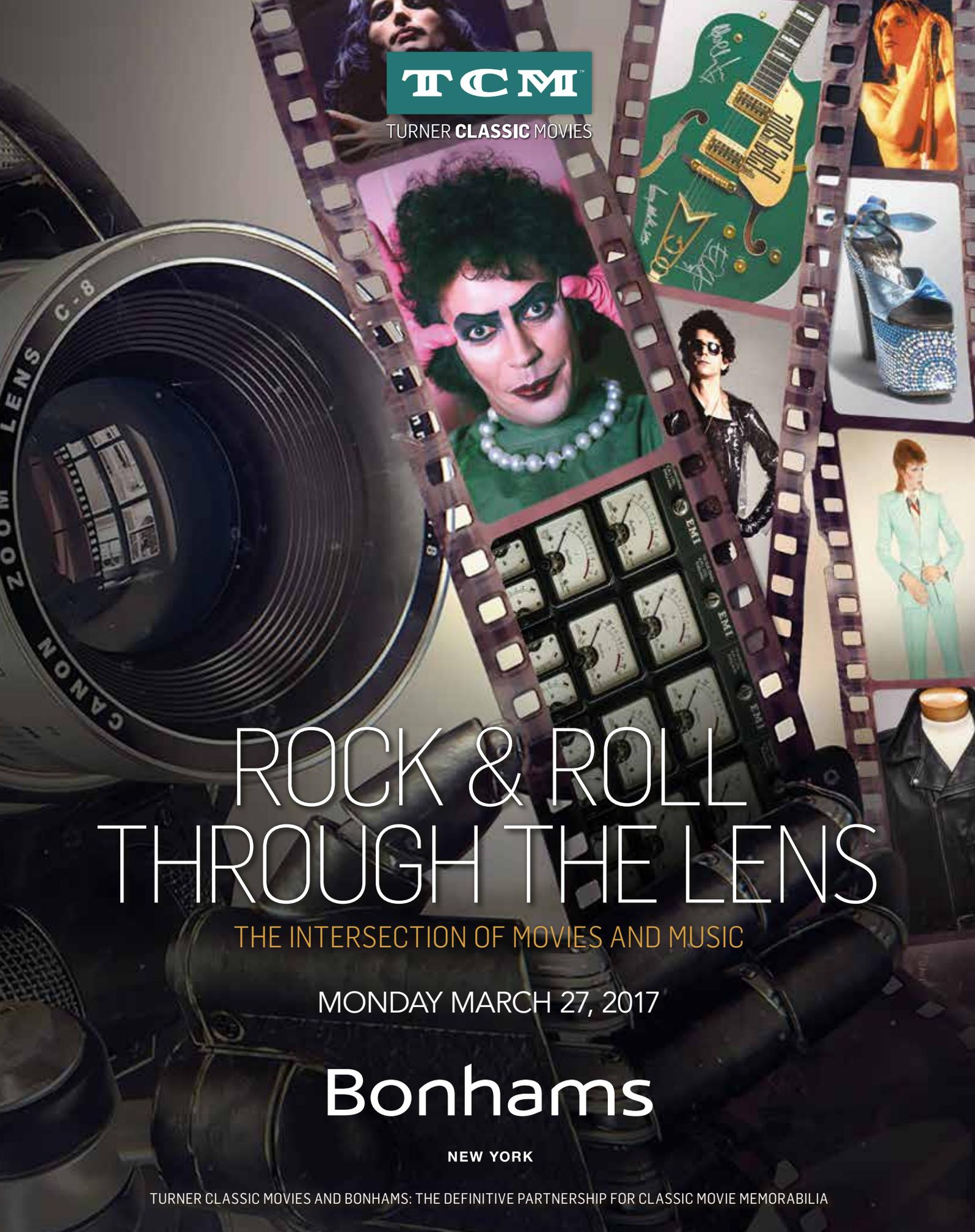


The TCM logo is displayed in white text on a teal rectangular background. The letters 'T', 'C', and 'M' are stylized and connected.

TURNER CLASSIC MOVIES



# ROCK & ROLL THROUGH THE LENS

THE INTERSECTION OF MOVIES AND MUSIC

MONDAY MARCH 27, 2017

## Bonhams

NEW YORK

TURNER CLASSIC MOVIES AND BONHAMS: THE DEFINITIVE PARTNERSHIP FOR CLASSIC MOVIE MEMORABILIA



# TCM PRESENTS ... ROCK & ROLL THROUGH THE LENS:

The Intersection of Movies and Music

Monday March 27, 2017 at 1pm

New York

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## **ILLUSTRATIONS**

Front cover: lots 35, 46, 48, 52, 55, 56, 197, 205

Back cover: lot 197

Inside front cover: lot 138

Inside back cover: lot 196

Table of Contents: lot 52

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Session page two: lot 15

Session page three: lot 26

Session page four: lot 79

Session page five: lot 124

Session page six: lot 158

Session page seven: lot 176

Session page eight: lot 202

## **Bonhams**

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Welcome to another exciting and one-of-a-kind TCM and Bonhams auction. We are so glad that you've joined us for "Rock & Roll Through the Lens: the Intersection of Movies and Music," because we at TCM have always been a fan of films featuring pop music and musicians. At first glance, some of the names and items in here may seem unusual, until you consider the impact that films have had on music and vice versa. Where would the "rock & roll film" be without The Beatles? Can you imagine anyone other than Elvis Presley—he of the swiveling hips—in films like *Jailhouse Rock*, *Viva Las Vegas* or even the lesser-known *Roustabout*? And Cher has had just as interesting a career in film as she has in music, and arguably her wardrobe has become equally as famous, thanks to her long partnership with designer Bob Mackie (and Ret Turner, featured in these pages).

Rock 'n' Roll itself has had an interesting—and varied—history since the term was first coined in the 1950s to describe a new and popular style of music taking America's youth by storm. Musicians and bands such as Buddy Holly, Billy Haley and His Comets, Fats Domino and, of course, Presley himself, changed the pop music landscape with their fusion of jazz, gospel, blues and country. Since then, Rock 'n' Roll has become a broad-reaching term that has come to describe a range of styles from classic to glam rock, disco to hair bands, and everything in between. During these last 60+ years, it has had an equally as interesting relationship with film.

One of the clearest yet oddest connections between classic films and music comes courtesy of Pink Floyd, or at least fans of Pink Floyd. Rumor has it that you can sync up the band's album "*Dark Side of the Moon*" with *The Wizard of Oz* (1939), with this pairing becoming known as "Dark Side of the Rainbow." Like all great rumors, it began to gain prominence online in the early-to-mid '90s and soon became widespread, enough so that the band's members have been getting questions about it ever since. They have denied the connection, but the urban legend persists, and year after year audiences hit "play" at just the right moment to see if the rumor is true. Some examples of the synchronicity between the two include a heartbeat sound as Dorothy leans in to listen to the Tinman's heart, and the song "Brain Damage" beginning as the Scarecrow starts to sing "If I Only Had a Brain," among others. Of course the album has to be synched up at just the right moment in order to make it work, according to most reports. While we can't give you that experience—or confirm or deny the legend—we will have the mixing board used by Pink Floyd to mix the album.

Concert films have also been an important part of cinema's history, and our auction includes a flute used by legendary guitarist Jimi Hendrix on the track "From 6 to 9," which was consigned by a woman who appeared with him in the docu-drama *Rainbow Bridge*. This cinema-verité style film was originally focused on counterculture youth who came to the Rainbow Bridge Occult Research Meditation Center in Hawaii but toward the end of filming, producers—who wanted to make the film more commercially viable—brought in Hendrix to perform a concert at the Haleakala Crater. The resulting 17-minute sequence would ultimately make the film a cult classic among fans because it would be the last known recorded Hendrix U.S. concert before his untimely death at age 27 in 1970.

Other items you'll find within these pages offer a wide variety of film and music history including poetry written by iconic singer-songwriter Bob Dylan as a teenager. Dylan has not only contributed to a number of film soundtracks, he has also intermittently appeared as an actor and directed two films, *Eat the Document* (1972) and *Renaldo and Clara* (1978). For fans of the British Invasion, there is a guitar signed by The Beatles, The Rolling Stones, and others who attended the 1963 Top of the Pops performance. For those who love the cult rock musical *The Rocky Horror Picture Show* (1975), we have a selection of Mick Rock photographs taken on the set.

Two important items related to the prolific film and music career of Prince are also available: his handwritten notes editing the music for *Purple Rain* (1984) and his handwritten draft of the screenplay for *Graffiti Bridge* (1990). And, you'll be able to bid on a tour jacket worn by "The Boss," Bruce Springsteen, who has contributed to some of the most popular film soundtracks since the 1980s (including the Oscar-winning song "Streets of Philadelphia" from *Philadelphia* [1994]). An interesting side note: he personally gave the jacket to actor Al Pacino, who then gifted it to the present owner.

We promise by the time you are done flipping through this catalogue you'll have songs ranging from "Hard Day's Night" to "The Time Warp" stuck in your head. There is so much more to see and bid on, all of which you can preview within these pages. Happy bidding!

--Your Friends at TCM

THE KING AND HIS COURT:  
ELVIS, ROCKABILLY AND  
COUNTRY/WESTERN



© EVERETT RAYMOND KINSTLER  
1 9 7 7

1 ▲

**AN ELVIS PRESLEY SIGNED PERSONNEL RECORD**

Document Signed ("Elvis Presley"), partially printed and accomplished in manuscript by Presley, 1 p, oblong 8vo, [Los Angeles], August 17, 1956, being a Twentieth Century-Fox Employee's Personnel Statement filled out entirely by Elvis in black pen with some additional studio annotations in pencil. Twentieth Century-Fox's file copy of Presley's contact information from the year that studio launched his movie career with *Love Me Tender*. The twenty-one-year old Presley lists his address as 1034 Audubon Drive, Memphis, Tennessee, his last home before buying Graceland in 1957, mentions that he is staying at the Knickerbocker Hotel, lists Col. Parker as his emergency contact and misspells the name of his hometown ("Tupuelo," Mississippi). 5 1/2 x 8 1/2 in.

US\$15,000 - 18,000

TWENTIETH CENTURY-FOX FILM CORPORATION  
EMPLOYEE'S PERSONNEL STATEMENT  
PLEASE PRINT

SOCIAL SECURITY ACCOUNT NUMBER: 409 52 2002

NAME: ELVIS PRESLEY  
STREET ADDRESS: 1034 AUDUBON DRIVE  
CITY: MEMPHIS STATE: TENN. OCCUPATION: ACTOR

DATE OF BIRTH: JAN 8 1935  
MARRIAGE STATUS: M. S. ✓  
CITY OF BIRTH: TUPUELO MISSISSIPPI

EMERGENCY CONTACT: COL. PARKER  
ADDRESS: Knickerbocker Hotel  
DATE: 8/17/56

EMPLOYEE'S SIGNATURE: Elvis Presley

1

2

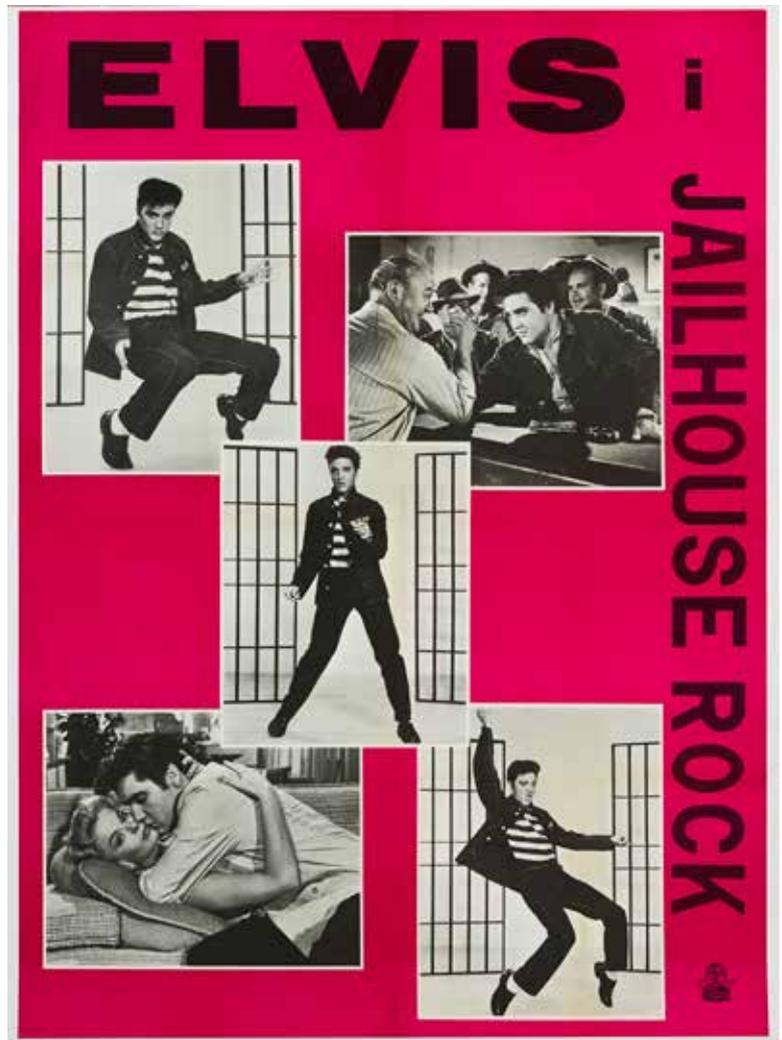
**JAILHOUSE ROCK**

Metro-Goldwyn-Mayer, 1957. Danish poster, linen-backed. Excellent graphics of Elvis Presley. 24 1/2 x 33 in

US\$800 - 1,200

3

No Lot



2



4

4

**A PATSY CLINE SIGNED PHOTOGRAPH**

A black and white publicity photo showing the country singer attired in cowgirl garb with her blue fountain pen ink signature penned in the center reading, "Always / Patsy Cline."

10 x 8 in

US\$400 - 600



5

5

**A JERRY LEE LEWIS AND KITTY WELLS CONCERT POSTER**

Advertising poster on card stock, June 21st-July 5th, [1950s], Al Williams Grove Park and Speedway, Harrisburg, Pennsylvania, promoting a "Grand Ol' Opry Show" with various shows featuring Jerry Lee Lewis, Kitty Wells, The Bill Anderson Show, and David Houston and the Persuaders.

21 3/4 x 28 in

US\$500 - 700

Dear Smokey -  
 Are You Working On the  
 Summer Show? Please ad  
 The Everly Brothers - and Jerry Lee  
 To the Show and Make them a  
 Must - they are well liked down  
 here. We grossed on the show  
 \$10,500.  
 I sure hope we can get the  
 Association moving - it appears  
 that little interest is being developed  
 so far. The membership drive  
 paper - The members slip drive  
 that we were supposed to have  
 what happened? Please write  
 and give me any news you have -  
 the suspense is killing me -  
 Best Wishes -  
 Unreadable- appears to say "Crowbar  
 Jim"

(detail)

6

**A BUDDY HOLLY, BILL HALEY, AND JERRY LEE LEWIS HANDBILL**

"The Big Gold Record Stars" rock 'n' roll revue, featuring Bill Haley and His Comets, Buddy Holly and the Crickets, Jimmie Rodgers, and the Everly Brothers, with "Extra Added" act, Jerry Lee Lewis. Half-tone handbill, Dade County Auditorium, Florida, February 24 [1958]. Note to verso reads: "Dear Smokey / Are you working on the / summer show? Please ad [sic] / The Everly Brothers - and Jerry [Lee] Lewis / to the show and make them a / must - they are well liked down here. We grossed on this show / \$10,500. / I sure hope we can get this / association moving - it appears / that little interest is being developed / so far. The membership drive / that we were supposed to have / [...] What happened? Please write / and give me any news you have - / the suspense is killing me. / Best Wishes- / Unreadable- appears to say "Crowbar Jim"."

6 x 9 1/2 in

US\$3,000 - 5,000

**The New York Times.** **The BILLBOARD**

Since last Wednesday when the Paramount opened a non-record stage show featuring the Everly Bros., the theatre has had people — mostly teenagers — lined up for blocks waiting to get in.

Yesterday came the real payoff. Youngsters began gathering at 5 a.m. There were thousands on hand by door-opening time of 8:30 a.m. and at noon an estimated 11,000 were strung out in a line snaking around blocks of Times Square sidewalks.

It was the longest line in Paramount's history.

43rd Street, at one side of the theatre, was closed to vehicles most of the day.

The theatre finally quit showing its feature film, "It's Great To Be Young." It ran almost continuous stage shows to satisfy the fans.

When the last performance ended early today, the theatre had handled 13,500 customers at \$2.50 a seat.

Really breaking it up for the Paramount audiences is Sun Records' phenomenal Jerry Lee Lewis. The Ferraday, La., rockabilly is one of the most dynamic chanters on the current scene, and according to Sam Phillips, chief of Sun: "He's the most sensational performer I've ever watched, bar none." This comes from the man who also developed Elvis Presley.

**THE GREATEST STAGE SHOW OF THE YEAR**  
**The BIG GOLD RECORD STARS**  
 ALL IN PERSON

**EVERLY BROS.**  
 "WAKE UP LITTLE SUSIE"  
 "BYE, BYE LOVE"  
 OVER 3 MILLION RECORDS

**BILL HALEY**  
 and his **COMETS**  
 "ROCK AROUND THE CLOCK"  
 "SHAKE, RATTLE AND ROLL" 15 MILLION RECORDS

**JIMMIE RODGERS**  
 "HONEYCOMB"  
 "KISSES SWEETER THAN WINE" 2 MILLION RECORDS

**BUDDY HOLLY** and **the CRICKETS**  
 "THAT WILL BE THE DAY"  
 "PEGGY SUE" "OH BOY" 3 MILLION RECORDS

**EXTRA ADDED** **NATION'S NO. 1 STAR**  
**JERRY LEE LEWIS**  
 "GREAT BALLS OF FIRE"

**DADE COUNTY AUDITORIUM — MIAMI**  
**MONDAY NIGHT, FEBRUARY 24, - 2 SHOWS - 7:30 and 9:30 p. m.**  
 Limited Advance Sale Tickets at a 20% Savings. Get Your Order in now at —  
**EARL'S SUPER MARKET — 79th and 22nd AVENUE, MIAMI**  
**GOODYEAR SERVICE STATION — RED and BIRD ROAD**  
**MANLY JEWELRY STORE — 1702 N. W. 36th STREET**  
**CENTRAL MUSIC COMPANY — 40 WEST FLAGLER STREET**  
**MIAMI BEACH RADIO CO. — LINCOLN ROAD and ALTON., M. B.**  
 Advance Sale Prices: General Admission \$2.00 — Reserved \$2.50

Mail Orders: Send Check or Money Order to Dade County Auditorium, West Flagler, St., Miami with Stamped Addressed Envelope. State which show - 7:30 or 9:30 p. m.



7

**A GIBSON LES PAUL SPECIAL GUITAR SIGNED BY LES PAUL**

1980s-1990s. Gibson Les Paul Jr. Special P-90 single cutaway electric guitar, mahogany body and neck, high gloss spearmint lacquer finish, rosewood fretboard, rhythm/treble toggle switch, input jack to side bottom of body, made in USA, Serial #92728503, signed and inscribed ("Keep Rockin'! / Les Paul") in silver permanent marker to body. 2 1/2 x 13 x 38 1/2 in

US\$1,500 - 2,000

8

**AN ELVIS PRESLEY STORYBOARD FOR SPEEDWAY**

Metro-Goldwyn-Mayer, 1968. Marker, gouache, and pencil on vellum, unsigned, with notes in pencil:

"Pg. 1" and "2" to upper right, "(P.) Elvis looks back" to lower left, and "2" to lower right. Depicts Elvis Presley in closeup in a racing helmet and goggles in one of the film's car-racing scenes.

9 x 12 in

US\$300 - 500



8

9

**AN ELVIS IN CONCERT TOUR JACKET**

A red satin baseball-style jacket with red and white striped elastic collar, cuffs, and waistband, red press-stud closure down the front, with an "Elvis In Concert" patch on the left chest, a "TCB" patch on the left upper sleeve, and a "TCB / Faith / Spirit / Discipline" with lightning bolt patch on the upper right sleeve. These jackets were worn by Elvis's "Memphis Mafia," as well as the TCB Band with whom he toured. "TCB," or "Taking Care of Business," was the motto of Elvis and his entourage.

US\$500 - 700



9 (two views)



10

**AN ELVIS PRESLEY TCB GOLD NECKLACE IN ORIGINAL BOX**

A 14 karat gold "TCB [lightning bolt]" insignia pendant on an approximately 28 in 14 karat gold chain, stamped to clasp "14K/585," housed in a cloth-lined black Schwartz and Ableser jewelry case. Elvis Presley would sometimes give friends and associates gold chains with a pendant featuring his signature logo: "TCB" with a lightning bolt, meaning "Taking care of business in a flash." This is an original example of those necklaces.

*Provenance:* Butterfield & Butterfield, The Elvis Presley Museum Collection, June 18 & 19, 1994, lot 1531, with notarized LOA from original TCB band member who was gifted the necklace by Elvis.

**US\$15,000 - 20,000**



11

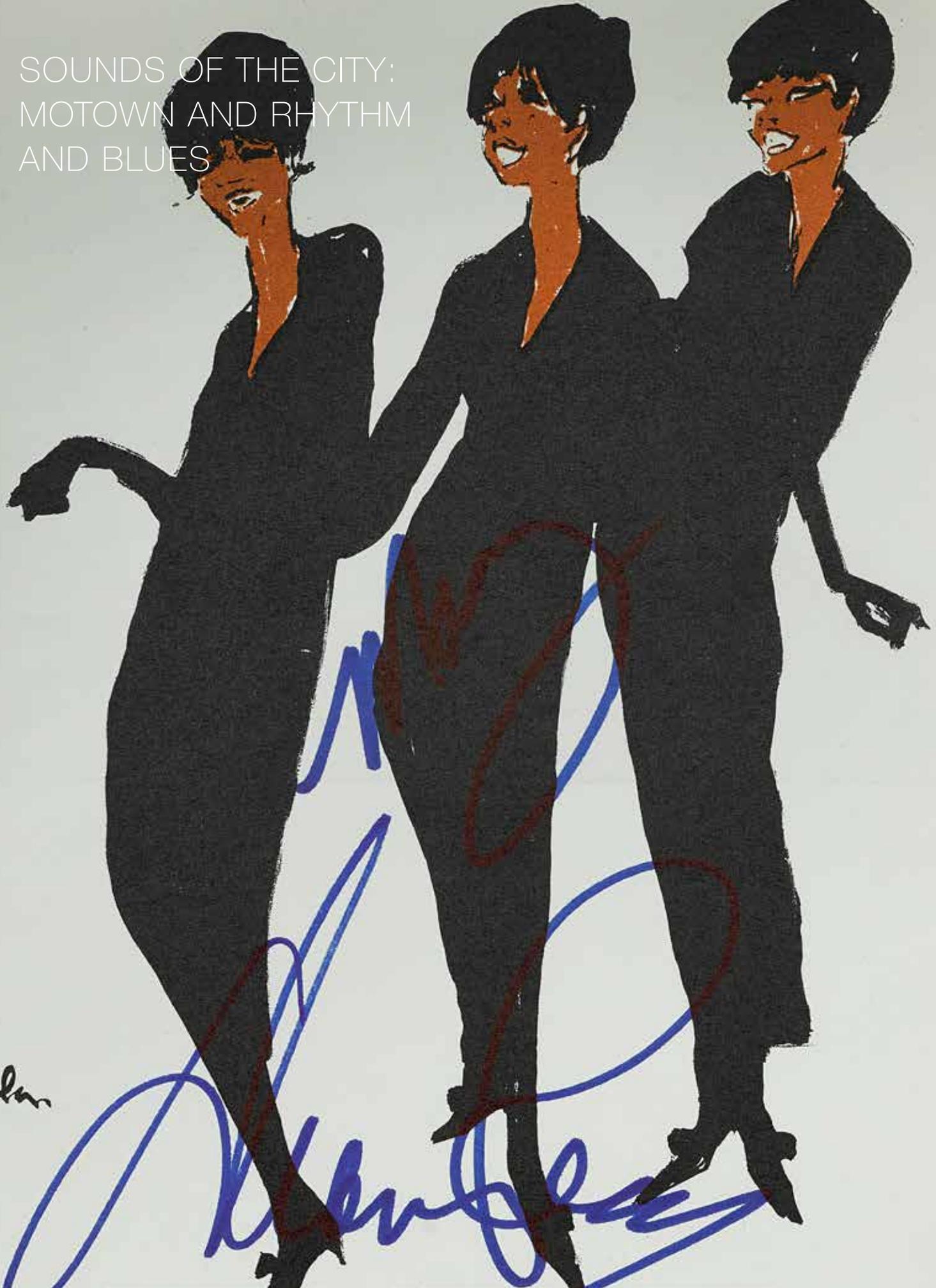
**AN EVERETT RAYMOND KINSTLER PORTRAIT OF ELVIS PRESLEY**

Oil on canvas, signed (“(c) Everett Raymond Kinstler / 1977”), countersigned to verso: “‘Elvis’ / (c) Everett Raymond Kinstler / 1977.” A portrait of Elvis Presley singing in one of his signature white jumpsuits. Working from photographs, Kinstler painted Elvis’s portrait only a few days after the King’s death. Publisher High McKay commissioned the painting, intending to use it for a very limited run of prints. During the course of his long career, Kinstler has had 7 United States Presidents sit for him, as well as many other celebrities in a variety of disciplines. Seventy-five of his portraits are in the permanent collection of the National Portrait Gallery in Washington, D.C.

Overall: 27 3/4 x 34 1/2 in

US\$4,000 - 6,000

SOUNDS OF THE CITY:  
MOTOWN AND RHYTHM  
AND BLUES



Euler



12

12

**A LITTLE RICHARD CONCERT POSTER**

Advertising poster, August 8 [n.d.], Chattanooga, Tennessee, for a show featuring Little Richard (pictured) and his band; Bobby "Blue" Bland; Junior Parker; The 5 Royals; Wynonie "Mr. Blues" Harris; Big Maybelle; Tab Smith and His Band; plus Jimmy Reed and others.

22 x 28 in

US\$1,500 - 2,000

13

**A JAMES BROWN CONCERT POSTER**

Advertising poster on card stock, August 13 [1960s], Parker Field, Richmond, Virginia, printed by Globe Poster, Baltimore, Maryland, for a concert featuring "The Fabulous James Brown" (pictured) with the Famous Flames; with the Swanee Quintette; The Jewels; Vicki Anderson; James Crawford; and Bobby Byrd.

22 x 28 1/2 in

US\$600 - 900

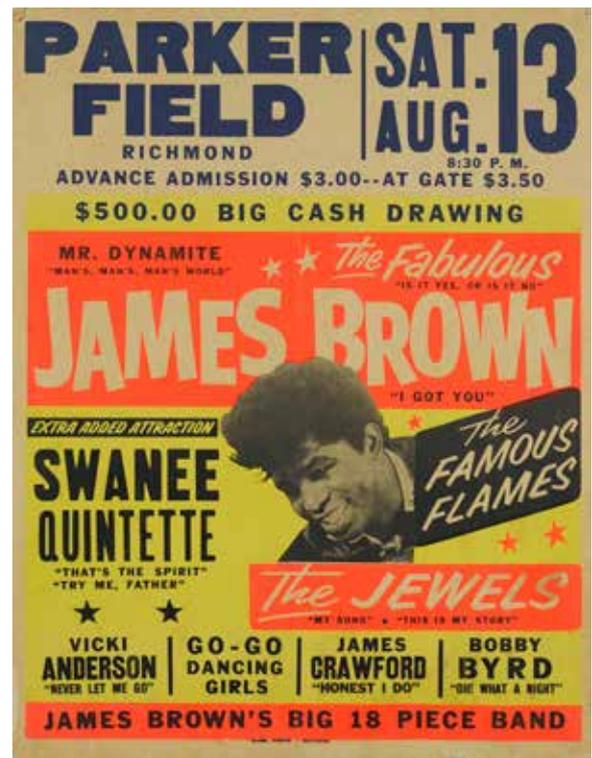
14

**A JAMES BROWN AT THE APOLLO CONCERT POSTER**

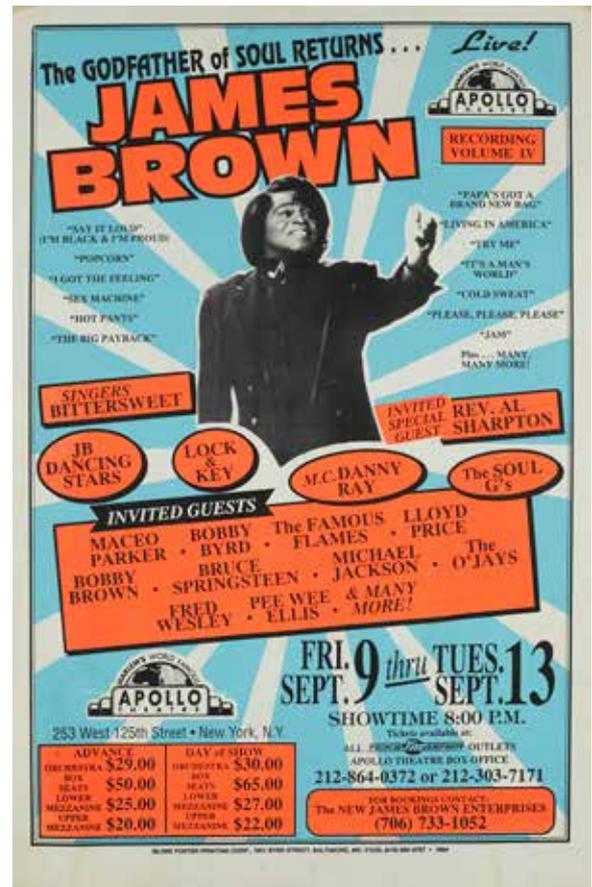
Advertising poster on card stock, September 9-13, 1994, The Apollo Theatre, New York City, vivid orange and blue design for a concert featuring James Brown, and "invited guests" Michael Jackson, Bruce Springsteen, Maceo Parker, Bobby Byrd, The Famous Flames, and others.

21 x 33 3/4 in

US\$400 - 600



13



14



15

15  
**A SUPREMES HANDBILL SIGNED BY DIANA ROSS AND MARY WILSON**

Lincoln Center Philharmonic Hall, October 15, 1965. Signed and inscribed ("Mary / Diana Ross") in blue marker. Featuring stylized portraits of the Supremes.  
 6 x 9 in

US\$500 - 700



16

16  
**A "DIANA ROSS AND THE SUPREMES" POSTER**

Advertising poster on card stock, Saturday, August 16 [c.1969], announcing Diana Ross and the Supremes appearing with Edwin Starr and the Edwin Hawkins Singers at The Forum (in Los Angeles).  
 13 3/4 x 22 in

US\$500 - 700



17

17  
**A FRAMED MOTOWN COMMEMORATIVE AWARD DISPLAY FOR THE SUPREMES**

Brass plaque reading: "With grateful things to / Bryan J. Connors / for all your support / in helping make Motown history." Six gold 45 rpm records and 1 silver 45 rpm record matted together. Awarded to a Motown employee or associate for the Supremes' hit singles, "Where Did Our Love Go?," "Baby Love," "Come See About Me," "I Hear a Symphony," "You Can't Hurry Love," "You Keep Me Hanging On," and "Some Things You Never Get Used To."

*Provenance:* Butterfield & Butterfield Rock & Roll Memorabilia Auction, September 9, 1996, lot 1793.

*Overall:* 20 3/4 x 33 in

US\$2,000 - 3,000

18  
**A DIANA ROSS SIGNED SILK ELECTRIC ALBUM COVER**

RCA Records, 1982. Record album and gatefold sleeve, signed ("Diana Ross") in permanent marker to front cover. Featuring art by Andy Warhol.

*12 1/4 x 12 1/4 in*

US\$300 - 500



18



19



20



21



22

19

**BALLAD IN BLUE**

Also Productions, 1965. French grande poster, art by Boris Grinsson. Featuring outstanding graphics of Ray Charles at the piano.  
47 x 63 in

US\$400 - 600

20

**A JACKSONS GROUP OF SIGNATURES INCLUDING MICHAEL, JANET, RANDY, AND MARLON JACKSON**

A sheet of Airport Marina Hotels stationery, signed in pencil ("Michael Jackson," "Marlon Jackson," "Love / Janet," "Randy Jackson," "Ben Adkins / (Bass 1)," 1970s.  
8 1/2 x 11 in

US\$800 - 1,200

21

**A JACKSON 5 FEATURING MICHAEL JACKSON SIGNED SONGWRITING CONTRACT**

Standard songwriter's contract, 1 p, legal folio, May 27, 1977, between Peacock Music Publishing Company and the Jackson 5 for the song, "Different Kind of Lady," signed ("Joseph W. Jackson," "Michael Jackson," "Tariano A. Jackson," "Sigmund Jackie Jackson," "Marlon Jackson," and "Steven Randall Jackson"). "Different Kind of Lady" appeared on the Jacksons' 1977 album, *Goin' Places*.  
8 1/2 x 14 in

US\$1,500 - 2,000

22

**A SIGNED MICHAEL JACKSON BEN ALBUM COVER**

Tamla Motown Records, 1972. LP record sleeve and disc, signed ("Michael Jackson") to front cover in permanent marker. *Ben* was Jackson's second studio album and featured the hit title track which hit #1 on the Billboard Hot 100 Chart.  
12 1/4 x 12 1/4 in

US\$800 - 1,200



23

23

**AN OTIS DAY AND THE KNIGHTS JACKET FROM ANIMAL HOUSE**

Universal Pictures, 1978. Midnight blue silk dinner jacket with small mosaic design in various shades of blue, lined in black silk and with black trim on the lapels, bearing an interior pocket label inscribed, "Universal," handwritten in black marker. Along with *Saturday Night Live*, *Animal House* was largely responsible for catapulting comedian John Belushi to fame, but it also gave a nice nudge to Otis Day & the Knights, a fictional band from the film which, based on the success of *Animal House*, was able to establish a concert tour, a music video, and an album. Calling themselves "The #1 Party Band in America," Otis Day & the Knights, led by the original actor who played Otis Day, Jessie DeWayne, continues to tour all over the country. The group can be seen wearing these suits in the scene where they sing, "Shama Lama Ding Dong."

**US\$800 - 1,200**



24

24

**A LUTHER VANDROSS BEADED SWEATER**

A cotton and wool red long-sleeved sweater heavily adorned with bugle beads, with padded shoulders and an interior label inscribed, "Ghinea." This sweater is similar in style to the beaded sweaters worn on Vandross's concert tours and is accompanied by a COA stating that Vandross donated it to a silent auction.

**US\$1,000 - 1,500**

25

No lot

THE BRITISH ARE COMING!  
THE BRITISH ARE COMING!





26

26  
**AN UNPUBLISHED 1966 PHOTOGRAPH OF THE BEATLES IN DETROIT**

Gelatin silver print, signed in ink (“(c) 1966 Douglas Elbinger”), matted and framed. The Beatles’s last show in Detroit was held at Olympia Stadium on August 13, 1966. Of the relatively few very fine images of the band taken during the show, most were shot by a high school student, Douglas Elbinger, including this excellent image of all four members performing.

Overall: 27 x 31 in; within mat: 18 x 23 1/4 in

US\$1,000 - 1,500

27  
**BEATLES GOLD RECORD PRESENTED TO GLYN JOHNS FOR LET IT BE**

Gold-plated LP mounted with red felt backing, above a plaque reading *Presented to Glyn Johns for Let it Be* and a small facsimile of the album cover.

*Provenance:* Glyn Johns donation to Sotheby’s charity auction for the Nordhoff-Robbins Music Therapy Centre, 1985, with letter attesting to donation signed by Johns.

Glyn Johns’ storied career in the music industry as a recording engineer and producer has included work with the Rolling Stones, the Who, Led Zeppelin, the Eagles, Bob Dylan, Eric Clapton and the Clash, among others. His distinctive method of recording drums has been dubbed the “Johns Method.” He was inducted into the Rock and Roll Hall of Fame in 2012.

*Let it Be* was conceived as a return to the Beatles’ roots of raw spontaneous music and started as a documentary film of rehearsals shot at Twickenham Studios. Tension among the band members led to George Harrison leaving temporarily and returning only on the condition that they record at their own Apple Records studio, culminating in the rooftop concert on the Apple building. Collectively known as the *Get Back* sessions, the band hired Johns to put the recordings together into an album. Johns completed the album in May of 1969, but the band could not reach a consensus of opinion on it. After the release date was pushed back, they asked Johns to remaster the album to more closely match the documentary film, but the band again rejected his final effort. Phil Spector was brought in to remix the album, adding orchestra and choir tracks, creating what was ultimately released as *Let it Be* in May, 1970, after the Beatles had already announced their breakup. In a 2015 New York Times interview, Johns described the final release of *Let it Be* as “a bunch of garbage.”

Overall 20.25 x 16.25 in, framed and glazed.

US\$3,000 - 5,000



27



28

28  
**A GROUP OF 3 CELLULOIDS FROM THE BEATLES’ YELLOW SUBMARINE**

United Artists/King Features Syndicate, 1968. Gouache on full celluloid, production notations in ink to bottom borders. Three original celluloids from the psychedelic animated classic (with a fourth celluloid onlay of a butterfly over the George Harrison cel), depicting George Harrison and John Lennon (on separate cels) in their Sgt. Pepper’s Lonely Hearts Club Band outfits peering around objects, and Jeremy the Boob. With COA (for all cels).

Overall: 16 x 20 in; within mat: 10 1/2 x 13 1/2 in

US\$1,500 - 2,000



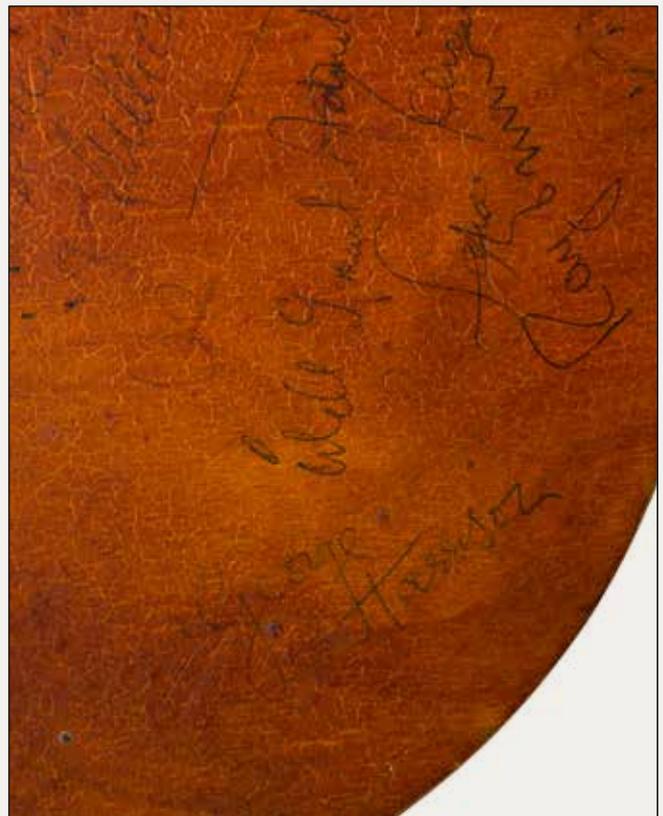
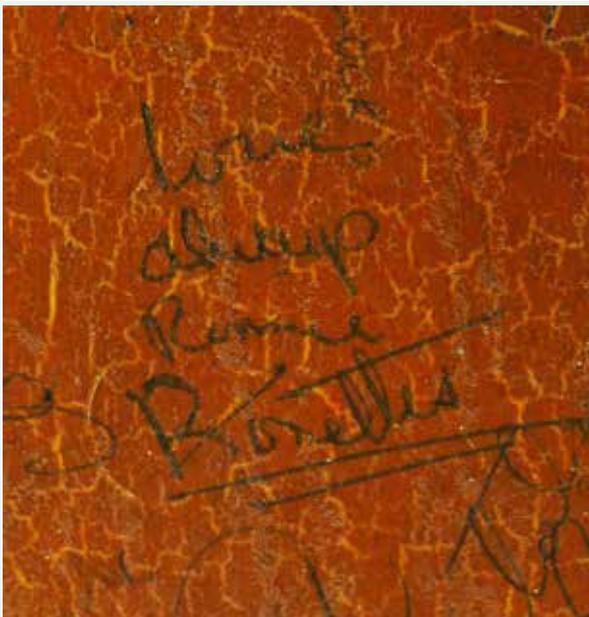
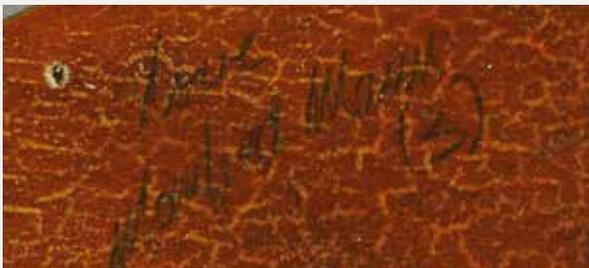
**AN ACOUSTIC GUITAR SIGNED BY EARLY TOP OF THE POPS GUESTS, INCLUDING THE BEATLES, THE ROLLING STONES, DUSTY SPRINGFIELD, AND MANY OTHERS**

An acoustic guitar, labeled inside "Made in Holland," no strings, with approximately 39 signatures of many popular 1960s rock and R&B artists; signatures and inscriptions include (to the body): "Paul McCartney," "John Lennon," "Ringo Starr," "George Harrison," "Dusty Springfield," "Love / Manfred Mann," "Bill Wyman," "Millicent Martin," "Ralph Ellis / SBJ" [Swinging Blue Jeans], "Johnny Kidd," "Estelle / Ronette," "Love / Always / Ronnie / Ronettes," "Hi- / Bobby Vee," "The Crystals / [unreadable] / Dee [Kenniebrew] / Barbara [Alston] / Fran [Collins]," and others; to neck: "Alan Buck," "Bobby Elliott," and others; to head: "Brenda Lee"; to back of body: "Young Screaming Lord Sutch," "Fred Neuman," matching drawings of two birds on ships' crow's nests with an inscription in-between: "Crow's Nest Club / *The Top of the Pops* / To John, Best Wishes, Lots of Luck."

*Top of the Pops* was a weekly British music chart television program that launched in early 1964 and featured performances by current chart-topping performers. The very first episode featured The Rolling Stones, The Beatles, Dusty Springfield, the Dave Clark Five, the Hollies and SBJ (Swinging Blue Jeans), all of whom are represented on this guitar. A rare relic of the heady early days of British rock.

Size: 12 1/2 x 37 in

Refer to Department





30

30

**AN ED CARAEFF PHOTOGRAPH OF MICK JAGGER AND KEITH RICHARDS**

Gelatin silver print, 1967, mounted on board, with photographer's stamp: "Photo by / Ed Caraeff...." Oversize portrait of Jagger and Richards.

15 1/2 x 20 in

US\$1,000 - 2,000

31

**AN ELECTRIC GUITAR SIGNED BY THE ROLLING STONES**

1990s-2000s. Mini-Fender Squier, Stratocaster-style body, laminated hardwood body, rosewood fretboard, maple neck, non-tremolo tailpiece, top-mounted trust rod, marked "Crafted in Indonesia" on head, serial # ICS10207004, signed ("Mick Jagger," "Keith Richards," "Ronnie Wood," "Charlie Watts") in silver permanent marker, housed in a black zippered gig bag.

Guitar: 2 1/2 x 11 1/2 x 35 in; bag: 4 1/2 x 14 x 40 3/4 in

US\$3,000 - 5,000



31



32

32  
**A ROLLING STONE MAGAZINE COVER SIGNED BY THE ROLLING STONES**

*Rolling Stone*, September 22, 2005 issue (cover only), matted and framed, signed and inscribed ("Mick Jagger," "Love / Keith Richards," "Ronnie Wood," "Love / Charlie Watts") in silver permanent marker. Depicting all four band members.

Overall: 14 x 15 3/4 in; Within mat: 9 3/4 x 11 3/4 in

US\$2,000 - 3,000

33  
**A ROLLING STONES EXILE ON MAIN STREET BOX SET SIGNED BY THE BAND**

UMe (publisher). Limited edition box set, 2010, including hardcover book, 2 CDs, 1 DVD, and 2 LPs housed in a slipcase, book is signed ("Mick Jagger," "Love / Keith Richards," "Love / Charlie Watts," and "Ronnie Wood") in silver permanent marker. Deluxe reissue of the 1972 album, signed by all four members.

12 x 12 1/4 in

US\$1,000 - 2,000

34  
**A KEITH RICHARDS SIGNED CONTRACT WITH VIRGIN RECORDS AMERICA**

Document signed ("Keith Richards"), 3 pp, 4to, July 21, 1987, countersigned by "an authorized officer" of Virgin Records America, mounted with corner tabs, matted and framed with a color photograph of Richards. Virgin Records released Keith Richards's first solo lp, *Talk is Cheap* (1988), and Richards's *Main Offender* (1992).

Overall: 10 x 40 1/4 in

US\$2,000 - 3,000



33



34

AN ABBEY ROAD CONSOLE USED  
TO RECORD PINK FLOYD'S  
THE DARK SIDE OF THE MOON





© 2017 mikerossphotographic.com

35 (speakers not included)

35

**AN ABBEY ROAD STUDIOS EMI TG12345 MK IV RECORDING CONSOLE USED BETWEEN 1971-1983, HOUSED IN STUDIO 2, THE CONSOLE WHICH PINK FLOYD USED TO RECORD THEIR LANDMARK ALBUM, THE DARK SIDE OF THE MOON.**

Also used by many other artists including: Paul McCartney and Wings, George Harrison, Ringo Starr, Kate Bush and in later years The Cure, the desk comprising: 40 channels with limiter/compressor on each, 4 echo returns and 16 monitors, MK3 feature cassettes, track monitor cassettes, dual channel 16 track sync mixer, two banks of 12 pairs of microphone channels, 8 pairs of main channels to centre section, monitor level controls for tracks 1-8 on left and 9-16 on right side, Ernest Turner manufactured VU meters comprising 16 full size VU meters and approximately 50 channel VUs, quadrant radial faders by Painton, with approximately 1600 capacitors (many original), housed in the original semi-wrap-around frame made of block board with teak and mahogany veneer, which disassembles into three parts, together with a patchbox of steel encased in industrial standard flight case and made-to-measure freight crates for the console parts (speakers in the illustrated image not included); accompanied by letters concerning the provenance, including one from Ken Townsend, the Abbey Road Studio Manager at the time and future Chairman; a documented history from Brian Gibson, the renowned Studio Technician for Abbey Road and TG console world authority; a current technical appraisal stating the console is in working order; PDF manuals for the equipment; and a copy of the album *The Dark Side of the Moon* (1973) Harvest pressing. Images of the console in Abbey Road available on request.



35 (illus)

Please note: This lot will be on view at Bonhams Knightsbridge in London March 19th-27th, and will not be on view in our New York offices.

The EMI TG 12345 MK IV console has been referred to as the greatest console ever constructed due to the collaboration with Abbey Road and EMI engineers, with the production of every component being built to military precision. Abbey Road studios was the recording studio of choice for experimental and progressive artists to use throughout the 1960s-1970s and is still a busy venue today. The sound recording of Pink Floyd's *The Dark Side of the Moon* is testament to the superior engineering of this recording equipment.



© 2017 mlkrossphotographic.com

35 (detail)

This recording console, located in Studio 2, was one of only two custom made by EMI engineers for Abbey Road studios. It was commissioned by Abbey Road to update the previous recording equipment from the MK II model, an eight-track console that had been well used from 1968, but which had become obsolete. David Gilmour recalls attending a meeting with the key staff at Abbey Road around 1967 to discuss the equipment upgrade. Abbey Road and their EMI engineers in Hayes wanted to go from their in-house designed REDD Valve recording desk with four-track outputs to one with eight-track outputs. Gilmour remembers, "I said that they should ignore eight-track altogether and switch from four-track to 16-track; doing that would have saved them money and put them in front of most other studios." Pink Floyd wound up recording most of their 1971 album, *Meddle*, at George Martin's Air Studios, which already had the required 16-track setup.

EMI's engineers in Hayes got the go ahead to make a 16-track console, the MK III version, to follow the outdated MK II. This was, however, done without consulting the studio and did not meet the needs of their sound engineers and producers. The console was thus rejected by Abbey Road and in its place, EMI created the present MK IV using the key elements that Abbey Road loved from the MK II and combining it with components from the MK III.

In 1972 Pink Floyd was back at Abbey Road Studios ready to put down what was to be their momentous album, *The Dark Side of the Moon*. It had taken some time for the band to get over Syd Barrett's departure in the late 1960s. In his absence, Roger Waters and Dave Gilmour became the creative forces of the band. Waters devised the theme behind *Dark Side*. Author John Harris reports Waters saying, "I remember sitting in [Mason's] kitchen and explaining this idea; that the whole record might be about the pressures and preoccupations that divert us from our potential for positive action, if you like." Nick Mason elaborates in his book, *Inside Out, A Personal History of Pink*

*Floyd*, that the album encompasses "Deadlines, travel, the stress of flying, the lure of money, a fear of dying, and the problems of mental instability spilling over into madness ... Armed with this list Roger went off to continue working on the lyrics." Following their live performances at the Rainbow Theatre in North London, they devised the tracks and some of the sound effects and were ready to start recording in the studio. The entire album was recorded at Abbey Road, the majority using the console in this lot from Studio 2. Alan Parsons, the album's producer, commented in an interview with Premier Guitar in 2012, "... the band members were experienced in the studio. They arguably were the most technically minded band out there. They knew what a recording studio was capable of, and they took full advantage. And they worked me hard—they always worked their engineers hard to push the barriers...." The superior production and engineering of this concept album produced a continuous flow of five tracks on each side. The quality and clarity of the recording has been praised, as Mason discusses: "Alan had acquired – as all EMI trainees did – a remarkably thorough knowledge of all aspects of working in a recording studio. He was a bloody good engineer. But he also had a very good ear and was a capable musician in his own right." The ethereal nature of the sound effects, the heartbeat that resonates in the intro and outro of the album as an undertone throughout, juxtaposed with the alarm clocks and sound of people running, had not been present on a concept album like this before. The clarity and depth of the effects obtained through the state-of-the-art equipment made them stand out all the more.

The album was released to critical acclaim and saw a huge turning point in the band's commercial success. Through this visceral album, they tapped into the feelings, imaginations, political endeavors and mysticism of the era. Released against a backdrop of the Vietnam War, the recent landing of man on the moon and a move from the era of flower power, this album hit the popular consciousness of the youth at the time. It remained on the charts for 741 weeks and was voted the number 1 Rock Album of All Time by *Rolling Stone* magazine in 2015.



35 (detail)



35 (detail)



35 (detail)

Brian Gibson, the world authority on TG consoles and an ex-engineer from Abbey Road, has stated that the TG MK IV is recognized by the recording industry as the best sounding console in the world. The document included in this lot from Gibson states, "There had often been problems in the past with noise and extraneous noise pickup (radio signals) on the TG consoles and the MK IV continued this tradition ... In an attempt to solve these noise pickup problems the second MK IV console which was destined for Abbey Road studio 2 ... featured a revised interconnection design. Rather than a largely unsupported cable loom, the main interconnection wiring was built into steel trunking which was fixed to the inside of the console frame." The famous Studio 2 at Abbey Road gained notoriety following the Beatles' numerous recordings there during the 1960s; so much so that many artists insisted on using only this studio. It was also the hub for Paul McCartney and Wings, Ringo Starr, George Harrison and Kate Bush for some of their independent/solo work, all of whom recorded through the years while this MK IV was in use. (Images of McCartney and Kate Bush, both with this console, are available to view on request.) In the letter from renowned ex-Abbey Road Studio Manager Ken Townsend, which accompanies this lot, he states, "I can further guarantee that this console was installed in Studio 2 from 1971 to 1983. It is one of two which differed by their internal cableform."

In 1983 the TG MK IV console was deemed out-dated and an upgrade was necessary to meet current recording requirements. The vendor of this lot, Producer Mike Hedges, was working at Abbey Road at the time and purchased the console directly from the studios. Since then Hedges has housed the iconic console in his personal recording studio and has maintained it in excellent working condition. Some of these features can be viewed working in the recent footage recorded by Hedges in February of this year.

The sister console is currently housed at Prime Studios in Austria. It was brokered in 2011 between a studio in LA and a dealer of studio equipment.

**Estimate: Refer to department**

#### Technical disclaimer

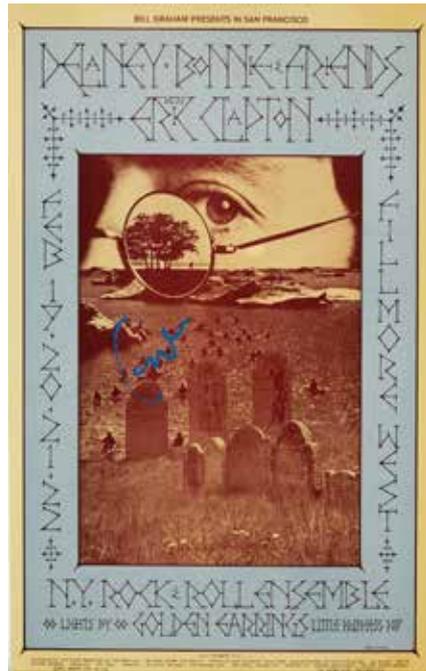
Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on main electricity will be suitable for connection to the main electricity supply and you should obtain a report from a qualified electrician on their status before doing so. If you yourself do not have the expertise regarding this lot, you should consult someone who does to advise you. We can also suggest experts relating to this specific console.

#### Literature

MASON, Nick. *Inside Out, A Personal History of Pink Floyd* (London: Weidenfeld & Nicolson, 2011).  
 SOUTHALL, Brian, VINCE, Peter & ROUSE, Allan. *Abbey Road* (London: Brian Southall, Omnibus Press, 2002).  
 POVEY, Glenn. *The Complete Pink Floyd: The Ultimate Reference* (New York: Sterling, 2016).  
*Pink Floyd: The Making of The Dark Side of the Moon* (Iris Productions and Eagle Rock Entertainment, released 2003).  
[www.musictech.net/2015/06/landmark-productions-pink-floyd-the-dark-side-of-the-moon/](http://www.musictech.net/2015/06/landmark-productions-pink-floyd-the-dark-side-of-the-moon/)  
[www.premierguitar.com/articles/Studio\\_Legends\\_Alان\\_Parsons\\_on\\_Dark\\_Side\\_of\\_the\\_Moon?page=2](http://www.premierguitar.com/articles/Studio_Legends_Alان_Parsons_on_Dark_Side_of_the_Moon?page=2)  
[www.europe.newsweek.com/eclipse-330540?rm=eu](http://www.europe.newsweek.com/eclipse-330540?rm=eu)  
*In total: Height: 47 in; width: 125 in; depth: 55 in.*



36



38



37

36<sup>□</sup>

**A PINK FLOYD GROUP PORTRAIT PROMOTIONAL POSTER**

Large black and white portrait photograph poster on card stock, with Harvest Records logo to lower right. Depicting band members Roger Waters, Richard Wright, David Gilmour, and Syd Barrett.

23 3/4 x 35 1/2 in

US\$300 - 500

37

**AN ERIC CLAPTON SIGNED STRATOCASTER "BLACKIE" ELECTRIC GUITAR**

2009. Eric Clapton signature Fender "Blackie" Stratocaster electric guitar. Alder body, V-shaped maple neck, blocked synchronized tremolo bridge, engraved plate to rear of body: "Fender / Corona, / California," serial #SZ9387419, 1 volume knob, 2 tone knobs, input jack to body, signed ("Clapton") in blue permanent marker, housed in a cardboard guitar storage box. The Stratocaster "Blackie" guitars were based on Eric Clapton's iconic custom "Blackie" guitar, which he played on many of his greatest hits.

2 1/2 x 10 1/2 x 38 1/2 in

US\$4,000 - 6,000

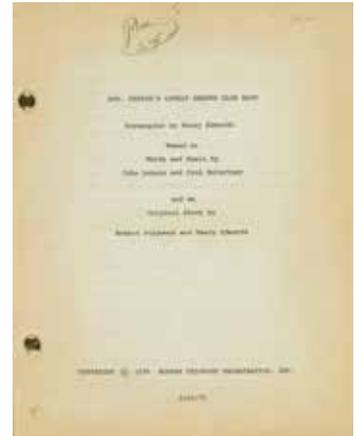
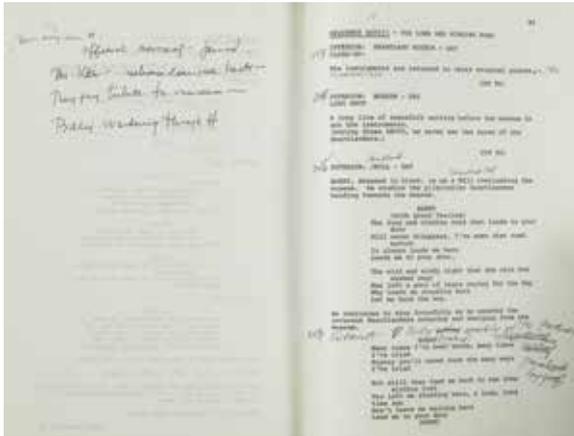
38

**A "DELANEY & BONNIE & FRIENDS WITH ERIC CLAPTON" POSTER, SIGNED BY CLAPTON**

Advertising performances at the Fillmore West, February 19-22, 1970, art by Bill Graham. Signed by Eric Clapton ("Clapton") in blue paint marker. A recording of one of these performances became the album *Delaney & Bonnie & Friends Featuring Eric Clapton- Fillmore West 1970*.

14 x 21 1/2 in

US\$1,000 - 1,500



39

39  
**A BEE GEES SGT. PEPPER'S LONELY HEARTS CLUB BAND SCREENPLAY**

Universal, 1978. Xerographic manuscript, screenplay by Henry Edwards, based on words and music by John Lennon and Paul McCartney, 93 pp, March 17, 1977, bound with screw-clasps and housed in orange Stigwood Group, Ltd. wrappers, annotated. It's not clear whose annotations are present in this copy, but it does appear to be a working production copy. The 1978 version of *Sgt. Pepper's* featured the Bee Gees, Peter Frampton, and a host of other pop stars and musicians of the period.

US\$500 - 700

40  
**AUSTIN POWERS, INTERNATIONAL MAN OF MYSTERY**

New Line Cinema, 1997. British quad poster, rolled. 30 x 40 in

US\$200 - 300

41  
**AUSTIN POWERS IN GOLDMEMBER**

New Line Cinema, 2002. British quad poster, rolled. 30 x 40 in

US\$150 - 200



40



41



# MICK ROCK, THE MAN WHO SHOT THE SEVENTIES

Legendary rock photographer Mick Rock is famous for his iconic images of Syd Barrett, David Bowie, Lou Reed, Iggy Pop, Queen, the Sex Pistols, The Ramones, Blondie, Rocky Horror Picture Show, etc. London born, he has resided in New York for the past 35 years. He has shot over 100 album covers.

Rock was instrumental in creating many key rock 'n' roll images, such as album covers for Syd Barrett's *Madcap Laughs*, Lou Reed's *Transformer* and *Coney Island Baby*, Iggy and The Stooges' *Raw Power*, Queen's *Queen II* (recreated for their classic music video "Bohemian Rhapsody") and *Sheer Heart Attack*, The Ramones *End of the Century* and Joan Jett's *I Love Rock 'n' Roll*, among many others. He was the chief photographer on the films *The Rocky Horror Picture Show*, *Hedwig and the Angry Inch* and *Shortbus*. He recently shot special stills for the new TV version of Rocky Horror, featuring Laverne Cox as Dr. Frank-N-Furter. He also produced and directed the seminal music videos for Bowie: "John, I'm Only Dancing," "Jean Genie," "Space Oddity," and "Life On Mars."

In recent years he has published a series of books, mostly based on his classic images, including works on Syd Barrett, Ziggy Stardust, Queen, Debbie Harry and Blondie, Iggy Pop and The Stooges, Lou Reed and Rocky Horror. His latest publication, *The Rise of David Bowie 1972-1973* (Taschen Books, published September 2015), a spectacular limited edition co-signed with Bowie, sold out just before David's death. It was Taschen's fastest-ever selling limited edition publication.

Mick has an acclaimed Ovation Cable TV series this year, *On The Record With Mick Rock*. The second series will begin in June 2017. A documentary about his career, produced by Vice Films and Straight Up Films, called *SHOT!*, was launched at the Tribeca Film Festival in April 2016. It will also be screened in the London, Sao Paolo, Stockholm, IDFA Amsterdam, Montreal Festivals, etc., with a release date of spring 2017.

Of his art, Mick says, "I work from the inside out. Like a cook I gather all the ingredients and keep mixing and stirring and tasting until the kind of effluvia starts to rise, then I'm off to the races. It's an addictive kind of a feeling that I need a regular shot of, otherwise I don't feel right..."

He is still shooting. His recent subjects include Snoop Dogg, Father John Misty, Lenny Kravitz, Janelle Monáe, Jimmy Fallon, The Black Keys, Karen O, Ellie Goulding, Alicia Keys, Michael Buble, Daft Punk, Perry Farrell, Motley Crue, TV On The Radio, Pharrell, Josh Groban, Flaming Lips, Nas, Rufus Wainwright, Kings of Leon, R.Kelly, The Black Lips, Queens of The Stone Age, etc.

**JANUARY 2017**



42



43

42

**A MICK ROCK PHOTOGRAPH OF SYD BARRETT**

Black and white cibachrome print, titled "Syd Barrett Smiling, B/W, London, 1969," from an edition of 90, signed, matted. One of Mick Rock's many iconic photographs of Pink Floyd's Barrett.  
*16 x 20 in*

**US\$2,000 - 3,000**

43

**A MICK ROCK PHOTOGRAPH OF SYD BARRETT**

Color cibachrome print, titled "Syd Barrett- Feet- London, 1969," from an edition of 90, signed, matted. Depicting Pink Floyd's Barrett lying on the floor, his feet in the foreground, with a nude woman seated in the background.  
*20 x 24 in*

**US\$2,500 - 3,500**



44



45

44

**A MICK ROCK PHOTOGRAPH OF DAVID BOWIE**

Color cibachrome print, titled "Bowie- Backstage- Hand to Ear," from an edition of 90, signed, matted. Depicting Bowie in a Ziggy Stardust costume, resting backstage at a concert, c.1972-1973.

*16 x 20 in*

**US\$2,500 - 3,500**

45

**A MICK ROCK PHOTOGRAPH OF DAVID BOWIE**

Color cibachrome print, titled "Bowie Color Makeup With Round Mirror, 1973," from an edition of 35, signed, matted.

*24 x 30 in*

**US\$5,000 - 7,000**

46

**A MICK ROCK "LIFE ON MARS"  
PHOTOGRAPH OF DAVID BOWIE**

Color cibachrome print, titled "Bowie-'Life on Mars,'" from an edition of 50, signed, matted. Depicting Bowie in costume for his *Life on Mars* video, filmed in May, 1973.

Size: 20 x 24 in

US\$3,000 - 5,000



46

47

**A MICK ROCK PHOTOGRAPH OF DAVID  
BOWIE**

Black and white cibachrome print, titled "Bowie With Sax," from an edition of 50, signed, matted. Depicting David Bowie in his Ziggy Stardust period holding a saxophone.

20 x 24 in

US\$3,000 - 5,000



47



48

48

**A MICK ROCK PHOTOGRAPH OF FREDDIE MERCURY FROM THE QUEEN II ALBUM COVER**

Color cibachrome print, titled "Freddie Mercury 'Queen II' Album Cover Session, 1974," from an edition of 50, signed, matted. An atmospheric portrait of Mercury, taken during the photo shoot for *Queen II*'s album cover.

*20 x 24 in*

**US\$2,500 - 3,500**



49

49

**A MICK ROCK QUEEN II VARIANT ALBUM COVER PHOTOGRAPH**

Color cibachrome print, titled "'Queen II' Album Cover Variation," 1974 (modern printing), from an edition of 50, signed, matted. Depicting an alternate version of the cover photograph of *Queen II* (1974), depicting all four band members.

*20 x 24 in*

**US\$2,500 - 3,500**



50

**A MICK ROCK PHOTOGRAPH OF FREDDIE  
MERCURY**

Color cibachrome print, titled "Freddie Mercury  
Holding Himself, London, 1974," from an edition of  
50, signed, matted.  
*20 x 24 in*

US\$2,500 - 3,500



51



52

51  
**A MICK ROCK PHOTOGRAPH OF TIM CURRY IN THE ROCKY HORROR PICTURE SHOW**

Black and white cibachrome print, titled "Tim Curry/Rocky Horror-1974," from an edition of 50, signed, matted. A striking closeup of Tim Curry in makeup as Dr. Frank-N-Furter in the mega-hit 1974 cult film.  
*20 x 24 in*

**US\$2,500 - 3,500**

52  
**A MICK ROCK PHOTOGRAPH OF TIM CURRY IN THE ROCKY HORROR PICTURE SHOW**

Color cibachrome print, titled "Tim Curry CU With Pink Gloves, 1974," from an edition of AP 1/5, signed, matted. A color closeup of Tim Curry in makeup as Dr. Frank-N-Furter in the mega-hit cult film.  
*24 x 30 in*

**US\$3,000 - 5,000**



53

53

**A MICK ROCK PHOTOGRAPH OF TIM CURRY  
IN THE ROCKY HORROR PICTURE SHOW**

Color cibachrome print, titled "Tim Curry- Rocky Horror- Sitting Showing Legs, 1974," from an edition of AP 1/5, signed, matted. Depicting Curry as Dr. Frank-N-Furter, lounging provocatively.  
24 x 30 in

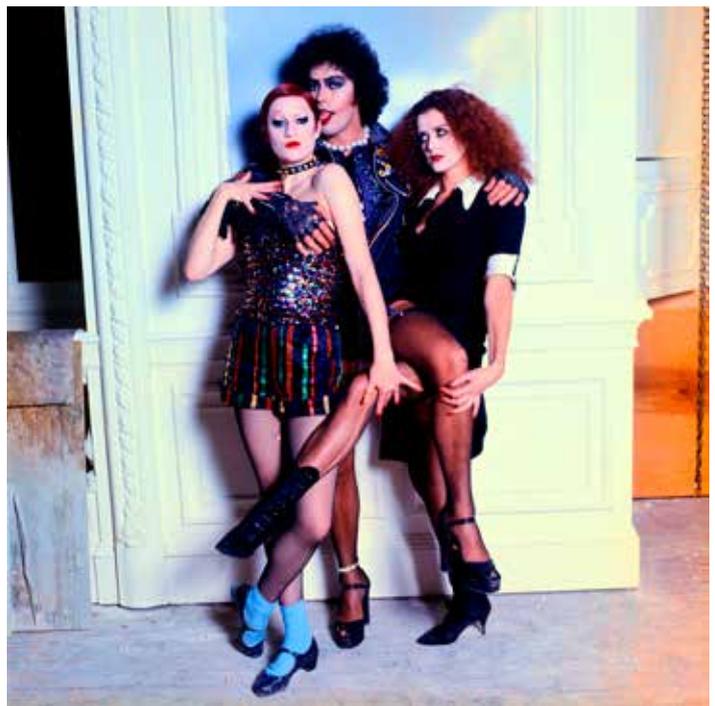
US\$3,000 - 5,000

54

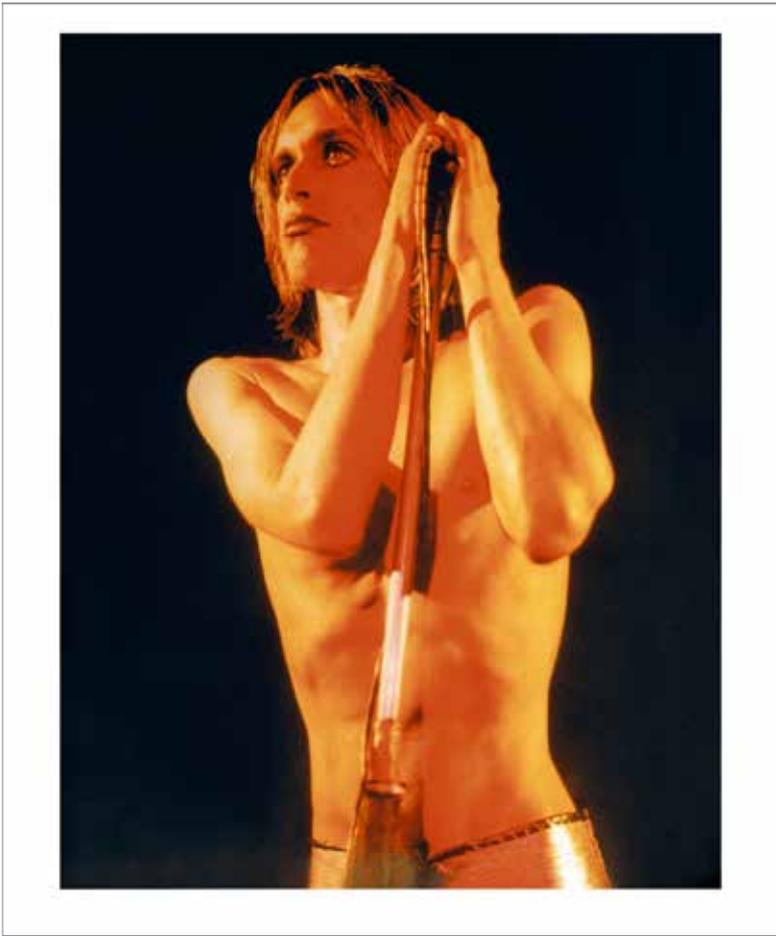
**A MICK ROCK PHOTOGRAPH OF TIM CURRY,  
LITTLE NELL, AND PATRICIA QUINN IN THE  
ROCKY HORROR PICTURE SHOW**

Color cibachrome print, titled "Tim Curry- 'Rocky Horror' with Magenta and Columbia, 1974," from an edition of 90, signed, matted. A striking closeup of Tim Curry as Dr. Frank-N-Furter posing with Little Nell (Columbia) and Patricia Quinn (Magenta) from the mega-hit 1974 cult film.  
16 x 20 in

US\$2,000 - 3,000



54



55



56

55

**A MICK ROCK PHOTOGRAPH OF IGGY POP**

Color cibachrome print, titled "Iggy Pop- 'Raw Power' Cover- London, 1972," from an edition of 35, signed, matted. From the cover photo session for Iggy Pop's *Raw Power* album.

*24 x 30 in*

**US\$4,000 - 6,000**

56

**A MICK ROCK PHOTOGRAPH OF LOU REED**

Color cibachrome print, titled "Lou Reed- Full-Length Plastic Jacket, London, 1975," from an edition of 90, signed, matted.

*16 x 20 in*

**US\$2,000 - 3,000**



57

57  
**A MICK ROCK PHOTOGRAPH OF MICK JAGGER**

Color cibachrome print, titled "Mick Jagger, London, 1975," from an edition of 90, signed. Depicting Jagger singing wildly onstage.  
*16 x 20 in*

**US\$2,000 - 3,000**

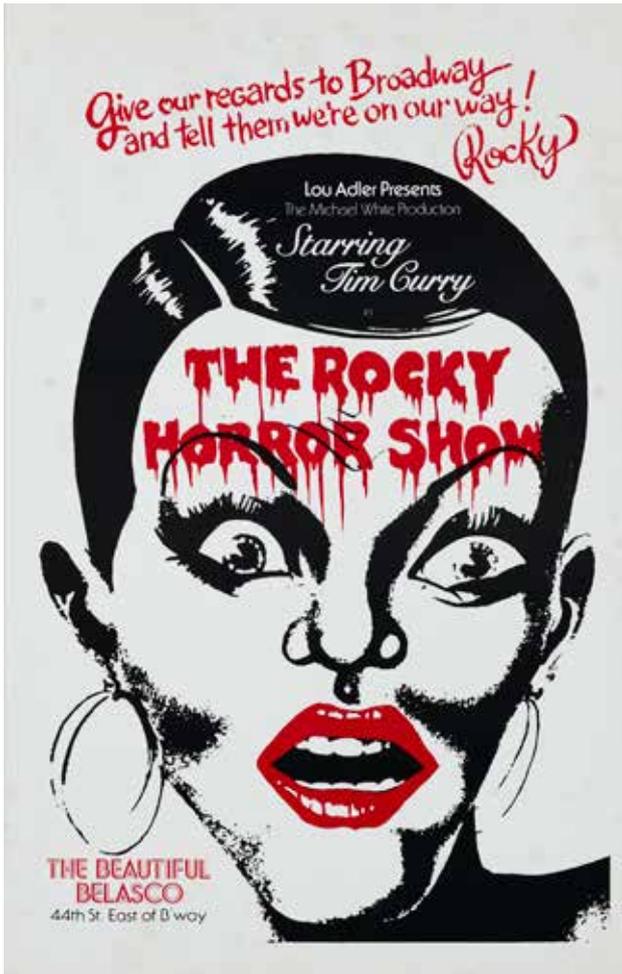
58  
**A MICK ROCK PHOTOGRAPH OF DEBBIE HARRY**

Color cibachrome print, titled "Blue Debbie Harry," from an edition of 50, signed. Depicting Debbie Harry in her heyday with Blondie against a striking blue background.  
*20 x 24 in*

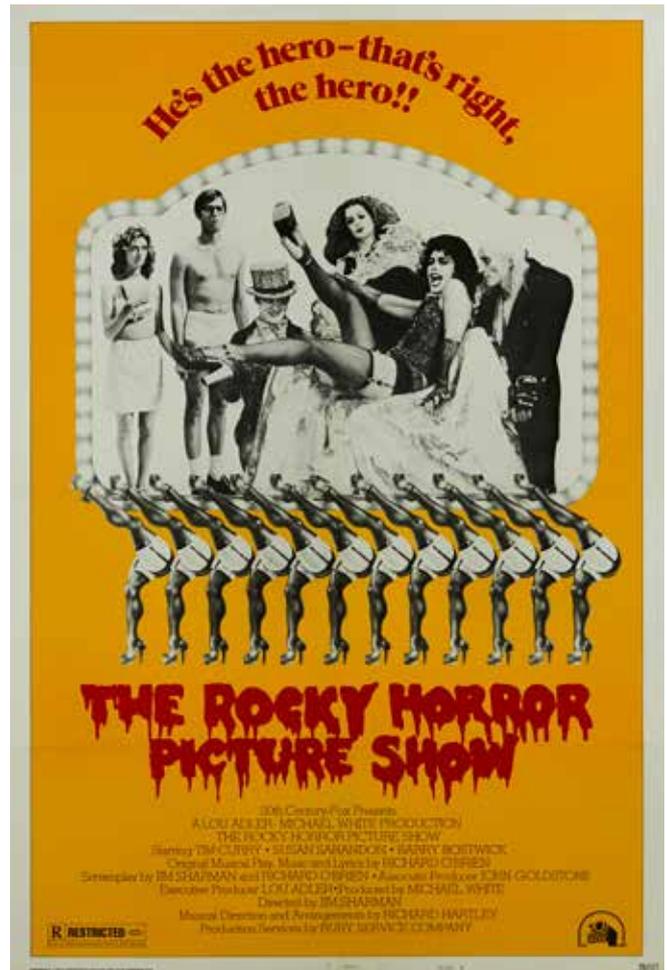
**US\$2,500 - 3,500**



58



59



60

**PROPERTY OF VARIOUS OWNERS**

59

**THE ROCKY HORROR SHOW BROADWAY POSTER**

Poster on cardstock, 1975. *The Rocky Horror Show* made its Broadway debut several months before the release of the wildly popular film version. The show ran for a scant forty-five performances from March 7-April 6, 1975, at New York's Belasco Theater. 14 x 22 in

US\$400 - 600

60

**THE ROCKY HORROR PICTURE SHOW**

Twentieth Century-Fox, 1975. One sheet poster, Style B, linen-backed. 27 x 41 in

US\$500 - 700



62

61  
**A YAMAHA ACOUSTIC GUITAR SIGNED BY LOU REED WITH LYRICS**

A Yamaha F3-10 acoustic guitar, with body-accessible trust rod and an Allen key to trust rod, serial #50119044, signed and inscribed ("Wild Side / Lou Reed") to body in black permanent marker, housed in a cardboard guitar storage box.  
 4 x 16 x 40 in

US\$600 - 900

62  
**A THE SIMPSONS PRINT SIGNED BY MICK JAGGER, KEITH RICHARDS, LENNY KRAVITZ, AND OTHERS**

Color print, signed ("Mick Jagger," "Keith Richards," "Lenny Kravitz," "Tom Petty," "Brian Setzer," "Elvis Costello," and "Dan Castellaneta") in permanent marker, matted and framed. Depicting Homer Simpson and caricatures of six rock stars from the 2002 *The Simpsons* episode, "How I Spent My Strummer Vacation," signed by all six and by Dan Castellaneta (the voice of Homer Simpson).

Overall: 12 x 16 in; within mat: 8 x 11 3/4 in

US\$6,000 - 8,000



63

63  
**A RICHARD CREAMER PHOTOGRAPH OF DAVID BOWIE**

Gelatin silver print, depicting Bowie onstage in his striped bodysuit from the Aladdin Sane tour.  
 11 x 14 in

US\$2,000 - 4,000



61

HOW DOES IT FEEL?  
FOLK, BLUES AND  
PSYCHEDELIC  
ROCK



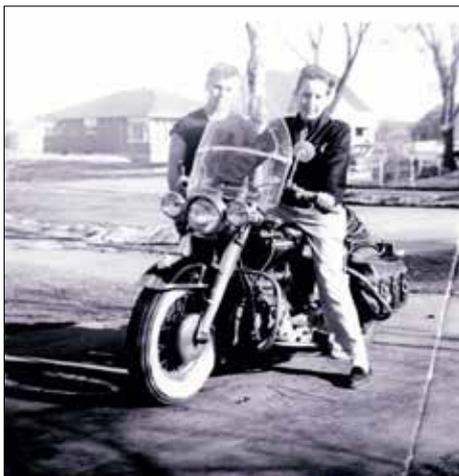
Good  
Poem

There is a boy in school  
Who don't live by no rule  
He hands everyone lots of sass  
Thinking no one will kick his ass  
He tries to act like Jett Rink  
But he really acts like a dink  
Jimmy, he thinks himself like  
Just cause he owns a motor bike  
He's a little, fuzzy, kid, not too tall  
And boy, is he heading for a fall

Bad  
Poem

Waiting in the house, was Raatsi on the bed  
'I'm gonna pin Boutang's arm,' Melvin, then said  
A noise outside! and Raatsi's face had gleam  
Ah ha, it was Dale coming on his machine  
Raatsi came to the door and opened it  
Dale Boutang then stepped inside  
Roll up that sleeve and let's get to work,  
Said Melvin Raatsi with a great big smirk!  
'I'm gonna arm-wrestle you to death' said Melvin  
Shut up, said Boutang, 'I'll take care of you like a  
Lince you  
They grabbed arms and pushed with all their  
might

Raatsi's face was burning, his muscles  
were tight  
His arm started to go back, like he was all  
made through  
His arm was burning up, his face turned  
blue  
"CRASH", Melvin's arm went streaming down  
'you beat me,' said Raatsi, on his face was a  
frown  
His cheeks were all red, his eyes started  
to fog  
Then he threw over the table and really  
kicked his dog  
'I'm through,' said Raatsi, 'I tried with all  
my strife  
'I'll never arm-wrestle again in my  
whole life



64

**AN EARLY BOB DYLAN HANDWRITTEN POETRY MANUSCRIPT**

Autograph manuscript, 2 pp recto and verso, 8vo, Hibbing, MN, n.d. [1956], both sides featuring early poems by young Bob Dylan, TOGETHER WITH a silver gelatin print depicting young Dylan and a friend.

*Provenance:* the collection of Dale Boutang (LOA); sold, Robert Edward Auctions, April 29, 2006.

*Exhibition history:* Experience Music Project's traveling exhibition, *Bob Dylan's American Journey, 1956-1966*, 2004-2008 (loan paperwork included).

In the mid-1950s, Bob Dylan (then known as Bob Zimmerman) attended Hibbing High School in Hibbing, Minnesota, where he befriended fellow student and musician Dale Boutang. Around 1956, Dylan wrote the two poems in this lot, one of which mentions Boutang by name, and the document is apparently one of the oldest extant examples of Dylan's creative writing. In the first poem, Dylan describes a smart-mouthed, tough-acting kid named Jimmy, who is going to pay for his bad attitude. Dylan sets down the rebellious tone shown in his groundbreaking adult work in the opening lines: "There is a boy in school / Who don't live by no rule / He hands everyone lots of sass / Thinking no one will kick his ass / He tries to act like Jett Rink / But he really acts like a dink...." ("Jett Rink" is James Dean's character in the 1956 film *Giant*.) The second poem is a lighthearted fictional account of an arm-wrestling match between Dylan's/Zimmerman's two friends, Dale Boutang and Melvin Raatsi. It reads in part: "Waiting in the house was Raatsi on the bed / 'I'm gonna pin Boutang's arm,' Melvin then said / A noise outside! and Raatsi's face had gleam / Ah ha, it was Dale coming on his machine / Raatsi came to the door and opened it wide / Dale Boutang then stepped inside / 'Roll up that sleeve and let's get to work,' / said Melvin Raatsi with a great big smirk...." Boutang retained this important early example of Dylan's writing for decades. Also included in this lot is an early photograph of a young Dylan on a motorcycle. The Experience Music Project's traveling exhibit, *Bob Dylan's American Journey 1956-1966*, stopped at the Rock and Roll Hall of Fame, the Pierpont Morgan Library (New York), The Weisman Art Museum (Minneapolis), the Smithsonian Institution, and the Grammy Museum.

*Manuscript:* 5 1/2 x 8 1/2 in; *photograph:* 2 1/2 x 2 3/4 in

**US\$10,000 - 15,000**

65

No Lot

**Power of Attorney**  
(See Separate Instructions)

Name, address including ZIP code, and identifying number of taxpayer(s)  
Robert & Sara Dylan 071-36-2200 221-24-7204  
c/o Gelfand, Macnow, Rennert & Feldman  
350 Fifth Avenue, New York, New York 10001

hereby appoints (name, address including ZIP code, and telephone number of appointee(s))  
Martin Feldman  
Gelfand, Macnow, Rennert & Feldman  
350 Fifth Avenue  
New York, New York 10001  
(212) 594-6380

as attorney(s)-in-fact to represent the taxpayer(s) before any office of the Internal Revenue Service with respect to (specify Internal Revenue tax matters and years or periods):

Form 1040 1970

Said attorney(s)-in-fact (or either of them) shall, subject to revocation, have authority to receive confidential information and full power to perform on behalf of the taxpayer(s) the following acts with respect to the above tax matters:

- (Strike through any of the following which are not granted.)
- To receive, but not to endorse and collect, checks in payment of any refund of Internal Revenue taxes, penalties, or interest.
  - To execute waivers (including offers of waivers) of restrictions on assessment or collection of deficiencies in tax and waivers of notice of disallowance of a claim for credit or refund.
  - To execute consents extending the statutory period for assessment or collection of taxes.
  - To execute closing agreements under section 7121 of the Internal Revenue Code.
  - To delegate authority or to substitute another representative.
  - Other acts (specify) \_\_\_\_\_

Copies of notices and other written communications addressed to the taxpayer(s) in proceedings involving the above matters should be sent to (Name, address including ZIP code, and telephone number):

and Gelfand, Macnow, Rennert & Feldman  
350 Fifth Avenue  
New York, New York 10001

This power of attorney revokes all prior powers of attorney and tax information authorizations on file with the same Internal Revenue office with respect to the same matters and years or periods covered by this instrument, except the following:

(Specify to whom granted, date, and address including ZIP code, or refer to attached copies of prior powers and authorizations)

**Signature of or for taxpayer(s)**

If signed by a corporate officer, partner, or fiduciary on behalf of the taxpayer, I certify that I have the authority to execute this power of attorney on behalf of the taxpayer.

*Robert Dylan* (Signature) \_\_\_\_\_ (Title, if applicable) \_\_\_\_\_ (Date)  
*Sara Dylan* (Signature) \_\_\_\_\_ (Title, if applicable) \_\_\_\_\_ (Date)

66

**A SIGNED BOB DYLAN POWER OF ATTORNEY STATEMENT**

Document Signed ("Robert Dylan"), 1 p, 4to, 1970, New York, binder holes punched to top and left side of document, countersigned ("Sara Dylan"), granting Dylan's first wife, Sara, power of attorney over him. The couple was married from 1965-1977.  
8 1/2 x 11 in

US\$1,800 - 2,500

I Don't WANT OF LOVE Roger Miller  
 I dreamed I got your letter  
 saying you'd be coming back  
 The letter came but I think  
 the train of love has jumped the track  
 I dreamed I heard the whistle  
 I dreamed I saw the smoke  
 But you're still gone +  
 I'm still alone +  
 I think my heart just broke...  
 Love trains run on diesel  
 steam  
 But the train of love runs on dream  
 The shadow and the light + it can come  
 then it will go + I looked up + saw  
 better days are coming, ~~my dream~~ ~~agreed~~  
 If you don't come running back to me  
 I'm gonna run running back to you

67

**67  
A GROUP OF ROGER MILLER HANDWRITTEN LYRICS AND NOTES**

Autograph manuscript signed ("Roger Miller") 4 times, 30 pp, 8vo, [Los Angeles], mid-late 1960s, pencil and pen, on unlined loose-leaf paper. A fine collection of singer/songwriter Roger Miller's handwritten lyrics to several of his hits, including "You Can't Rollerskate in a Buffalo Herd" and "One Dyin' and a Buryin,'" as well as fragments of many unfinished songs; approximately 29 songs included. Other pages are labeled "Ad-Libs?" and "Play Idea," and another has phone numbers scribbled on it.  
*Provenance:* From the collection of musician Lee Hazlewood's ex-wife, who acquired them from Roger Miller when he lived in an apartment over Hazlewood's garage during the 1960s.

US\$2,000 - 3,000

CAPITOL RECORDS, INC.  
 1707 BROADWAY  
 HOLLYWOOD, CALIF. 91601

BETWEEN:  
 The following shall constitute our agreement between you  
CAPITOL RECORDS (herewith "Lender") and the  
 undersigned (herewith "Producer").

1. You hereby agree to lend as the services of the following  
 for the taping of the UPBEAT SHOW on 10/25/69  
 which is to be aired on 11/1/69 (herewith "Show").

<u>Dan Honaker</u>	<u>ALBERT</u>	<u>SOCIAL SECURITY #</u>
<u>Bob Seger</u>	<u>3849 Hillwood</u>	<u>394-42-1922</u>
<u>Philip Perrine</u>	<u>BIRMINGHAM</u>	<u>385-44-3860</u>
<u>BOB SCHULTZ</u>	<u>511 Pauline</u>	
	<u>5177 Industrial</u>	<u>376-50-0022</u>
	<u>ON FORD HWY. N.W.</u>	
	<u>571 WILDWOOD</u>	<u>367-48-0360</u>
	<u>JACKSON, MICH.</u>	

known as BOB SEGER SYSTEM (herewith "Group").

2. You acknowledge and guarantee the following:  
 (a) That you have the right to lend the services of the Group;  
 (b) That pursuant to an agreement between you and the Group,  
 each member of the Group will be paid by you the applicable  
 APTRA scale for their performance on the Show.

3. Producer, in consideration of the terms contained  
 herein agrees to pay to and remit to APTRA the Fee Contribution  
 for the Group, based on the applicable scale payment.

68

**68  
A SIGNED BOB SEGER SYSTEM CONTRACT**

Document signed ("Bob Seger," "Dan Honaker," "Philip Perrine," and "Bob Schultz"), 2 pp, 4to, October 25, 1969, between The Bob Seger System and Capitol Records, agreeing to lend Seger's band for an appearance on the "Upbeat" Show airing November 1, 1969. Seger's second studio album, "Noah," was released in September, 1969.

US\$500 - 700

69  
No Lot



70

**A JIMI HENDRIX RECORDER**

A Schreiber Sonata wooden recorder, two pieces (missing bell, but as purchased and used by Hendrix), customized with lacquered green, yellow, purple, and black string bands, engraved "West Germany" to head joint, housed in a decorative yellow and red silk cloth within a brown velvet cloth tied with three embroidered floral ribbons. This instrument was used by Jimi Hendrix on his song "If 6 Was 9" on his *Axis: Bold as Love* album (1967) and which was used in the counterculture hit *Easy Rider* (1969). After Hendrix's death, the recorder was given by Hendrix's manager, Michael Jeffery, to Hendrix's friend and collaborator, Melinda Merryweather. Merryweather helped pitch the concept that became the Hendrix film *Rainbow Bridge* (1972), directed by her friend, Chuck Wein; she later acted in and was art director on the film. Merryweather and Hendrix became friends while working closely together on the film for several weeks in Hawaii. With a letter of provenance from Merryweather. Accompanied by a copy of the DVD, *Rainbow Bridge*.

Recorder: 1 3/4 x 15 in; Within cloth: 4 x 5 x 12 1/2 in

**US\$150,000 - 200,000**







71

**71  
A PAIR OF RICHARD CREAMER PHOTOGRAPHS, ONE OF JOHN SEBASTIAN AND ONE OF GRACE SLICK**

Two gelatin silver prints, late 1960s, by music photographer Richard Creamer, one depicting John Sebastian of the Lovin' Spoonful singing and playing guitar onstage, and one featuring Grace Slick in sunglasses singing onstage.

*Both: 10 3/4 x 13 3/4 in*

**US\$1,000 - 2,000**



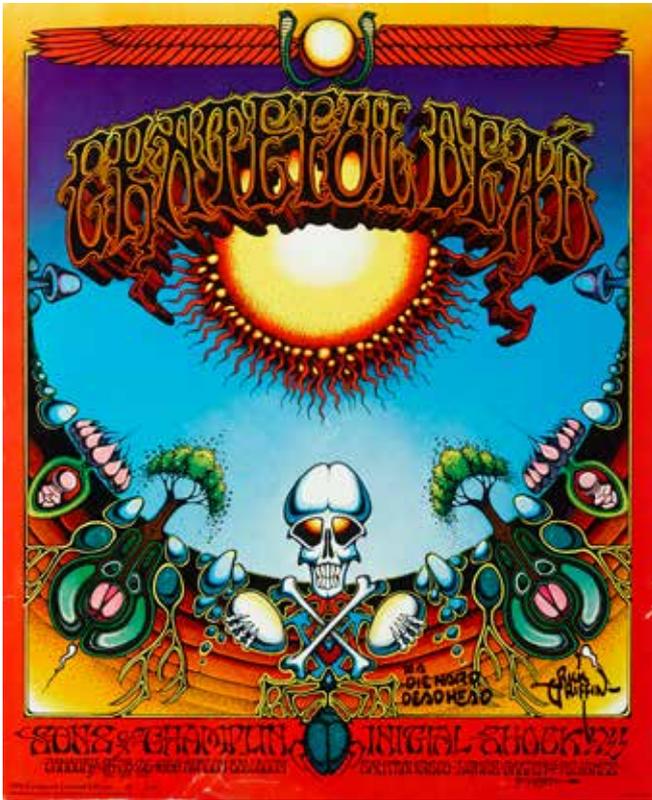
72

**72  
A GRATEFUL DEAD POSTER FOR THE GOLDEN ROAD TO UNLIMITED DEVOTION, SIGNED BY STANLEY MOUSE**

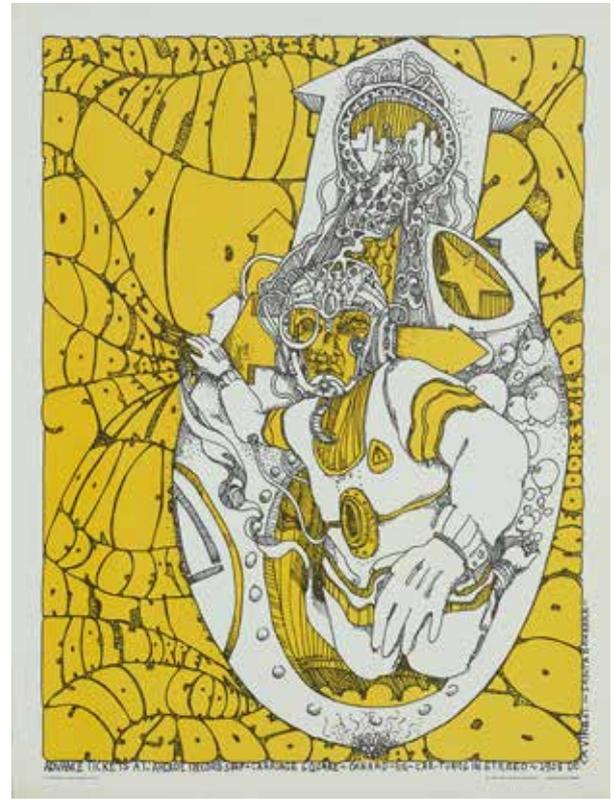
Grateful Dead Fan Club, 1967. Blue and bronze color scheme, depicts band members surrounded by Asian characters and translations, designed by Alton Kelley and Stanley Mouse, signed ("Stanley Mouse") with a small cartoon mouse added in the name blank in the lower area.

*14 x 20 in*

**US\$800 - 1,200**



73



74

73

**A GRATEFUL DEAD POSTER SIGNED BY RICK GRIFFIN**

1976 European Limited Edition reissue, No. 1642, of the "Grateful Dead performing with Sons of Champlin and Initial Shock at the Avalon Ballroom, January 24-26, 1969," signed/inscribed "To a / Die Hard / Deadhead / Rick Griffin." Griffin is the visionary artist who produced some of the Dead's most iconic promotional imagery.  
22 x 26 1/2 in

US\$1,000 - 1,500

74

**A PAIR OF LATE 1960S ROCK POSTERS, ONE FEATURING THE GRATEFUL DEAD AND THE DOORS**

Advertising poster designed by Jim Salzer for Woolever Press, April 29, 1967, reading "Jim Salzer presents / The Grateful Dead." Featuring the Grateful Dead, The Doors, UFO and Captain Speed, "in a Dance Concert at the Earl Warren Showground." WITH: San Francisco Palace of Fine Arts Festival poster. August 30-31, September 1-2 [n.d.], "An Annual Benefit for the Haight Ashbury Free Medical Clinic & the Athenaeum Arts Foundation." Metallic, semi-reflective. Many classic bands appeared at this festival, but they were only listed on its handbills; among them were Big Brother & The Holding Company with Janis Joplin, The Grateful Dead, Sons of Champlin, Big Mama Thornton and the Hound Dog Band, and the Steve Miller Band.  
Salzer: 17 x 23 in; Palace of Fine Arts Festival: 13 1/2 x 23 3/4 in

US\$800 - 1,200



74



75



76

75  
**A GROUP OF JASON LAURE PHOTOGRAPHS OF THE WOODSTOCK FESTIVAL**

Gelatin silver prints, 17 blown-up photographic prints (6 mounted to mat boards), 11 contact sheets, many signed ("Jason Laure") in black or silver ink to recto or verso, most have Laure's various labels, notations, stamps, etc. to versos, with a 1999 article by Laure about Woodstock illustrated with his photographs. Photojournalist Jason Laure covered the Woodstock Festival from August 15-18, 1969. Drawn from his extensive Woodstock photographic archive are blowups of Pete Townsend of The Who and John Sebastian, respectively, performing onstage; an iconic image of the massive traffic tie-up outside the Festival; young people trekking to the event; and festival crowds. The contact sheets in this lot depict many images of bands performing, including The Who, Sly and the Family Stone, Grace Slick, John Sebastian, Keef Hartley, and The Incredible String Band; also, many candid moments from the Festival: the crowds, young couples, nude bathers, and the festival-goers' impromptu living quarters.

*Prints: 6 x 8 3/4 in to 8 x 10 in; Contact Sheets: 11 x 14 in*

**US\$800 - 1,200**

76  
**A GROUP OF JASON LAURE PHOTOGRAPHS AND CONTACT SHEETS OF JIM MORRISON**

5 portrait photographs and 4 contact sheets, all gelatin silver print portraits labeled "Jim Morrison- The Doors (c) 1990 Jason Laure," (images printed earlier) all with various Jason Laure stamps and notations to verso. A group of images of Jim Morrison performing onstage with The Doors.

*Portraits: 8 x 10 in; contact sheets- 8 1/2 x 11 in*

**US\$800 - 1,200**



77

77  
**A GROUP OF JASON LAURE PHOTOGRAPHS AND CONTACT SHEETS OF MUSICIANS, 1960S-1970S**

Gelatin silver prints, 4 portrait/concert photographs, 13 contact sheets, most have address labels, signatures ("Jason Laure"), stamps, and other notes to versos, two Joan Baez photographs are signed and dated ("Jason Laure 1970") in black ink. The portrait and concert photographs depict Joan Baez and Tina Turner. The contact sheets feature performance images of Jimi Hendrix, The Rolling Stones, Nina Simone, The Who, B.B. King, Donovan, Richie Havens, Andy Warhol, and the cast of the Broadway production of *Hair*; also Frank Zappa, Tina Turner, and Crosby, Stills, and Nash, respectively, performing at the Fillmore East. 8 x 10 in to 9 1/2 x 11 1/4 in

US\$600 - 800

78<sup>D</sup>  
**A DON BREWER SIGNED GRAND FUNK RAILROAD LICENSING AGREEMENT FOR "WE'RE AN AMERICAN BAND"**

Document signed ("Don Brewer (Pres.)"), 2 pp recto and verso, legal folio, dated October 3, 1974, postdated April 1, 1974, stamped signature ("Barbara J. Stanley," Business Affairs-License), initialed several times by Stanley, a "Mechanical Licensing Agreement" between Capitol Records, Inc. and Brew Music, Inc. A royalties agreement between Capitol and Brewer for Grand Funk Railroad's hit song "We're an American Band." The song, which Brewer wrote and sang, had reached the #1 spot on the charts in September, 1973.

US\$300 - 500

**MECHANICAL LICENSE AGREEMENT**  
 Return Original to Capitol Records, Inc.  
 Copy to be Retained by Publisher

CAPITOL RECORDS, INC. P.O. Box No. 229 Hollywood, California 90028 Date 23 October 1974

Gentlemen:

For one dollar, receipt of which is hereby acknowledged, and other good and valuable consideration, we have by grant (or a non-exclusive license) to use the following musical compositions (hereinafter referred to as "the work") information to be supplied by publisher as indicated by checked (X) boxes.

Title: WE'RE AN AMERICAN BAND  Copyright by:

Composer: Don Brewer  Copyright Assigned by:

Lyricist:  Publisher: BREW MUSIC, INC. 6167 Eastholm Drive, Flint, Michigan 48507

United States Copyright Reg. #  Performance rights: SMI

Copyright Date:  Renewal Copyright registered by:

(day-month-year)  
 APRISE: (GRAND FUNK RAILROAD)  Renewal Copyright assigned:

Master No.: 90532 Record No.: 8127 (CAPITOL STARLINE Label)

Areas covered by this license: The United States of America. The license herein provided shall include the right to use the work or any portion thereof, whether words and/or music, and in full or in part, and as well, if you elect, the title of the work, in the manufacturing, production, recording, advertising, exploitation, distribution and sale and/or license of phonograph records in the areas covered by this license.

You agree, for all rights and privileges granted to you, to pay us a royalty as follows:

1) For one (1) record (other than 12" 33 1/3 r.p.m. Long Playing Records and 45 r.p.m. Extended Play records) the total:	Royalty per sale, including both words and music:
10¢ or more	10¢
5¢ to 10¢ inclusive	7¢
2¢ to 5¢ inclusive	5¢
1¢ and over	2¢
2) For 12" 33 1/3 r.p.m. long playing records the total: per pair of which is:	10¢
\$2.00 or more	24¢
\$1.00 through \$2.00	20¢
\$0.51 or more	15¢
3) For 45 r.p.m. extended play records	10¢

for work, phonograph record manufactured and actually licensed or sold by you for which you are paid, less any records returned or for which rebates or credits are given, saving to reproduce mechanically any portion of the work.

We represent and warrant that we have the good and lawful exclusive right to grant you the rights and privileges specified in this license.

The additional terms and conditions on the reverse side of this agreement shall be deemed incorporated as an integral part of this agreement.

This license is effective commencing to 1 April 1974.

This license voids and supersedes license dated 29 April 1974, for correction in publisher information.

If the statutory rate is increased, the rates specified above shall be increased accordingly.

Yours very truly,  
 BREW MUSIC

Approved and Accepted  
 CAPITOL RECORDS, INC.  
 By Barbara J. Stanley  
 Brian J. Stanley, Business Affairs Licensee

By Don Brewer  
 6167 Eastholm Drive  
 Flint, Michigan 48507  
 BREW MUSIC, INC.

78

**AN ARCHIVE OF CHARTS, FILMS, MANUSCRIPTS, PHOTOGRAPHS, AND OTHER MATERIAL RELATING TO SINGER-SONGWRITER LAURA NYRO**

including an unreleased film featuring concert footage of Nyro in her heyday; the complete musical charts for one of her most successful and influential albums; photographs, manuscript material, and ephemera from the era which saw the production of her most important work; and material related to her final album. Laura Nyro (1947-1997) was inducted into the Rock & Roll Hall of Fame, the Songwriters Hall of Fame, and won a Grammy Award. She was considered a prodigy, her classic "And When I Die," on Top 40 radio sung by Peter, Paul & Mary when Laura was only 16. Her music was touted by musicians from all musical genres—Stephen Sondheim, Leonard Bernstein and Miles Davis. Laura was a pioneer, whose music, with shifting tempos and poetic, confessional lyrics, changed the music of her contemporaries, and the songwriters who have followed. She recorded for Columbia Records, releasing twelve albums. Laura's music was so well-structured that it could be covered by Barbra Streisand and many popular groups of the day, as well as musicians from all genres. Her songs that hit Top 40 radio, covered by more mainstream singers, were "Wedding Bell Blues," "Stoned Soul Picnic," "Eli's Comin'," "Blowin' Away," "And When I Die," "Stoney End," "Lu," "Sweet Blindness," "Time & Love," "Save the Country," and many more.

The present archive includes:

**FILM**

"Night Passage." 1973. 16mm black and white film. 30 minutes in length. Directed by Michael Ahnemann. Written by Ahnemann and Laura Nyro; photographed by Stephen Burum. Features footage of a performance by Nyro at Yale University in 1973, intercut with sequences featuring Nyro, her husband David Bianchini, and Ahnemann. The film begins in Laura's apartment in Manhattan, and juxtaposes three other venues (Laura in concert on stage; Laura, her husband David, and a friend on a boat, a Japanese man creating art) throughout the film. Laura is shown thinking about how she can escape her life. Laura wanted to write songs and sing them, but although she was the most emotive, intense, luminous performer, she felt anxiety about performing. Now she has to create art for an audience, as the Japanese man, working a lathe, shapes a piece of jade into an ornament. This film is about the creation of art, which involves the artist's persona. The blonde actress in the apartment as the film begins, is the "false self," the "other." She plays Russian roulette and when she fires the gun, Laura appears performing and then replaces the blonde woman at the mirror. She has accepted herself, as she has thought about her life, performed, talked about her music on the boat, and the false self is gone. We see Laura go back on the stage for an encore, and she talks to the audience candidly, playfully. Then she sings for them, and the film ends with a song and Laura smiling. Art has been created. Laura has learned to accept performing alone on the stage at the piano. She appreciates the audience's standing ovation, their enthusiasm, their emotional connection with her. In the boat, she and her husband kiss. The film is an affirmation of art and self-acceptance.

The songs performed are "Timer" (from *Eli and the Thirteenth Confession*, 1968); "Stoney End" (from *More than a New Discovery*, 1967; one of Laura's most popular songs, later recorded by Streisand); "He's a Runner" (*More than a New Discovery*); and "Sweet Lovin' Baby" (from *New York Tendaberry*, 1969). Housed in original can and fibre case, with address label from Ahnemann in Los Angeles to "Laura Bianchini" in Gloucester, Mass, postal stamp dated August 2, 1973. Sold with a DVD transfer of the film.



A FINISHED BUT UNRELEASED FILM, CO-WRITTEN BY AND STARRING NYRO; WITH RARE CONCERT FOOTAGE OF FOUR COMPLETE SONGS FROM THE EARLY ALBUMS. The footage of Nyro playing four songs before an audience at Yale in 1973 represent the only concert footage from that era to feature Nyro aside from the brief scenes in which she appears in D.A. Pennebaker documentary of the Monterey Pop festival. Ahnemann wrote and directed *Cowboy* (1966), which was nominated for an Academy Award® for Best Documentary Short, and later went on to do writing and directing work for television.

### CHARTS

Ozalid and xerographic copies of charts for the following songs/albums: *More Than a New Discovery* (1967; Nyro's first album): "Buy and Sell" (with 3 photocopy reductions)

*Eli and the Thirteenth Confession* (1968): complete charts of Laura's ground-breaking second album, 13 songs. With a duplicate of "Sweet Blindness."

*Angel in the Dark* (2001): charts for 6 of the album's 16 songs: "Sweet Dream Fade"; "Gardenia Talk"; "Triple Goddess Twilight (V.1)"; "Triple Goddess Twilight (V.2)"; "Angel in the Dark"; "Don't Hurt Child." Her last recorded work (songs recorded in 1994-1995 and released posthumously).

A group of photocopies of charts from her last album *Walk the Dog and Light the Light* (1993):

"When I Fall in Love" (cover); with pencil note, changing an Ab to an Eb. "Proud and Dedicated" [a medley of "I'm So Proud" and "Dedicated to the One I Love" (covers) that Nyro played in concert from the 90s]. With another copy, no notes.

"Japanese Restaurant [Song]"; with pencil notes; first released on live album *Laura: Live at the Bottom Line* (1989). With another example, also with pencil notes.

"Art of Love" (manuscript title, amended from "Happy Holiday"); with pencil notes. With another example, also with pencil notes.

"[The Descent of] Luna Rose"; with pencil notes. With another example, also with pencil notes

"Light a Flame"; no notes. Released on *Walk the Dog and Light the Light* (1993).

"Broken Rainbow"; no notes. Released as song for eponymous film about Native American relocation in Arizona (1985) and *Laura: Live at the Bottom Line* (1989).

"Heebie Jeebies"; no notes. Released as "Oh Yeah Maybe Baby (The Heebie Jeebies)."

### RECORDINGS

"He's a Runner." Reel-to-reel magnetic tape recording, mono, 15 rps, "head leader," Scotch 3M. Music track used to back during a performance of NBC's "Kraft Music Hall Presents the Sounds of the Sixties," air date January 15, 1969.

Todd Rundgren "Baby Let's Swing." 5 inch reel-to-reel recording, Scotch, RB-1/4-5. From the album, *Runt* (1970). A tribute to Laura Nyro. With a Typed Note from Sam Gorden of Fourth Floor Music, Inc (New York), 8/3/1970, "Dear Felix, This is a tape of the song which Todd Rungryn [sic] wrote for Laura Nyro; it appears on his new album 'runt.' We thought that you and Laura would like to hear it. Later. Sam Gorden."

### PHOTOGRAPHS

A group of sixty 35 mm slides, photographs of Nyro from the late 60s, some of which were used in publications from the era, some featured in album artwork.

Approximately 60 vintage prints from late 60s, Nyro in studio, with friends, etc.

Various recent prints from the 35 mm slides.

### MANUSCRIPTS AND EPHEMERA

Autograph Note Signed to her mom, "If you want the money I owe you for yesterday's cigarettes return the magazine and get 60 cents, 20 cents more than what's coming to you. As for this morning leave a full pack—I'm a nervous kid. And cool yourself. Laura-Li"

Autograph Manuscript, "a rickshaw strode in the moonlight..." 1 p, 8vo, 50 line poem, sheet wrinkled and creased with a few tiny smudges.

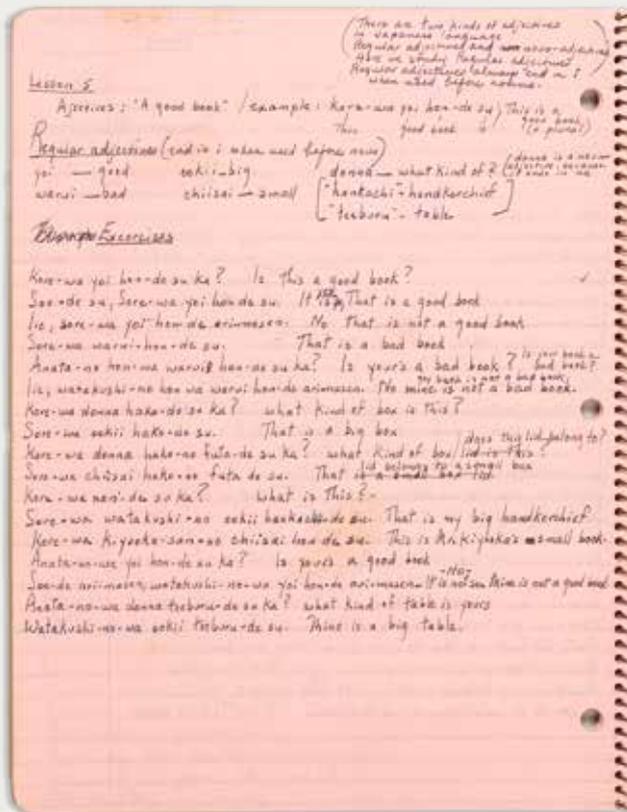
Autograph Manuscript, 10 lines of poetry (two versions of a five line segment) on the back of a hotel business card printed in Japanese, "new York / night / street angels / ran down into the echos [sic] of the train station / to sing..." and "nights / in new York / street angels / running down into the echos of the train station / to sing..." written below crossed out version at top. The lines were used on the back cover of *Gonna Take a Miracle*.

Autograph Manuscript, titled "Spiritual," being a daily schedule consisting of "rising" (5:00 a.m.), "meditation," "Hatha Yoga," "Lecture" "Karma Yoga," etc, ending with two notes "Physical silence leads to mental silence. / \*Most of what we say is unimportant anyway," on green paper, wrinkled with edge tears.

Concert Poster, "Laura Nyro, Tim Hardin, Colwell-Winkfield Blues Band," March 22, [ca.1968], Memorial Hall, Tau Delta Phi Student Coordinate, illustrated with portraits of performers within cameo "Laura Nyro in Concert," printed program, 8vo, single sheet folded to make four page leaflet, Queens College Colden Auditorium, March 20, 1970, with "extra added attraction" Turley Richards, put on by the Queens College Carnival Association.

Original pastel portrait of "Jimmy," by Laura Nyro, 11.5 x 15.75 in, on felt. With other related ephemera.

US\$50,000 - 70,000





80



81

80

**A SIGNED EAGLES "HOTEL CALIFORNIA TOUR" PROGRAM BOOK**

Full-color program book, approx. 24 pp, 1976, bound with staples, signed to cover ("Glenn Frey," "Joe Walsh," "Don Henley," "Randy Meisner," and "Don Felder") in gold permanent marker. Heavily illustrated with candid photos from The Eagles' 1976 "Hotel California" Concert Tour.

11 1/4 x 11 1/4 in

US\$400 - 600

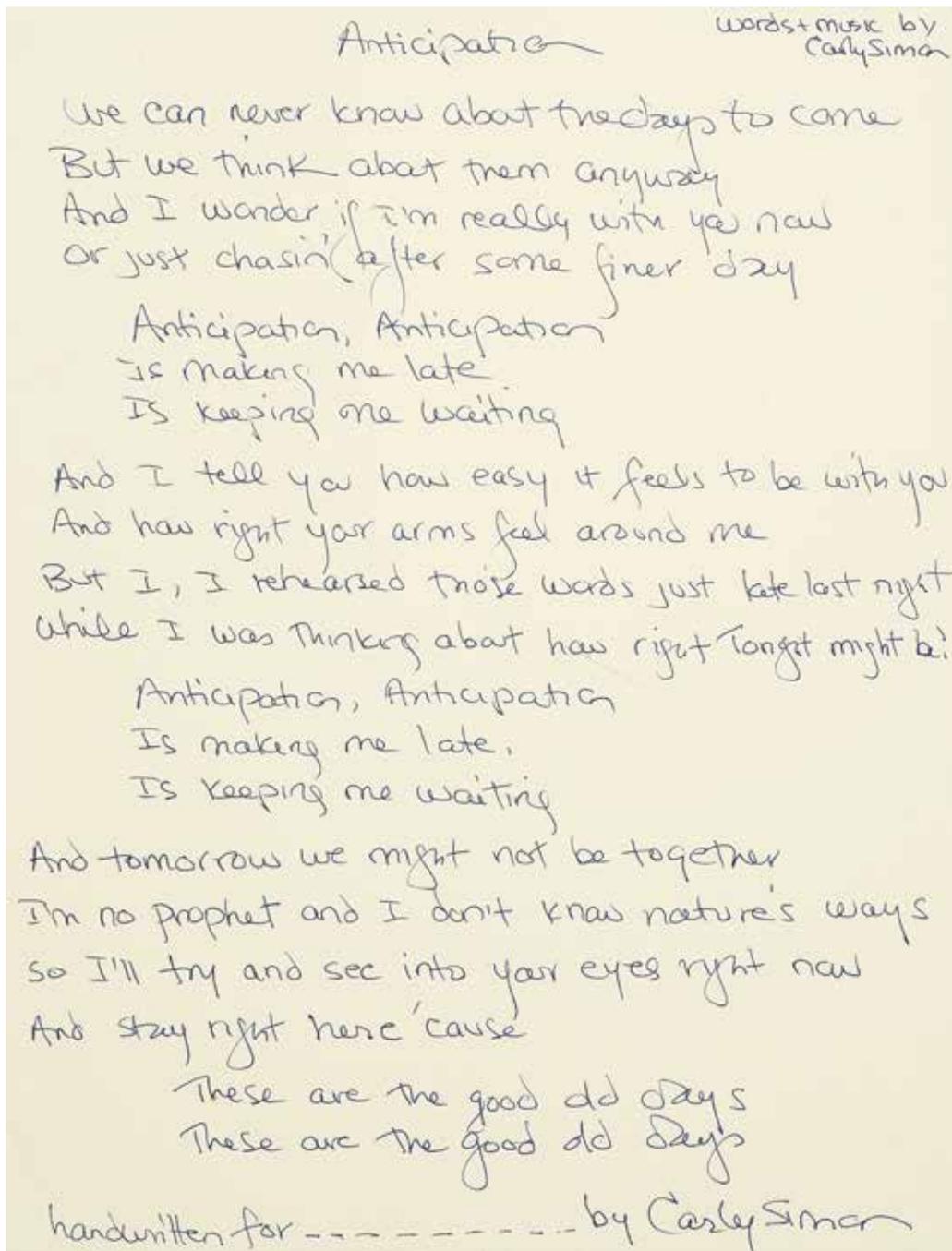
81

**A SIGNED PHOTO OF KENNY ROGERS AND THE FIRST EDITION**

Gelatin silver print, framed, signed ("Kenny Rogers," "Mickey Jones," "Jimmy Hassell," "Mary Arnold," "Terry," "Keith," "Gene") in black or green marker and pen. A group photograph of Kenny Rogers and The First Edition, featuring Mickey Jones (drummer), Terry Williams (guitar and vocals), Jimmy Hassell (guitar, backup vocals), and others.

11 1/4 x 14 in

US\$300 - 500



82

**A CARLY SIMON HANDWRITTEN LYRIC SHEET OF  
"ANTICIPATION"**

Autograph manuscript signed ("Carly Simon"), 1 p, 4to, inscribed "Words + music by / Carly Simon" and "handwritten for \_\_\_\_\_ by Carly Simon." For a charity auction, Simon handwrote the lyrics to her hit song title track from her *Anticipation* album (1971). *Anticipation* received a Grammy Award nomination for Best Pop Vocal Performance, Female. 8 1/2 x 11 in

US\$2,000 - 3,000

Dear Maya,  
Bruce Springsteen took  
his jacket off his back  
& gave it to me on my  
Birthday in N.Y.C. Now I'm  
passing it on to you! Love Al  
with a Pinch

Dear Sweet  
Maya!  
HERE  
- IT  
IS.  
Love  
Al

83

### A BRUCE SPRINGSTEEN TOUR JACKET GIFTED BY AL PACINO

A black satin long-sleeved baseball-style tour jacket with zipper up the center front and a pocket at each side, with an elastic collar, cuffs, and waistband, with "Bruce Springsteen & The E Street Band" embroidered on the back. c.1984. With an Autograph Letter Signed and an Autograph Note Signed of Al Pacino, and a ticket stub (all three described below).

I had gotten to know Al Pacino for a Playboy interview in 1979, and by the time my daughter Maya was born a year later, we had become friends. He sent my wife flowers at her birth. He came to visit to see her. And over the years he remembered Maya's birthday and gave her things like a hamster cage or some small jewelry. But the present she most remembers is the one she almost didn't get.

She was 4 years old when she first heard Bruce Springsteen's "Born in the U.S.A." It captured her young imagination, and for months afterwards she went around the house shouting the refrain, "Born in the U.S.A. I was born in the U.S.A." Springsteen was very real to her in a "famous" sort of way, whereas Al Pacino, was real to her as a personal friend of our family.

So one day, Al was at our house when Maya was eight, old enough to hold her own in a conversation, and to question doubtful things. On this occasion, Al happened to mention that he knew Bruce Springsteen, and Maya was in full skeptical mode.

"Oh yeah, sure you do," she mocked.

Pacino found her reaction amusing, understanding that to Maya, Springsteen was Famous and Al was just Al.

"It's true," Pacino said, "I do know him." Maya continued to doubt him, so Al went on.

"No, really," he persisted. "And not only that, I was once walking in New York on my birthday when I ran into him. When I mentioned that it was my birthday, Bruce took off the jacket he was wearing and gave it to me. I told him I didn't really want it, but he insisted."

"Yeah, sure," Maya said, rolling her eyes. "Bruce Springsteen gave you his jacket. Right."

Pacino was laughing by now, but he was determined to convince her that what he was saying was true. "He did, he gave it to me, Maya, and you know what? I'm going to give it to you."

Maya refused to take the bait, looking at him suspiciously and, though she didn't want to call an adult a liar, you could see what she was thinking. As far as she was concerned, Al was just teasing her, playing with her. And she wasn't buying into it.

When Pacino left, I told Maya that she blew it; Al really did know Bruce Springsteen.

"And Springsteen really did give him his jacket," I continued. "And he was going to give it to you. But probably not now."

Believing that her father would never lie to her, Maya looked crestfallen and went to her room. She knew that I was going to be seeing Pacino later that night and she handed me a sealed envelope with a note she had written inside. "Can you give this to Al?" she asked.

I didn't read her note until Pacino showed it to me. Maya had written him an apology. She said she was sorry she didn't believe him when he said he knew Bruce Springsteen, and she would really like to have the jacket. Al laughed in triumph at her newfound trust and said that the jacket was in New York and he would ask one of his assistants to send it to L.A., where we lived. But the assistant couldn't locate it and Al told me to tell Maya that he would get it when he was back in New York and would bring it when he returned to L.A.

Sure enough, a few months later, when Pacino was back in L.A., he called and said he had the jacket and he wanted to bring it to Maya. "It's after ten," I reminded him. "She's sleeping."

"I'll send my driver with it," he said. "You can put it on her bed so when she wakes up, she'll see it." And that's what he did. It was a black satin jacket with the logo "Bruce Springsteen & the E Street Band" sewn on the back, and a note on a lined white paper from Pacino saying: "Dear Sweet Maya! Here it is. Love Al." He also wrote her a notecard that said, "Dear Maya, Bruce Springsteen took his jacket off his back and gave it to me on my birthday in N.Y.C. Now I'm passing it on to you! With love, A. Pacino."

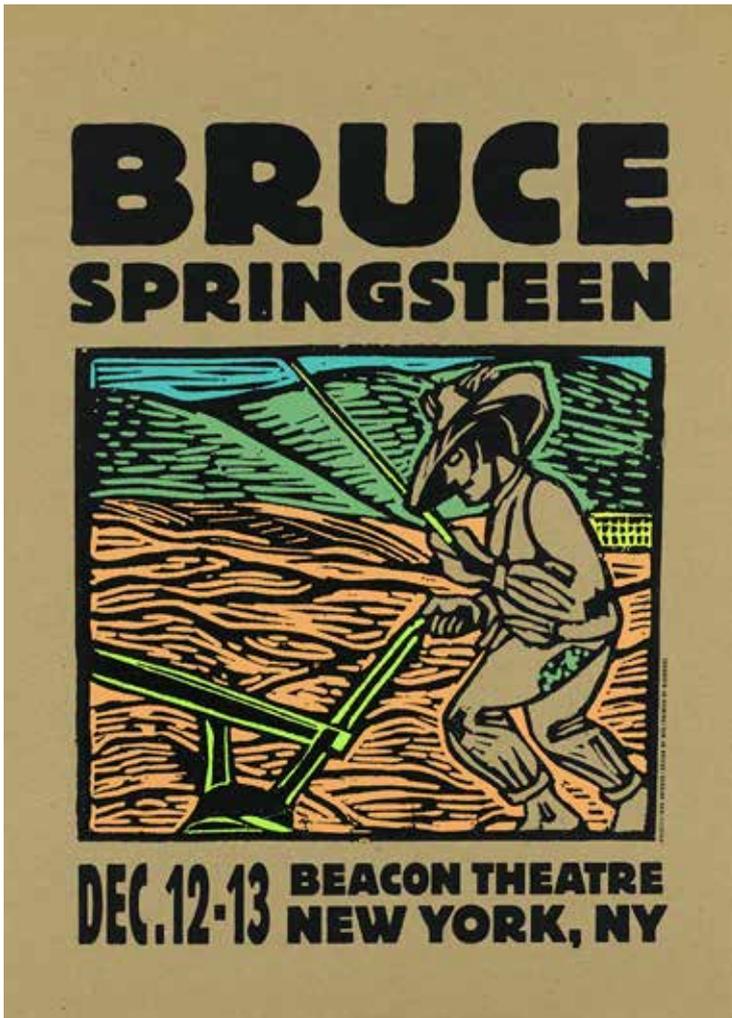
There was a ticket stub from the Curran Theatre dated March 30, 1984 in one of the jacket pockets and I asked Al if that was the year Springsteen had given him the jacket (Pacino's birthday is April 25). He didn't remember, so I figure it was between that year and 1989, when Springsteen dissolved the E Street Band.

When Maya awoke the next morning she saw the jacket at the foot of the bed and was ecstatic. She immediately put it on and though it didn't fit she wanted to wear it to school that day. I suggested that she might want to put it away and not take a chance that she could lose it or stain it. That seemed reasonable to her. She put it in a drawer and only took it out on special occasions, like when Al came to visit. She never doubted him again.

--Lawrence Grobel

US\$15,000 - 20,000





84

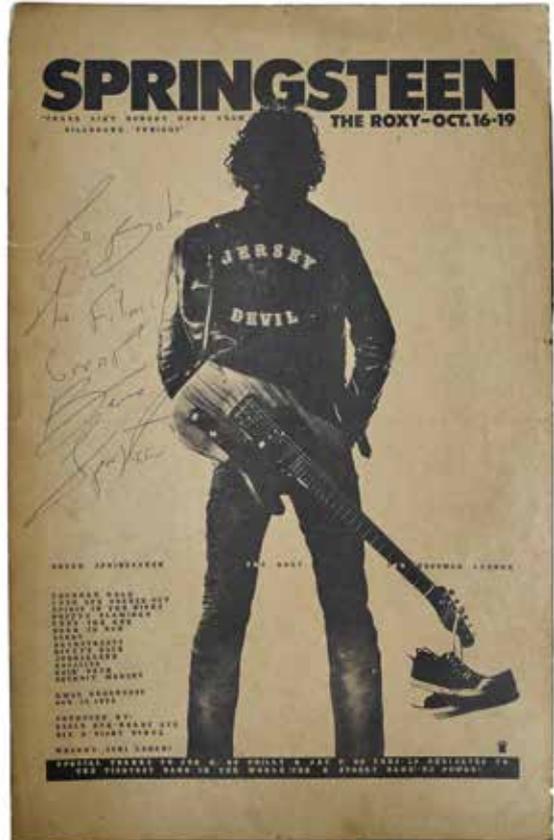
84<sup>Q</sup>

**A BRUCE SPRINGSTEEN CONCERT POSTER**

Advertising poster on card stock, December 12-13 [1995], Beacon Theatre, New York City, marked "PCLO77 (c) 1995 ArtRock / Design by Wig / Printed by Blowknee." A woodcut-style design of a farmer and plow.

19 x 26 in

US\$300 - 500



85

85

**AN EARLY SIGNED BRUCE SPRINGSTEEN POSTER FROM THE ROXY**

Advertising poster on card stock, October 16-19, [1975], The Roxy, Hollywood, California, signed and inscribed ("To Bob / The film's / great! / Bruce Springsteen") in ballpoint pen. Depicting Springsteen with his back turned wearing a jacket reading "Jersey Devil," with a guitar slung over his shoulder. Springsteen's hit album *Born to Run* had been released in August, 1975. Ironically, the poster reads "There ain't nobody here from / Billboard tonight": *Born to Run* reached the #3 spot on the *Billboard 200* bestseller list.

11 x 17 in

US\$1,200 - 1,500

THE BERNIE WORRELL COLLECTION





# GIVE UP THE FUNK! THE BERNIE WORRELL COLLECTION

Born in Plainfield, NJ, Bernie Worrell was a child prodigy who graduated from the New England Conservatory of Music in 1967. After a variety of jobs in the music industry, he joined forces with George Clinton, who also hailed from Plainfield, and was leading a doo-wop group called the Parliaments at the time. Clinton and Bernie formed Parliament-Funkadelic, with Bernie serving as keyboardist, bandleader, and arranger. P-Funk's fusion of funk and soul with state-of-the-art musical technology (Worrell was the second musician to receive Moog and Minimoog synthesizers) revolutionized music in the early 1970s.

After nearly a decade with P-Funk, which saw the release of such timeless hits as "Give Up the Funk," "Mothership Connection," and "Flash Light," Bernie parted ways with the band to pursue other projects. Most famously, he teamed up with the Talking Heads in the early 1980s for the *Stop Making Sense* album. His distinctive keyboard stylings can be heard throughout the album, particularly in the hit single, "Take Me to the River."

Bernie was elected to the Rock & Roll Hall of Fame in 1997 with the other members of Parliament-Funkadelic. Throughout his career, he was a musician's musician, working across genres with such acts from Chrissie Hynde and the Pretenders to Deee-lite, and influencing performers who followed him such as Dr. Dre and Erykah Badu. Bonhams and TCM are very pleased to offer the following 43 lots from the estate of Bernie Worrell, the "Wizard of Woo."



86



87

86

**A BERNIE WORRELL YAMAHA PIANICA WIND INSTRUMENT, WITH INSCRIPTION FROM BUDDY MILES**

A Yamaha P32 Panic, blue, with blowing pipe and mouthpiece; housed in a blue plastic case with handhold, case inscribed "I love you / Brutha / Bernie / Forever / Buddy Miles." WITH: 2 autograph set lists, a Christmas Card, and other papers.

Buddy Miles was a drummer on Jimi Hendrix's *Band of Gypsies* album.  
Keyboard: 2 1/4 x 7 x 18 in

US\$800 - 1,200

87

**A BERNIE WORRELL VINTAGE MOOG SYNTHESIZER**

Minimoog synthesizer keyboard, Model D, 1970s, with wooden frame, with a black Moog pedal, housed in a foam-padded anvil travel case with many travel decals and other stickers attached.

Keyboard: 4 x 17 x 28 1/2 in; case: 8 1/2 x 21 1/2 x 32 1/2 in

US\$3,000 - 5,000



88



89

88

**A BERNIE WORRELL CUSTOM CLAVINET**

c.1969. A Hohner Clavinet D6 electric keyboard, with custom keyboard featuring a “Popeye” comic strip lacquered to keys, with several decals to frame, housed in a hard latched carrying case with three handles. Worrell played this Hohner Clavinet D6 at the Brighton Bar in Long Branch, NJ, with Steve Kimock in Washington DC in August of 2013, and also likely at the 2014 Moogfest.  
*Keyboard: approximately 4 x 13 x 45 in; Case: 6 x 15 1/4 x 46 1/2 in*

**US\$2,000 - 3,000**

89

**A BERNIE WORRELL MOOG SYNTHESIZER**

A Voyager Minimoog synthesizer, custom purple casing, housed in a foam-padded carrying case with airline baggage tags, with AC adapter.  
*Keyboard: 4 x 17 3/4 x 30 1/2 in; case: 9 x 22 x 34 in*

**US\$2,000 - 3,000**



90



91

90

**A BERNIE WORRELL MINIMOOG SYNTHESIZER**

A Voyager Minimoog analog synthesizer, with wooden case, with “Bernie Worrell” nameplate attached to wooden frame, with Moog foot pedal, a user’s manual, an issue of *Keyboard* magazine about Moog synthesizers, a Robert Moog obituary, and a Moog synthesizer catalog (2003-2004), housed in a black foam-padded “anvil” case with Moog logo.

*Keyboard: 3 1/2 x 17 3/4 x 20 1/2 in; case: 9 x 24 1/2 x 36 in*

**US\$2,000 - 3,000**

91

**A BERNIE WORRELL HAMMOND KEYBOARD**

Hammond SK2 keyboard with a Hammond EXP-50 pedal, AC adapter, and user’s manual, housed in a black carrying bag.

*Keyboard: 18 x 36 in; bag: 18 1/2 x 37 in*

**US\$1,500 - 2,500**



92



93

92

**A BERNIE WORRELL KURZWEIL KEYBOARD**

A Kurzweil Clavinet PC3 keyboard/synthesizer, black, with a music-related autograph note in pencil attached to keyboard, with AC adapter, housed in a foam-padded "anvil" case with many travel and shipping decals and labels, with three pedals, as follows: a Kurzweil KP1 pedal labeled "sustain" in permanent marker, a Kurzweil pedal with masking tape labeled "Volume," and a Kurzweil pedal labeled with masking tape "Wah" and "Wah Pedal."

*Keyboard: 4 x 13 1/2 x 18 in; Case: 9 1/2 x 19 1/4 x 49 1/4 in*

**US\$1,500 - 2,500**

93

**A BERNIE WORRELL WURLITZER ELECTRONIC PIANO**

Tan, with a "Zigaboo" decal to body, housed in a wheeled carrying case with handles.

*Keyboard: 7 x 17 1/2 x 38 in; case: 8 x 22 x 47 in (including wheels)*

**US\$1,000 - 2,000**



94



95

94

**A BERNIE WORRELL CUSTOM KEYBOARD**

A black Lync Systems LN4 MIDI keyboard with psychedelic multi-colored keys, with label reading "Custom Made For / Bernie Worrell / by / Alztron," housed in a foam-lined purple metal case, case stenciled "Bernie / Worrell" with many shipping labels, freight label dated January 29, 1991, also labeled "B.W." and "Lync N739 Controller / Mobile."

Keyboard: 2 1/2 x 7 3/4 x 39 in; case: 7 x 11 1/2 x 43 1/2 in

US\$1,000 - 1,500

95

**A BERNIE WORRELL MOOG "LITTLE PHATTY" ANALOG SYNTHESIZER**

A Moog Little Phatty Stage 2 keyboard, purple, serial #SE09897, housed in a vinyl and cloth carrying case with Moog logo. Worrell likely played this "Little Phatty" at Moogfest 2014.

Keyboard: 12 x 26 1/2 x 7 in; case: 7 x 18 x 27 in

US\$600 - 900



96



97

96<sup>□</sup>

**A BERNIE WORRELL HOHNER MELODICA,  
GIFTED TO BERNIE BY BOOTSY COLLINS**

Hohner Airboard with red, yellow, and green tiger-stripe designs, yellow plastic mouthpiece, housed in a green carrying case with yellow piping. Accompanied by an email from Bootsy Collins, Worrell's fellow member of Parliament-Funkadelic, stating that he "gave Bernie a New Melodica the night of the tribute show in NY. I forget the Date but yes it was a Hohner Melodica."

*Keyboard: 4 x 16 in; case: 5 1/2 x 19 1/2 in*

**US\$200 - 300**

97<sup>□</sup>

**A BERNIE WORRELL KAWAI KEYBOARD**

A Kawai PH50 Pop Keyboard, black, serial #18830, with a pedal and various cables, two bandannas, and 2 handwritten notes on Moog stationery; also with a folder labeled "Kawai / Manual" to cover, containing: a handwritten set list, 5 pp of instructions, a 2 pp article on the Kawai PH50 keyboard, and a packing list; housed in a black gig bag with a "Late Show / Stephen Colbert" decal, dated April 4, 2016. Worrell performed at the "All the Woo in the World" fundraiser in April, 2016, and on Stephen Colbert's *Late Show* around that time.

*Keyboard: 2 1/2 x 11 1/4 x 30 in; Bag: 7 x 17 x 30 in*

**US\$200 - 300**

98

**A BERNIE WORRELL 5-PIECE MOOG ACCESSORY AND PEDAL SET**

Including a Moogerfooger 12-Stage Phaser MF101 Lowpass Filter; two purple Pigtronix Envelope Phasers, Bernie Worrell edition, with images of Worrell's face; a Boss Flanger BF-3 [for guitar and bass]; and an MXR Noise Clamp; all Velcro-ed to a metal rack, with a Voodoo Lab Pedal Power 2 Plus Power Supply [serial #104772], with an AC adapter, various cables, and receipts, housed in a vinyl and cloth carrying bag labeled "B. Worrell" to one side and "B.W." to other side. Moogerfooger's user manual is included. Worrell used the phaser filters in this lot to replicate various sound effects with his Moog synthesizers; the Pigtronix phasers would produce guitar effects. The MXR Noise Clamp would diminish noise and static when Worrell played his synths at high power, and the Voodoo Lab Pedal Power 2 would provide the pedals with electrical current.

*Rack: 12 1/2 x 24 in; bag: 14 1/2 x 24 in*

**US\$800 - 1,200**



98

99

**A BERNIE WORRELL GROUP OF PEDALS**

Four musical pedals: a Bootsy Collins "Bootzilla" signature bass wah-wah pedal with fuzz; a CryBaby Model GCB-100 Pedal; a simple black unlabeled pedal; and a Roland EV-5 pedal in original cardboard box; with four AC adapters and other cables.

*4 x 5 1/2 x 10 1/2 in to 4 x 4 x 18 in*

**US\$400 - 600**



99

100

**A BERNIE WORRELL GROUP OF PEDALS**

Five musical pedals: An orange Danelectro Fab Flange D6 guitar effects pedal; a pink Maxon A999 Analog Delay guitar effects pedal; a blue Pigtronix Tremvelope tremolo guitar effects pedal; a Planet Waves Tru-Strobe pedal tuner; and a purple Budda Bud-Wah - Wah pedal, all housed in a canvas case; with several AC adapters, a focus flashlight, and various other cables.

*24 x 15.5 x 17 in*

**US\$150 - 250**



100



101

101<sup>o</sup>

**A BERNIE WORRELL AMPLIFIER**

A Roland JC-120 Jazz Chorus amplifier, black with purple front, signed at front ("Peace and Love / Bernie Worrell") and top ("B. Worrell"), with several decals including a Parliament Funkadelic logo to front, with AC adapter.

9 1/2 x 21 1/2 x 29 1/2 in

US\$300 - 500

102<sup>o</sup>

**A BERNIE WORRELL PORTABLE AMPLIFIER**

An Ion Block Rocker amplifier (black), with wheels and retractable handle.

10 x 14 3/4 x 17 1/2 in

US\$100 - 200

103<sup>o</sup>

**A BERNIE WORRELL LEATHER SUIT**

A brown and cream-colored leather motorcycle jacket with brown leather lapels and front pocket, with a zipper down the front and snap closures at the waist, accompanied by matching trousers.

US\$400 - 600



102



103



104



104

104<sup>2</sup>

**A BERNIE WORRELL JACKET WORN ON THE COVER OF FUNK OF AGES ALBUM**

Cloth jacket with a quilted effect in various shades of purple, red, and gray, with silver rhinestones set in various areas of the jacket, various designs made up of leather, embroidery, rhinestones, suede, and velvet, and four button closures down the front. Worrell can be seen wearing this coat underneath a blue vest on the album cover of *Funk of Ages*, his second solo album, which was released in 1990 by Gramavision Records. Accompanied by a copy of the CD.

US\$300 - 500

105<sup>2</sup>

**A BERNIE WORRELL HAND-PAINTED JACKET AND A KNIT HAT**

Long-sleeved denim jacket with zipper front and elastic waistband, elaborately hand-painted with sea life, a cigar-smoking skeleton, a caricature of Bootsy Collins, a cigarette lighter, and even a fish wearing a Minimoog t-shirt, among other designs. There is still a cigarette butt in the left front pocket. Together with a purple, black, and silver plaid knit hat. Bernie wore this ensemble on several occasions between 2011 and 2014, including when performing at "The Interstellar Tribute to George Clinton" at the Apollo Theater in Harlem on October 25, 2011, and at "A Night of Improvised Round Robin Duets" in New York on May 1, 2013.

US\$300 - 500



105



106



107



108



106

106<sup>o</sup>

**A BERNIE WORRELL FRINGED JACKET**

A long-sleeved black suede jacket with purple and black fringe on both front and back, patches of purple leather with a rhinestone stud and bone design throughout, and snap closures down the front, bearing an interior label inscribed, "Diamond Leathers," size 16. Worrell wore this jacket to multiple events and public appearances, most notably at the 17th Annual Rock 'n' roll Hall of Fame induction ceremony at the Waldorf Astoria in New York on March 18, 2002. When Worrell himself, along with Parliament Funkadelic, was inducted into the Rock 'n' Roll Hall of Fame in May 1997, he was introduced by Prince, who said, "There was something futuristic about Parliament Funkadelic, and that was only fitting since they played a huge role in creating the future of music."

US\$300 - 500

107<sup>o</sup>

**A BERNIE WORRELL LEATHER JACKET AND A STUDED DENIM SHIRT**

A brown leather long-sleeved lightweight jacket with detailed stitching throughout, bearing an interior leather label inscribed, "Tony Alamo of Nashville." Together with a long-sleeved denim shirt studded with rhinestones and faux jewels, with suede patches throughout in a design of stars and moons. The back of the shirt features the words, "Aries / Taurus" embroidered in red and purple, with an astrological Aries emblem embroidered on the back center, along with an interior label inscribed, "Wrangler."

US\$300 - 500

108<sup>o</sup>

**A BERNIE WORRELL LEATHER JACKET**

An orange leather jacket adorned with feathers on each side of the front below the lapels and at the belt, with leather string ties at the top and bottom and at the belt, with a lace-up design on the front and back and asymmetrical cuffs and hem. Inscribed by hand, "B. Worrell" in red marker on the interior collar.

US\$200 - 300



109

109°  
**A PAIR OF BERNIE WORRELL PAINT-DECORATED DENIM PANTS**

A pair of psychedelic denim jeans with large bell pant legs, hand-painted with various designs including doves, nude women, snakes, electric guitars, symbols, people, and album covers representing Parliament Funkadelic, and the words, "Think! It Ain't Illegal Yet!" "Sir Lotz of Art" is painted on the front below the beltline, with an interior label inscribed, "Male." Worrell wore these groovy pants to many public appearances between 2011 and 2014.

US\$200 - 300



110

110°  
**A PAIR OF BERNIE WORRELL DASHIKI ENSEMBLES**

A multicolored, gold-threaded dashiki with matching elastic-waist pants, both bearing interior labels inscribed, "Jacki Robinson Designs." Together with a 4-piece purple and gold partial brocade ensemble consisting of a dashiki and a matching pair of elastic-waist pants, belt, and hat. All four pieces bear labels inscribed, "Jacki Robinson Designs."

US\$500 - 700



111

111°  
**A GROUP OF THREE BERNIE WORRELL SUITS**

Consisting of a cream-colored double-breasted raw silk jacket with padded shoulders and gold adornments on the lapels, accompanied by a pair of matching pleated trousers with similar gold adornments below the waistband. Both pieces bear interior labels inscribed, "Nineties"; a purple wool invisible striped suit coat with orange and yellow striped lining, accompanied by matching trousers. Both pieces bear interior labels inscribed, "Ozward Boateng," and the right interior pocket of the pants bears the inscription, "Cooper," in white lettering; and a purple silk lightweight jacket with a vest-like second layer with a diamond pattern in gold silk, accompanied by a pair of solid purple pleated trousers. Both pieces bear labels inscribed, "Jacki Robinson Designs."

US\$500 - 700



112

112°  
**A BERNIE WORRELL COLLECTION OF STAGE CLOTHING**

Comprised of a striped silk vest decorated with vines, lined in purple, bearing an interior label inscribed, "Japanalia"; a silk paisley vest with gold braid trim; a long-sleeved hot pink button-down shirt with a suit of playing cards design on the collar and down the button band, worn by Worrell at various public functions; a white tie with a design of piano keys and musical notes bearing a "Roberto Cellini" label; a black silk casual suit coat bearing an interior label inscribed, "JH Collectibles"; a pair of black tuxedo pants bearing 4 interior labels inscribed, "Bernard Worrell"; a second pair of black tuxedo pants bearing a "Saks - Fifth Avenue" label; a pair of red leather pleated trousers lined in black silk; a "FunkMasters / Japan Tour / 2007" baseball hat; a "Hot and Cool / 40 Years of Jazz at NEC" baseball hat; a brown suede and faux fur trapper hat with flaps; a purple wizard hat adorned with gold stars and lightning bolts; a purple, black, and silver jester hat designed with musical notes, faux jewels, beads, and feathers, bearing an interior label inscribed, "Lydia's Lids"; a purple sequined knit hat; a purple, red, and gold faux sequin jester hat decorated with 2 colored stones bearing an interior label inscribed in purple pen, "To Bernie Morrell / With Love, Mott" worn by Worrell at many public functions; and a small silver silk and beads pouch.

US\$400 - 600



113



114



115

113

**A BERNIE WORRELL GOLD RECORD FOR PARLIAMENT'S "TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK)"**

An RIAA award presented to Bernie Worrell for the sale of more than 1,000,000 copies of the Parliament single, "Tear the Roof Off the Sucker (Give Up the Funk)." A gold 45 rpm record displayed on a moss green mat with a plaque, framed.

12 3/4 x 16 3/4 in

US\$500 - 700

114<sup>□</sup>

**A BERNIE WORRELL GOLD RECORD FOR MOTHERSHIP CONNECTION**

An RIAA award presented to Bernie Worrell for the sale of more than 1,000,000 copies of the Parliament Funkadelic album, *Mothership Connection*.

16 1/4 x 20 1/4 in

US\$500 - 700

115<sup>□</sup>

**A BERNIE WORRELL PLATINUM RECORD FOR MOTHERSHIP CONNECTION**

An RIAA award presented to Bernie Worrell for the sale of more than 1,000,000 copies of the Parliament Funkadelic album, *Mothership Connection*. A platinum record displayed on a moss green mat with a plaque and a small reproduction of the album cover, framed.

16 3/4 x 20 3/4 in

US\$500 - 700



116



117

116<sup>o</sup>  
**BERNIE WORRELL GOLD AND PLATINUM RECORDS FOR JOHNIE TAYLOR'S "DISCO LADY"**

An RIAA award presented to Bernie Worrell (as "George Worrell") for the sale of more than 1,000,000 copies of the Johnny Taylor single, "Disco Lady," with a gold record displayed on a moss green mat with a plaque, framed; an RIAA award presented to Bernie Worrell (as "George Worrell") for the sale of more than two million copies of "Disco Lady." With a platinum record displayed on a moss green mat with a plaque, framed.

Overall: 12 3/4 x 16 3/4 in to 13 x 17 in

US\$300 - 500

117<sup>o</sup>  
**A BERNIE WORRELL GOLD RECORD FOR PARLIAMENT'S "FLASHLIGHT"**

An RIAA award presented to Bernie Worrell for the sale of more than 1,000,000 copies of the Parliament single, "Flashlight." A gold 45 rpm record displayed on a dark brown mat with a plaque, framed.

13 x 16 3/4 in

US\$400 - 600

118<sup>o</sup>  
**A BERNIE WORRELL GOLD RECORD FOR PARLIAMENT LIVE / P. FUNK EARTH TOUR**

An RIAA award presented to Bernie Worrell for the sale of more than 500,000 copies of the album *Parliament Live / P. Funk Earth Tour*. A gold record displayed on a black mat with a plaque and a small reproduction of the album cover, framed.

16 1/4 x 20 1/4 in

US\$500 - 700



118



119



121



Image courtesy of Brian Diescher

119<sup>o</sup>

**AN RIAA PLATINUM RECORD PRESENTED TO BERNIE WORRELL FOR PARLIAMENT FUNKENTELECHY VS. THE PLACEBO SYNDROME**

Commemorating the sale of more than 1,000,000 copies of the album.

Overall: 17 1/2 x 21 1/2 in

US\$500 - 700

120<sup>o</sup>

**TWO BERNIE WORRELL GOLD RECORDS FOR BOOTSY COLLINS ALBUMS**

Two Gold Records: RIAA award presented to Bernie Worrell for the sale of more than 500,000 copies of the Bootsyt Collins album, *Ahh . . . The Name is Bootsyt, Baby!*. A gold record displayed on a moss green mat with a plaque and a small reproduction of the album cover, framed; an RIAA award presented to Bernie Worrell for the sale of more than 500,000 copies of the Bootsyt Collins album, *Bootsyt? Player of the Year*. A gold record displayed on a black mat with a plaque and a small reproduction of the album cover, framed.

17 x 21 in

US\$400 - 600

121<sup>o</sup>

**A BERNIE WORRELL PLATINUM RECORD AND TAPE FOR THE PRETENDERS' GET CLOSE**

An RIAA award presented to Bernie Worrell for the sale of more than 500,000 copies of The Pretenders' album *Get Close* (1986). A platinum record and cassette tape displayed on a black mat with a plaque and a small reproduction of the album cover, framed.

17 x 21 in

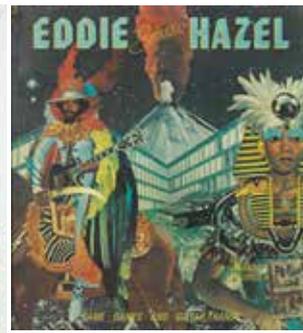
US\$300 - 500



122



123



124

122<sup>o</sup>

**A TALKING HEADS GOLD RECORD AND PLATINUM RECORD PRESENTED TO BERNIE WORRELL**

An RIAA award presented to Bernie Worrell for the sale of more than 500,000 copies of The Talking Heads' album *Speaking in Tongues*, a gold record displayed on a dark brown mat with a plaque and small reproduction of the album cover framed; an RIAA award presented to Bernie Worrell for the sale of more than 1,000,000 copies of The Talking Heads' *Stop Making Sense*, a platinum record and cassette displayed on a black background with a plaque, framed.

16 3/4 x 20 3/4 in

US\$400 - 600

123<sup>o</sup>

**A BERNIE WORRELL GOLD RECORD FOR KEITH RICHARDS'S TALK IS CHEAP**

An RIAA award presented to Bernie Worrell for the sale of more than 500,000 copies of the Keith Richards album, *Talk is Cheap*, featuring a gold record and cassette displayed on a black mat with a plaque and a small reproduction of the album cover, framed.

17 x 21 in

US\$300 - 500

124<sup>o</sup>

**A GROUP OF FRAMED ITEMS RELATING TO BERNIE WORRELL**

Lot of 5 framed items: a proclamation from the city of Long Branch, New Jersey, declaring June 30, 2012, "Bernie Worrell Day," mounted with a key to the city; a color photograph of Worrell playing a Hohner Clavinet keyboard onstage, 2003, likely by Dino Perrucci, signed ("Dino 03") in black ink to lower right; an Eddie "Smeero" Hazel *Game, Dames, and Guitar Thangs* album promotional poster, 1977, framed with a Rick James Street Tour '81 Backstage Pass; a 7 1/2 x 9 1/2 in color group photograph of George Clinton, Worrell, and Parliament from the 2004 Grammys, matted and framed, with a plaque to mat; a Bernie Worrell *Funk of Ages* album promotional poster (1990), framed (no glass).

14 3/4 x 17 1/2 in to 22 x 28 in

US\$200 - 300

125  
No lot



*"Back then it was all so spectacular. We were given a format and we did a lot of clothes and those dancers changed outfits sometimes eight times during a four-minute musical number, and they were all incredible looking. The costumes added an interesting element to the show."*

– Ret Turner

## THE RET TURNER COLLECTION

Walter Raymond Turner (1929-2016) was born in Marianna, Florida, the star-struck son of a small-town clothier. During high school, he changed his name to "Retlaw" ("Walter" spelled backward) and then shortened it to "Ret," a moniker he used for the rest of his life. After college, he headed to Hollywood, and for 20 years headed up the wardrobe department of NBC, where he dressed stars such as Lucille Ball, Dinah Shore, Andy Williams, and Bing Crosby. Later, he partnered with Bob Mackie and Ray Aghayan to run Elizabeth Courtney Costumes, and the three designers virtually ruled the 1970s with their flamboyant, over-the-top visions, particularly on *The Sonny and Cher Comedy Hour* and *The Sonny and Cher Show*. Ret also worked on *The Donny and Marie Show*, *Mama's Family*, *Carol & Company*, and specials for stars such as Mitzi Gaynor, Diana Ross, Dolly Parton, and more. But Cher was his special muse, and his sexy, outrageous designs met their match in her larger-than-life celebrity.

Over the course of his career Ret was nominated for 23 Emmys, winning 5 times. In later years the Elizabeth Courtney business became Ret Turner Costume Rentals, and Ret continued his work dressing stars of stage and screen until just before his death in 2016. In February of this year Ret was inducted into the Costume Designer's Guild Hall of Fame.

Bonhams is pleased to be able to offer this selection of musical fashions from the Ret Turner Collection.



126

126

**A MAMA CASS CAFTAN**

Purple velvet ankle-length caftan with coral and turquoise beads, gold bugle beads, and sequins around the neckline and in a vertical design down the front and part of the back, with back zipper closure. Designed by Ret Turner. Cass Elliott, also known as "Mama Cass," was the lead singer of the popular folk group, "The Mamas & the Papas," and after their breakup and her emergence as a solo artist in 1968, she appeared in a multitude of variety shows, demonstrating comedic style as well as musical talent.

US\$800 - 1,200



127

127

**A CHER CROCHETED JACKET WITH MATCHING HAT, 1960S**

A pink, purple, and brown intricately crocheted psychedelic full-length jacket with insets of satin lining, button and snap closures in a diagonal fashion down the front, tube-like decorations at the bodice, bottom, and cuffs, and felting and boning at the collar, bearing an interior label stitched in gold thread and inscribed, "DEL," accompanied by a matching hat with a gold and jeweled pendant at the center forehead. At the peak of her groovy BoHo chic period, Cher had this coat and hat made exclusively for her. Colorful crocheted garments - even crocheted bikinis - were all the rage during the late 1960s and early 70s during the peace-loving hippie Woodstock era.

US\$600 - 900





128

128<sup>o</sup>

**A SONNY BONO RHINESTONE SHIRT**

Red long-sleeved button-down polyester shirt adorned with scattered rhinestones on the front and back top quarter of the shirt, with ornate rhinestone button closures down the front, and a unique bodysuit-type structure using snap closures built into the bottom of the shirt so that the shirt would stay inside the pants while Sonny danced and sang. The interior bears a label inscribed, "Tailored Especially for Sonny Bono / August 1971 / Machin Shirtmaker / Los Angeles," and "RT" and "MDSA 54" handwritten in black marker across the label. Designed by Ret Turner. After the divorce of Sonny and Cher and the cancellation of *The Sonny and Cher Comedy Hour*, Sonny embarked on his own show, entitled, *The Sonny Comedy Revue*, which ran for 13 episodes in 1974 on ABC. According to Ret Turner, the format was essentially the same as *The Sonny and Cher Comedy Hour*, with various female guest hosts taking the place of Cher. Ret Turner was the only designer to have worked on all four of the various incarnations of the Sonny and Cher television partnership.

US\$100 - 200



129

129<sup>o</sup>

**A CHER CROWN FROM THE SONNY AND CHER COMEDY HOUR**

Bejeweled black and gold crown made with large red crystals and gold embroidery, backed with black felt. Accompanied by a vintage photograph of Cher wearing the crown. Playing Lady Macbeth to Tony Curtis's Macbeth, Cher wore this crown in a comedy sketch on the October 6, 1972, episode of *The Sonny and Cher Comedy Hour*. According to Cher, she had a longstanding "crush" on Tony Curtis that culminated in Curtis appearing on the series twice. Curtis even sold two of his homes to Sonny and Cher, one being the legendary house on Carolwood Drive called "Owlwood."

US\$200 - 300



129



130<sup>o</sup>

**A SONNY BONO OUTFIT FROM THE SONNY AND CHER SHOW**

A 3-piece outfit consisting of a maroon suede long-sleeved western-style shirt studded with rhinestones, with black jewel-like buttons down the front, and an elastic structure built into the bottom of the shirt to allow the shirt to stay in the pants while moving, bearing an interior label inscribed, "Cotroneo Costume / Hollywood / Mr. Sonny Bono / RT," and "38" handwritten in black marker on the interior collar, with a pair of matching trousers bearing an interior label inscribed, "Cotroneo Costume / Hollywood / Mr. Sonny Bono / M-W-SU-1 / RT / Size 30-32," and a maroon belt with a faux diamond buckle, size 32, bearing a stamp of "Saks Fifth Avenue" on the inside band and "M-W-SU-1" handwritten in black marker. Sonny wore this outfit on the Jan 3, 1973, episode of *The Sonny and Cher Comedy Hour* while singing a duet of "I Can See Clearly Now" with Cher. Accompanied by a 3-disc DVD set of "The Sonny and Cher Ultimate Collection."

US\$200 - 300



130

130



131

131  
**A CHER VELVET JACKET**

1974. Midnight blue velvet trench coat with crocheted and embroidered appliques of moons, stars, and other psychedelic designs, silver and marble buttons in a diagonal closure down the front, and a crewel-stitch applique of a rising sun on the back, with an interior lining of blue silk in an Asian design, bearing an interior hand-stitched label inscribed, "Laura Demme / '74." The late 1960s and early 70s were all about wearable art. Psychedelic designs and mixed media became a fashion staple for women eager to show their independence and liberation.

US\$600 - 900



132

132  
**A CHER MATERNITY GOWN WORN ON THE SONNY AND CHER SHOW**

Midnight blue asymmetrical one-shoulder full-length gown with tan and cream floral and peacock designs decorated with sequins and bugle beads, with a slit up the back bottom, bearing an interior label inscribed, "E.C. 2 Costumes / EC / 6/8." After the divorce of Sonny and Cher and the demise of *The Sonny and Cher Comedy Hour* in 1974, both Sonny and Cher attempted solo series which failed. As Ret Turner recalled, their marital split was "heartwrenching. I wanted them to stay together always, no matter what." The public did not want to see Sonny and Cher apart, either; hence, *The Sonny and Cher Show*, which debuted in 1976, was born, but it failed as well. Of the post-divorce banter, Turner stated, "They tried to regain the chemistry, and they never did. It just didn't work - they did not react to each other the same way." On this particular episode, Cher was pregnant with new husband Gregg Allman's baby, Elijah Blue. Accompanied by a 3-disc DVD set of "The Sonny and Cher Ultimate Collection."

US\$800 - 1,200



133

133<sup>o</sup>  
**TWO COSTUMES WORN BY CHER AND BILL COSBY ON THE SONNY AND CHER SHOW**

Orange one-piece long-sleeved female jumpsuit with yellow trim and large brass buttons on the chest pockets and cuffs, bearing an interior label inscribed, "Bob Mackie," with "E.C." handwritten in black marker on the label and "EC-2" and "EC" handwritten in black marker on the inside collar, with elastic straps attached to each leg, accompanied by a matching belt with a large brass buckle with a faux electrical outlet in the center. Together with a companion yellow one-piece male jumpsuit with a similar design but the opposite colors from the female version. The male costume has an interior label inscribed, "E.C.2 Costumes," and "RT" handwritten in black marker on the label. Cher and guest Bill Cosby wore these costumes on the September 7, 1975, episode of *Cher* in a series of sketches about fitness. Other guests on this particular episode included the Smothers Brothers and the Muppets. Accompanied by a 3-disc DVD set of "The Sonny and Cher Ultimate Collection."

US\$300 - 500



134



135



134



135

134

**A CHER GOWN WORN ON CHER**

Orange silk halter-style Asian-inspired full-length gown with a mandarin collar, lined in mustard-colored silk and decorated with bugle beads, sequins, and crystal trim, with an elaborate dragon design running the length of the front, chiffon kimono sleeves, and a glamorous slit up the left leg. Cher wore this gown on the November 2, 1975, episode of *Cher* while singing the song, "Limehouse Blues." Accompanied by a vintage color photo of Cher wearing the costume.

**US\$1,000 - 2,000**

135

**A CHER SILK ROBE WORN ON CHER**

A buttercream-colored full-length silk robe with a two-toned patchwork design and flowing kimono sleeves, worn by Cher when she sang, "Until It's Time for You to Go," on *Cher* on September 21, 1975. Accompanied by a 3-disc DVD set of "The Sonny and Cher Ultimate Collection."

**US\$700 - 900**



136



137

136

**A CHER COSTUME WORN IN PERFORMANCE WITH TINA TURNER**

Black, pink, and turquoise full-length halter dress with various sizes of small round mirrors decorating long colorful tentacle-like grosgrain strips down the length of the gown, bearing an interior label inscribed, "E.C. 2 Costumes" and "RT" handwritten in black marker on the label. On the April 27, 1975, episode of *Cher*, Cher wore this gown when she and her guest, rock icon Tina Turner, tore up the stage with their rendition of "Shame, Shame, Shame," their gowns just slightly different in color. This was the first season of Cher's solo show without Sonny, and the duets between Tina Turner and Cher turned up the heat on the ratings, albeit briefly. Accompanied by a 3-disc DVD set of "The Sonny and Cher Ultimate Collection."

US\$2,000 - 3,000

137

**A TINA TURNER COSTUME WORN IN PERFORMANCE WITH CHER**

Black, pink, and turquoise above-the-knee halter dress with various sizes of small round mirrors decorating long colorful tentacle-like grosgrain strips down the length of the gown, bearing an interior label inscribed, "RT in ART" which is both stamped and handwritten in black marker on the label. Turner wore this gown on the now-classic episode of *Cher*, which aired on April 27, 1975, and featured Turner and Cher in a performance of the song, "Shame, Shame, Shame," in almost identical gowns. At the time, Tina Turner was embroiled in headlines with her then-husband and show business partner, Ike Turner, and they split soon after. Accompanied by a 3-disc DVD set of "The Sonny and Cher Ultimate Collection."

US\$2,000 - 3,000



138

**A BOB MACKIE-DESIGNED CAPE FOR CHER**

White cape with large organza flounced ruffles trimmed in gold sequins and silver and gold piette sequins, with 2 Velcro closures at the front, bearing an interior label inscribed, "Bob Mackie," with "EC 2" and "RT" handwritten in black marker on the label. Designed exclusively for Cher by Bob Mackie.

**US\$600 - 900**



139

139

**A RET TURNER TELEVISION COSTUME PRODUCTION ARCHIVE**

A group of production paperwork: Xerographic and autographic manuscripts, approx. 1,600 pp, housed in 5 three-ring binders, 1975-1977, with 2 Polaroid photographs, October 1976, one featuring Cher, several hand-colored Xerographic costume designs, and swatches of cloth, all related to *The Sonny and Cher Show*; *Dolly*, Xerographic manuscript, 99 pp, Final Draft teleplay, Show #002, August 13, 1987, with 4 pp show rundown, 1 p of autograph costume notes on "Ret Turner" illustration paper, housed in orange *Dolly* wrappers within a gray *Dolly* three-ring binder.

This large archive of costume designer Ret Turner's production paperwork is mainly annotated costume breakdowns and rental receipts from houses, such as Western Costume, for *The Sonny and Cher Show*, the couple's second variety TV series. These papers provide a thorough episode-by-episode history of the show's wildly varied wardrobe. Also included in this lot is a script and production rundown for an episode of Dolly Parton's variety series, *Dolly*, for which Ret Turner designed costumes. One binder has a *Cher* logo and is stamped "Ret Turner"; the *Dolly* binder is also stamped with the show's logo.

US\$2,500 - 3,500

140

**A CHER OUTFIT WORN ON THE TONIGHT SHOW**

A black spandex halter-style leotard of black fishnet and various colored rhinestones going down the front and left leg, accompanied by a black leather jacket lined in purple silk with connecting belt of nude fishnet and similarly colored rhinestones on the front, back, and arms, accompanied by a pair of size 8M matching black leather high-heel boots and a matching ponytail holder with a chopstick. Interior label inscribed, "Bob Mackie." Cher wore this fantastic creation when she appeared on *The Tonight Show* in 1980 to promote her new album, *Prisoner*. Though the album did not fare well in sales, guest host Martin Mull had a good time teasing Cher about her risqué costume. This was one of the first times Cher would wear what would become her signature "nude mesh" ensembles.

US\$800 - 1,200



140



141

141

**A SINGLE RAINBOW PLATFORM SHOE WORN BY CHER**

Single open-toed rainbow-colored platform shoe with a heel measuring 6-1/2 inches, size 7M, with two-toned brown and tan ankle strap and rainbow-colored rhinestones in a swirly pattern on the outer side of the shoe, with the inner side of the shoe being plain wood. Labeled "Catalano." The kind of shoe only Cher could wear.

US\$300 - 500



142

142

**A PAIR OF PLATFORM SHOES WORN BY CHER**

A pair of open-toed two-toned blue platform shoes with a heel measuring 6-1/2 inches, size 7M, with two-toned blue ankle straps and various blue-colored rhinestones in a swirly pattern on the outer side of each shoe, with the inner side of each shoe being plain wood. Labeled "Catalano." Cher often wore Catalano platform shoes in the 1970s. Because of the popularity of *The Sonny and Cher Comedy Hour* and the public's increasing fascination with Cher's unique and eccentric style, platform shoes became a fad which continued into the 1980s.

US\$300 - 500

143

**FOUR PAIR OF SHOES WORN BY CHER**

Consisting of a pair of turquoise high-heel "Zodiac" brand boots with two straps across the front, no size given; a pair of brown open-toe high heels possibly used for dance numbers, no size given; a pair of ankle strap black "Especially For Sex" brand patent leather high heels studded with silver rhinestones, size 6; and a pair of turquoise lace-up "Poppy Moreni / Paris" stilettoes, no size given.

US\$400 - 600



143



144 (detail)



144

144<sup>2</sup>

**A THE SONNY AND CHER COMEDY HOUR CAST WINDBREAKER**

Orange nylon lightweight long-sleeved windbreaker with the iconic Sonny and Cher caricature on the left front chest and "The Sonny and Cher Comedy Hour" embossed on the back in black lettering, bearing an interior label inscribed, "Rainbow Sportswear," size large. *The Sonny and Cher Comedy Hour* ran from 1971 to 1974, and the orange color of the windbreaker was in keeping with the theme of the orange globes which were pictured behind Sonny and Cher when they gave their opening dialogue.

US\$100 - 200

145<sup>2</sup>

**THREE CHER SHIRTS WITH SHOW LOGO AND FELT PATCHES**

Comprised of a long-sleeved black polyester invisible stripe shirt with the iconic *Cher* logo embossed in silver on the front, bearing an interior label inscribed, "Mattson's / Hollywood," an "RT" stamped in black, and "Duke" handwritten in black marker, size large; an almost identical shirt with a small interior label with "RT" stamped in black; and an almost identical plain black shirt. All three have the *Cher* logo on the front and all appear to be size large. Together with 6 felt patches of the *Cher* logo, one adorned with rhinestones.

US\$200 - 300

146<sup>2</sup>

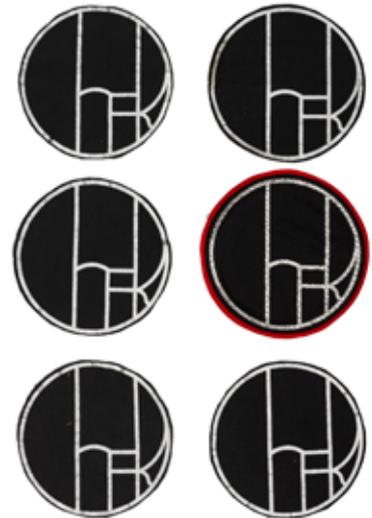
**TWO T-SHIRTS FROM CHER**

Comprised of a black cotton short-sleeved size small ladies t-shirt with the iconic *Cher* logo on the front, and a child's size small 6-8 identical t-shirt.

US\$80 - 120



145



146



147



(reverse)



148

147

**A BOB MACKIE TOUR JACKET FROM A CHER CONCERT TOUR**

A reversible rose-/cream-colored baseball-style jacket with purple elasticated collar, cuffs, and waistband, with "Cher Tour" and "Bob" embroidered on the back and front of both sides in both cream and purple thread. Within the "C" of each "Cher" is the iconic "Cher" logo, used by Cher since the 1970s. Bob Mackie designed costumes for Cher on her television shows, as well as for her concert tours. Of their 40-plus-year partnership, Cher said, "Without Bob, I would have been a peacock without feathers!"

US\$200 - 300

148

**A RET TURNER BOWLING SHIRT COMMISSIONED BY CHER**

A lime green and black bowling shirt with green buttons down the front, with "Perfect" embroidered in lime green thread on the left chest, and the iconic "Cher" logo embroidered in orange and green on the back, bearing an interior label inscribed, "California Bowling Shirt Co. / Azusa." This shirt was commissioned by Cher specifically for designer Ret Turner, whose favorite saying was, "Perfect!" Turner, in kind, loved the way Cher was open to any kind of creation and was willing to try any kind of design.

US\$300 - 500



149



149a



149a

149

**A GLEN CAMPBELL RHINESTONE OUTFIT FROM THE DONNY AND MARIE SHOW**

A purple and maroon jumpsuit lavishly decorated with rhinestones, diamond-shaped patches, and rhinestone fringe in a western style, culminating in maroon velvet bell-bottom trim and silver tassels, bearing an interior tag inscribed, "Cotroneo Costume / Hollywood / Mr. Campbell Glen / EC 2 / Size 40," and "EC 2" handwritten in black marker on the inside back. Accompanied by a pair of matching arm cuffs, matching belt, a red rhinestone-studded scarf (not original to the costume), and the original rhinestone-decorated sunglasses. Campbell wore this creation when he appeared on ABC's *The Donny and Marie Show*, which aired on October 21, 1977. Just off the enormous success of his song, "Rhinestone Cowboy" a couple of years prior, Campbell showed off his comedic chops in a spoof which combined his hit song with the James Bond thriller, *Goldfinger*, called "Rhinestonefinger." At the time, Donny and Marie were in their teens and were the youngest performers in television history to host their own show. Glen Campbell was a regular on many television programs during the 1970s variety show craze. Accompanied by a 2-disc DVD set of "The Best of Donny and Marie."

US\$500 - 700

149a

**A GOLD SUIT DESIGNED BY RET TURNER**

A 2-piece suit consisting of a gold lame jacket with cream and navy striped lining, a large rhinestone front button, and an interior label inscribed, "Custom Tailor / Novex / Beverly Hills," accompanied by a pair of matching trousers with an interior notation of "33 x 32 / RT" handwritten in black marker. This suit was likely worn by David Bowie for a "Filter" magazine photo shoot in 2003 to promote his album, *Reality*. It was later reworked and worn by actor Neil Patrick Harris.

US\$800 - 1,200



150



151



150<sup>o</sup>

**A VICKI LAWRENCE AS "DOLLY PARTON" COSTUME**

A purple one-piece bell-bottomed jumpsuit heavily decorated with sequins, rhinestones, and faux pearls in floral designs throughout the entire costume, with an enormous padded bra attached to the inside bodice, bearing an interior handwritten notation of "Ret Turner" in black marker on the zipper band. Possibly worn on a 1970s variety show. Vicki Lawrence, after being discovered by Carol Burnett and brought on to *The Carol Burnett Show* based merely on the fact that she looked like Carol, went on to create quite a career for herself with a hit song, her own TV series, and her own talk show. She later worked with Ret Turner on the successful spinoff show entitled, *Mama's Family*, in which she played the overbearing mother of Carol Burnett's character, "Eunice." In 1984, Ret Turner won an Emmy award for Outstanding Costumes for a Series for this program.

US\$300 - 500

151

**A BEA ARTHUR AS "DOLLY PARTON" COSTUME WITH ORIGINAL COSTUME SKETCH**

Two-piece hot pink ensemble consisting of a rhinestone-studded thigh-length top with heart designs and large bell sleeves, with a cleverly designed heart-shaped opening at the chest made of painted nude material which gives the illusion of cleavage, with matching bell-bottom pants studded with rhinestone hearts at the bottom, and arguably the largest padded bra in show business history. Together with an original Ret Turner costume sketch of the outfit comprised of mixed media on illustration paper with "Ret Turner" printed to bottom margin, n.d. [1980], "Bea / Dolly" in marker and "2943-2" in pencil to lower right, with a swatch of pink cloth. Known for her popular and groundbreaking TV series, *Maude*, which had been canceled two years prior, Bea Arthur hopped on the variety show bandwagon (even though the genre's success had been waning since the late 1970s), with *The Beatrice Arthur Special*, which aired on January 19, 1980, on CBS. Arthur wore the costume in a segment where she dressed up as different celebrities, such as Carol Burnett's "Charwoman" character and Cher. Five years later, Arthur would appear in the series, *The Golden Girls*, which ran for seven years and is now considered a TV classic.

Costume sketch: 11 x 17 in

US\$500 - 700

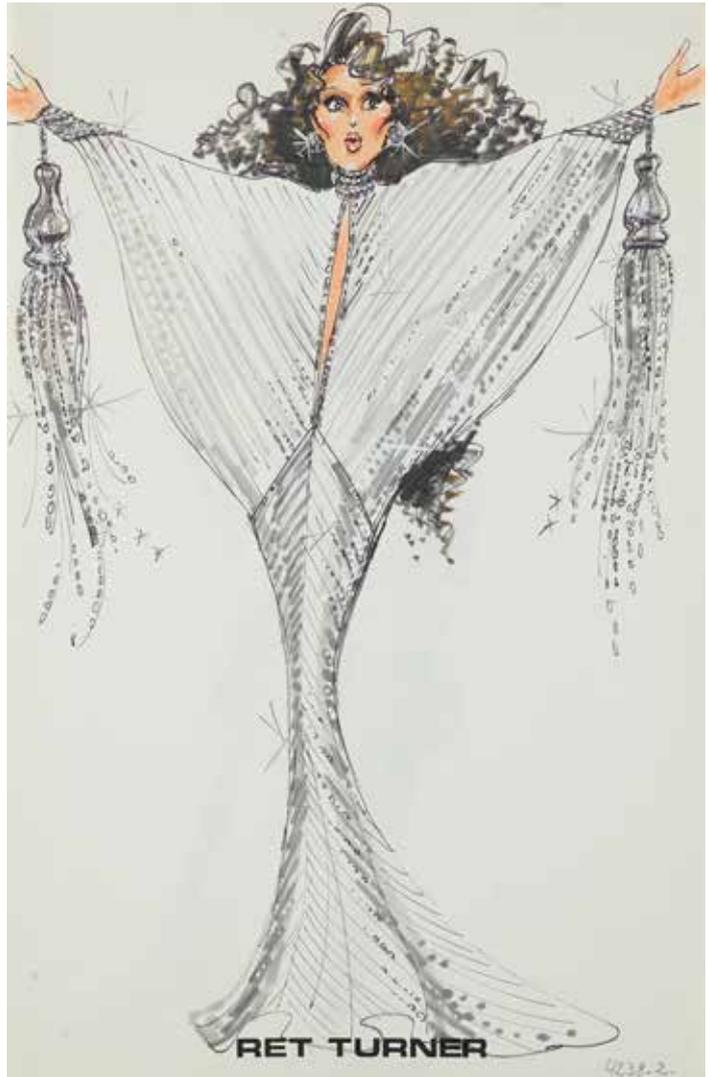
152

**A DIANA ROSS "DISCO BALL" GOWN COSTUME DESIGN BY RET TURNER**

Mixed media on illustration paper with "Ret Turner" printed to bottom margin, 1970s, "4238-2" in pencil to lower right. Depicts Diana Ross in a stylized, glittering gown covered in silver sequins designed to resemble a disco ball.

11 x 17 in

US\$300 - 500



152

153

**A TEMPTATIONS COSTUME DESIGN BY RET TURNER**

Mixed media on illustration board, 1970s, with "The Andy Williams Show / The Temptations" in marker to left border and "It' Girls" to bottom center in marker. Depicting all four members of The Temptations in matching red and gold outfits with a female dancer in a fringed miniskirt. The Temptations wore these costumes as musical guests on Season 1, Episode 12 of Williams's show; they are shown wearing similar outfits on the cover of their *Live at London's Talk of the Town* album.

16 x 20 in

US\$100 - 200



153



154



155

154

**A PAIR OF CHARO COSTUME DESIGNS BY RET TURNER**

Mixed media on illustration paper with "Ret Turner" printed to bottom margins, circa 1970s-1980s, one labeled "Charo / Finale" in marker to right border, the other labeled "Charo" and "314-4" in marker. Depicting Charo in a glittery red outfit.

11 x 17 in

US\$100 - 200

155

**A GROUP OF TEN BARRY MANILOW COSTUME DESIGNS BY RET TURNER**

Mixed media on illustration paper with "Ret Turner" printed to bottom margins, 1980s, 5 mounted on boards, 2 with swatches of cloth stapled on, one labeled "Barry / Manilow" in black permanent marker. These drawings depict Barry Manilow in various casual and formal outfits, including a 1980s-style jumpsuit.

8 3/4 x 17 to 16 x 18 in

US\$400 - 600



156



157

156  
**A GROUP OF SEVEN LUTHER VANDROSS COSTUME DESIGNS  
 BY RET TURNER**

Mixed media on illustration paper with "Ret Turner" printed to bottom margins, circa 1980s, one marked "Some fringe / design," with a large swatch of blue cloth with royal blue bugle beads. These drawings depict Vandross in 1980s-style formal evening wear.

11 x 17 in

US\$200 - 300

157  
**A GROUP OF SHEENA EASTON COSTUME DESIGNS BY RET  
 TURNER**

Lot of nine drawings: mixed media on matching sheets of illustration paper with "Ret Turner" printed to bottom margins, 1987-1989. One drawing depicts Easton in an elegant black gown with veil; the other eight depict her in Spandex workout gear and tennis outfits.

11 x 17 in

US\$300 - 500



158



159



160

158  
**A GROUP OF ELTON JOHN COSTUME DRAWINGS BY RET TURNER**

11 costume drawings, mixed media on illustration paper, three signed ("Ret Turner"), one labeled ("Elton"), on matching paper with "Ret Turner" printed to bottom margin, annotated, each with swatches of cloth taped to sheet. A series of typically flamboyant Elton John costume designs depicting John in various guises including a clown, a generalissimo, a rooster, a pirate, and as Gainsborough's "Blue Boy." These were designed for John's "Jump Up" World Tour, connected with his album, *Jump Up!*; the tour ran from March, 1982-October, 1983.

11 x 17 in

US\$600 - 900

159  
**A GROUP OF CHER SIGNED NOTES TO RET TURNER AND A POLAROID**

Three notes on personal stationery cards, all embossed "Cher" in gold, one with original transmittal envelope addressed to "Ret Perfect Turner," 1980s-1990s, with a Polaroid photograph from *The Player* (1992) labeled "Ret Turner / 10 4 x 4" in black marker. Cher and costume designer Ret Turner enjoyed a long and warm working relationship, stretching from Cher's 1960s-1970s variety shows into the 1990s and beyond. Turner famously designed Cher's feathered outfit for the 1986 Academy Awards®. These cards, written in pen and pencil, express her abiding affection for him. One reads: "My Darling Ret, / I think of / you always [...] I love you forever / and I think this is perfect / Cher." Another says: "My Dearest Ret, / You are always / in my thoughts! I love you / Me!" The Polaroid photograph was taken during the filming of Cher's brief cameo in Robert Altman's Hollywood satire, *The Player* (1992); it depicts Cher in a red gown and Turner in the back of a limousine. Cher said that she would only appear in the film if Turner was in it as her "date." With a letter from the Ret Turner estate describing the photograph.

Cards: 4 1/4 x 6 1/2 in; Polaroid: 4 x 4 in

US\$600 - 900



161

160

**A PAIR OF CHER COSTUME DESIGNS BY RET TURNER**

Mixed media on illustration paper with "Ret Turner" printed to bottom margins, 1980s, one with "4846-1" in pencil to lower right, the other with "Jet + / Hematite / Blue Diamond" [sic] to left border and "4579-26" in red marker to lower right, depicting, respectively, Cher in a black miniskirt and stockings holding two barbells, and Cher in a matching miniskirt, jacket, corset, and stockings with another thumbnail sketch. Ret Turner designed Cher's iconic feathered outfit for the 1986 Academy Awards®.

11 x 17 in

US\$300 - 500



161

161

**A PIA ZADORA COSTUME FROM VOYAGE OF THE ROCK ALIENS, WITH ORIGINAL COSTUME SKETCH**

KGA/Interplanetary-Curb Communications, 1984. A cream-colored Spandex bodysuit studded with silver rhinestones and tubular padding at the sleeves and pockets, with a back zipper closure and lace-up closure at the front. Accompanied by a matching belt, arm cuffs, boots, and hair accessory, and together with an original Ret Turner costume sketch of the outfit: mixed media on illustration paper with "Ret Turner" printed to bottom margin, depicting Zadora in the costume. *Voyage of the Rock Aliens* has the dubious distinction of being one of the worst rock and roll movies ever made; hence, it has become a 1980s cult classic. Jermaine Jackson makes a cameo appearance and veteran actress, Ruth Gordon, appears as a crazy sheriff. Pia Zadora, the star, wore this imaginative space-age outfit in the scene where she sings, "Let's Dance Tonight." Accompanied by a one sheet poster from *Voyage of the Rock Aliens*.

11 x 17 in

US\$800 - 1,200



162

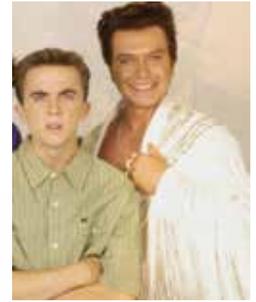
**A BANANA COSTUME WORN BY DIANA ROSS AS “JOSEPHINE BAKER”; LATER WORN BY MILEY CYRUS**

Yellow and gold 2-piece costume consisting of a heavily adorned bikini top with large faux red and gold jewels and faux pearls covering every aspect of the top, including the straps, and a uniquely constructed bikini bottom of gold lame with faux diamond-and-pearl-covered bananas attached, bearing an interior label inscribed, “Elizabeth Courtney Costumes / Hollywood.” Underneath that label is another label inscribed, “M. Stevens Design.” This costume first appeared in a series of photographs of Diana Ross posing as Josephine Baker. Ross had spent 10 years researching and developing a film project on the life of Josephine Baker; however, Baker would only sell her story to Hollywood for \$1 million, and Ross’s dream of an in-depth portrayal never came to fruition. The banana costume was later worn by Miley Cyrus to promote her 2014 “Bangerz” tour. Accompanied by a color photo of Miley Cyrus wearing the costume.

**US\$400 - 600**



163



164

163<sup>a</sup>

#### A LUTHER VANDROSS SUIT

Two-piece wool suit consisting of a cream-colored jacket with matching silk lining, padded shoulders, one button closure, and two front pockets, bearing an interior label inscribed, "ret turner" and another label inscribed, "Cotroneo Costume / Luther Van Dross (sic) / December '91." Accompanied by a pair of matching pleated trousers bearing an interior label inscribed, "Cotroneo Costume / Luther Van Dross (sic)." Designed by Ret Turner. Turner had designed the clothing for Vandross's 1985 album, *The Night I Fell in Love*. An 8-time Grammy Award winner, Vandross was a clotheshorse who's penchant for flashy and colorful clothing made him a perfect candidate for the designing talents of Ret Turner.

US\$300 - 500

164

#### A DAVID CASSIDY FRINGE JACKET

Cream-colored waist-length long-sleeved jacket layered in long fringe and studded with rhinestones and sequins from front to back in a diagonal pattern, bearing a stamped label inscribed, "E.C. 2 Costumes," and "EC" and "40" handwritten in black marker on the interior collar. Cassidy wore this jacket on the November 2, 2003, episode of *Malcolm in the Middle*, in which he played a teen idol not unlike the one he himself had been three decades earlier when he took the nation by storm in *The Partridge Family*. "I drew from my experiences meeting the most egotistical, egocentric human beings who have ever dawned on a stage," Cassidy explained. His character, named "Boone Vincent," was "so truly full of himself," explained Cassidy. "He's the epitome of really bad taste, in a Vegas kinda way, but he thinks he's very hip and cool." Star of the show, Brian Cranston, directed this particular episode. Accompanied by a press clipping promoting the guest appearance of David Cassidy on the show.

US\$300 - 500



165

**A KATY PERRY MINI DRESS**

Black and pink V-neck mini dress with spaghetti straps, heavily adorned with small sequins, piette sequins, and beaded fringe in a diagonal design, with a back zipper closure and an interior label inscribed, "E.C.2 Costumes" and "PM" and "10" handwritten in black marker on the label. Two other interior labels are inscribed, "Rapee" and "Cayman ls / size (8) / #58 no," the latter being handwritten in black marker and blue pen. Perry wore this costume in publicity materials to promote her latest single at the time, "Waking Up in Vegas" and her latest album, *One of the Boys*, the latter of which eventually went platinum. Accompanied by a copy of the CD.

**US\$1,500 - 2,000**



166

166

**A BOB MACKIE-DESIGNED GOWN FOR CHER**

A rust-colored strapless tube gown with gold braid embroidery and rhinestone design of wheat stems running down the bodice, designed for Cher by renowned designer, Bob Mackie, bearing two interior labels which are inscribed, "E.C. 2 Costumes" and "Mackie / Ray Aghayan," and handwritten notations in black marker of "6" and "RT" on the inside back zipper. The partnership between Cher and designer Bob Mackie is legendary. Mackie remembered that when they first met, Sonny and Cher were managing on a meager budget, and Cher said, "One day, when we can afford it, I'm going to have a beaded dress." More prophetic words were never spoken and began a professional partnership that has remained one of the longest in show business history. Of Bob Mackie, Cher said, "He always made me feel like a queen."

Provenance: Nate D. Sanders Auctions, January 30, 2014, Lot #8.

US\$1,000 - 2,000



167

167

**A CHER COSTUME DESIGN BY BOB MACKIE**

Mixed media on illustration paper labeled "Bob Mackie" to bottom, "Cher" in marker to left, signed and dated ("Bob Mackie / 1976") in marker to right, signed and inscribed to back of frame, "To Mary Lou and Art / Best Luck / Bob Mackie / 1977," matted and framed. Depicting Cher in a 1920s-style gown, designed for an episode of *The Sonny and Cher Show*. Bob Mackie received thirty Primetime Emmy® nominations for Outstanding Costume Design, winning nine times; he was nominated a total of three times for *The Sonny and Cher Comedy Hour* and *The Sonny and Cher Show*.

Overall: 18 1/4 x 24 1/4 in; Within mat: 10 1/2 x 16 1/2 in

US\$800 - 1,200





168

168  
**A GROUP OF UNPUBLISHED CANDID PHOTOS OF SONNY AND CHER AT HOME**

8 gelatin silver prints, late 1960s, notes to verso, most labeled "Sonny and Cher" or "Foto: Dahlfeld," with 3 camera negatives of these photographs. Depicting Cher and Sonny Bono posing around their house, possibly for *Bravo* magazine. These were likely taken by Edith Dahlfeld.

3 1/2 x 5 in

**US\$1,000 - 1,500**



169

169  
**A LIBERACE 2-PIECE PERFORMANCE SUIT**

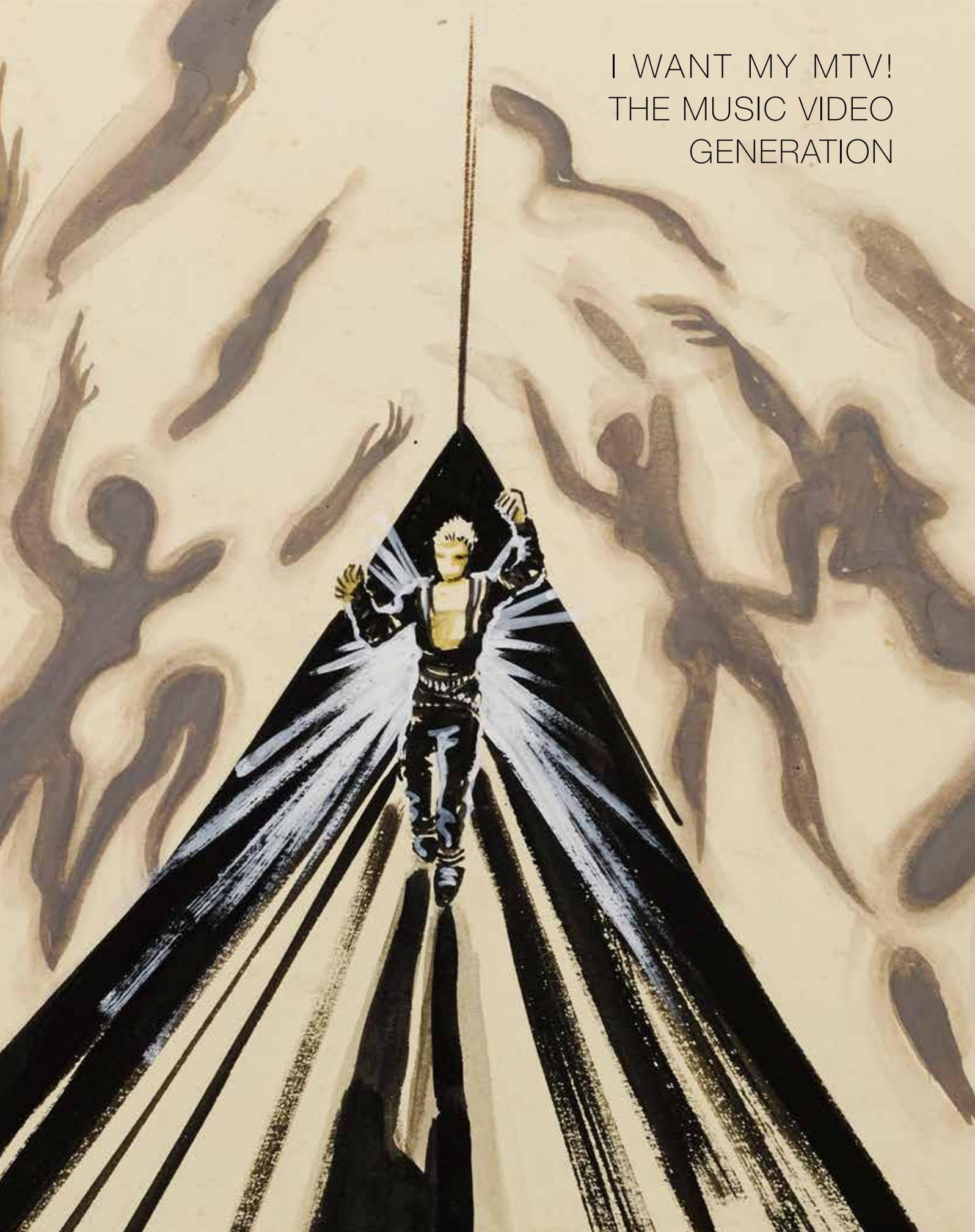
A coral-colored 2-piece lightweight suit consisting of a jacket with rhinestone and bead trim around the collar, neckline, and cuffs, and a pair of matching trousers with cream-colored belt loops and rhinestone and bead trim down each side of the trouser legs.

*Provenance:* Butterfield & Butterfield, San Francisco, 1990, lot 1488.

**US\$700 - 900**

170  
 No Lot

I WANT MY MTV!  
THE MUSIC VIDEO  
GENERATION





171

**A GROUP OF PRODUCTION MATERIALS FROM MICHAEL JACKSON'S 1984 PEPSI COMMERCIAL SHOOT**

Lot containing: one general admission ticket, January 27, 1984, The Shrine Auditorium, unused; a Jacksons "Access All Areas" badge; a Pepsi/Jacksons TV Commercial VIP (No Stage Access) nametag, unused; Bob Giraldi Productions crew contact list, 2 pp, annotated in pencil; and a 1983 Jacksons World Club poster. On January 27, 1984, while filming a Pepsi commercial, Michael Jackson infamously caught fire on-camera and was severely burned. This group of materials related to that event comes directly from the commercial's producer. *Various sizes*

US\$800 - 1,200

T.S.  
He think ~~he~~ hot  
cause his SBDA  
I But he never had  
a social life any way  
he like shock in every thing  
every one he say frames  
He stop at Nothing Breaking  
every rule other the play  
in the game  
He don duty just to  
Further his political NAME.

T.S.  
He politician who Man  
insane his STAIR STEPPER  
on Me just further further  
his Campaign  
using Me to win a Campaign

172

**A HANDWRITTEN MICHAEL JACKSON LYRIC SHEET**

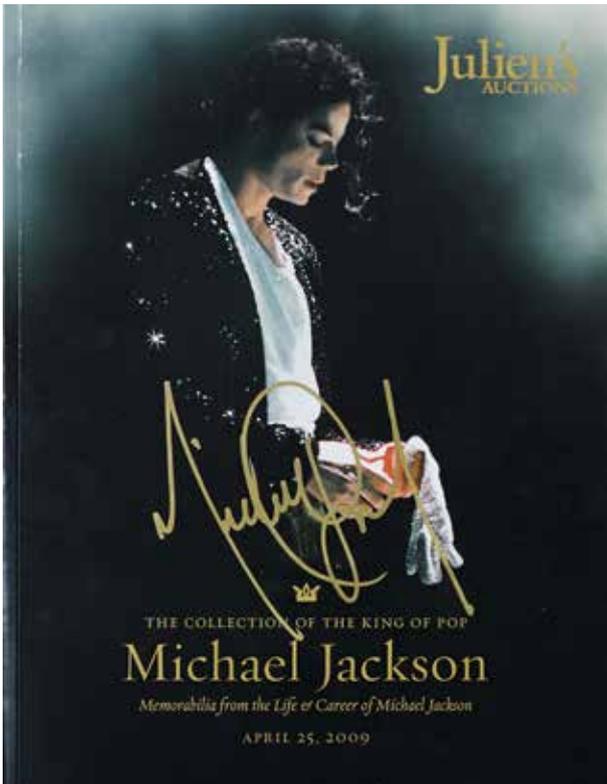
Autograph manuscript, 2 pp, 4to, ballpoint pen on yellow legal paper. Michael Jackson's song "T.S." is commonly believed to be about former Santa Barbara County District Attorney Thomas Sneddon, who spearheaded a legal campaign against Jackson on child abuse charges. These lyrics seem to bear out this assumption: "He think he hot / cause he's SBDA." The lyrics were later changed to "He think he bad / cause he's BTSA," along with the song's title, which became "D.S.," about a "cold" man named Dom Sheldon. "D.S." appeared on Jackson's 1995 album *HIStory: Past, Present and Future, Book 1*.

8 1/2 x 11 in

US\$5,000 - 7,000



173



174

173

**A SIGNED MICHAEL JACKSON BLACK FEDORA AND WHITE GLOVE**

Black felt fedora hat, large, with black grosgrain band, with "Michael Jackson" and Dorfman-Pacific Co. Inc. logo stamped in gold to inner lining, signed ("All my love Michael Jackson 1998") in silver pen to inner brim; plain white cloth glove, signed ("Michael Jackson") in blue ink, mounted on a clear plastic hand mount; both housed in a rotating, doubled-sided, hinged black lacquered display case with an engraved information plaque about Jackson, a mannequin hand inside, a framed color photograph of Jackson in a similar fedora Velcro-ed to top, another framed color photograph within case depicting Jackson wearing a similar white glove. Classic examples of Jackson's signature black fedora and white glove.

*Provenance:* Butterfield & Butterfield Rock & Roll Memorabilia Auction, September 9, 1996, lot 1800.

*Case:* 13 x 19 1/2 x 19 1/2 in

**US\$5,000 - 7,000**

174

**A MICHAEL JACKSON COLLECTION AUCTION CATALOG SIGNED BY MICHAEL JACKSON**

April 25, 2009. 4to. 260 pp. Signed ("Michael Jackson") in gold permanent marker to cover. A multi-million-dollar auction of Michael Jackson's personal property-- including his iconic glove, costumes, and awards-- was scheduled for April, 2009. That month, Jackson sued Julien's Auctions, claiming he had never approved the sale. Jackson and Julien's settled out of court, but only after this heavily-illustrated auction catalog was published. This rare autographed example features Jackson's bold signature on the cover. Jackson died shortly after on June 25, 2009.

*8.5 x 11 in*

**US\$1,000 - 1,500**



176

175

**A DAVID BOWIE SWEDISH GOLD RECORD FOR "LET'S DANCE"**

Award from EMI Svenska AB to Capitol Records Inc. International Division for the sale of over 25,000 copies of David Bowie's single, "Let's Dance," with a 45 rpm gold record mounted on a blue background, framed.

*Provenance:* Butterfield & Butterfield Rock & Roll Memorabilia Auction, September 9, 1996, lot 1552.  
*10 x 12 1/2 in*

US\$400 - 600

176

**A BILLY IDOL "FLESH FOR FANTASY" MUSIC VIDEO STORYBOARD**

Mixed media on illustration paper, mounted on mat board, labeled "Shadow Tunnel." A storyboard drawing for Billy Idol's expressionistic 1983 video, featuring Idol himself. "Flesh for Fantasy" appeared on Idol's hit album *Rebel Yell*.

*Overall: 15 x 20 in; drawing: 10 x 13 1/2 in*

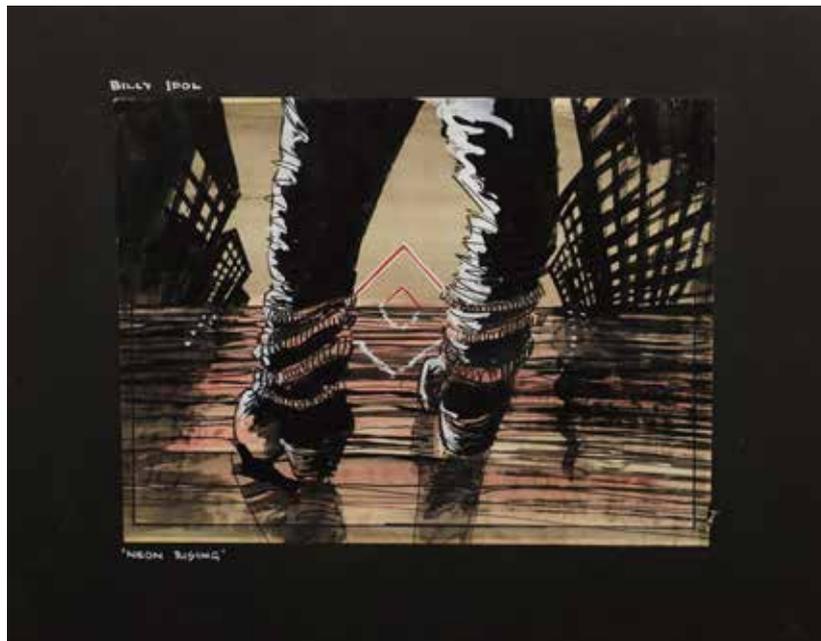
US\$800 - 1,200



175



177



178

177

**A BILLY IDOL “FLESH FOR FANTASY” MUSIC VIDEO STORYBOARD**

Mixed media on illustration paper, mounted on mat board, labeled “Leaning Street.” A storyboard drawing for Billy Idol’s expressionistic 1983 video, featuring Idol himself. “Flesh for Fantasy” appeared on Idol’s hit album *Rebel Yell*.

Overall: 15 x 20 in; drawing: 10 x 13 1/2 in

US\$800 - 1,200

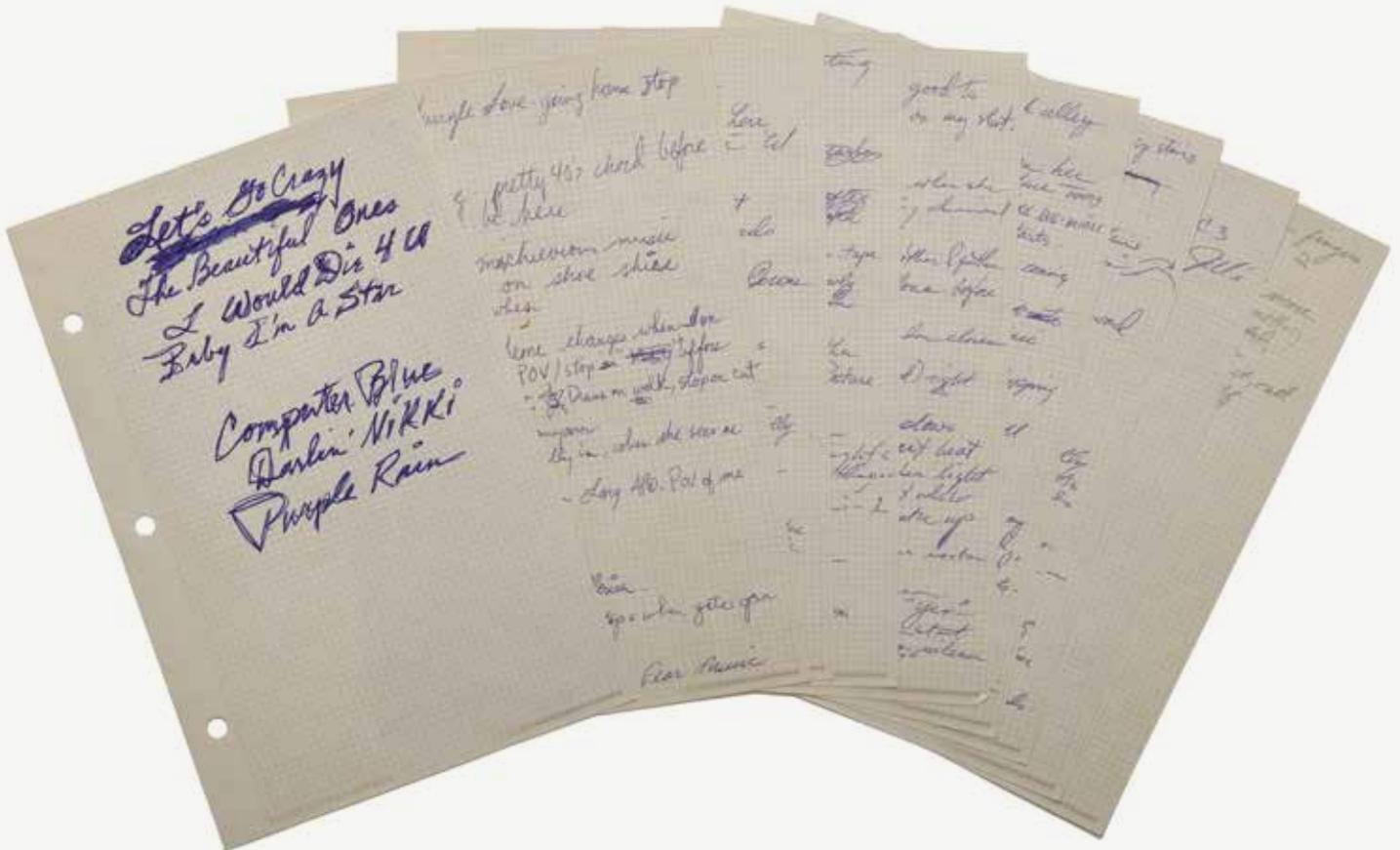
178

**A BILLY IDOL “FLESH FOR FANTASY” MUSIC VIDEO STORYBOARD**

Mixed media on illustration paper, mounted on mat board, labeled “Neon Rising.” A storyboard drawing for Billy Idol’s expressionistic 1983 video, featuring Idol himself. “Flesh for Fantasy” appeared on Idol’s hit album *Rebel Yell*.

Overall: 15 x 20 in; drawing: 10 x 13 1/2 in

US\$800 - 1,200



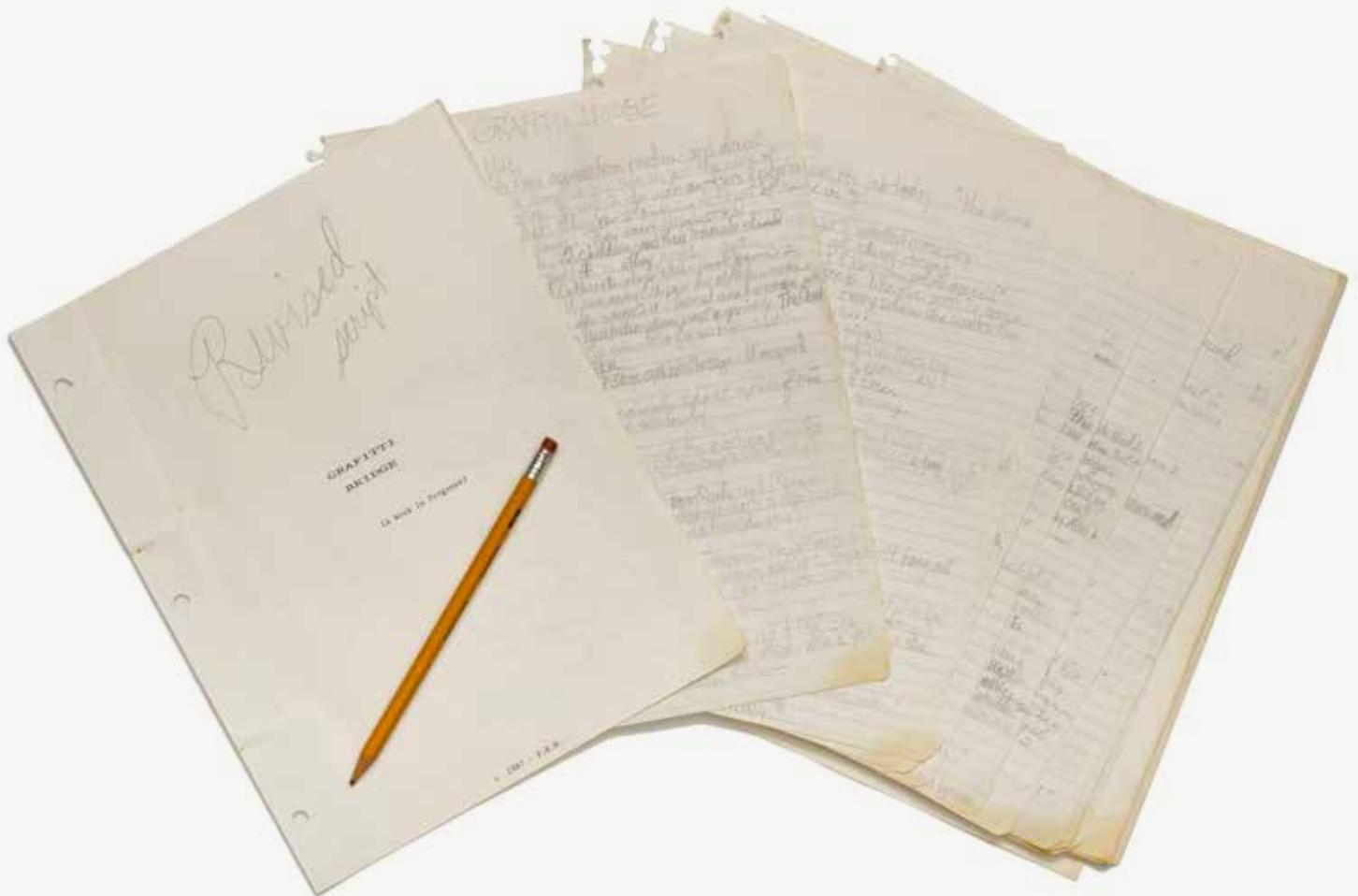
179

**PRINCE'S HANDWRITTEN NOTES ON MUSICAL CHANGES TO PURPLE RAIN**

Warner Brothers, 1984. Autograph manuscript, 9 pp, 1984, n.p., blue ballpoint pen on loose-leaf graphing paper with three binder holes. Prince starred in and scored the mega-hit musical drama, *Purple Rain*. These are some of his detailed scoring notes with his very specific ideas about the film's many musical cues. A few examples: "Love music segues into fear music"; "40's Horn, Funk Beat / fades after 'Won' ends / on end"; "Door opens ascending [sic] note then / then [sic] drops on me"; "Suspenseful chords on each alley"; etc. The first page is a handwritten list of song titles: "Let's Go Crazy," "The Beautiful Ones," "I Would Die 4U," "Baby I'm a Star," "Computer Blue," "Darlin' Nikki," "Purple Rain." *Purple Rain* was the last film to win an Academy Award® for Best Original Song Score.

*Provenance:* From the collection of a member of Prince's inner circle, with a letter of authenticity.

US\$12,000 - 15,000



180

**A PRINCE GRAFFITI BRIDGE WORKING SCREENPLAY**

Warner Brothers, 1990. Autograph and Xerographic manuscript (computer printout pages), 55 pp, 1987, annotated, autograph pages on loose spiral bound notebook paper, subtitled "(A Work in Progress)," "Revised Script" to title page in pencil, with a FaberCastell American #2 pencil used by Prince while writing this script. Prince wrote, directed, and starred in this (unofficial) followup to his hit *Purple Rain* (1984). This working draft of his script includes twenty fully handwritten pages, as well as thirty-five heavily annotated printed revised pages. The film was Prince's last outing as a director, writer, or actor.

*Provenance:* From the collection of a member of Prince's inner circle, with a letter of authenticity.

**US\$18,000 - 22,000**



181

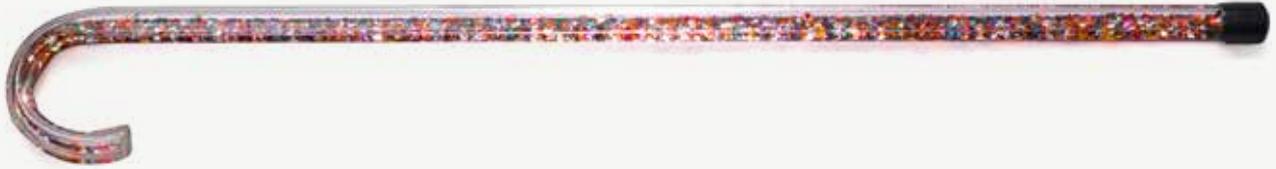
**A GROUP OF PRINCE ITEMS RELATED TO THE WORLD PREMIERE OF UNDER THE CHERRY MOON**

Warner Brothers, 1986. Comprising: an invitation to the world premiere of *Under the Cherry Moon*, July 1, 1986; an invitation to gala premiere after-party; a laminated Warner Brother badge for the film; a rolled one sheet movie poster to the film, signed (“Love You Prince X”) in red permanent marker; a VHS copy of the film; a printout of Prince’s staff’s travel itinerary for the premiere (the itinerary is a reproduction). The winner of an MTV call-in contest got to have the World Premiere of *Under the Cherry Moon*-- starring and directed by Prince--held in his or her hometown--in this case, Sheridan, Wyoming. The screening was held at the Centennial Twin Theater there, followed by a gala premiere party and a concert by Prince.

*Provenance:* From the collection of a member of Prince’s inner circle, with a letter of authenticity.

*Sizes:* 2 1/2 x 4 in to 4 x 9 in; poster: 27 x 41 in

US\$1,000 - 1,500



182

182

**A PRINCE GLITTER CANE**

Lucite or clear hard plastic cane filled with a semi-thick liquid and glitter, with black rubber tip. This cane was one of several purchased in Manhattan's SoHo in 1985 by a Prince employee. The musician was taken with the canes and reworked them into "glitter" canes.

*Provenance:* From the collection of a member of Prince's inner circle, with a letter of authenticity.

*1 x 4 1/2 (at handle) x 35 in*

**US\$500 - 700**



183

183

**A PRINCE TAMBOURINE**

Tambourine with printed paisley pattern. Used during Prince's "Parade" Tour and his "Hit and Run" Tour in 1986.

*Provenance:* From the collection of a member of Prince's inner circle, with a letter of authenticity.

*Diameter: 10 in*

**US\$500 - 700**

184

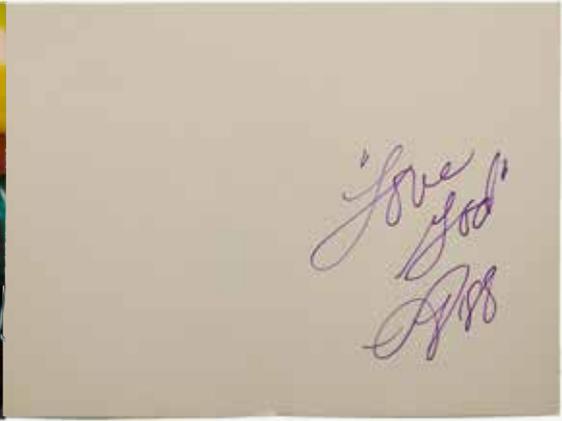
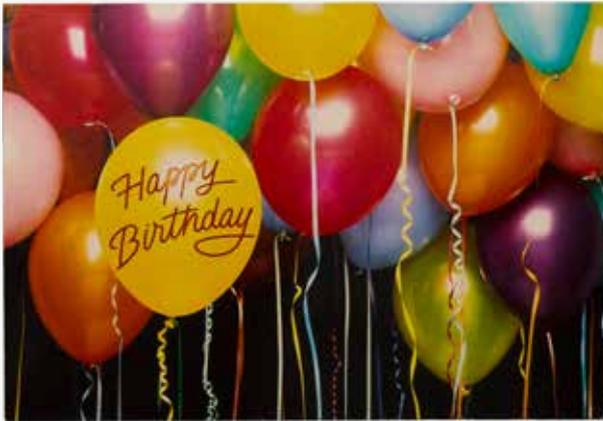
**A TEST PRESSING OF PRINCE'S "SHE'S ALWAYS IN MY HAIR"**

Long-playing 33 1/3 single album, pressed to one side only, with Bernie Grundman Mastering label, dated "5/30/85," labeled "Prince / Warner Bros. Records / She's Always in My Hair / 6:48," housed in a clear sleeve. This appears to be an extended version or remix of the album version of "She's Always in My Hair," which only runs 3 minutes, 27 seconds.

*Provenance:* From the collection of a member of Prince's inner circle, with a letter of authenticity.

*11 3/4 x 11 3/4 in*

**US\$1,000 - 1,500**



185

185

**A SIGNED PRINCE BIRTHDAY CARD**

Hallmark birthday card with balloon design, signed and inscribed ("Love / God" / Prince '88") in purple marker. Sent to a Prince employee.

*Provenance:* From the collection of a member of Prince's inner circle, with a letter of authenticity.  
5 1/4 x 7 1/2 in

US\$500

186

**A PRINCE AND THE REVOLUTION 1986 "PARADE" JAPAN TOUR JACKET AND MEMORABILIA LOT**

A unisex white denim zippered Prince and the Revolution "Parade" Tour jacket, 1986, with large image of Prince and "Prince and the Revolution Parade" to verso, "Prince the Revolution / Parade Tour / Special Guest Star / Sheila E. / Japan /1986"; 5 tickets from Yokohama Stadium and Osaka-Jo Festival Hall, with a notecard with a map with a note in Japanese to verso; an all-access pass to Prince's Japan Tour '86 featuring Sheila E., marked "Karen" in marker to verso; an unworn Prince and the Revolution white t-shirt sealed in a plastic bag. Prince and the Revolution's "Parade" Tour took the band throughout Europe and Japan from August 12-September 9, 1986, and was connected with his musical film *Under the Cherry Moon* and his eighth album, *Parade*. The tour concluded between September 5th-9th at the Osaka-Jo Festival Hall and Yokohama Stadium. This lot of materials comes from a longtime Prince employee who was involved with those performances.

*Provenance:* From the collection of a member of Prince's inner circle, with a letter of authenticity.  
*Various sizes*

US\$300 - 500



184



186



187



188

187

**A GROUP OF 13 PRINCE T-SHIRTS, 1984-1989**

Thirteen factory-produced T-shirts, various materials and colors, most short-sleeved, women's sizes M-XL, 1984-1989. A group of standard issue Prince t-shirts, most depicting Prince. They include: one for his 1989 World Tour; several related to *Sign 'O' the Times* album (1987); an aquamarine "Prince Working Crew / Lovesexy/ '88" shirt for his *Lovesexy* album (1988), a *Lovesexy* sweater; and others.

*Provenance:* From the collection of a member of Prince's inner circle, with a letter of authenticity.

**US\$400**

188

**A GROUP OF PRINCE "DIAMONDS AND PEARLS" VIDEO STORYBOARD DRAWINGS**

Mixed media collage on paper, 5 pp [pp 1, 2, 3, 21, and 22], 1991, annotated. Depicting Prince and his two leading ladies from the video to his hit song "Diamonds and Pearls," the title song from his 1991 album. The storyboards consist of small drawings cut out and taped onto larger sheets of paper; camera movements and other directions are indicated. "Diamonds and Pearls" hit #1 on the U.S. R&B charts.

*Overall: 11 x 17 in*

**US\$1,500 - 2,000**

Dear Generous Person!

the accompanying lyrics are a 'work-in-progress' original for the Genesis song 'Invisible Touch.'

A song goes through many re-writes sometimes and I always re-write on fresh paper, so this has some lyrics that 'lived' and some that went to the great eraser in the sky.

take care of them please.

Thanks

Phil Collins



she seems to have an invisible touch <sup>just</sup> ~~real~~  
 she takes control and she gets <sup>her</sup> ~~just~~ whatever she wants

she seems to have an invisible touch <sup>just</sup>  
 it reaches in and grabs right hold of your heart

✓ I'd been waiting, waiting here so long  
 and I'd been thinking nothing could go wrong but now!

she has an instinct in ability  
 to ~~take~~ <sup>take</sup> everything she sees  
 and now it seems I've fallen, fallen for her

but she seems so different to me <sup>before</sup>  
 and now I know

I always imagined

she seems to have an invisible touch <sup>just</sup>  
 she'll take control and then take whatever she wants  
 she seems to have that invisible touch  
 it reaches in and grabs right hold of your heart

189

**A PHIL COLLINS HANDWRITTEN WORKING DRAFT OF "INVISIBLE TOUCH"**

Autograph manuscript, 1 p, 4to, in black and blue pen, on yellow legal paper, with an autograph letter signed ("Phil Collins") attesting to the authenticity of the lyrics. A working draft of the title song from Genesis's album *Invisible Touch* (1986). Collins's LOA, provided for a charity auction, reads: "Dear Generous Person! / the accompanying lyrics are a / 'work-in-progress' original for the / Genesis song 'Invisible Touch' / A song goes through many / re-writes sometimes and I always / re-write on fresh paper, so this has some lyrics that 'lived' and some that / went to the great eraser in the sky. / Take care of them please. / thanks / Phil Collins." Collins closes with a loose self-caricature. The album *Invisible Touch* reached the #1 spot on the UK Albums Chart and #3 on America's Billboard 200 Chart.

8 1/2 x 11 in

US\$4,000 - 6,000



190

190  
**A MATT SAWICKI ANIMATION PUPPET USED IN JUDAS PRIEST'S "TURBO LOVER" AND "LOCKED IN" VIDEOS**

Metal armature stop-motion puppet with polymer clay, mounted to a wooden base with signature ("Sawicki"). A surreal, nude, deliberately partly-sculpted/partly-exposed puppet used (with various external forms) in visual effects technician Matt Sawicki's animated sequences from two 1986 Judas Priest videos, "Turbo Lover" and "Locked In."  
*Height: 9 1/4 in; base: 4 x 4 in*

US\$2,000 - 3,000



191

191<sup>o</sup>  
**A REPRODUCTION ANIMATION PUPPET FROM THE STOP "WAKE UP" VIDEO**

Polymer polychrome clay with acrylic accent, mounted on a base. For Stop's "Wake Up" video (1985), animator Matt Sawicki transformed a mustached disco dancer into an animated version of himself. Sawicki created this reproduction of that distinctive character, posed in mid-dance.

*Figure on base: 2 1/2 x 4 1/4 x 8 in*

US\$200 - 300



192

192  
**A PAIR OF ROLLING STONES "HARLEM SHUFFLE" VIDEO ANIMATION CELLULOIDS**

Gouache on celluloid taped to original painted backgrounds, with production annotations to celluloids. The Rolling Stones's 1986 single "Harlem Shuffle" was transformed into a live-action/animated music video directed by famed animator Ralph Bakshi with animation direction by John ("Ren and Stimpy") Kricfalusi. These two celluloids depict three singing cats on a fence and the video's female lead holding a cat, and strongly reflect those animators' distinctive styles. *Singing cats: 9 3/4 x 14 in; girl holding cat: 10 1/4 x 14 1/4 in*

US\$800 - 1,200



193

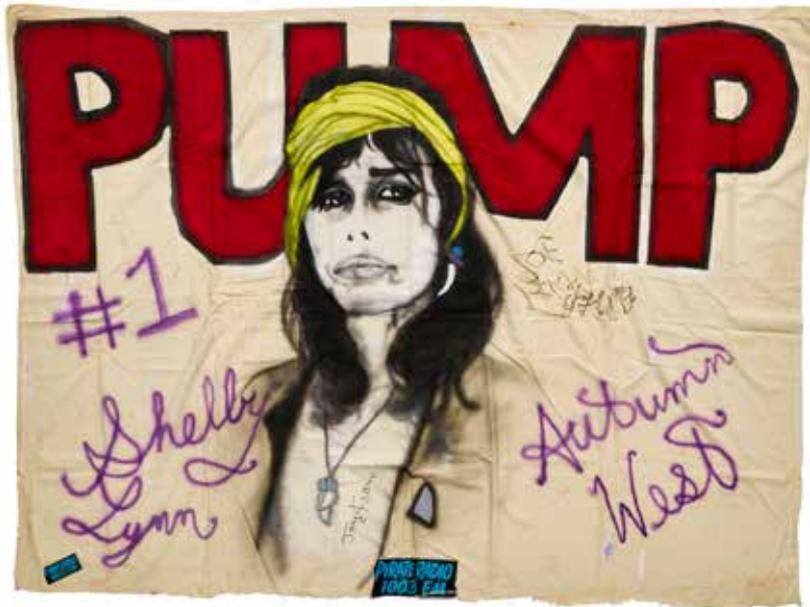
193  
**A FENDER ACOUSTIC GUITAR SIGNED BY THE TALKING HEADS**

Fender Model #AG15N acoustic guitar, basic hollow wooden dreadnought body, signed and inscribed ("David Byrne," "Burning / down the ' House!!! / Chris Frantz '96'," "Jeremy Harrison," "Tina Weymouth") in blue permanent marker, Serial #94051565, labeled "Made in Korea," housed in a generic hard shell case. *5 1/2 x 15 x 41 1/2 in*

US\$400 - 600



194



195

194

**A GROUP OF AEROSMITH "AMAZING" VIDEO VISUAL EFFECTS STORYBOARDS**

Mixed media on paper, 3 pp, 1993, annotated, with unreadable signature, dated "93." Storyboards depicting visual f/x shots from Aerosmith's video, which revolves around a teenager's virtual reality fantasy. These drawings depict a partly Egyptian-themed vision from the music video of the hit song, "Amazing," which appeared on the band's 1993 *Get a Grip* album. With a certificate of authenticity from visual effects producer Paul Taglianetti.

9 x 12 in

US\$1,000 - 1,500

195

**AN AEROSMITH BANNER SIGNED BY ALL FIVE MEMBERS**

Fan-made oversize painted banner, depicting Steven Tyler with "Pump" in large letters, 1990, signed ("Steven Tyler," "Joey Kramer," "Joe Perry," "Brad Whitford," "Tom Hamilton") in ink, with "Shelby Lynn" and "Autumn West" painted on in medium-size letters, two "Pirate Radio 100.3 FM" decals attached. This banner was made by two Aerosmith fans, who won a radio contest that allowed them to go watch the band tape a video connected with their album *Pump* in Culver City, California. During that visit, the fans got the band to sign their banner. With a letter of authenticity from one of those fans.

46 x 60 in

US\$500 - 700



196

**A GUNS N' ROSES PICTORIAL BASS DRUM HEAD SIGNED BY  
MATT SORUM**

Mounted bass drum skin, 1993, signed and inscribed ("Matt Sorum / GN'R / 97 / Skin N' Bones / Tour"), featuring skeletal caricatures of Guns N' Roses' band members, from their 1993 "Skin N' Bones" tour, signed by drummer Matt Sorum.

*Diameter: 24 3/4 in*

**US\$4,000 - 6,000**



197

**A GRETSCH "IRISH FALCON" ELECTRIC GUITAR FROM BONO'S PERSONAL COLLECTION SIGNED BY U2**

2002. Custom Gretsch "Irish Falcon" electric guitar, laminated maple hollow body single cutaway with evergreen finish, gold sparkle binding, maple neck and fretboard with pearly inlays, Filter'Tron humbucking pickups, Gretsch Cadillac "G" tailpiece, master volume knob and two tone knobs on body, gold Plexiglas pickguard labeled, "The Goal is Soul," 1 tone-changing toggle switch on body, 3 tone adjustment knobs, Model #6136I, Serial #022136I/11, signed ("Bono 2002," "Edge," "Larry Mullen, Jr.," "Adam Clayton"), housed in a custom case with red velvet lining.

At Bono's request, Gretsch built only ten "Irish Falcon" guitars to be used in U2's Elevation Tour (2001). This is one of the earliest such prototypes. The Irish Falcon has become Bono's signature instrument for performing. In 2003, MusiCares charity recognized Bono as their Person of the Year and held a tribute in his honor in New York. This guitar, signed by all four members of U2, was auctioned to benefit MusiCares that night.  
*Guitar: 4 x 16 3/4 x 44 in; Case: 6 x 19 1/4 x 46 in*

**US\$180,000 - 220,000**



198

**A GRETSCH "IRISH FALCON" ELECTRIC GUITAR SIGNED BY U2**

2007. Gretsch "Irish Falcon" electric guitar, laminated maple hollow single cutaway body, evergreen finish, gold sparkle binding, maple neck and fretboard with mother-of-pearl humpblock inlays, Filter'Tron humbucking pickups, Gretsch Cadillac "G" tailpiece, master volume knob and two tone knobs on body, gold Plexiglas pickguard labeled, "The Goal is Soul," 12th fret signed ("Bono") in black marker, "Made in Japan" to head with serial # JT05075068, Model #G61361, signed ("Bono 2007," "Edge," "Adam Clayton," "Larry Mullen, Jr.") in silver permanent marker.

Guitar: 4 x 16 3/4 x 44 in; case: 6 x 19 1/4 x 46 in

US\$40,000 - 60,000







200



200 (brim)

200

**A SIGNED MADONNA COWBOY HAT FROM MUSIC**

An A. Adams & Spire promotional black felt cowboy hat, size medium, with dog-tag chain and a silver buckle-like pendant above the brim engraved, "Madonna / "Music", with an interior label inscribed, "A. Adams & Spire / 1954." Signed by Madonna on the underside of the brim, "Love, Madonna, 2001." The song, "Music," was released in 2000, and typical of her expertise in reinventing herself, Madonna made herself believable as a cowgirl. The song was nominated for "Record of the Year" and "Best Female Pop Vocal Performance" at the 2001 Grammy Awards.

*Provenance:* Estate of Arnold Klein, celebrity dermatologist.

18 x 15 x 7 in

**US\$1,500 - 2,000**



201

201

**A GOLD RECORD DISPLAY FOR POISON'S BEST OF POISON ALBUM**

An RIAA award presented to producer Herb Agner for the sale of more than 500,000 copies of the compact disc, *The Best of Poison - 20 Years of Rock*, 2006, fiberglass or hard plastic with gold record, plaque, and mount to verso. An unusual display depicting the upraised legs design from *The Best of Poison's* cover.

9 3/4 x 24 1/4 in

**US\$600 - 900**

FIGHT THE POWER:  
PUNK ROCK AND RAP

**NEVER**

**MIND**

**THE**

# SEX PISTOLS

**HERE'S**

**THE**

**BOLLOCKS**

202

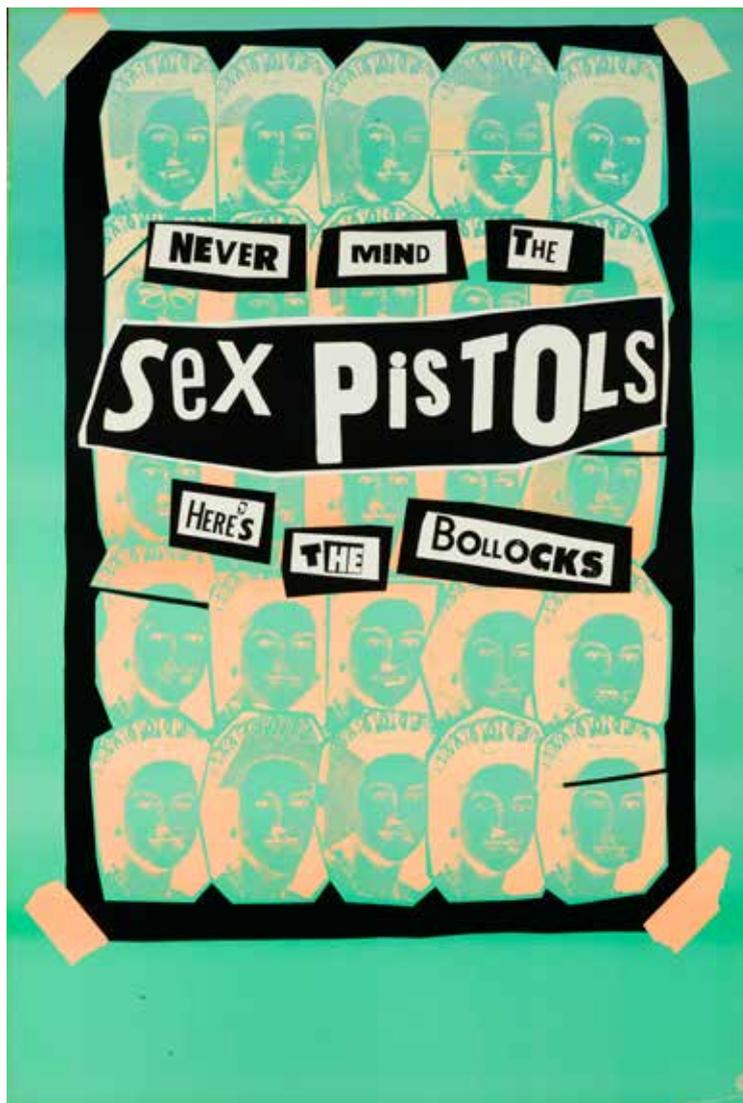
**NEVER MIND THE SEX PISTOLS, HERE'S THE BOLLOCKS**

Warner Brothers Records, 11978. Poster on heavy card stock, exhibition poster for a 1978 black-and-white documentary on the LA punk scene featuring David Byrne, The Screamers, and The Weirdos.

Day-glo pink and green design by Jamie Reid featuring reproductions of the Sex Pistols' iconic *God Save the Queen* album.

24 x 36 in

US\$1,000 - 2,000



202

203

**A VOM LIVE AT SURF CITY ALBUM PROMOTIONAL FLYER**

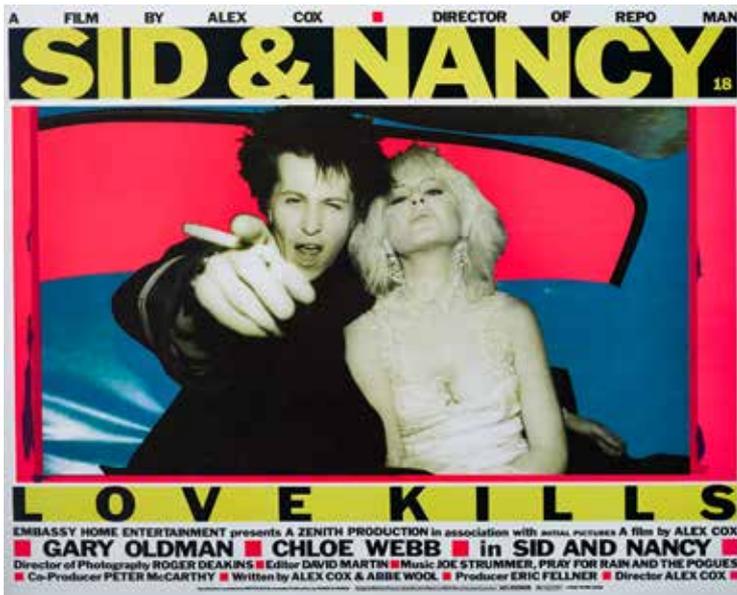
White Noise Records, 1978. Printed promotional leaflet, Art by Ronn Spencer. This was the band's only EP before they evolved into the Angry Samoans.

8 1/2 x 11 in

US\$300 - 500



203



204

204

**SID AND NANCY**

Palace Pictures, 1986. British quad poster, rolled.  
30 x 40 in

US\$400 - 600

205

**A JOEY RAMONE LEATHER JACKET WORN IN FINAL RINSE**

Polyvinyl Film, 1999. Black leather motorcycle jacket with laces 3-1/2 inches up the bottom sides, "Schott" buttons on the lapels and on the front, somewhat distressed. With polaroid of Joey on set in the jacket.

*Provenance:* Astrid Brucker, costume designer for the film (LOA).

Joey Ramone was the lead vocalist for the punk rock band, The Ramones, whose legendary songs brought punk into the mainstream and still resonate with today's rock bands, punk or otherwise. This jacket is a perfect example of the minimalism that became their signature look and was reflected in the simplicity and purity of their music. Joey Ramone made his final film appearance in the Rock & Roll comedy *Final Rinse*. According to costume designer Astrid Brucker, Joey was wearing his own jacket for the shoot; however, the camera lights inside the night club were so hot, she offered him this lighter jacket to wear, which he did. Joey Ramone died in 2001 after suffering for many years with lymphoma.

US\$1,500 - 2,000



205



(reverse)





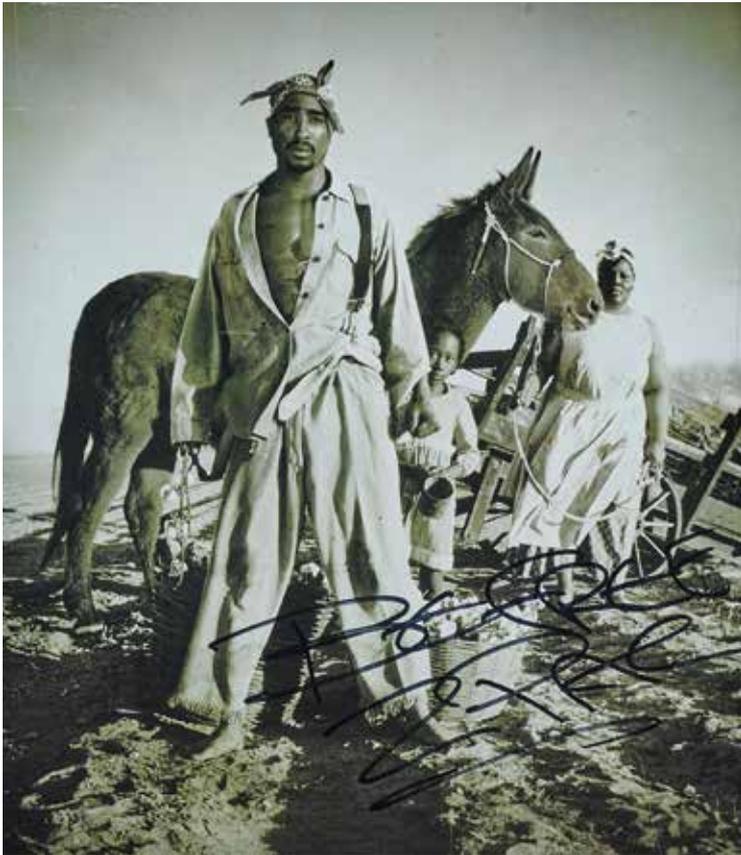
(reverse)

206

**A VERY EARLY PUBLIC ENEMY TEST PRESSING LP**

Long-playing vinyl record album, mid-1980s, with handwritten label to Side A: "Public Enemy - Bring the Noise - BPM - 110 / B.D.P. - My Philosophy - BPM - 95 / Hardhouse - Check This Out - BPM - 120 / Eric B & RaKim - Paid in Full - BPM - 98"; side B labeled: "Public Enemy / Bring the Noise / 7:00 BPM - 110," "Scorpion / Spinner #1," "B.D.P. / My Philosophy / 6:00 BPM - 95," housed in a plain black sleeve with center window with white inner sleeve. Prior to signing a recording contract, pioneering hip hop group Public Enemy sold very limited runs of their albums at their shows featuring handwritten labels and no cover art. This is one such very rare album. "Bring the Noise" eventually appeared on the band's 1987 album, *It Takes a Nation of Millions to Hold Us Back*. "Bring the Noise" made it to #160 on *Rolling Stone* magazine's 500 Greatest Songs of All Time list. 12 x 12 in

**US\$4,000 - 6,000**



207

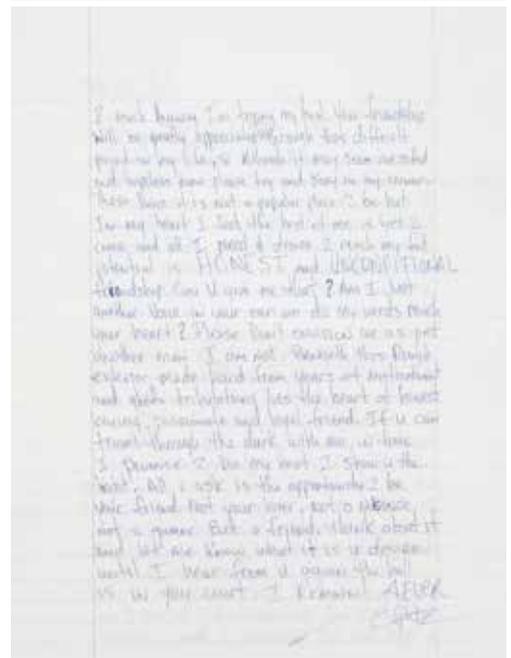
207

**A TUPAC SHAKUR SIGNED PHOTOGRAPH**

Clipped book or magazine page, folio, signed and inscribed "Be Free / 2Pac." A reproduction of David LaChapelle's 1996 portrait of Shakur, titled "When I Was a Slave." This was apparently clipped from a book or magazine, with an unrelated image on its verso. The image has been "flipped" from LaChapelle's original.

8 x 10 in

**US\$1,000 - 1,500**



208

208

**A TUPAC SHAKUR HANDWRITTEN LETTER**

Autograph letter signed ("2Pac"), 2 pp (recto and verso), Dannemora, New York, July 3, 1995, with transmittal envelope, to a young woman. "It seems the guards (all white) are out 2 destroy my character even further." Shakur alleges that the guards planted evidence on him and assaulted him, "So I have my attorneys working overtime." He discusses his rocky recent marriage: "... I am struggling 2 figure out the secret / 2 a good marriage. It has only been 2 months / and already I have had a million arguments with / my wife ...". Shakur spends the next page intensely asking for the recipient's "HONEST and UNCONDITIONAL friendship."

Shakur writes to a young woman from the Clinton Correctional Facility in Dannemora, New York. Shakur was released in October, 1995 and fatally shot in September, 1996.

8 1/2 x 11 in

**US\$1,500 - 2,000**

209

**A TUPAC SHAKUR HANDWRITTEN LETTER**

Autograph letter signed ("2Pac" / Tupac Shakur"), 5 pp (the last 2 pp are poems), 4to, Dannemora, New York, September 2, 1995, to a young woman. Shakur expresses his deep infatuation for a young woman he was corresponding with. The last two pages are a poem ("Untitled") in which Shakur recounts the extreme highs and lows of his life and explains how none of them compares to the young woman. He writes, in part: "[Drawing of an eye] have fought and defeated the strongest men / I have faced the darkest night / I have challenged odds no man would risk / won battles no mortal would fight / [Drawing of an eye] have looked death between it's [sic] gloomy eyes / Took five bullets and walked away / I've been robbed, jumped, threatened and scarred / and still haven't changed my ways." 8 1/2 x 11 in



209

US\$2,000 - 3,000

210

**A PAIR OF TUPAC SHAKUR HANDWRITTEN LETTERS**

2 Autograph letters signed ("2Pac"), 6 pp, 4to, Dannemora, New York, both dated August 17, 1995, to a young woman, with transmittal envelopes. WITH: 2 polaroids of Tupac, his cousin, and others, each annotated. Shakur continues his correspondence with a young woman with whom he was infatuated, expressing his deep affection for her and his desire to know more about her. In the first letter, Shakur sends the woman photographs and two full-page love poems, titled respectively "Thinkin' of You" and "What [drawing of an eye] Believe." He signed both ("Tupac Shakur") and added that the poems were "Exclusively" for her. In the second letter, Shakur expresses how smitten he is by the young woman at length. He notes: "I / wonder how could I be so hopeful and be in prison / 4 a crime I didn't commit then other timez I / wonder how I could have so much money & fame / and still be so lonely and unhappy..." He asks her to come visit him and explains that, even though he had only gotten married on April 4th, he is getting divorced; he adds that his marriage "was not / meant 2 be from day one and it just took me / a few months 2 figure it out..." Shakur expresses enthusiasm about his appeal going through and getting out on bail. He adds that he has completed a screenplay, is "working on the book deal / and renegotiating my existing recording contract." 8 1/2 x 11 in



210

US\$2,000 - 3,000



210 (part)



211

211

**A TUPAC SHAKUR HANDWRITTEN LETTER**

Autograph letter signed twice ("2Pac" and "Until the End of Time / Tupac Shakur"), 4to, 3 pp recto and verso, Dannemora, New York, July 12, 1995, to a young woman. The last page is a poem titled "Twist of Fate, Stroke of Luck," written "Exclusively" for the recipient. Shakur expresses his affection at length for the young woman recipient. He then writes, in part: *"I'm spending my time working out, reading Shakespeare and writing a screenplay. I'm working on a book deal with Nikki Giovanni, an autobiography. It would be like therapy . . ."* The poem begins: *"By what twist of fate have I been placed / in this Hell-like prison cell / By what stroke of luck have I been blessed / with a friend when the otherz failed . . ."*

8 1/2 x 11 in

**US\$1,500 - 2,000**

212

**A TUPAC SHAKUR HANDWRITTEN LETTER**

Autograph letter signed ("2Pac"), 6 pp, Dannemora, New York, August 26, 1995, to a young woman. The last three pages contain three poems, all labeled "Exclusively" for the recipient's use, titled "How Can [drawing of an eye]," "The Brightness of Your Smile," and "A Phrophecy [sic] of Passion." In this letter, Shakur expresses concern for his young woman friend, who had apparently just been in a scary situation. He then describes working on his "Temptation" video: *"It's a short movie featuring several celebrities (Coolio, Salt & Pepa, Miss America 93, Ice T, Cypress Hill, Adina Howard, and some others). There is no actual rapping this time just acting and performance. I hope it comes out good. It looked good on paper."* He then gives her a recommended music list, headed "2PAC's list of Tapes 2 Get & Listen 2 When U R Alone," including albums by Jamiroqui, Sarah McLaughlin, and Prince. In his poems, he writes, in part: *"Is it possible 2 reach across the miles / and make u smile that smile I love 2C / Can I convince your doubting heart / 2 trust itself 2 me?"; "I have been convicted of wanting u / When they sentence me at my trial / I plead temporary insanity / from the brightness of your smile / I've been wanted in connection / 4 my affection towards u / I cannot provide an alibi or deny it / Because the allegations R true."; "Let my poetry be stimulation / Anticipate my touch / Let's be lovers without the penetration / This situation's too fragile 4 us 2 rush."*

8 1/2 x 11 in

**US\$3,000 - 5,000**



212



213

**AN EMINEM COSTUME FROM 8 MILE**

Imagine Entertainment, 2002. Gray hooded sweatshirt with front unipocket and drawstring hood. Interior label inscribed, "Prospirit," with a "J" written in black marker on tag. No size listed. Accompanied by a pair of denim blue jeans, waist 36, inseam 33, interior label inscribed, "Phat (P) Farm)." Now often called a "rap movie masterpiece," *8 Mile* proved that Eminem was more than just a rap performer; he could also act. Though the film has autobiographical overtones, director Curtis Hanson called Eminem, "an extraordinarily gifted artist." After winning the 2003 Academy Award® for his song from the film, "Lose Yourself," Eminem became the first rap artist to ever win an Oscar®. In the film, Eminem can be seen wearing the costume in the scene where he and co-star Mekhi Phifer sing their own version of "Sweet Home Alabama." Accompanied by a certificate of authenticity. Accompanied by a DVD copy of *8 Mile*.

**US\$10,000 - 20,000**



**ENTERTAINMENT  
MEMORABILIA**

Wednesday 28 June 2017  
Knightsbridge, London

Entries now invited

**SYD BARRETT: A WOODEN  
ARTIST'S STOOL**

with oil-paint splattered seat, and a  
blue fingerprint to the underneath,  
used by Syd as an easel in his studio  
bay window at his home in Cambridge

£4,500 - 5,500  
\$5,500 - 6,500

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**PRESENTS...**

**AN IMPORTANT ANIMATION ART COLLECTION:  
THE PROPERTY OF A GENTLEMAN**

June 5, New York

**INQUIRIES**

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**A GUSTAF TENGGREN  
PRELIMINARY WATERCOLOR  
FROM *PINOCCHIO*, 1940**

22.5 x 19.5 x 2in

\$30,000 - 40,000



# Bonhams

NEW YORK

[bonhams.com/entertainment](http://bonhams.com/entertainment)

## CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see [www.bonhams.com/WebTerms](http://www.bonhams.com/WebTerms) for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$150,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$150,000 UP TO AND INCLUDING \$3,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$3,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses

of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

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New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

### MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the

arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall

bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

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If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY**

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**SELLER'S GUIDE**

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- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at [www.bonhams.com/us](http://www.bonhams.com/us). Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

**CONSIGNING YOUR PROPERTY**

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

**PROFESSIONAL APPRAISAL SERVICES**

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

**ESTATE SERVICES**

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) or contact our Client Services Department.

# BUYER'S GUIDE

## BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

### Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at [www.bonhams.com/us](http://www.bonhams.com/us).

### Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

### Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

### Reserves

Unless indicated by the  $\rho$  symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

### Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a  $\blacktriangle$  symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a  $\circ$  symbol next to the lot number(s).

### Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

### In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

### Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at [www.bonhams.com/us](http://www.bonhams.com/us), at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

### By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

### Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200 .....	by \$10s
\$200-500 .....	by \$20/50/80s
\$500-1,000 .....	by \$50s
\$1,000-2,000 .....	by \$100s
\$2,000-5,000 .....	by \$200/500/800s
\$5,000-10,000 .....	by \$500s
\$10,000-20,000 .....	by \$1,000s
\$20,000-50,000 .....	by \$2,000/5,000/8,000s
\$50,000-100,000 .....	by \$5,000s
\$100,000-200,000 .....	by \$10,000s
above \$200,000 .....	at auctioneer's discretion

**The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.**

### Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

### Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

### Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

### Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

### Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

### Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

### Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until **Friday March 31, 2017** without penalty. After **March 31** collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

**Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction.**

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

### Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at [www.bonhams.com/us](http://www.bonhams.com/us).



**IMPORTANT NOTICE TO BUYERS**

**COLLECTION & STORAGE AFTER SALE**

Please note that all oversized lots listed below, that are not collected by **4PM ON FRIDAY, MARCH 31, 2017** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

**Address**  
 Cadogan Tate  
 301 Norman Ave  
 Brooklyn, NY 11222

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

**SALE OF AUTOGRAPHED MEMORABILIA**

Bidders and potential bidders are hereby advised that with respect to lots included in auctions conducted at Bonhams' New York premises, such lots will be deemed to be offered for sale and/or sold in or from the state of New York, and the physical situs of such business transactions will be deemed to be New York, whether or not such auctions are simulcast in Bonhams' Los Angeles or San Francisco locations.

**HANDLING & STORAGE CHARGES**

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

**FURNITURE/LARGE OBJECTS**

Transfer ..... \$75  
 Daily storage..... \$10  
 Insurance (on Hammer + Premium + tax) 0.3%

**SMALL OBJECTS**

Transfer ..... \$37.50  
 Daily storage..... \$5  
 Insurance (on Hammer + Premium + tax) 0.3%

Please contact Catherine More at Cadogan Tate Fine Art Storage at  
 +1 (917) 464 4346  
 +1 (347) 468 9916 (fax)  
 c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at  
 +1 (917) 464 4346 or  
 c.more@cadogantatefineart.com

**PAYMENT**

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

**TO MAKE PAYMENT IN ADVANCE**

Telephone +1 (917) 464 4346 to ascertain the amount due, payable by cash, check, or credit card.

**PAYMENT AT TIME OF COLLECTION**

May be made by cash, check, or credit card.

Lots will only be released from Cadogan Tate's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

**PLEASE NOTE**

Cadogan Tate does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Cadogan Tate reserves a lien over all goods in their possession for payment of storage and all other charges due them.

**OVERSIZED LOTS**

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## CONTACTS

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Chief Executive Officer

Laura King Pfaff †  
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Leslie Wright  
Vice President, Trusts and Estates

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Vice President, Business Development

Vice Presidents, Specialists  
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Rupert Banner  
Judith Eurich

Mark Fisher  
Martin Gammon

Dessa Goddard  
Jakob Greisen

Scot Levitt  
Mark Osborne

Brooke Sivo  
Catherine Williamson

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David Kelsey, (514) 894 1138 †

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New York, New York 10022  
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(415) 503 3319

### CLIENT SERVICES DEPARTMENT

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(415) 861 7500  
(415) 861 8951 fax

#### Los Angeles

(323) 850 7500  
(323) 850 6090 fax

Monday - Friday, 8.30am to 5pm

### BONHAMS \*

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220 San Bruno Avenue  
San Francisco California 94103  
(800) 223 2854

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#### Asian Works of Art

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#### Furniture & Decorative Arts

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#### Furniture & Decorative Arts, American

Brooke Sivo, ext. 65420

#### Jewelry & Watches

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Claire De Biasio-Paris, ext. 65483

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#### Contemporary Art

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#### Photographs

##### Prints

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#### Natural History

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Claudia Florian, G.J.G., ext. 65437 †

#### California & Western Paintings & Sculpture

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#### Paintings - European

Mark Fisher, ext. 65488

#### Silver

Aileen Ward, ext 65463

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Leslie Wright, ext. 65408  
Joseph Francaviglia, ext. 65443

\* Indicates saleroom  
† Indicates independent contractor

The following information is recorded and available 24 hours a day, 7 days a week, through our telephone system:

- Auction and Preview Information
- Directions to Bonhams's salerooms
- Automated Auction Results

# Auction Registration Form

(Attende / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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**Paddle number (for office use only)**

**General Notice:** This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

**Notice to Absentee Bidders:** In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

**Notice to First Time Bidders:** New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

**Notice to online bidders:** If you have forgotten your username and password for [www.bonhams.com](http://www.bonhams.com), please contact Client Services.

**If successful**

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

**Please email or fax the completed Registration Form and requested information to:**

Bonhams Client Services Department  
580 Madison Avenue  
New York, New York 10022  
Tel +1 (212) 644 9001  
Fax +1 (212) 644 9009  
bids.us@bonhams.com

# Bonhams

Sale title:		Sale date:	
Sale no.		Sale venue:	
<b>General Bid Increments:</b> \$10 - 200 .....by 10s \$200 - 500 .....by 20 / 50 / 80s \$500 - 1,000 .....by 50s \$1,000 - 2,000 .....by 100s \$2,000 - 5,000 .....by 200 / 500 / 800s \$5,000 - 10,000 .....by 500s \$10,000 - 20,000 .....by 1,000s \$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s \$50,000 - 100,000 .....by 5,000s \$100,000 - 200,000 .....by 10,000s above \$200,000 .....at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIPcode: _____

**Please note that all telephone calls are recorded.**

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

**You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.**

\* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:

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