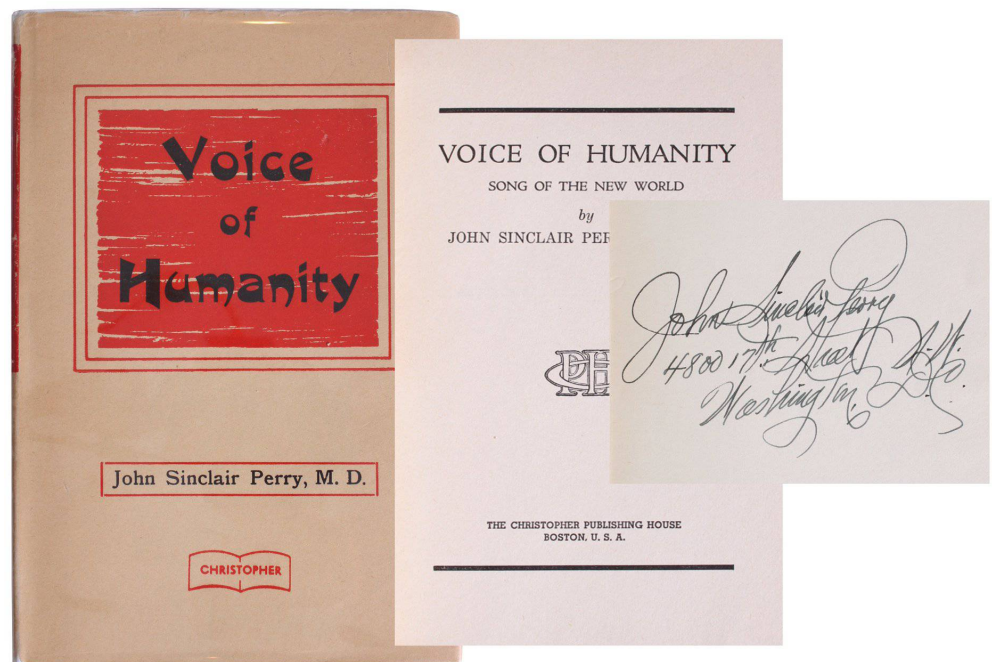
The book holds fourteen poems by eight young Black authors, including the editors, two who used their African names, and at least two women. We based our date attribution on the included "Poem to the Savage Masses," which mourned the "285 Killings in 1969 / Black on Black by Black . . . 285 Killings last year / If that ain't genocide / I don't know what is." A poem by editor Story bemoaned the "Black experience in this / desolate climate that / breeds hate in dismal city corners," and Leon Jones wrote: "We wanted only peace yet we fight / For survival" in a moving piece called "The Capitalist." The book contained an "Ode to Trane," as well as Patricia Woods' "I Love My Blackman": "Because he has the courage / To stand up to the man."

Rare poems revealing the inner worlds of African American college students in Ohio. OCLC shows one holding. **\$675 [7870]**



53. [Poetry]

Perry, John Sinclair.
Voice of Humanity: Song of the New World.
Boston, U.S.A.: The Christopher Publishing House, 1952. 8" x 5½". Cloth over boards, spine and title gilt, original jacket. Pp. 46. Very good due to several small bites and chips from backstrip and top edge of jacket; rear hinge a tad loose but holding; internally very good plus with a touch of scattered spotting. **Signed** by the author on ffep.



This is an epic poem by an African American medical doctor and World War II psychiatrist, John Sinclair Perry.

Dr. John Sinclair Perry was born in Fayetteville, North Carolina and graduated from Shaw University in Raleigh. He studied at the New England Conservatory of Music, intending to become a professional violinist, before witnessing an operation in the Boston City Hospital and altering his career trajectory. Perry owned and operated the Mercy Hospital in

Hamlet, North Carolina and practiced in Wilmington before moving to Washington, D.C. There he had a distinguished career in neuropsychiatry, serving both at St. Elizabeth's Hospital and the old Freedmen's Hospital (now the hospital of Howard University). He was president of the Medico-Chirurgical Society of the District of Columbia (the first society for African American doctors in the United States) and a member of the committee which successfully negotiated the admission of Black physicians into the Medical Society of D.C. Perry also worked for the Psychiatric Division of the Fort Myer Examining Board during World War II. He died in 1962.

This long and passionate poem unfolds a journey through history, covering the settling of America, the blight of slavery and racial injustice: "Not 'colored', as some thus do say, / But by Nature made; born this way; / Some say, 'n****r' (misnomers hurl): / In truth, 'New Race of the New World'." The ode careens through abolition to the settlement of the West, the Spanish American War, the rise of dictators and World War II. Perry questioned what was to come: "What then brings the dim tomorrow? / Is it but the reign of Sorrow? / Will former things soon pass away? / Does there now dawn a better day?" He implored for a "Song of the New World":

"Then sing of him whose muscles tense / Earn 'fruit of Earth', his recompense! / Oh! Sing of him with sweated brow - / With mighty grasp on sledge and plough: / This man of works who lives to do - / His aiding strength will pull us thru! / Of him a song, I pray you give; / And thru the ages let it live!"

This volume was reviewed in the 1952 *Journal of the National Medical Association*, a group that acknowledged it "has not numbered many poets in its ranks . . . his book deserves a place on our shelves."

An epic poem by an accomplished African American doctor. Reasonably well-represented in institutions (OCLC shows 19 holdings), this a lovely, signed copy. **\$850 [8045]**

54. [Poetry]

Walker, William.

Walker's Everyday Life Poetry And Book No. 9.

Chicago, IL: N.P., 1943.

8¼" x 5½". Stapled

wrappers. Pp. 16. Good: wrappers moderately

soiled with a three-inch neat excision from front,

affecting first word of

cover title; penciled

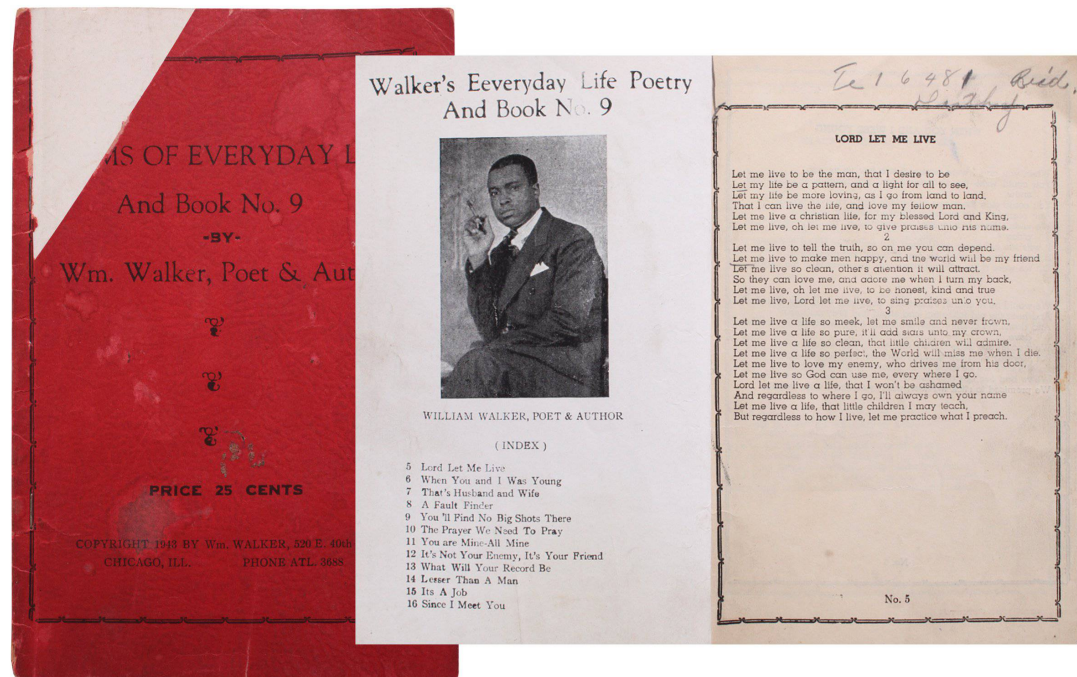
notation to top of one

page; lightly toned and

spotted with a few small

stains.

This is a rare book of poetry by an African American author, William Walker.



Researching the author proved nearly impossible, as two

notable African Americans shared his name: a Chicago artist known for his street murals and the actor who played Reverend Sykes in the film classic *To Kill a Mockingbird*.

This book contains a frontis photographic portrait of a dapperly dressed "poet & author" holding a cigarillo and a mild look of disdain. Twelve poems, rather long and complex, touch on subjects of love, marriage, religion and Walker's ideas of decent living. He reminisced on past romance in "When You and I Were Young," reasoned that "It's Not Your Enemy, It's Your Friend" one should keep an eye on, and opined that "You'll Find No Big Shots There" in heaven. He also bemoaned the high cost of groceries and food rationing: "Lord prepare me a seat, somewhere in glory, when they ration out the air." One poem revealed a heartbroken man begging his lover to return and another decried "A man that will slap a woman, curse her and knock her down / He's less than a man, he's nothing but a country clown." In "Lord Let Me Live" Walker begged to "live a life so perfect, the World will miss me when I die" and questioned what his readers' "record" would be when they "face the throne of God." He proffered, "Friend, may I give you this advice, you may weep or either moan / But when you are finding fault of others, don't forget those of your own."

OCLC revealed three books of poetry by the author; this No. 9, with only one holding, as well as a No. 2 and a No. 8, similarly scarce. **\$950 [8043]**

55. [Poetry][Periodicals]

[Hughes, Langston]. *Contempo* [Vol. 1, No. 13 (Dec 1 1931)]. Chapel Hill, North Carolina: Contempo, Ltd., 1931. About 17" x 12 1/2" (issued). Newsprint. Pp. 4. Fair: bottom tattered, with about 3" of loss and susceptible to more; moderate foxing to lower quarter; some small stains and spotting.

This is an issue of *Contempo*, a fairly well-known North Carolina periodical, invaluable for its distinction of holding the first printed appearance of Langston Hughes' controversial poem "Christ in Alabama."

Hughes wrote the poem in 1931 in response to the infamous Scottsboro case, in which two white women falsely accused nine young Black men of rape. He sent it to *Contempo* that October, and the paper printed it a few days before his scheduled speech at UNC Chapel Hill. Each of the first three stanzas places a member of the Christian holy family in a southern racial context: "Christ is a N****r," mother Mary "Mammy of the South," and "God's His Father - / White Master above." The fourth and final stanza evokes a tortured, Black Christ "On the cross of the South."

In this issue, Hughes' poem appears front and center, underneath a provocative block-print image by African American artist Zell Ingram. The image shows a silhouetted figure, completely Black, save for a stigmata on each hand and the lips, which are white. The two leading articles surrounding it (one also by Hughes) both address the Scottsboro case. In his editorial, Hughes deemed the white female accusers "prostitutes," described the Alabama court proceedings as "absurd farces" and articulated that "the South ought to be ashamed of itself."

The authors of a scholarly article entitled "Mammy of the South / Silence Your Mouth': The Silencing of Race Radicalism in *Contempo* Magazine" (<https://doi.org/10.26597/mod.0000>) argued that the issue was a "bold, courageous, and perhaps even foolhardy effort by young, liberal-minded, white editors to condemn racial injustice and protest the Scottsboro Trials before a national audience." They posited that "Contempo defied southern racial codes not only by publishing such blunt rebukes, but even more flagrantly by inviting an African American writer to voice them." What happened next was even more startling, however; after the backlash this issue received,

"coverage of Scottsboro all but vanished from the magazine, and near silence ensued on the subject of racism . . . *Contempo* continued to publish inflammatory articles by white writers on topics such as censorship, pornography, and communism, and to champion experimental writers such as Faulkner and Joyce. These loud radical discourses distract from the silencing of race in *Contempo*, a silence that extends from the pages of the magazine through to the annals of literary history."

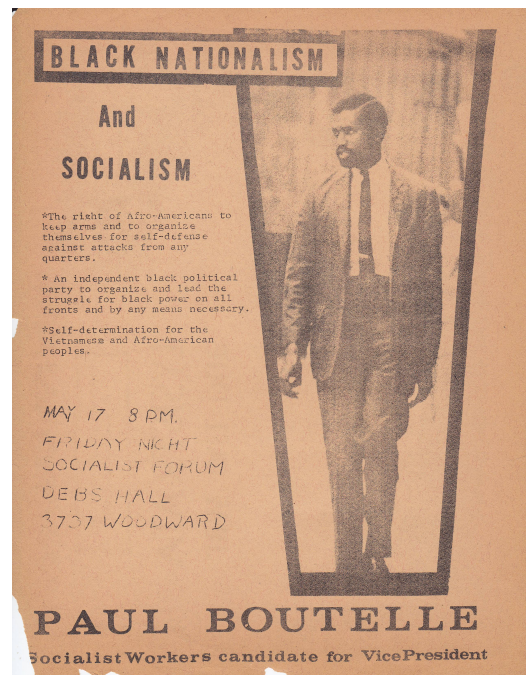
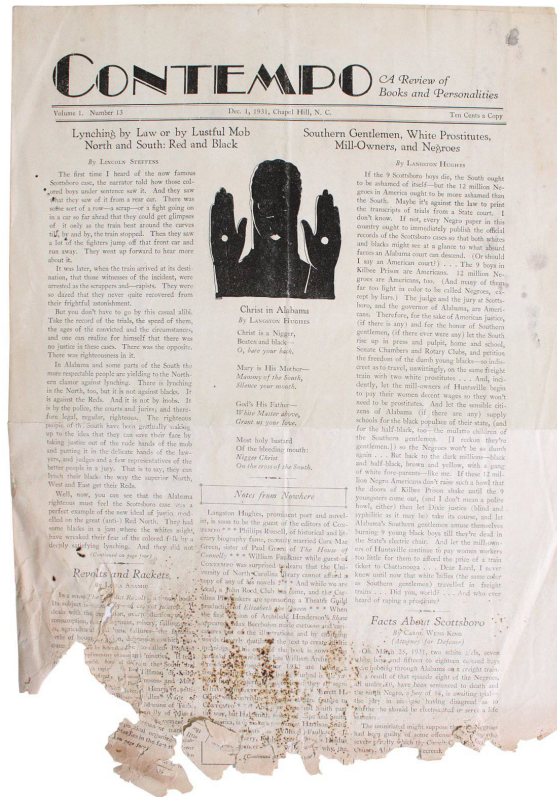
Though the physical condition of this copy's lower half leaves something to be desired, the leading articles, poem and artwork have managed to escape mostly unscathed, save a few small spots only barely affecting a couple characters of text.

Contempo is reasonably well-represented in OCLC, and exact holdings are difficult to ascertain. \$350 [8137]

56. [Politics][Socialism]

[Group of Flyers and Periodicals from the Halstead and Boutelle 1968 Presidential Campaign Compiled by an African American Activist Couple]. Detroit, Michigan: 1967-1968. Thirteen flyers and/or stapled periodicals most on 8 1/2" x 11" sheets. Generally good to very good.

This is a collection of 13 items from the Detroit-area offices of the 1968 presidential campaign of Fred Halstead and Paul Boutelle (H&B). They were compiled by an African American activist couple from Detroit, Jerry and Judy Watts. Little is known of either person. Years ago we acquired some of their papers and from the items on offer we know that Judy was the Michigan Coordinator for H&B and we learn more about her ideology in an



article she wrote for an H&B newsletter included here. Thanks to a brief profile in a 1979 issue of the *Detroit Free Press* which includes an image of Jerry, we know that he was a television graphics artist for Detroit's local channel 2. He was trained in fine and commercial art at Detroit's Center for Creative Studies and in addition to graphics, he also did courtroom sketches for trial stories and composite drawings for police. As of 1975 he was listed as the art director for a periodical issued by Detroit's Pan-African Congress, *The Spokesman*.

H&B ran as candidates for the SWP and according to a summary issued by the SWP, the 1968 campaign was a success in that:

"millions heard Halstead, Boutelle or one of the 45 local SWP candidates on radio or television or read about them in the newspapers. Thousands heard them speak at campus and high school meetings and at antiwar rallies . . . Another significant achievement was the penetration of the campaign into the South. Both Halstead and Boutelle spoke in southern states and Boutelle made a tour of southern black campuses."

According to E. James West's article, "Paul Boutelle's 1968 Vice-Presidential Campaign", on the African American Intellectual History Society website, Boutelle was born in Harlem in 1934,

"grew up in New York City and he became politically active as a young adult . . . [and] emerged as a key member of the Freedom Now Party, a short-lived Black political party formed around the time of the 1963 March on Washington, and was the Party's candidate for the New York State Senate during the 1964 elections. Following Malcolm X's split from the Nation of Islam, Boutelle joined the fledgling Organization of Afro-American Unity and was present when Malcolm was assassinated . . . After the collapse of the Freedom Now Party, Boutelle turned his attentions towards the Socialist Workers Party, running for Manhattan borough president in 1965 and state attorney general in 1966 on the Socialist ticket."

The collection has five campaign newsletters of varying lengths, some of which were also called "campaigners." They begin in 1967 with Issue No. 1 of the "Michigan Newsletter" for the Young Socialists for Halstead and Boutelle (YSHB) which laid out the goals of the organization and had a separate leaf attached with a two page "Statement by Michigan Young Socialists for Halstead and Boutelle: YOUTH CAN SUPPORT BLACK LIBERATION THROUGH SUPPORTING SOCIALIST CANDIDATES."

The collection also has the YSHB's first *Campaigner* issued March 2, 1968. It's notable simply because it has survived, but is critically important for its column by Judy Watts who is identified as the "Michigan Coordinator—Afro-Americans for Halstead and Boutelle." The column discussed "Choice 68," a nationwide referendum performed on college campuses in April 1968 that measured interest in presidential candidates as well as proposed solutions to the war in Vietnam. Watts shared in part,

"Many black militants may feel that they must vote for Rev. Martin Luther King because he is the only listed black candidate. As an Afro-American and a socialist, I believe that the time has come for blacks to vote politically and not just for 'black visibility.' . . ."

On the rebellions which have paralyzed cities for the last few years, Halstead and Boutelle . . . recognize that every single uprising has been triggered by overt acts of police brutality, coupled with price-gouging merchants and landlords, high rates of unemployment, pathetic schools and slum housing . . ."

King, on the other hand, still maintains his position of non-violence and action through moral redemptive suffering . . . Martin Luther King is a reformist. This means that he believes that the present system can be modified to make life better for Americas 22 million blacks. He does not see the abolishing of the capitalist system as a necessary measure to establish a rational society which has done away with war and racism and unemployment."

Judy Watts also appears as the signatory for a cover letter for yet another differently named group, "afro-americans for halstead and boutelle," (AAHB). The letter, which is signed in ballpoint, "*Judy*," announced the first issue of the Michigan AAHB Newsletter and accompanies a copy of the Michigan-only version of the newsletter. It appears to be the only known copy and was produced on acidic letterhead while mentioning that the national version of the newsletter had been recently mailed. The collection also includes Vol. 1, No. 2 of the national AAHB newsletter. Rounding out the group are a few flyers on "Socialist Workers Campaign Committee" letterhead, which give news updates and include calls to join rallies and a few event flyers including a photographically illustrated flyer for Boutelle's talk at Debs Hall, "Black Nationalism and Socialism."

A rare group of items documenting the Detroit campaign hub for Halstead and Boutelle, with only two of the newsletters located in OCLC. A full inventory with notes on each item is available. **\$1250 [8000]**

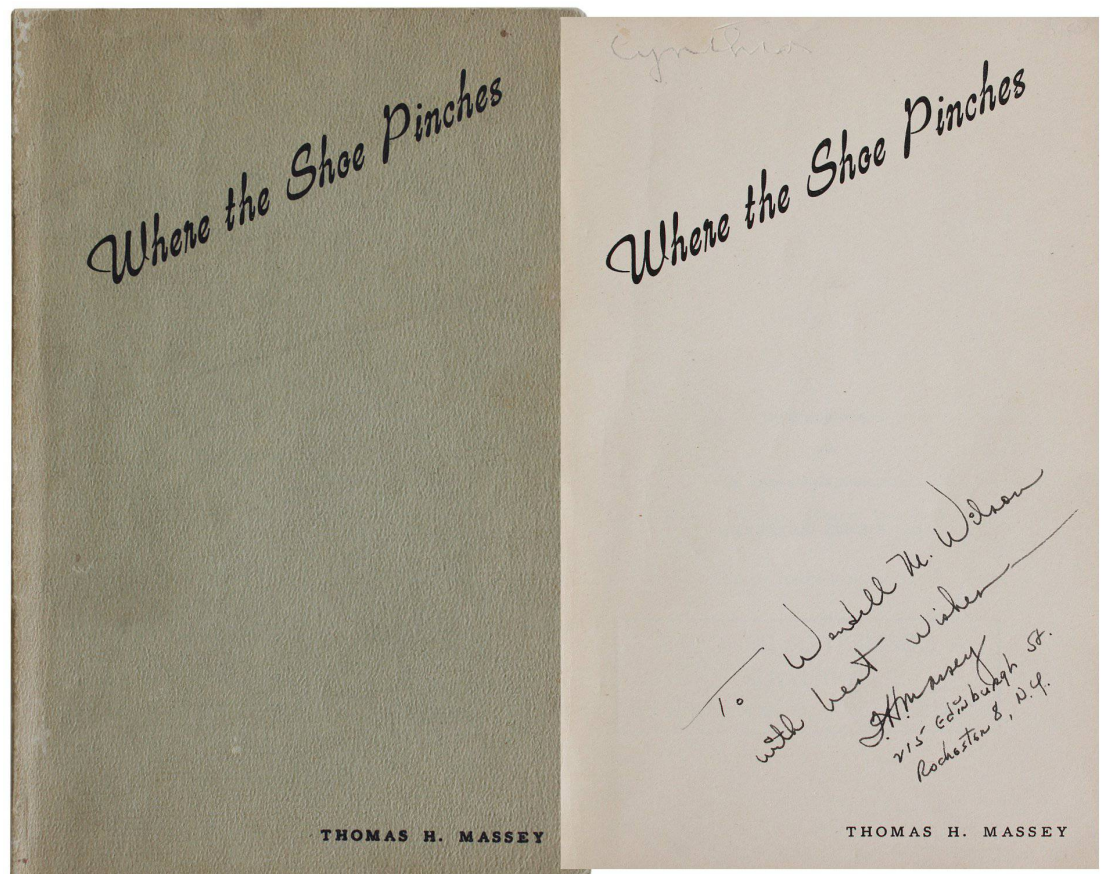
More images may be found here: <https://tinyurl.com/bdask94m>



57. [Race Relations]

Massey, Thomas H.
Where the Shoe Pinches. Rochester, NY: Printed for Thomas H. Massey, 1951. 9" x 6". Flexible card wrappers; internally stapled. Pp. [3], 60, [1]. Very good: several ink scribbles to verso of last leaf and a subtle few to two other spots; former owner's name inked to title page; a bit of soiling to one (blank) page; lightly toned. **Inscribed** by the author on title page.

This is a rare and creative work showcasing Black perspectives on race and racism in everyday life. It was written by an African American, Thomas H. Massey.



All we were able to learn about Massey came from the introduction to this book, written by Marian Perry Yankauer. Yankauer was identified as a lawyer, former Assistant Special Counsel to the NAACP and Executive Secretary of the group's Rochester branch. She shared that Massey *"was born in the 'separate but equal' environment of North Carolina"* and educated at Morehouse College in Atlanta and *"the University of Rochester's graduate school."* A *"onetime Southern Intercollegiate Athletic Conference sprint champion"* and disabled veteran of World War II, the author had *"lived and worked among bean pickers, tobacco farmhands, domestic service workers, white collar workers and intellectuals."* Yankauer's text also explained the book's goal, to provide

"entertainment, as well as an excellent introduction for a course in race relations . . . Massey confronts the reader with a seemingly casual treatment, by humor and allusion . . . a chance to listen in on carefully chosen conversations in a ghetto . . . These are facts, done up most attractively, and easily digested, but they are as authentic as any social study studded with statistics."

The conversations shared in this book cover a myriad of topics relevant to African Americans at the time, not limited to *"a new era for Negroes in Georgia"* who were first hired into *"white collar"* jobs for the United States government in Atlanta. The book's Black characters discussed treatment by white co-workers, bus drivers, shopkeepers and strangers, as well as the African American military experience. The talks concerned racial stereotypes, education, religion and politics, with one conversation ribbing the appearance of Black celebrities in Congress:

"Bobby: 'Well, the way I see it: Robeson was a great All-American in football and he is a top-flight vocal artist; Jackie is a great all-around athletic ace, but these facts don't make them authorities on the attitudes of some 15,000,000 people.'

Larry: 'Ya got something there, dude. I never heard of that committee calling in Joe DiMaggio, Babe Ruth or Red Grange or Jim Thorpe to spiel on politics or patriotism.'

The book also held a list of *"The Big Ten"* books that the author sourced or recommended, including *Unpopular Essays* by Bertrand Russell and *Liberty Today* by C.E.M. Joad.

This copy was inscribed by Massey, *"To Wendell M. Wilson with best wishes."* A rare and personalized expressive foray into race relations by an African American author. OCLC shows five holdings. **\$675 [8050]**

**58. [Race Relations]
[Politics][Advertising]
Announcing CORE
1962 Holiday Cards**

[Caption title]. New York, NY: Congress of Racial Equality, [1962]. 9" x 3 3/4". Single sheet, printed both sides and folded accordion-style. Very good: a couple tiny dings to edges, bit of corner wear and some light faint spotting.

This is a rare and vivid marketing promotional and order form for holiday greeting cards issued by the Congress of Racial Equality (CORE).

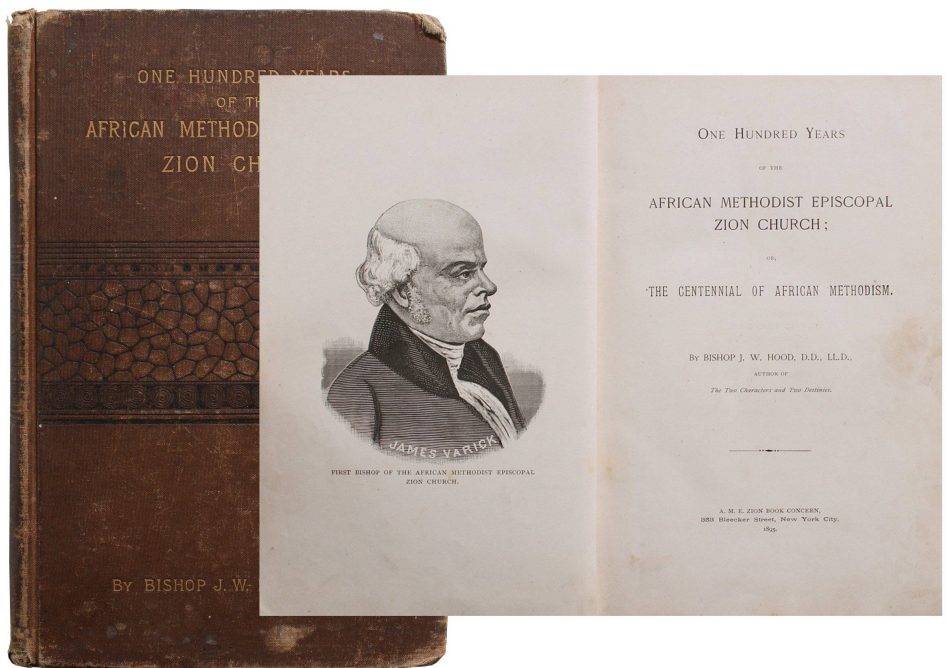


CORE was founded in Chicago in 1942 by an interracial group of college students including James Farmer, Anna "Pauli" Murray and Bernice Fisher. Bayard Rustin also played an early leading role. Principled on integration through nonviolent direct action and civil disobedience, the group was perhaps best known for organizing Freedom Rides and, with SNCC and the NAACP, Freedom Schools. CORE also led voter registration drives and co-sponsored the 1963 March on Washington for Jobs and Freedom. By 1966 the group was more closely associated with the Black Power movement, and was known to support anti-Vietnam War efforts. It still exists today, per the CORE website, "to bring about non-violent social, political and economic change for the underprivileged."

A 1960 CORE report we found online explained that holiday cards were "one of the limited means we have to spread the name of CORE far and wide." This bright and colorful brochure advertised seven different card options, including a great woodcut design by Jane Bearman Frances, who went on to win a Medal of Honor from the National Association of Women Artists. One card featured a painting by a "kindergarten pupil" and one's inside verse described the powerful image on its front: "Hands of all creeds and races / Reach for solace from afar . . ." CORE's "most popular card to date" included a quotation from Anne Frank, and three were marketed as "appropriate for either Christmas or Chanukah greetings."

Rare, attractive ephemera of an important civil rights organization. No copies of this brochure were found in OCLC or online. **\$350 [6025]**

59. [Religion]
Hood, J[ames] W[alker]. **One Hundred Years of the African Methodist Episcopal Zion Church . . .** New York City: A.M.E. Zion Book Concern, 1895. 9 1/8" x 6 1/8". Brown cloth, title gilt. Pp. xxii, 625. Good: corners bumped, cloth moderately scuffed and worn; lacking the leaf comprising pp. ix-x; penciled library notation and inked former owner name to ffp; 1.5" tear to one leaf not affecting any content; a few leaves with marginal folds and small chips at edges; moderate scattered spotting and soiling.



This is a thorough, heavily illustrated history of the African Methodist Episcopal Zion Church (AMEZ). It was written by a noted AMEZ leader and Black activist, J.W. Hood, in honor of the Church's centennial.

Per a 1999 work about the author by Sandy Martin (University of South Carolina Press), James Walker Hood was “one of the most significant and crucial African American religious and race leaders during the nineteenth and early twentieth centuries.” Born in Pennsylvania in 1831, from a young age Hood was an outspoken advocate for Black rights, publicly admonishing slavery and securing himself in first class train cars. He was licensed to preach around 1852 and ordained a deacon by AMEZ in 1860. In New Bern, North Carolina, Hood served as unofficial chaplain for Union troops, and largely converted the region to the AMEZ denomination. In Raleigh in 1865 he was elected president of what is believed to be the first convention of free Blacks in the south, and two years later he was a delegate to the Constitutional Convention of North Carolina, his efforts so impactful the result became known as the “Hood Constitution.” He served as assistant superintendent of education in North Carolina, placed tens of thousands of Black children in public schools, and founded a department for the education of the deaf, dumb and blind in the Freedmen’s Bureau. Hood also helped establish the North Carolina HBCUs Fayetteville State University and Livingstone College. A tireless civil rights advocate, Hood supported the ordination of women, and in 1884 he authored *The Negro in the Christian Pulpit*, the first collection of sermons published by an African American.

This work lists the founding dates for AMEZ (organized in New York in 1796) as well as several other Black denominations that quickly followed: “a most remarkable movement, unparalleled in the history of the Christian Church. It was a general exodus of the colored members out of the white Churches for reasons never before known.” It provides an encyclopedic history, with summaries of regional conferences and detailed biographical sketches of dozens of church leaders, complete with portrait illustrations. Notably, Hood illuminates the proposed unification of AMEZ and the AME Church, citing conflicts as well as distinguishing characteristics of his denomination. The book also holds reprints of important church documents, some in part and some whole, including the constitution of the General Conference of 1848, where AMEZ was adopted as title for the first time, 20 years before becoming the legal title in 1868.

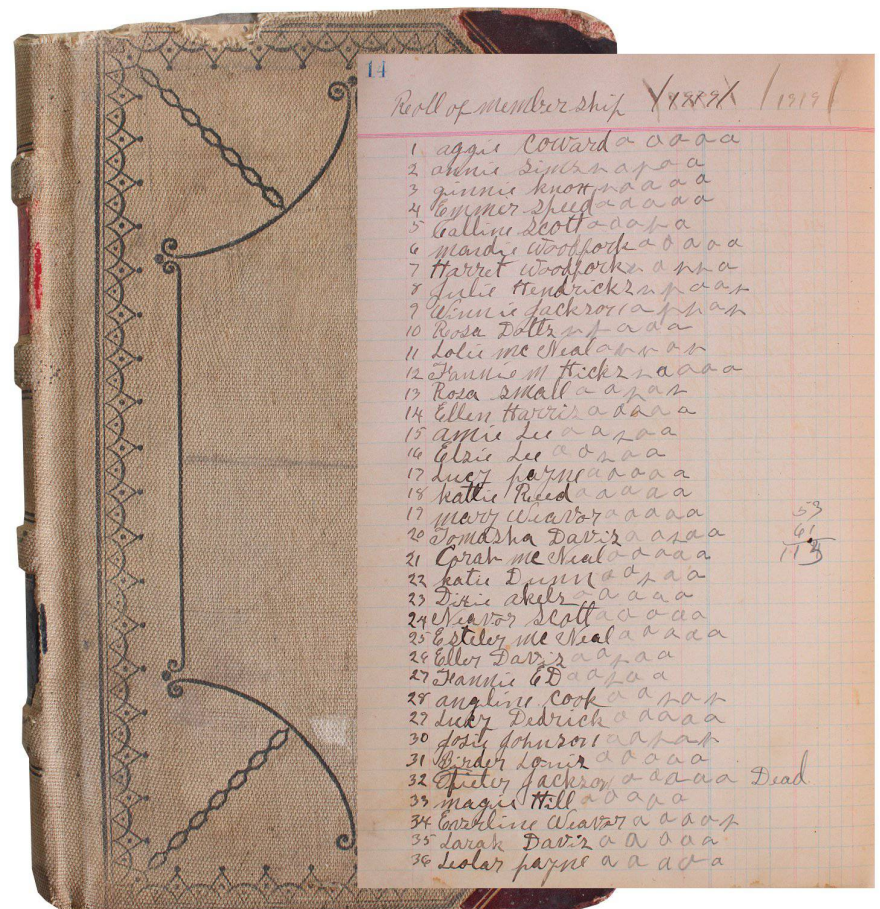
An exhaustive history of a noted Black religious denomination, by an important African American leader, reasonably well represented in institutions. **\$1500 [7642]**

60. [Religion]

[Membership and Finance Records of the Mt. Gilleon Baptist Church]

Tipton, Tennessee: 1918-1942. 12” x 8”. Quarter leather over buckram, ledger book. 195 handwritten pages + one piece of ephemera laid in. Book good: heavily worn with some losses of leather and buckram; internally very good.

This is a book of records for an African American church in Tennessee: Mt. Gilleon Baptist Church, which was located in Tipton. We have been unable to locate any secondary sources related to the church, making the membership rolls included here an invaluable genealogical resource: there are 54 pages showing lists of members covering the years 1918 to 1942. The book also holds 135 pages of financial records for a similar time frame. Many pages show member contributions with many giving amounts as small as twenty-five cents. Importantly, distributions are also shown. Much of the money went to pastor and janitor salaries, but careful examination would allow researchers to better understand some of the machinations of the church as we see money spent on painting, wine, and church repairs. We also learn from these records that the church was paying off a loan and sold excess lumber. There are also annual “reports” showing the number of members added or lost throughout the year as well as summations of expenses. A laid-in 1934 program for a 16th anniversary celebration of the Church’s pastor, C.L. Watson provides useful data with respect to affiliated churches, titles of speeches and talks given. There are also four narrative reports of meetings, mostly having to do with discipline. **\$600 [8094]**



61. [Religion]

Roach, Thomas E. **Victor**. Boston: Meador Publishing Company, 1943. 8" x 5½". Blue cloth, spine and title gilt, with original dust jacket. Pp. 143. Jacket very good minus due to a large chip, tears reinforced with tape to rear and moderate water stains to backstrip. Book very good plus with minimal wear and former owner's name and note inked to ffep; a few faint soil spots and corner creases; light dust-soiling to edges.

This is an uncommon work, part autobiography and part epic fantasy, written by an African American minister, Thomas E. Roach.

In the book's preface, Roach shared that the work was, despite fictional names and elements, a:

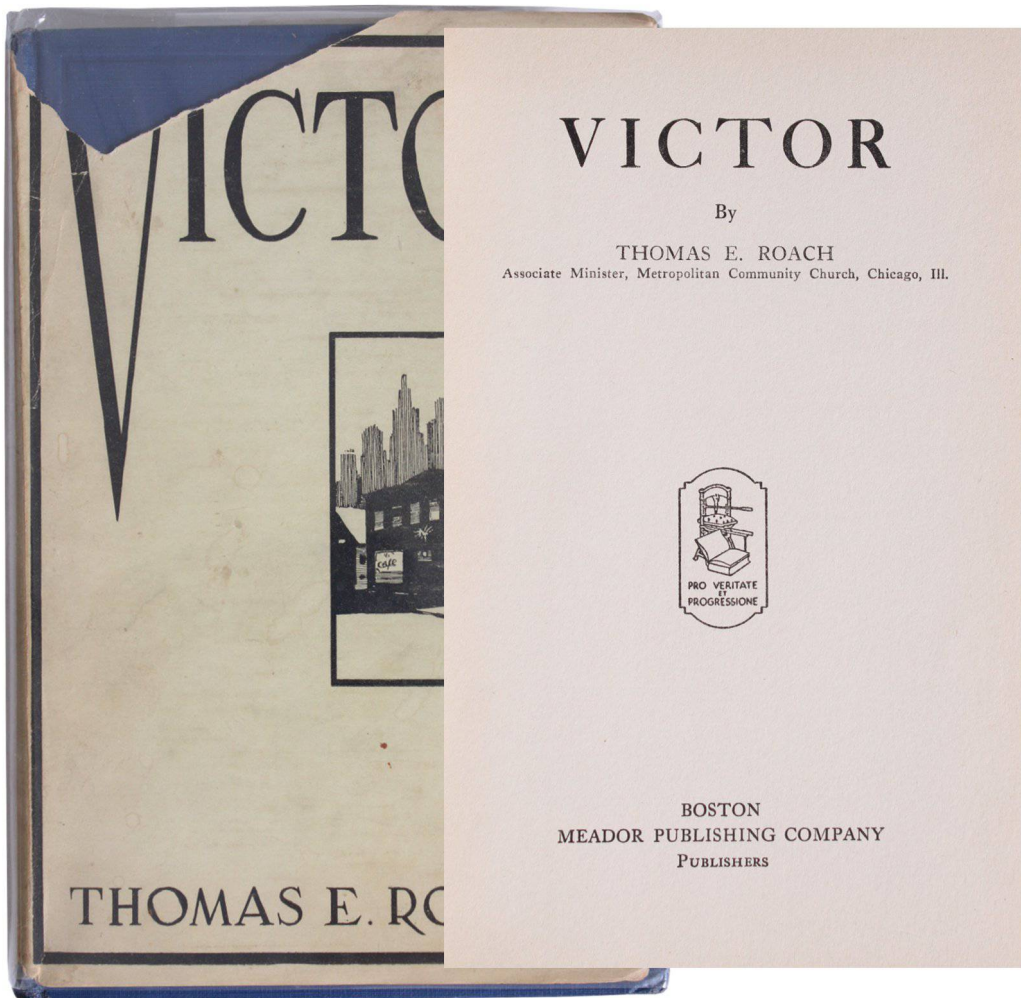
"story of the life and mission of the author . . . The experiences and revelations are dedicated to clergymen of all Creeds and to all earnest and

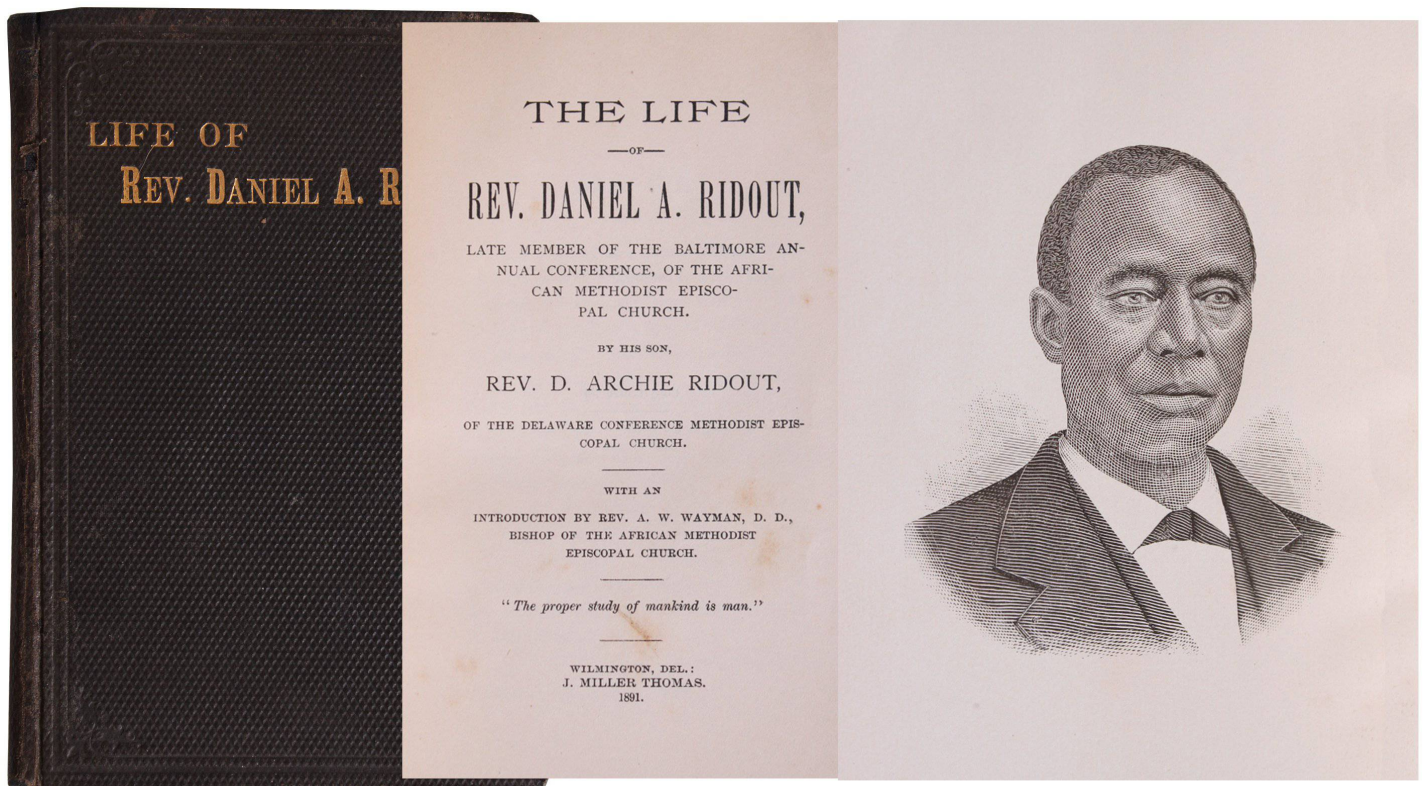
sincere believers in the existence of the life beyond . . . The work is sent forth to weather the gales of adverse criticism in the hope that it shall steam into the harbor of acceptance and inspiration."

Per the book, the author was born in Barbados. He gave a brief history of the Haitian Revolution along with his early life as an itinerant missionary and speaker in the Caribbean Islands, South America and Africa. He was then schooled in Ohio, North Carolina and at Howard, pastoring in Rhode Island and Connecticut before settling in Chicago. Identifying as "Victor," the author "had one supreme purpose and that was to go down into the slum life of the city . . . to study the multiplicity of character and disposition in high and low society at close range." He "wanted to make personal observations, to follow the trail of research, to find facts and preserve experiences." The book involved fantasies of romancing "Salome," a beautiful socialite and religious scholar, through dance and deep spiritual conversations. "Reason has its limitations," Salome argued. "Life is filled to the brim with questions and problems. Enigmas, obscure or ambiguous sayings; riddles, puzzling questions; condundrums . . ." The tale weaved its way through medical and military history, varied scientific and religious pursuits, revealing a journey through space and time that broached topics of race, injustice, the "Master Creator" and "primitive man." Victor arrived at a mammoth, incomparable Cathedral, intent to "discredit myths, fables and traditions and make Truth the subject of my discourses." His "observation" revealed that "the world is still pregnant with greed, excessive selfishness, rivalry, prejudice, envy, cruelty, and atrocity" but he believed that "an extensive gold mine of spiritual jewels and lakes of spiritual minerals are available to the clergy."

The book ended with biographical sketches of "a few celebrities of the Christian Church," including Martin De Porres (per Wikipedia, the "patron saint of mixed-race people and all those seeking racial harmony") and Mary G. Evans, "a shining star in the Christian stage." Evans was the "gifted pastor" of Chicago's Cosmopolitan Community Church for 34 years, from 1932 until her death in 1966. She was also the first woman to receive a Doctor of Divinity degree from Wilberforce University. Four pages were dedicated to "notable artist and musician" J. Wesley Jones, longtime director of Chicago's Metropolitan Community Church choir and the Negro Chorus of 1,000 Voices.

A scarce and creative journey through history, race and religion by an African American pastor. OCLC shows twelve holdings. **\$1100 [8048]**





62. [Religion][Civil War]

Ridout, Rev. D. Archie. *The Life of Rev. Daniel A. Ridout . . .* Wilmington, Delaware: J. Miller Thomas, 1891. 7" x 4³/₄". Blind embossed suede over boards, title gilt. Pp. 103 + frontis portrait. Very good: light overall wear; one leaf partially detached; light creasing at margin throughout.

This is a dotting biography of an African American minister, Daniel A. Ridout, written by his son.

In the book's preface, Ridout's son conveyed that *"The author of this little volume is simply a Methodist preacher, and claims for this book no especial literary merit."* Instead, *"facts that are absolutely true are recorded"* and his hope was that *"this little book may come into the hands of some young minister who may be benefited by perusing it."*

Daniel A. Ridout joined the Baltimore Conference of the AME Church in April 1856, was ordained Elder four years later, and per this book's introduction, *"for thirty-six years there was never a word of complaint uttered against"* him. During his life he *"wrote no books . . . perhaps not many manuscripts of sermons . . . but he has left indelibly written on the memories of many now living, the sermons he preached, and perhaps in the better land there are many that were brought to Christ through his instrumentality."*

This book covers Ridout's early life and emancipation from slavery, his *"learning,"* call to the ministry and work with the AME Church. As his son wrote, *"It was a long hard circuit"* – Ridout was responsible for the pastoral care of two counties, which he covered entirely on foot. *"His salary was so little that he was compelled to work by the day to support his family. But he was young, hearty and strong, and used to work, hence it did not go hard with him."*

Much attention was paid to the life of the African American preacher during the Civil War:

"In April, 1861, the Conference met in Baltimore city. As war had unsheathed its sword, and the times were critical, it was unsafe for a body of colored men to meet together . . . Father set out to work for God another year. It was a year of sorrow, danger and scarcity. He had fightings without, and fears within."

The author also shared tales regarding his mother, Ridout's wife Caroline, *"a courageous Christian woman"* who *"showed no signs of fear"* when Confederate soldiers were making their presence known in their neighborhood:

"A private came in one day, and made an insulting remark, whereupon she grabbed him by the nape of his neck and the seat of his gray breeches, and 'fired him out' the house. She then put on her bonnet and went directly to the Confederate camp and reported him."

Ridout continued life as an itinerant preacher, and went on to establish the first school for African American children in Ellicott City, Maryland. His son noted that,

“During his revivals many sinners were converted to God . . . His quarterly meetings were always largely attended; people came from all directions. I have seen several four-horse omnibus loads – they came from Baltimore – drive up to the church . . . The people all loved him, and peace and harmony prevailed.”

In 1882, Ridout's son “visited him and preached for him. While I was preaching he cried like a child; I never shall forget the occasion.” Ridout then visited his son's church in 1885: he “preached three sublime sermons. There were not fewer than six hundred persons in the grove, one half of whom were white. The white people declared they were the most instructive sermons they had ever heard.” The text covered Ridout's illness and death in 1889, reflected upon his “power in the pulpit” and included extracts of a few of his sermons. Importantly, the book also serves as a great record of the AME's Baltimore Conference, with notes on preachers, churches, sermons and meeting sessions.

A thrilling and heartfelt history of an African American preacher during and after the Civil War, written by his loving son. OCLC shows 15 holdings. **\$1875 [8106]**

63. [Religion][Medicine]

Williams, H[enry] Roger. ***The Blighted Life of Methuselah.*** Nashville, Tenn.: National Baptist Publishing Board, 1908. 7¾” x 5½”. Green cloth, title gilt. Pp. 114. Very good: tiny tear to bottom edge of one leaf; light spotting to front pastedown and inked former owner's name to rear; just a touch of scattered spotting and one light crease at a leaf's edge.

This is a scarce work of bible interpretation by a noted African American medical doctor from Mobile, Alabama, H. Roger Williams.

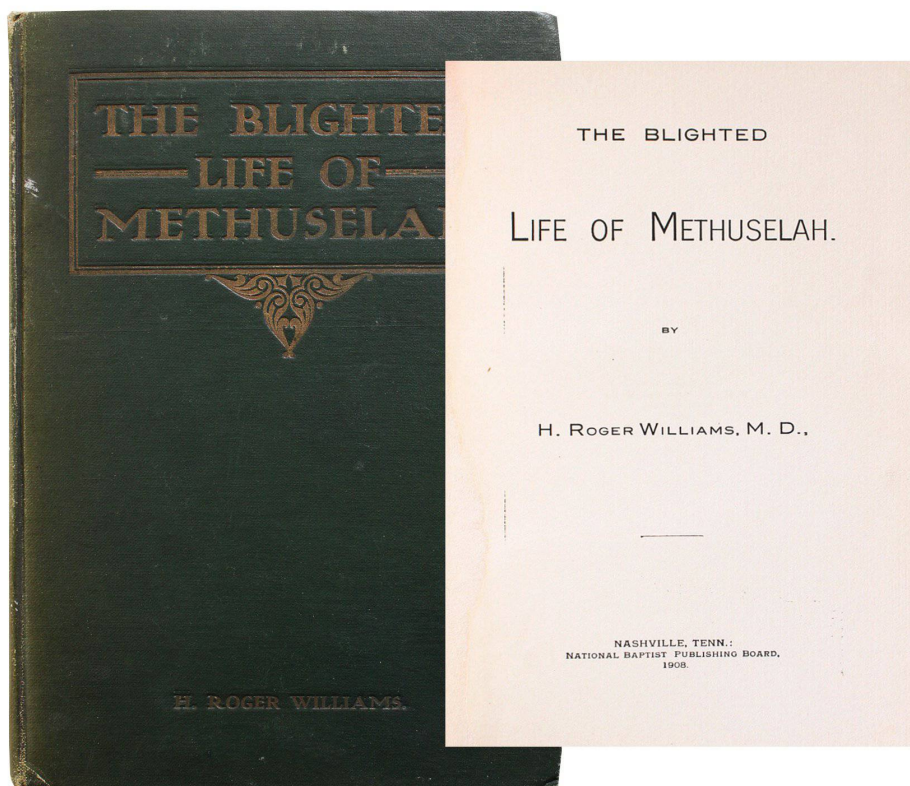
Henry Roger Williams graduated from Nashville's Meharry Medical School in 1900 and opened the first Black-owned drugstore in Mobile in 1901. He was the second African American to practice medicine in the town and served in leadership positions with local medical and civic organizations. He was also a published poet; OCLC locates two titles of “Emancipation Day” poems as well as a volume entitled *Heart Throbs: Poems of Race Inspiration*. Per a news interview with his grandson in 2022, Williams defied the city's order to put the word “colored” on his drugstore's sign, and instead placed a giant picture of himself in the window. The store has a historical marker on the African American Heritage Trail of Mobile, and a local housing project was named in his honor.

In this work's preface, Williams expressed his “earnest hope that this little book may lead some sinner to repent, or arouse some slothful Christian from the spiritual stupor into which so many have fallen.” An extended title page explained the book's purpose:

“A treatise from Genesis v: 27. Showing the many opportunities which Methuselah had for making a Christian record, and how by letting them pass unnoticed for nine hundred and sixty-nine years, he died and was lost. The treatise is to saints and sinners as a warning against neglecting the opportunities that come to them daily for doing something to make the world better for their having lived in it, and clear their own pathway to eternal glory.”

In an introductory chapter, Williams further conveyed his goal “to gather the rays of Scripture truths, and, focusing them through the lens of Reason, by the electrical force of the Holy Spirit, produce a violet X-ray of logical conclusion” as to the fate of the aged Methuselah in the afterlife.

An uncommon work of religious study by a prominent African American doctor and citizen. OCLC shows seven institutions with holdings over two entries. **\$1350 [8160]**



64. [Religion][Uplift][Black Printers]

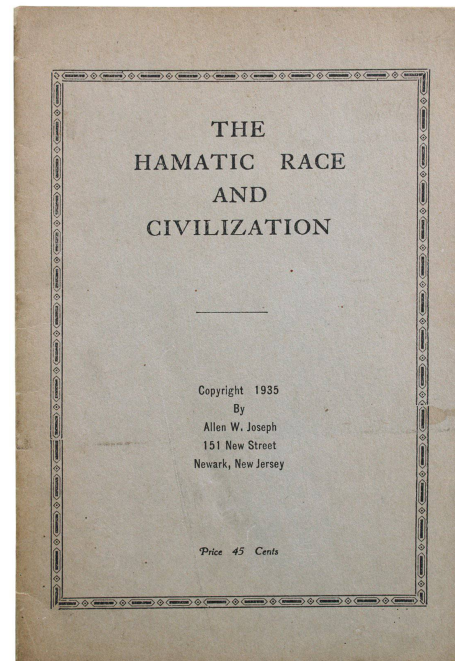
Joseph, Allen W. ***The Hamatic Race and Civilization.*** Newark, New Jersey: Newark Herald Print Shop, 1935. 9" x 6". Stapled thin card wrappers. pp. [2], 26. Very good: wrappers a bit toned with some soil spots.

This is a biblical and historical study of the Hamite people of northern Africa. From the introduction:

"The object of this pamphlet is to point out the true facts about the Hamatic Races, and to disprove the so-called theory of the curse upon him, and his descendants, and to point out the contribution they have made to civilization."

The author Allen W. Joseph (born 1891) of Newark, NJ is listed in the 1950 census as a "Negro" employed in an automobile factory. Also of note is the printer, the Newark Herald Print Shop—the *Herald* was a Black-owned newspaper.

OCLC locates five copies over two entries. **\$675 [7210]**

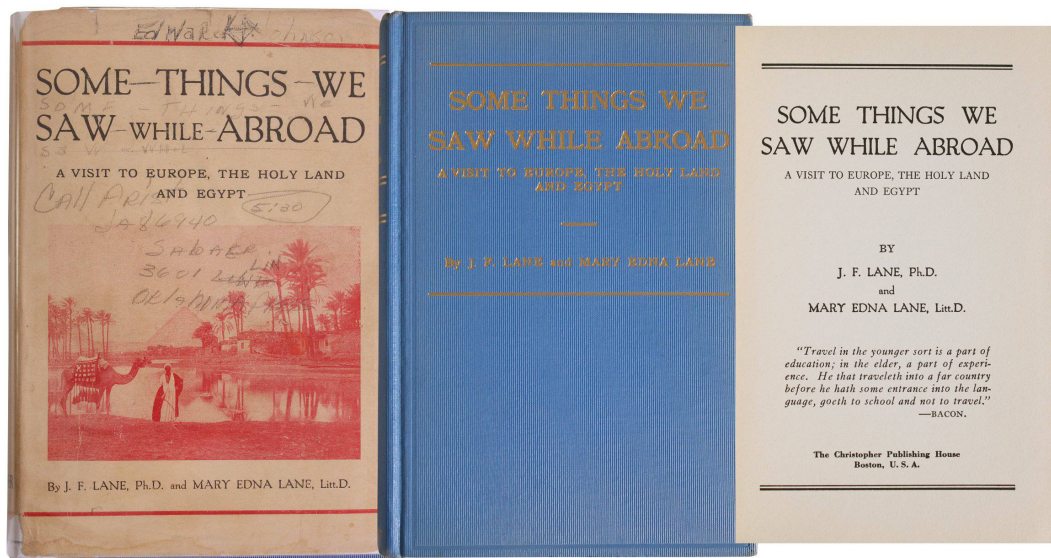


65. [Religion][Travel]

Lane, J[ames] F[ranklin] and Lane, Mary Edna.

Some Things We Saw While Abroad: A Visit to Europe, the Holy Land and Egypt. Boston,

Massachusetts: The Christopher Publishing House, (1941). 7 5/8" x 5 3/8". Blue cloth over boards, gilt, with dust jacket. Pp. xv, 17-224 + 14 (of 14) plates of photographic images interspersed. Book very good plus with light wear and lightly toned pages; owner name and address in pencil on rfep. Dust jacket good: several chips and a lot of handwriting to the front panel.



This is an illustrated and inspiring travelogue written by a noteworthy husband and wife team of Tennessee educators. James Franklin Lane was the son of Bishop Isaac Lane, one of the founders of the Colored Methodist Episcopal (CME) Church, now known as the Christian Methodist Episcopal Church. In 1882, Bishop Lane founded the CME High School, in Jackson, Tennessee. The school established a college department in 1896 and was renamed Lane College in his honor. J.F. Lane served as president of Lane College from 1907 until his death in 1944. Under his leadership, the school became one of the few African American colleges to be accredited by the Southern Association of Colleges and Secondary Schools. Lane's wife, Mary Edna Johnson Lane, was also an educator, teaching in high schools in Memphis and Knoxville as well as at Lane College. She was active in the CME church, pioneering their foreign missionary work, and striving to improve race relations through her service in the American Missionary Association. She also served as president of the Tennessee Federation of Colored Women's Clubs, and organized the Athenian Art Club in Jackson, which provided scholarships to students.

The book describes the Lanes' 1930 trip to the British Isles, the European continent, Egypt, Palestine, Jerusalem and other parts of the Holy Land. Its preface implied their hope that their experience would inspire other Black people to travel as the Lanes intended the work to:

"create in the minds and hearts of the readers a greater respect for and a deeper interest in other people living in other countries, as well as a greater desire to promote human interest and welfare; for after all, world sympathy and world brotherhood are among the most valuable fruits of travel and study."

The book offers an impressive combination of historical data, practical advice, religious discourse and compelling personal observations. The authors expressed their pleasure at being treated respectfully and cordially by foreigners and white American tourists alike:

“There was absolutely nothing that we saw during the entire trip to confirm certain statements found in some American papers about a growing discrimination against American Negroes in the old world. That would seem really out of harmony with the development of those people who long since learned cosmopolitan ideas and ideals.”

The Lanes spent some time in a largely Black section of London, and “got an insight into the inner social, religious and economic life such as no amount of reading would have given.” They met people of their race from various nations, conversed with them, learned their reasons for making London their home, and set the tone for the rest of the trip:

“After that experience, we made it a practice, whenever possible, to leave our hotel in each city visited and go out among the common people – the natives, particularly, so as to learn . . . how they live. These visits constituted some of our richest and most valuable experiences while abroad.”

The text includes religious and poetic descriptions of the Lanes' visit to the Wailing Wall, the Dead Sea, the Garden of Gethsemane, and a Muslim mosque. It has 16 photographic images on 14 plates, several of which depict the authors. One chapter was dedicated to their observations of the Zionist movement in Palestine. They also visited the YMCA in Cairo, where they were greeted by an American secretary who told them that “discrimination on account of race is unknown there, since its practice would be unchristian and such would destroy the purpose of the effort.” The authors also described their captivating experiences in Egypt,

“the first section of the world to step out of the mists of tradition into the daylight of positive records of its past achievements . . . in every field of human endeavor and knowledge. The story of its achievements has been unmistakably written in its monuments – the most stupendous to be unearthed by an inquisitive new race whose determination is to find the truth as it actually is.”

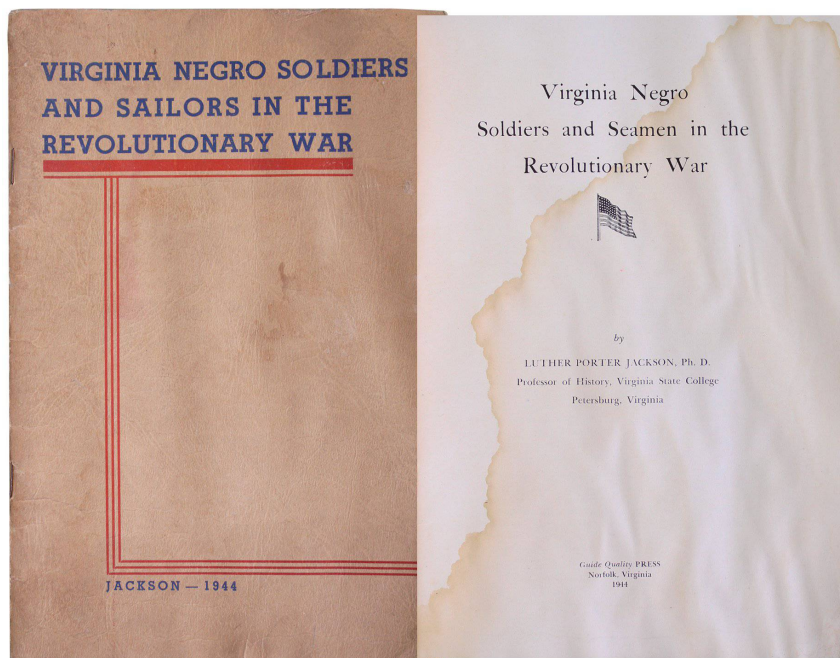
A compelling and informative depiction of two noted educators' travels abroad and likely intended to encourage other African Americans to similarly travel. OCLC shows thirteen holdings of physical copies of the book. **\$875 [6943]**

66. [Revolutionary War]

Jackson, Luther Porter. ***Virginia Negro Soldiers and Seamen in the Revolutionary War***. Norfolk, Virginia: Guide Quality Press, 1944. 8 7/8” x 6”. Stapled thin card wrappers. Pp. 46. Good due to large damp stain to every page; text is still legible and images still vivid.

This is a detailed history concerning the participation of African Americans in the Revolutionary War. It was written by a noted Black educator, author and civil rights activist, Luther Porter Jackson.

Luther Porter Jackson was born in Kentucky in 1892. He taught in Kansas and served as Director of the Academic Department at the South Carolina HBCU Voorhees College before accepting employment at Virginia State College. Founded in Petersburg in 1882 as the state's only institution of higher education for African Americans, it is now Virginia State University. Jackson organized the school's History Department and served as Professor and Chairman for nearly 30 years. Together with his friend and mentor Carter G. Woodson, Jackson was active with the Association for the Study of Negro Life and History (ASNLH) and wrote many articles for the *Journal of Negro History*. He helped establish the Petersburg League of Negro Voters, a predecessor of the Virginia Voters League, as well as the Petersburg Business League, which became the Virginia Trade Association. He also worked with Thurgood Marshall to promote equal pay for Black and white teachers, and challenged the segregation of public transit in Richmond. Jackson is noted for his *Free Negro Labor and Property Holding in Virginia, 1830–1860* (1942), which challenged antebellum racial stereotypes and misconceptions. He also authored several works on lesser-known Black histories and activities, such as *The History of the Virginia State Teachers Association* (1937); *Religious Instruction of Negroes, 1830 to 1860, with Special Reference to South Carolina* (1930); and *Negro Office-holders in Virginia, 1865-1895* (1945). He died in 1950. The Black Cultural Center at the University of Virginia and a Dendron, Virginia middle school



are named in his honor.

Per this work's preface, it was "*published and presented*" to Virginia teachers "*as a token of appreciation for their constant support*" of the ASNLH. The author argued that, "*in a larger sense, this publication is the property of all teachers, of all schools, and of the entire public. It should have wide circulation because the history of the Negro is but a cross section of the history of all people.*" The book lists the names of 179 African Americans who served their country in the Revolutionary War. There are notes highlighting the efforts of about half of the servicemen, as well as five essays which cover in detail the "*exploits of four soldiers and seamen and those of one particular family.*" The book includes a sketch of, and facsimile of a writing by James Lafayette, "*spy to General Lafayette. Born a slave . . . died a free man.*" There are also six photographic images of descendants of the soldiers, four of whom are women.

A compelling work documenting an under-studied aspect of Black history, by an accomplished African American author and activist. OCLC shows 34 holdings. **\$250 [8121]**

67. [Segregation][Texas]

[Photographs of a Segregated School Parade Along with Images of the Students and School]. Gilmer, Texas: 1958. 16 loose photographs measuring 3½" x 5" + small "Album Prints" album with 8 photographs measuring 3½" x 3½". Loose photos near fine or better, album photos very good or better.

This is a group of photographs documenting a segregated school parade, as well as some of the students who attended the schools. The parade was held in Gilmer, Texas on October 31, 1958. It was part of Gilmer's annual East Texas Yamboree—a celebration of the town's main crop—yams. The town's white schools held their parade in the morning, and then the "*colored school parade*" was held in the afternoon, with 13 of the photos here depicting the afternoon parade.



The parade was covered at length in the November 6th edition of the *Gilmer Mirror* including one photograph which nearly matches one found here, taken from the same vantage point just moments later. Shown here in 6 snapshots are the winning float, described by the newspaper: "*Valley View School's float of 'Twilight,' which depicted a romantic scene in the garden, with a gentleman singing to his sweetheart.*" Non-parade photos include several group shots of students and a few internal shots of a school room. **\$500 [5254]**

More images may be seen here: <https://tinyurl.com/25332mvd>



68. [Slavery]

Hardy, Richard B. [**Account Book with Transactions Related to Slavery**]. [Maybinton, South Carolina?]: 1849-1855. 7¾" x 6¼". Quarter leather over marbled boards, blank book. 54 pages with handwriting. Very good: boards with moderate wear, heavy at the edges.

This is a blank book which records a number of transactions related to ongoing estate and other matters. It's made notable by the fact that several of the transactions document slavery.

The first page reads "R.B. Hardy's Book/March 1st 1849" and we were told that that the book may relate to the Hardy family and plantation that was located in Maybentin (or "Maybinton"), South Carolina but we have been unable to confirm that. There are enough Hardys mentioned in the book that deeper genealogical research should discover the exact family, if not the location of the property. It appears Hardy was collecting funds on behalf of an ongoing estate and was distributing those funds after deducting expenses, all of which are detailed here. The book may also record expenses of sharecroppers as there are several accounts near the end of the book detailing expenses common to working the land as well as entries for payment to more than one "overseer."

At least nine entries directly relate to slavery. Several of these have to do with supplying clothing or room or board for "negroes." There are also several entries recording the names and proposed dollar value of at least 22 enslaved persons. A typical entry reads, "acknowledges the receipt of the following negroes, "Sal about 35 years old and her youngest child about one year old at \$600 and Henry about 5 years of age at \$250."

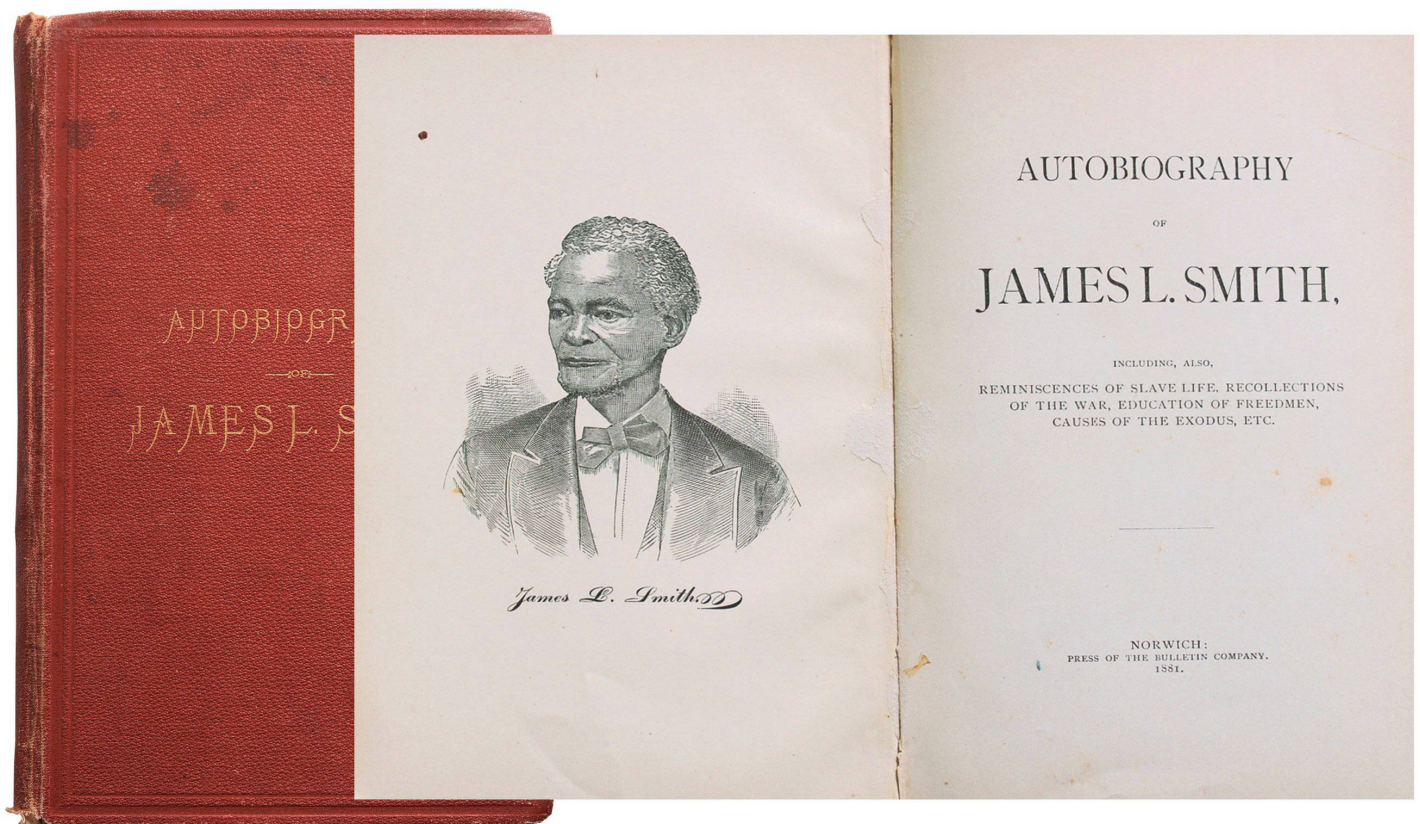
A compelling book, worthy of further research. **\$950 [8272]**



with his children

Dec. 21st 1852 Paid to Western Hardy
the following property

one negro woman. Hannah & child. Betsy. valued at	\$ 525 00
one negro Boy Johnson valued at	750 00
one negro " Henry " "	400 00
one negro girl Cinda " "	425 00
	<hr/>
	\$2100.00
Feb 1 st 1854 to cash -	69 00



69. [Slavery][Religion][Civil War]

Smith, James L. *Autobiography of James L. Smith* . . . Norwich: Press of the Bulletin Company, 1881. First Edition. 7 7/8" x 5 1/4". Pebbled cloth over boards, title gilt. Pp. ix, 150 including author frontis and 2 (of 2) plate illustrations. Good: hinges cracked; two quires detached (comprising prelims and title page, and one plate and pp. 99-110); corners bumped; spine tips frayed; spotting to boards and endpapers. Some scattered spotting and thumb-soiling to edges; inked former owner's note to front pastedown and annotations to preface and one page.

This is a rousing book of memoirs by an African American minister, James L. Smith. James Lindsay Smith was born enslaved on a plantation in Northern Neck, Virginia in 1816. He escaped in 1838 – an epic journey with two other slaves by foot, horse and rowing a canoe across the Chesapeake Bay. Smith was aided by abolitionists in Philadelphia and New York, and settled in Springfield, Massachusetts via the Underground Railroad. He worked at a shoe shop, earned a license to preach from the nearby Wilbraham Academy and became a founding member of the African Methodist Episcopal Zion Church. He also toured with an abolitionist lecturer, speaking out against slavery's evils. In 1842 Smith married and the couple relocated to Norwich, Connecticut. There he operated his own shoe-making business, helped found a Methodist church and spent the next 20 years preaching. Smith died around 1883; his former home is a stop on Norwich's Freedom Trail.

The full title of this work sheds light on its contents, which included the author's "*Reminiscences of Slave Life, Recollections of the War, Education of Freedmen, Causes of the Exodus, Etc.*" In the preface, Smith expressed his hope "not to weary your patience" with his narrative, "*which is fraught with so many exciting scenes.*" He provided his reasons for writing, with messages of uplift and the importance of education:

"Our ignorance, which is often spoken of, and for which we are not to blame, is caused by this ill, slavery . . . those who are instructing my people are few and far between; and we have been deprived of education by the hand of slavery and servitude . . . This volume speaks of our earnest desire for more liberty and rights as a free people, and that our children may enjoy that of which we have been deprived."

In the memoir, Smith recounted his youth as a slave, his harrowing escape to freedom and journey with the Underground Railroad, and later life in Massachusetts and Connecticut. He spoke of violence and prejudice that came his way as a lecturer – "*Slavery at this time had a great many friends*" – as well as his friendship and enlightening conversations with a neighbor from Africa:

"We look forward to the day when Africa shall be free, and my people shall have that liberty that rightfully belongs to them. Many missionaries have gone out there to enlighten and teach the natives the 'Good Way'

but after awhile we find most of them more interested in the gold and silver than in the civilization of the people."

The work also incorporated riveting accounts of the Civil War, noting the *"valor and courage"* of African American soldiers: *"after two hundred years or more of oppression and injustice, and having not only their rights as citizens, but their manhood ignored . . . a thousand other wrongs calculated to kill the patriotism in any other than a black man."* There were dramatic depictions of key battles and the destruction inflicted on the south, along with Smith's observations of African Americans emigrating to the north, *"as they are still leaving their land of slavery, as they expect the freedom which they have fought for and hoped for."*

Vivid recollections of a former slave and preacher, in its original edition. Reasonably well represented in institutions, and with good cause. **\$950 [8001]**

70. [Slavery][Uplift]

Morris, O[llie] M[ason]. *Negro Progress Since Slavery*. [Dallas, Texas]: [self-published?], [1940]. 7 3/8" x 5 1/4". Pictorial thin card wrappers. Pp. 192. Good: covers chipped at corners and spine with several smudges and spots; rear cover and last leaf partially detached but holding; large pencil scrawl of former ownership to fpep; pp. 105-112 are duplicated and replace the pages that should have been pp. 113-120; several pages with small stains; two leaves moderately creased and a few with evidence of offsetting.

This is a book decrying the evils of slavery and racial prejudice which also extolls the achievements of African Americans. It was written in a partly autobiographical style by a white lawyer and legislator, O.M. Morris.

Ollie Mason Morris was born in Rockwell, Texas in 1878. He graduated from the University of Texas, practiced law in Dallas from 1920 to 1937, and then lived for about ten years in Duncan, Oklahoma, where he served as City Attorney and in the State House of Representatives. An ad for the present book in *The Crisis* related that he was a member of the NAACP as well as the Author's League of America. He died in Dallas in 1959.

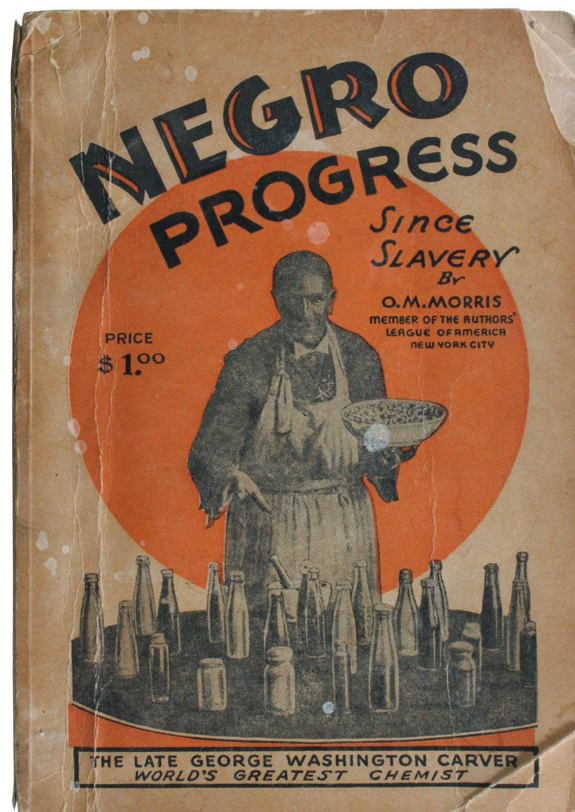
In the preface to this work Morris bemoaned that:

"In this roaring industrial age of the 20th century no voice is heard to rescue or assist the colored man. Disfranchised in the Southern States by which he has no voice in the laws that govern him, robbed of his land . . . the first to be fired and the last to be hired – these conditions cause me to undertake to write this book in his behalf."

He shared that he aimed to demonstrate, *"from a Biblical, legal, historical, scientific and philosophical standpoint,"* *"how the histories taught in the public schools of America conceal the true facts of history"* and to denounce slavery, *"the most diabolical institution ever known on earth."*

Morris gave a brief background of *"the African in his native land"* before noting how his work as an attorney had frequently revealed the injustice facing the formerly enslaved. He spent two years in *"the black belt"* of the United States, the Louisiana-Texas border, examining land deeds and court records and *"interviewing these poor colored people face to face."* He opined on the irrationality of prejudice based on skin color, and offered a 35-page historical diatribe against slavery. Additional chapters covered racial disparities, citing *"economic determinism"* as well as examples from court cases and legislature that Morris had encountered in his career. About 27 pages were devoted to biographies of *"Colored Men and Women Who Have Achieved World-Wide Fame,"* such as Marie Selika Williams, Frederick Douglass, Alexandre Dumas, Solomon Northup, W.E.B. DuBois and the Fisk Jubilee Singers. The front cover was graced with an illustration of George Washington Carver, *"world's greatest chemist"* at work, and the rear had blurbs promoting the book by notable African Americans of Texas such as William McDonald, president of a Fort Worth bank, and B.E. Howell, owner of *"the largest colored clinic in Dallas."* E.M. Page, a Black bishop of Dallas, *"presiding over ten states,"* wrote that the book *"demands that the Negro be judged by his individual merits and what they have contributed to society. The Negro needs the information in this book."*

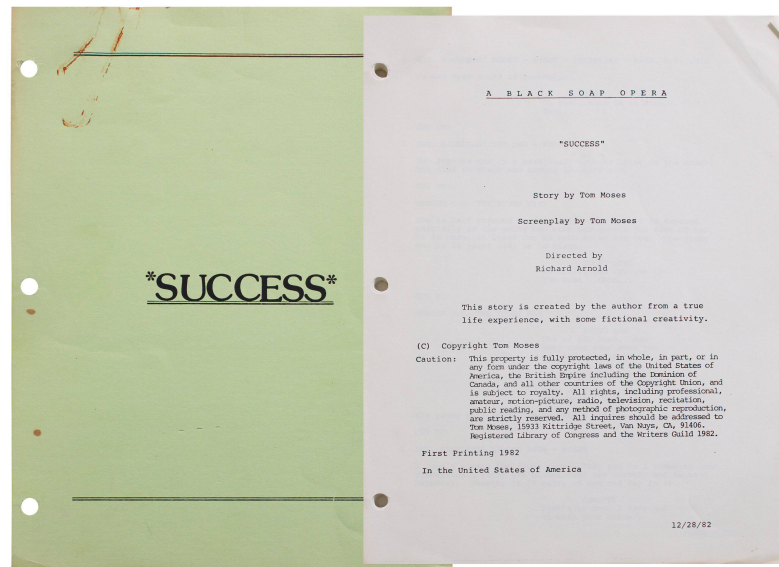
An informative and compelling work by a white activist for Black lives. OCLC shows ten institutions with holdings of the physical book over two entries. **\$400 [8012]**



71. [Television]

Moses, Tom. **Success [Script for an African American Soap Opera]**. N.P.: N.P., 1982. 11" x 8½". Thin card wrappers/loose leaves, three-hole and punched printed rectos only. pp. 61. Very good: front wrap with staining from paperclip, otherwise bright and clean throughout.

This is a screenplay for an African American soap opera which never aired, *Success*. The title page mentions that "this story is created by the author from a true life experience, with some fictional creativity." The author's name is too common to successfully research, and we'll note that IMDB has a listing for a Tom Moses who was a Black actor who appeared on McCloud and Columbo in the early 1970s.



This script predates television's first Black soap opera, *Generations*, which premiered March 27, 1989 and ran through January 1991. The plot of this pilot begins with flashbacks, initially in Washington, D.C., where we meet Angela Saunders, a ten year old girl who overheard her parents arguing and learned that her father was not her biological father. The next scene took place in 1974 and Angela asked her mother about her birth father, wanting to know who he was and it was revealed that he was "in Hollywood," and that his name was Tom Phillips. The action then cuts to 1983 with Tom reading a letter from Angela asking if he was her real father and we learn that Tom was an actor and also ran a performing arts school. Later, Angela goes to California to meet Tom and stay with his family; on arrival she asks if her mother could visit as well. Tom's wife agrees, setting up one of the story's major conflicts. Interspersed throughout is standard soap opera fare including sexual trysts, a philandering producer, familial misunderstandings, searing hatreds, blackmail, and other juicy bits.

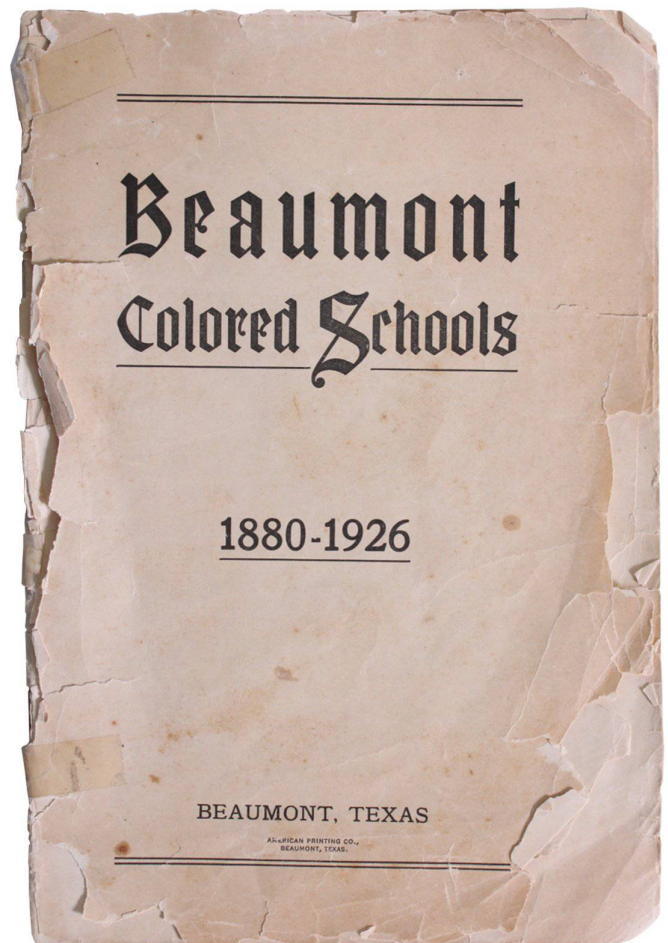
OCLC locates no copies. **\$1500 [8128]**

72. [Texas][Education][Segregation]

Benson, Lula J. **Beaumont Colored Schools, 1880-1926 [Cover title]**. Beaumont, Texas: American Printing Co., [1926 or 1927]. 9" x 6". Stapled self-wrappers. Pp. 30 [originally 32] + two newspaper clippings laid in. Fair: a bit battered; lacking final leaf which would have included rear wrapper; old tape at spine; first and last few leaves heavily chipped, reducing caption and lower edge of one image (though all subjects remain visible) and a few lines of text; one leaf with near-total horizontal gash to foot, though still bound-in and legible; a few moderate folds and creases; some light spotting and offsetting.

This is a rare and heavily photographically illustrated history of the first African American schools in Beaumont, Texas.

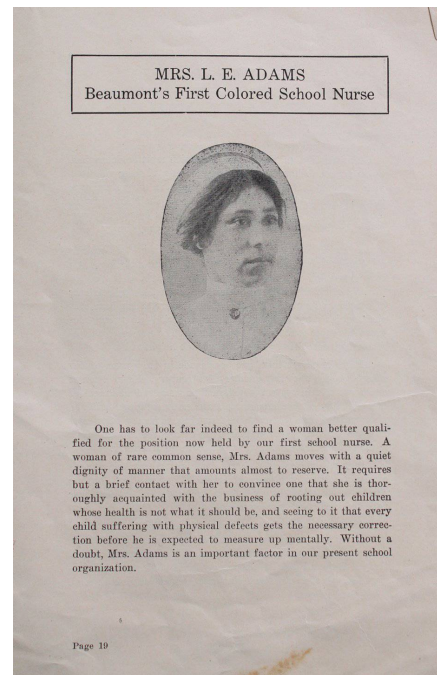
Don't judge this book by its cover; its contents, research value, and mere existence is remarkable. The book covered a wide swath of "Negro school history . . . from a frame shack . . . a school unaccredited," to "modernly equipped" buildings including "an accredited high school of the first-class," early education facilities, a night school for adults and "a well organized" junior high. The first two images showed the graduating classes of 1901 (two young men) and 1926, about 65 students, near-evenly split between the sexes. There were portraits and bios of early leaders and school namesakes such as Mrs. L.E. Adams, "Beaumont's First Colored School Nurse" and educator Terry Joseph Charlton, there from the beginning, "one of the few great men who have been permitted to see fruits of his labors ripen into an abundant harvest." A clipping of Charlton's obituary was laid in, revealing that he had also served as president of the Negro State Teachers'



Association (NSTA). The book listed a number of graduates who went on to succeed at colleges such as Fisk, Prairie View, Columbia and Howard, notably Robert Tatum, class of 1909, who "finished Wiley College, 1913, as valedictorian with the highest general average that had been made in the school's history." A second clipping laid in showed that Tatum later became principal of Charlton-Pollard High School, served for years as secretary of the NSTA, was "highly thought of among the negro population here" and "widely known" throughout the state.

The book also held histories and images of each of the schools themselves, identifying several teachers and African American citizens of note. The description of the Carroll Street School, "youngest of all Negro public schools in Beaumont," boasted of its location, classrooms and facilities, as well as the beauty of its "artificial surroundings." There was also tabular data on equipment and expenses, noting improvements for "the Sewing Room," purchases of a mimeograph, "Adding Machine," lawn mower and "Music Instruments for Orchestra," as well as "four sets of library books which cost \$270.80" and "one large dictionary, \$25.00."

A rare and thorough history of segregated schools in Texas. OCLC shows two holdings, though we note that the entry deems it a "Xerox reprint." **\$950 [8334]**
More images may be seen here: <https://tinyurl.com/4mpfe7sy>



73. [Theater]

Jenkins, Frank S. ***Last Man Out: A Play***. Los Angeles, CA: Ilse Lahn/Paul Kohner Agency [unpublished], 1970. 11¼" x 9". Playscript, three-hole punched and brad-bound in Duo-Tang folder. Pagination irregular: a total of 93 leaves printed rectos only, some with typed or manuscript page numbers divided by act. Very good: folder lightly worn; remnants of penciled notations to title; several leaves trimmed closely, impacting page numbers.

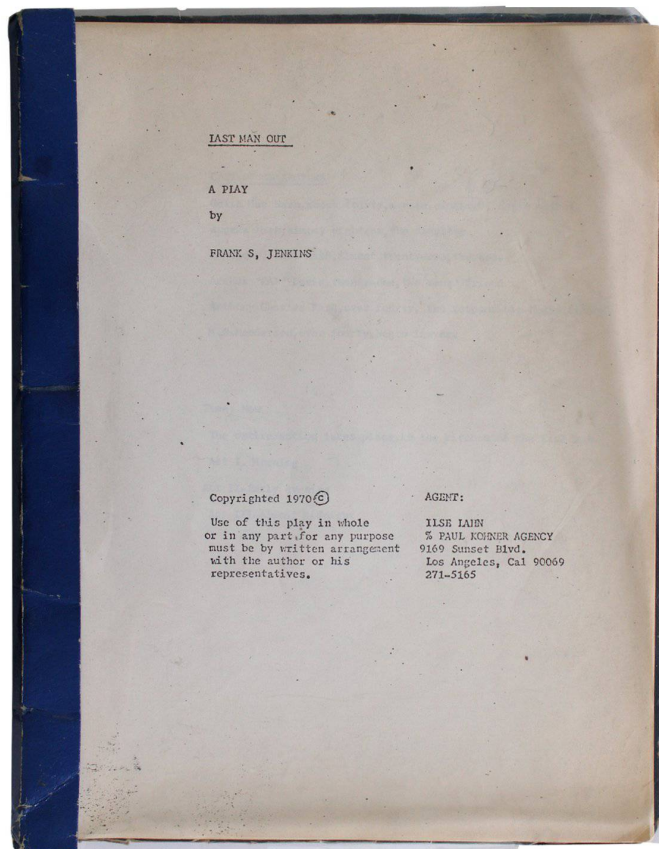
This is a rare, unpublished script for a play on racial injustice written by an African American poet, Frank S. Jenkins.

Frank Shockley Jenkins was born in Seattle in 1925 and moved to Los Angeles in 1968. The day after his arrival he saw a seemingly affluent African American driver in Beverly Hills get pulled over, handcuffed and searched by police for no apparent reason other than his race. Jenkins at once began to write a play. He called the work *Last Man Out*, after a version of hide-and-seek he had played growing up in a mixed-race neighborhood in Seattle; in an interview with the *Los Angeles Times*, Jenkins explained that the white kids used to shout, "Last man out is a n****r baby!" He went on: "What happens to a man when he thinks he's achieved something - when he thinks he's got it, the American Dream? And then the policemen take it all away from him in an instant. Just like that."

This playscript was written in 1970 and apparently never staged or published; 25 years later Jenkins reworked it into a two-act play, *Driving While Black in Beverly Hills*, which premiered to positive reviews at Los Angeles' Matrix Theatre in 2001. The typed draft contains copious handwritten amendments, seen here in photocopied form.

Jenkins was noted for his contributions to the Black Arts Movement of the 1970s, authoring four books of poetry. Some of his work was included in the 1982 Emmy award-winning PBS documentary *Voices of Our People: In Celebration of Black Poetry*, and selections from his book *I Didn't Start Out To Be A Poet* were included in an anthology edited by Ruby Dee. He died in 2014.

No holdings of this script were located in OCLC, but a Google search revealed one within a collection at the New York Public Library. **\$1250 [5401]**



74. [Theater]

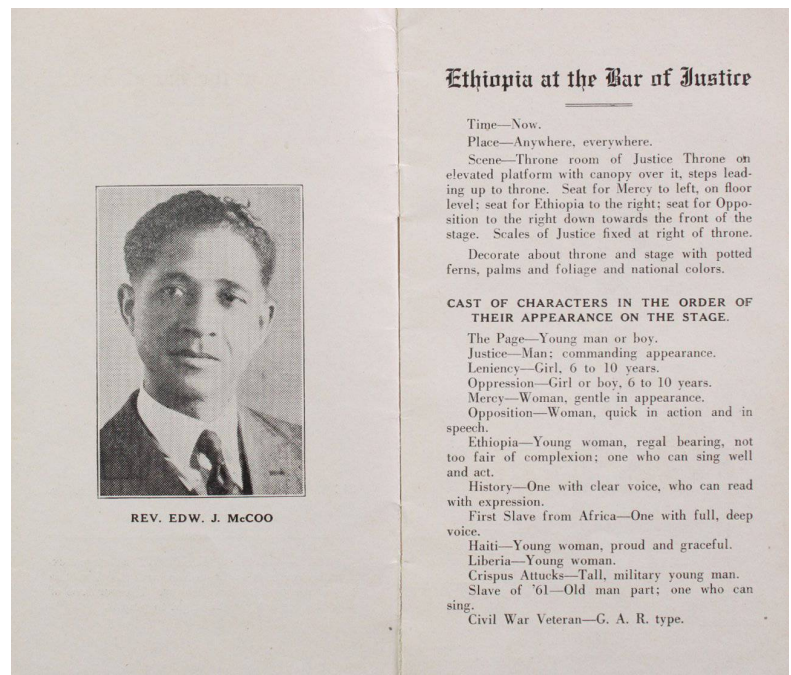
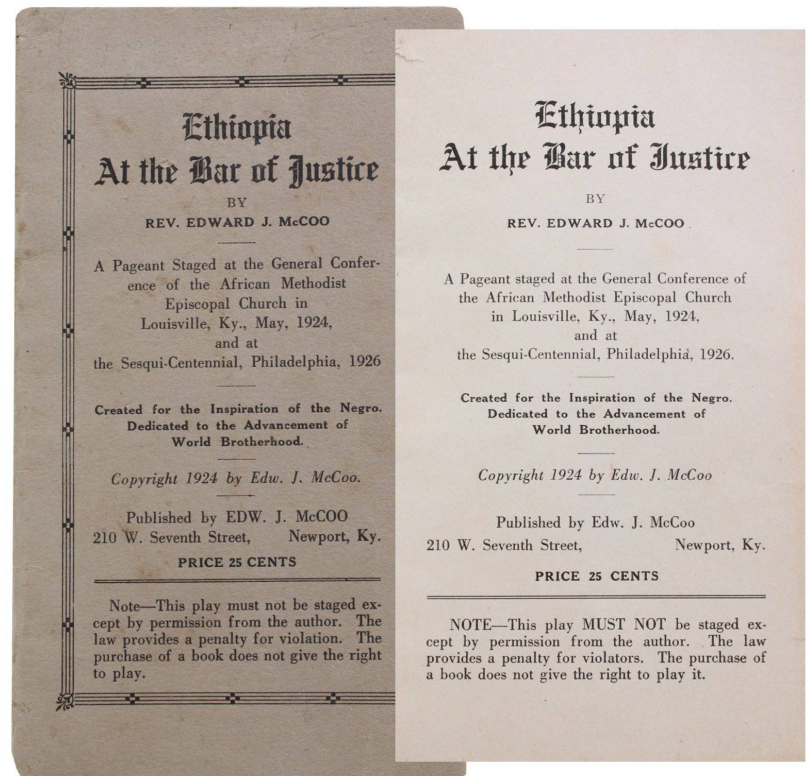
McCoo, Edward J[ordan]. ***Ethiopia At the Bar of Justice***. Newport, KY: Edw. J. McCoo, [after 1926]. 6¾" x 4". Stapled wrappers. Pp. 24. Very good minus: front wrap and first leaf split above top staple, wrappers lightly soiled; copious pencil and ink notations and a bit of scattered spotting.

This is a rare playscript for a pageant written by an African American minister, Edward J. McCoo. Its cover and title page share that it was "Created for the Inspiration of the Negro," "Dedicated to the Advancement of World Brotherhood" and staged at AME church conferences in 1924 and 1926. Online newspaper accounts reveal that it was later presented by and for African American communities throughout the nation, and it is filled with small notations and stage cues for one of these productions.

Edward Jordan McCoo was born in Alabama and served as an AME minister in Springfield and Chicago, Illinois before settling in Newport, Kentucky around 1924. We found evidence of his leading his congregation in musical recitals but no sign of authorship of any plays or pageants besides this one. It was first performed at the General Conference of the AME Church in Louisville in 1924, and again at the AME Sesquicentennial in Philadelphia two years later. It was also included in *Plays and Pageants from the Life of the Negro*, published in 1930 and edited by Willis Richardson and Carter G. Woodson. In her introduction to a 1993 reprint of that work, Christine Rauchfuss Gray of the University of Maryland suggested that, "Because of the role churches played in education, McCoo's pageant was more than likely performed by members of his congregation." It "would gain popularity and become a must-see during Negro History Week." Dozens of newspaper articles we found online report that the "brilliant pageant," an "elaborate panorama of the history of the colored race in America interspersed with musical numbers including well known spirituals [and] plantation melodies," was staged by African American communities through the 1940s, from Boston to Seattle; Macon, Georgia to Muncie, Indiana; Davenport, Iowa and Hartford, Connecticut. It was also presented in recognition of Black History Month in Lincoln, Nebraska in 1991.

The pageant depicted Ethiopia as the birthplace of civilization, with a cast of characters including "Justice" (a man with a "commanding appearance"), "Leniency" (a girl of "6 to 10 years"), "Oppression" and "Mercy." Ethiopia was personified by a "young woman of regal bearing"; other characters were the "Negro Church," "Public Opinion," "Womanhood" and someone with a "clear voice, who can read with expression" to represent "History." Ethiopia was required to defend herself in a courtroom scene against the figure of "Opposition," while witnesses such as the "First Slave from Africa," a "Civil War Veteran," "Labor" and "Business" attested to her abundant accomplishments. Toward the pageant's end, the Declaration of Independence, the Dyer Anti-Lynch Bill, and the Thirteenth, Fourteenth, and Fifteenth Amendments each appear and quote from their documents to plead for equal rights and privileges for African American citizens. The script, which includes a frontis photographic image of McCoo, is notated throughout, revealing thoughts and stage directions for one of its productions.

A rare playscript documenting a presentation of a noted African American pageant. OCLC locates five institutions with holdings of the script. **\$1500 [8047]**



75. [Theater][HBCUs]

NADSA Theatre Festival [Cover title]. Nashville, Tennessee: The Bureau of Public Relations and University Press, Tennessee A & I State University, [1954]. 12" x 9¼". Stapled pictorial wrappers. Pp. [20]. Very good: wrappers lightly scuffed and edge-worn with a few tiny faint stains; a touch of light creasing and some scattered stray ink.

Together with:

[Two Items of Ephemera from the Intercollegiate Dramatic Association]. Institute, West Virginia and unidentified place: 1954. TLS measuring 11" x 8½" and 12¾" x 8¼" single sheet handbill. Very good minus: creased at old folds; handbill with colored penciled notes to verso, two small tears and a bit of corner loss.

This is a group of three items related to the first African American theater organizations in the United States, the National Association of Dramatic and Speech Arts (NADSA) and the Intercollegiate Dramatic Association (IDA).

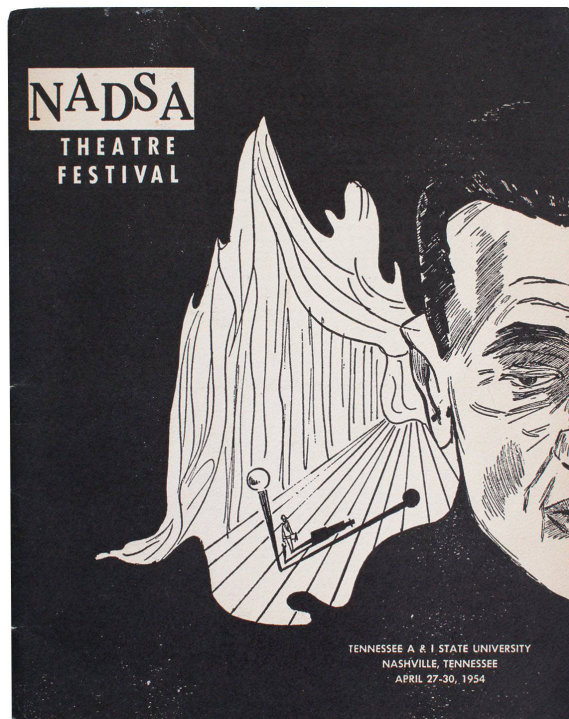
Sheppard Randolph Edmonds founded the precursors to both groups as well as the theater department at Dillard University, the first at a Black college in the 1930s. Until 1969 they were the nation's only Black theater organizations. NADSA started as a consortium of southern Black universities, earning its national distinction in 1950. In 1954, its membership included 17 HBCUs and two high schools. IDA, originally the Negro Intercollegiate Dramatic Association, strove to encourage theater studies and sponsored a yearly tournament for one-act plays of a "Negro folk" theme.

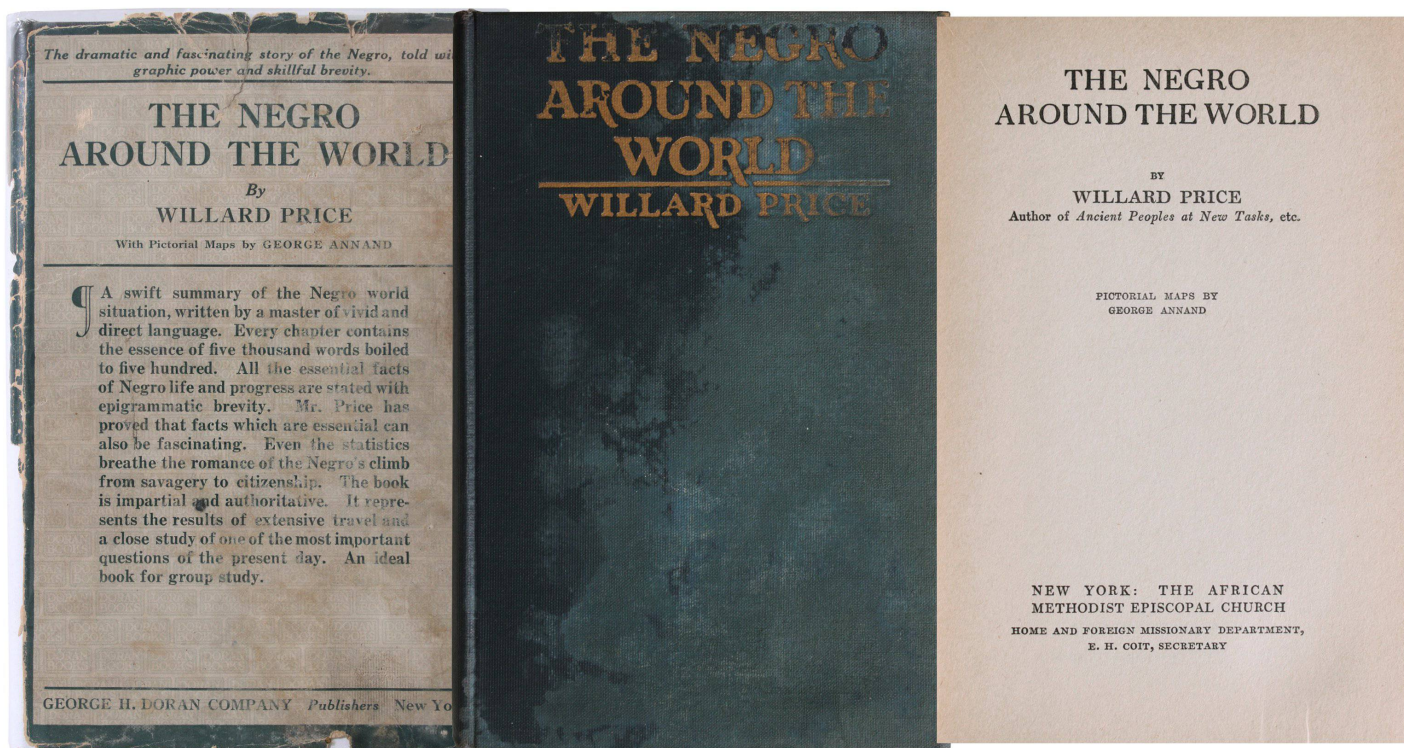
The program covers the 18th annual NADSA conference, which took place at Tennessee A&I State University, now Tennessee State University (TSU) in 1954. The book related the conference theme, main goals and committee members. It also ran a history of NADSA, showcased performances by various HBCU theater groups, and listed all participating schools. The conference also had business meetings, a student forum, music and devotionals.

The program held 26 photographic images, showing NADSA officers, leaders and "consultants" of national import, a few of whom were women. Four pages revealed sponsors, including a photographically illustrated ad for a "Negro History Books Special" at Nashville's National Publication Company. There were also fantastic sketch illustrations to nearly every page.

Also present here is a broadside offering "Greetings" and brief rundowns from IDA officers on that group's goals and activities. It was issued on letterhead of the "IDAIN Chorus of the College Theatre" at an unidentified HBCU, and announced the upcoming IDA meeting to take place at North Carolina A&T University in Greensboro in the Fall of 1954. There is also a TLS from IDA President Fannin S. Belcher of West Virginia State College to Leonard Archer, who chaired the speech and drama department at Central State College in Wilberforce, Ohio, regarding an upcoming Spring Festival.

Rare documentation of the first national theater organizations for African Americans and early dramatic studies at HBCUs. No holdings of any of the items were located in OCLC. **\$575 [8053]**





76. [Uplift][Book History]

Price, Willard. *The Negro Around The World*. New York: The African Methodist Episcopal Church, 1925. 7½" x 5". Green cloth over boards, title gilt, paper jacket. Pp. 75. Book very good: gilt partially lacking; moderate dampstain to cloth; large penciled former owner notations to two pages and faint pencil marks to a few more; a bit toned with light scattered spotting and creasing. Dust jacket good, a rare survival: spine mostly perished and chipped at edges.

This is, per its rare dust jacket, "*the dramatic and fascinating story of the Negro, told with graphic power and skillful brevity*" by "*a master of vivid and direct language,*" Willard Price. Illustrated with fantastic pictorial maps by a noted cartographer, George Annand, the work "*represents the results of extensive travel and a close study of one of the most important questions of the present day.*"

Willard Price was a Caucasian, Canadian-born wanderer and prolific author of travel books, magazine articles and a series of adventure novels for young adults. He roved and wrote for the National Geographic Society and the American Museum of Natural History, and admitted that he spied for the United States in *My Own Life of Adventure*, one of two autobiographies. Along with the present work, which was published by the AME Church, Price penned titles such as *Ancient Peoples at New Tasks* (for the Missionary Education Movement, 1918), *Incredible Africa* (1962), *A Real Revolution in China* (1914) and several books on Japan.

In this work Price provided personal perspectives on Black populations he'd encountered on his travels, in a fanciful, bold adventurer's tone. The text noted African "*Native medical knowledge,*" education and superstitions, as well as the presence of American commerce, Christian and "*Mohammedan missionary*" work. One section concerned the "*discovery*" of the West Indies in 1502 by the "*Black Columbus . . . not sailing in quest of wealth and fame,*" but "*unwillingly leading the way to the blackest experience of the black race.*" Others covered Black life in Haiti, Barbados, Trinidad, Jamaica, South and Central America. Price ultimately argued that the Black American, who perhaps could not "*go personally to the jungle or the veldt,*" should, "*through racial organizations and particularly through the missionary societies of his own churches . . . extend his own swiftly won advantages to others who are less fortunate.*"

The book is scarce in jacket, and we note that the one here advertises the George H. Doran Company, noted New York publishers, who also released the work the same year. Based on scarcity, we believe the present, AME edition to be the first; we surmise that Doran bought the remaining copies of the AME printing and then added its dust jacket in advance of its new release. The Doran Company was a major source for Allied literature during World War I and merged with Doubleday, Page and Co. in 1927, making Doubleday, Doran the largest publishing business in the nation. Doubleday & Company dropped the Doran name in 1946.

A wonderfully illustrated, compelling study of Black life and culture throughout the world, rare with jacket. OCLC shows 20 holdings of this edition. **\$500 [8344]**

77. [Uplift][Religion]

Logan, B[ert] H. ***The Hour Has Come.*** [Richmond, Virginia]: N.P., [circa 1921]. 8 7/8" x 6 1/8". Stapled wrappers. Pp. 8. Good plus: wrappers split at both ends but holding, heavily worn and soiled with adhesion scar removing the "Has" from title; light edge wear, spotting, creasing and dust-soiling throughout; former owner's name and address penciled to title page.

This is a rare pamphlet containing the text of an address presented by an African American religious leader and writer, B.H. Logan, to an unidentified conference. It focused on the uplift of the African American race post-World War I through religious dedication, education, political action and community cooperation.

Bert H. Logan had a long and distinguished career as a minister, political and educational advocate in Rankin and Pittsburgh, Pennsylvania. He was honored in 1966 for his work with the Allegheny County Baptist Congress of Christian Education since 1915, also serving as State Director from 1959 to 1961 and again in the later 1960s. In the 1920s he was Secretary of the county's Colored Men and Women's Political Organization, was active with the Allegheny Branch of the NAACP and the educational administration of the AME Church. He served as Rankin's Democratic Party Secretary in 1944, and ran for state legislator 20 years later. From 1947 to 1963 Logan was the Religious Editor for the *Pittsburgh Courier*, continuing on as a guest columnist through at least 1966.

In this work, Logan addressed his "*Co workers of the Master's Kingdom, Fellow Citizens of Richmond,*" bemoaning that

"the world today is in a restless condition. The intense feeling between Germany and the Allies yet remains . . . Capital and Labor are fighting . . . The white man and the black man of America are as yet having their racial differences. The black people of the world are eagerly awaiting the outcome of the Dyer Anti-Lynching Bill. 'The Hour Has Come' for the nation's leaders to speak out rightly their full reproach against any man who will violently take from any person that life which they cannot replace."

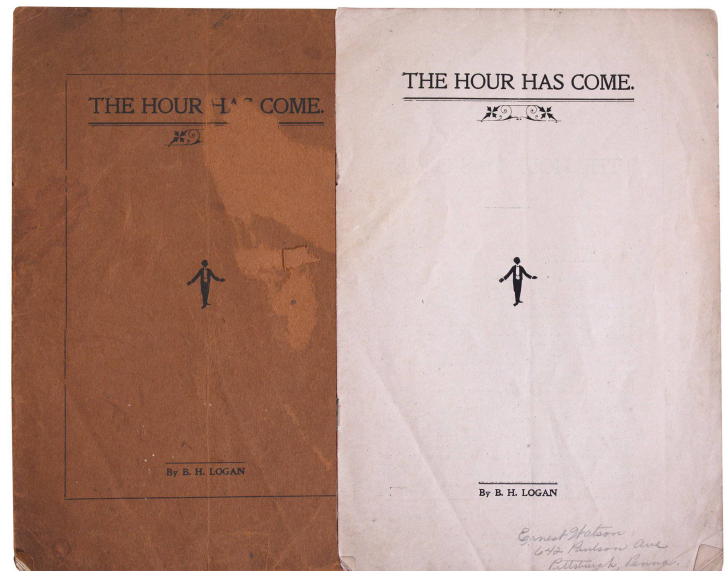
Logan was "*pleased beyond express to see so many ladies*" at the event, a "*splendid demonstration of your determination to work, cooperatively with man, for the perpetuation of God's Kingdom on earth.*" In a persuasive and inspiring tone, the author urged "*the necessity of getting back to God*" to "*reconstruct the broken down family altar,*" "*give more attention to the educating of our children*" and "*learn to work together for the elevation of our people.*" He argued that "*the Negro should be better prepared to take his rightful place in the political affairs of the nation,*" as well as "*take more to higher educational advantages.*" "*My friends, all the Negro needs is a chance and a little encouragement and we'll take our stand beside anybody, as black as we are!*"

A rare, uplifting pronouncement by a dedicated African American religious and political leader. No holdings were found in OCLC or online. **\$500 [7766]**

78. [Voting Rights]

List of Colored Voters Registered at Carlton's Store Precinct in Stevensville Magisterial District, King & Queen County Virginia [Cover title]. Stevensville, Virginia: 1889-1902. 15" x 9 1/4". Quarter leather over marbled boards, printed form book. 21 handwritten pages. Good: covers heavily worn and soiled with loss at lower outer corner; insect predation impacting a small portion of the lower parts of leaves, but not affecting text; lacking an unknown number of leaves.

This is a voter registration book listing Black voters from Stevensville, Virginia. An 1803 Virginia law required registration of free African Americans by county and we imagine this was a remnant of that law and/or used in poll taxes. It predates Virginia's 1902 Constitution which severely negatively impacted African American's right to vote.



List of Voters registered at <u>Boston St.</u> Precinct in <u>Magisterial District,</u> <u>County, Virginia.</u>										
DATE	NUMBER	NAME	Has he been sworn	Age Years	OCCUPATION	RESIDENCE	Length of Residence in County	Length of Residence in State	Date of His Papers	IF NATURALIZED— BY WHAT COURT ISSUED
Aug 19 1889		Collins Thos	yes	36 3/4	Farmer	Allen Shop	30 3/4	36 3/4	rd 44	X # 0 X
" 22 1889		Collins Wm B	"	36	Laborer	Poor Duheart	40	36	"	Read
" 22 1889		Cook John R	"	32	44 + + X X	"	32	32	"	X # 4 0 X
" 22 1889		Cook Richard	"	31	"	"	3	3	"	Unfranchised -
" 23 1889		Campbell S. H.	"	35	" X X X X X	" Boston St.	10	35	rd 9	X # 0 4 4
" 23 1889		Collins Joe H.	"	30	"	Dozenswell	6	30	rd	X # 0 4 4
Sept 8 1889		Campbell Saml	X	46	"	" C. H.	46	46	rd 19	X # 0 4 4
Nov 4 1890		Cook Galtgen								Sumner's
Oct 28 1893		Barney Benjamin		28	" + X	C. H.	28	28		X # 0 4 4
Oct 27 1897		Groton Brooks		32	" +	Hollow Church	32	32		
May 9 1899		Orator Clinton	yes	22	" X X X	"	22	-		
Oct 27 1902		Chambelin Willis		27	" X	"	20	21		
" 28 1893		Randy Benj		28	" X X	King Run C. H.				

There are a total of 16 pages which list a combined 134 African American voters, most of whom were registered in 1889. Data recorded includes the date of registration, age, occupation, where the person lived, and length of residence in the county and state. The most common occupation was farmer or laborer. Interesting occupations listed include shoemaker, teacher, preacher and one was an "oysterman." Considering the time frame and the number of voters 25 years old or older, we believe a significant portion of those recorded may have been enslaved at some point in their lives.

Important genealogical evidence of African American voters in Virginia. **\$2350 [8265]**

79. [Women]

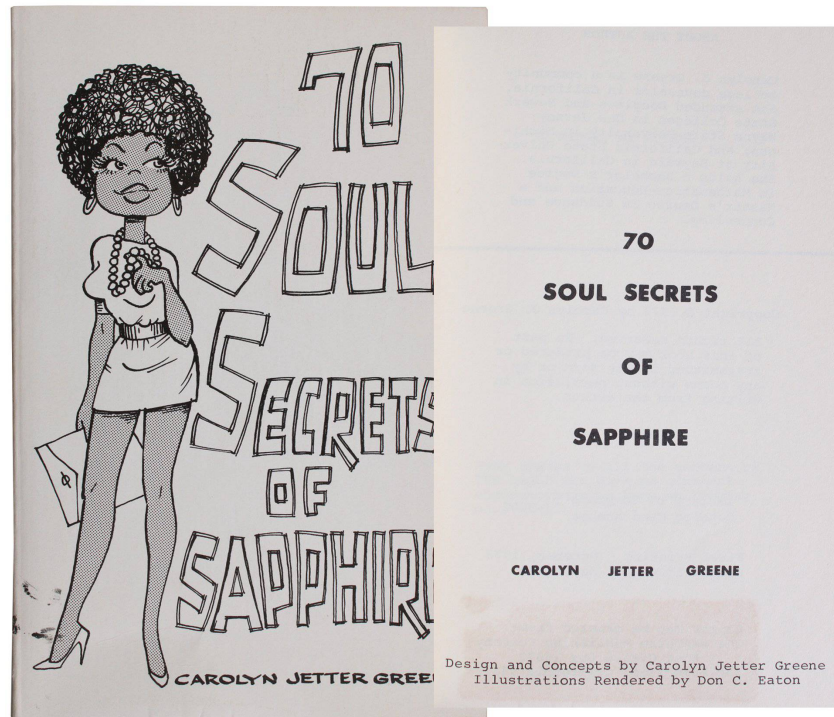
Greene, Carolyn Jetter. Eaton, Don C. (illustrator). **70 Soul Secrets of Sapphire.** San Francisco: Sapphire Publishing Company, 1973. Second edition. 8½" x 5½". Perfect bound thin card wrappers. pp. 158. Very good plus: minimal wear, a few small ink marks to front wrap; tiny tear at foot of spine.

This is the second edition of a book by Carolyn Jetter Greene, a Bay Area psychologist who wrote it while working as a college counselor. From Greene's introduction:

"Sapphire' is a jive name used to refer to a Black woman. In one sense it represents an insult. In quite another sense it refers to a collection of physical attributes, personality traits, mannerisms, feelings, attitudes, aspirations, and problems most peculiar to that unique group of super-women who have weathered well the storm of the Black Experience in America.

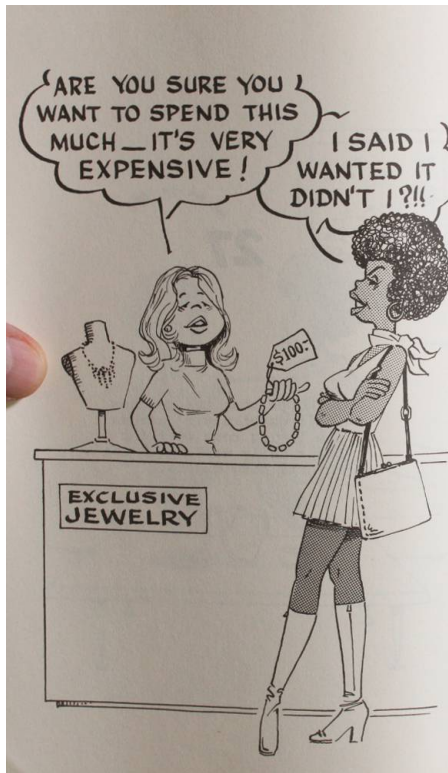
This collection of seventy epithets about the Black woman was compiled as a direct result of my need to confront my heritage in terms of the complete scope of Black womanhood . . . Recordings here have been extrapolated from observation, from listening to Black women discuss themselves and other Black women, and from listening to Black men discuss Black women . . . I hope that you will read this book in both a somber and humorous manner . . . May all of the Sapphires who read this gain a 'consciousness of kinship' as we continue in the struggle to one day 'lay our burdens down.'"

Following the introduction are 70 short statements on Black womanhood, ranging from the uplifting: "Sapphire is the 'mammy' of them all; she has done more than her share of loving and raising children—her own and everybody else's," to depressing realistic commentary: "Sapphire realizes that the white world visualizes her best in one of two roles—maid or



prostitute.” Some express frustration such as “Sapphire has been accused of being ‘evil’ so much that she’s convinced that the trait is in her genes,” while others are simply silly, “Sapphire has a behind so big, high and protruding she could easily carry a passenger.” Opposite each statement is a terrific illustration which augments the statement and gives it deeper meaning.

A visceral and visual exploration of the experience of Black womanhood. OCLC locates 16 copies of the first edition, and 22 of the second. **\$850 [7983]**
More images may be seen here:
<https://tinyurl.com/594tevtw>



28

...feels real "uppity" while shopping in the "better" department stores because she knows they don't expect her to be able to afford the prices.

80. [Women][Radio]

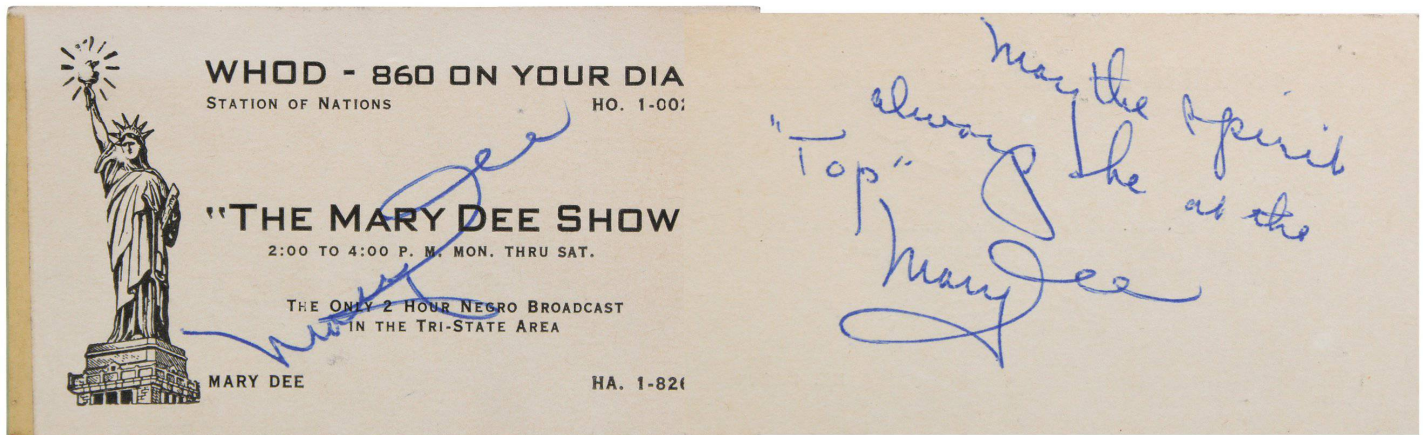
Dee, Mary [Pseudonym for Mary Dudley]. [**Business Card for Mary Dee and “The Mary Dee Show”**]. Homestead, Pennsylvania: [circa 1950]. Business card measuring 2” x 3½”; **signed on the front and inscribed on the back**. Very good: lightly toned with old tape remnants.

This is a business card for Mary Dee, signed by her on its front and inscribed and signed on the back. It advertises “*The Mary Dee Show—The Only 2 Hour Negro Broadcast in the Tri-State area.*”

Dee is widely considered the first African American female disc jockey in the United States. She grew up in Homestead, Pennsylvania, attended Howard for two years, and then attended the Si Mann School of Radio in Pittsburgh. She first went on the air on station WHOD on August 1, 1948 to announce a calendar of events for Black women in the area. She was soon given a 15 minute slot, and her show progressed to four hours long by her fourth year. In 1955 WHOD was sold and she ultimately ended up in Philadelphia where she aired a gospel music show.

Dee is considered a pioneer in her development of a radio format that combined discussion of community affairs, news, and music. She was also one of the first two Black women admitted to the Association of American Women in Radio and Television and was successful in getting the organization to forgo meetings in segregated facilities.

A wonderful artifact from the career of the first Black female disc jockey. **\$500 [2898]**





81. [World War II][Civilian Conservation Corps]

Morris, Richard. ***South Pacific Album [Stenciled cover title]***. South Pacific and Ohio: 1940-1946. 9¼" x 12¼". Thick wood boards with steel hinges and rivets, the front board titled and signed with stencil and paint. 142 pages with 58 original photographs, 48 commercial photographs, 75 clippings from newspapers or magazines and several items of ephemera. Approximately half the original photographs are captioned. Album very good with moderate wear; leaves toned; contents generally very good or better.

This is a record created by an African American member of the Navy's Seabees, Richard Morris. All we know about Morris is his service number and that he was likely from Ohio based on his participation in the Civilian Conservation Corps, which is documented near the end of the album. His unit may be discoverable when combining his service number with the many names written in the captions. Based on captions and ephemera in the album, we know that he served at Espiritu Santo in Vanuatu, Guadalcanal and Hawaii.

Per an article in the March 6, 2014 issue of *Seabee Magazine*,

"More than 12,500 African Americans served in Seabee units in the Atlantic and Pacific theaters during World War II, a group largely forgotten today. During the war these men not only built advanced bases and offloaded cargo, but helped break institutional conceptions of race, paving the road toward complete integration of the Navy."

Morris broke the album up into discreet sections, the first and most significant being "Photos in the South Pacific." This section has around 45 original photographs, mostly of African American sailors, including a couple showing the men sharing meals and a few



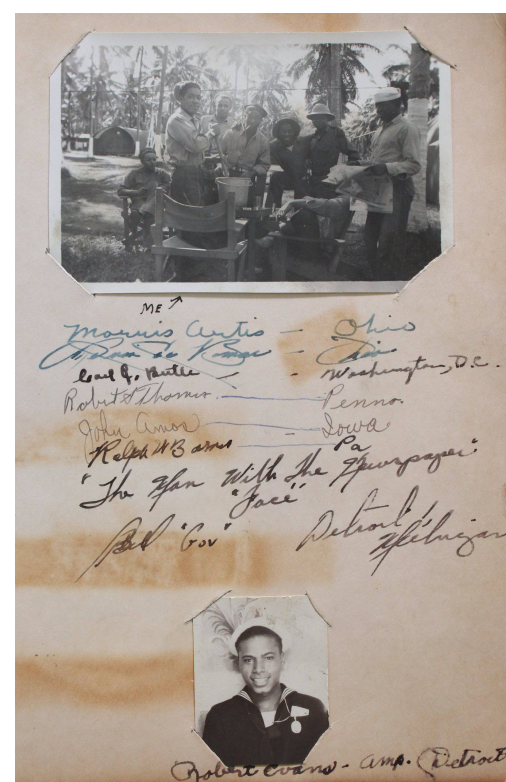
studio portraits of Black sailors with local women. One photo shows a basketball game, another shows a man welding, and there's a multishot series showing men working on a generator. A couple shots show them working with heavy machinery, a couple more show sailors posing with native peoples and several show identified buildings around a base. There are also posed shots of the men in work trucks, with weapons and in the jungle. This section also has 29 commercial photos from Hawaii.

The next section was entitled "Jap's Photo Section," and has 19 commercial photographs depicting the Japanese military, some local scenes and Japanese families. The third section, "Official U.S. Navy Photos," has 42 clippings from newspapers and magazines mostly showing ships at sea, and/or engaged in battle. The fourth section, entitled "Odds and Ends," consists mostly of clippings of risqué military cartoons and pinups. There's also a Thanksgiving menu printed in Guadalcanal and a V-J day menu printed in Espiritu Santo.

The final section was entitled "Pictures Taken in the CCC 1940-1942." According to the captions, Miller was a member of Company 3524 Camp Shawnee #2, near Friendship, Ohio. This section has 12 original photographs of mostly posed shots of African American men in CCC uniforms.

Material related to African Americans in the Navy during World War II is rare, with documentation of the work of Seabees exceptionally so. A carefully compiled album by a Black Seabee, which also shows his service in the Civilian Conservation Corps. **\$1950 [8227]**

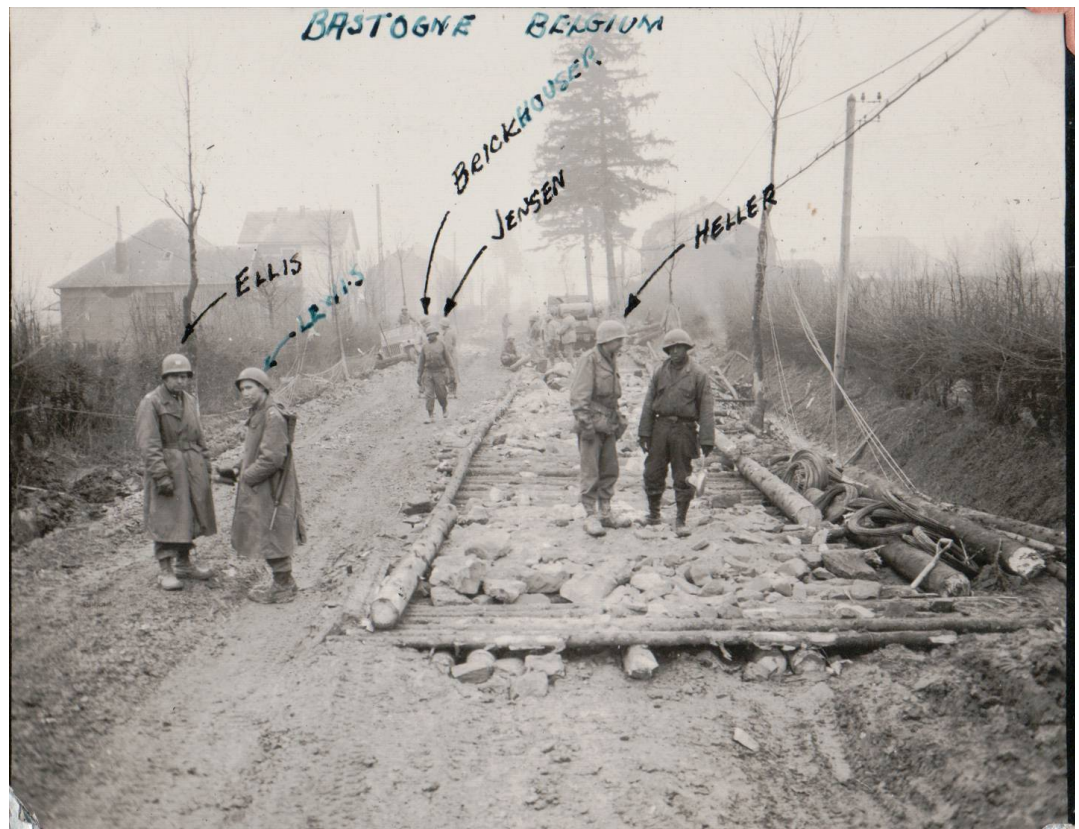
More images may be seen here: <https://tinyurl.com/bdnry7ee>



**82. [World War II]
[HBCUs]**

Brooks, Henry M.
**[Photo Album of a
Soldier's Attendance at
College as well as his
Service in World War
II].** Virginia and Europe:
mostly 1941 to 1945.

11½" x 15". String tied embossed faux leather album. 32 pages with 97 black and white photos, many of which are stapled to album pages, some inserted into corner mounts; a few items of ephemera are included as well. Most photos measure from 2" x 2½" to 5" x 4" and most are captioned. Album good due to heavily worn covers which are also faded and chipped; leaves with edge chips and prone to more of it; photos generally very good or better.



This is a well-captioned album compiled by a Henry Brooks from Winchester, Virginia. Based on an image in the album, Henry may have attended Douglass High School in Winchester. We learn a little about his postwar life from a laid-in clipping showing that Brooks was actively involved in the Virginia State College's fruit growers clinic and that he owned Uplands Orchards, a 202 acre apple farm in Winchester, Virginia.

Early in the album are approximately 40 photos showing Brooks' time at Virginia State College for Negroes, now Virginia State University. Included are images of campus buildings, students waiting in line, and a few of football games



including one of cheerleaders. Others are posed shots of friends around campus.

Another 45 photos are devoted to Brooks' service in World War II. These include shots of Black soldiers in Bastogne, Belgium as well as in Luxembourg. There are several great shots of parties, one fantastic image of the men in a dining hall, another of uniformed men in a choir, and several internal views of offices. There's also a multishot series of men building a bridge in Luxembourg. Based on captions, we know Brooks also served in Avignon, France as well as England. Per laid-in ephemera, as of May 1944 Brooks had been promoted to Technician Third Grade. Also of note is a page with a captured Nazi swastika emblem where it is handwritten that it was taken January 19, 1945 in Luxembourg.



A fine album of well-captioned images, worthy of further research, documenting a World War II veteran's service, as well as his attendance at an HBCU. **\$1500 [8104]**

More images may be seen here: <https://tinyurl.com/48y6t8dj>



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