



**The Tom Fontaine Collection Preview 2019**

# The Condition of the Collection

As a small boy it always came natural to me to be responsible in taking care of my collection and I continue that practice today. When an item first enters my possession, from there on each is treated with equal respect. It is imperative to preserve these artifacts. In fact, every item in my collection have always been stored and protected in a **climate controlled, smoke free environment** and maintained in the same condition as when they were acquired.



## Treatment and Care for The Collection

No items are exposed to outdoor or artificial lighting preventing any fading, damage or discoloration.

All photos and paper items, albums, documentation, etc. are stored by protective covering in binders and hard cases with hard plastic top loader sheets to avoid any hand contact to the document but still user friendly to view, read, and handle.



All clothing items are stored in high quality garment bags to avoid any damage or changes to the garment. No exposure to lighting.

Larger items such as guitars (in cases), framed items, etc., are stored in climate controlled rooms with protective covering.





*From music, entertainment, political and sports the 2000 piece collection spans the last 60 years from the 20th Century!*

*The Tom Fontaine Collection is offering a sampling of this one of a kind and historical collection!*

*Thank You!*





## GEORGE HARRISON'S TOUR PERFORMANCE SUIT JACKET FROM THE 1965 U.S. TOUR INCLUDING THE ED SULLIVAN SHOW



This is George Harrison's 1965 U.S. tour performance suit jacket made by Douglas Millings and worn by George during the tour. The tour ended August 31st in San Francisco, where they performed an afternoon and evening show at the Cow Palace. This is where the jacket was obtained. D. A. Millings and Son, who made The Beatles' suits during the Beatle years, would put each Beatles' respective name on the inside of the tag. Example, "George Beatle" is printed inside of this 1965 performance jacket. Excellent documentation of the suit jacket's history .



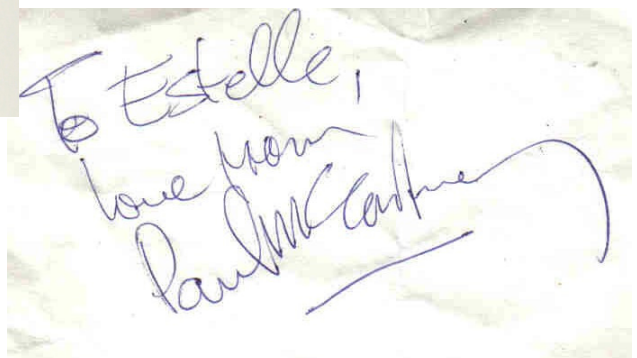
## RINGO STARR'S STAGE PANTS FROM THE 1965 U.S. TOUR



The Suit Trousers Of Drummer Ringo Starr From The 1965 US Tour  
And The Ed Sullivan Show With The Name Ringo Printed Inside .  
Trousers Mfg By D.A .Millings And Son With Documentation



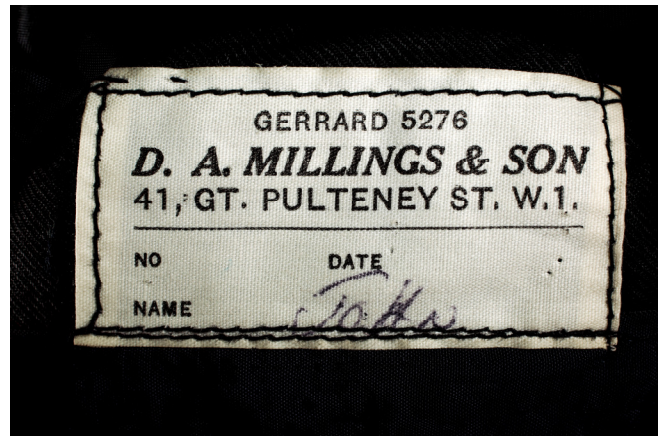
# PAUL MCCARTNEY PERFORMANCE JACKET FROM LAST MINUTE SCHEDULED BOURNEMOUTH CONCERT IN 1963



Paul McCartney's 1963 dark blue, collarless performance jacket accompanied with an autograph page by McCartney to the chauffeur's daughter, Estelle. Paul left the jacket in the car and the chauffeur kept it as he drove away.



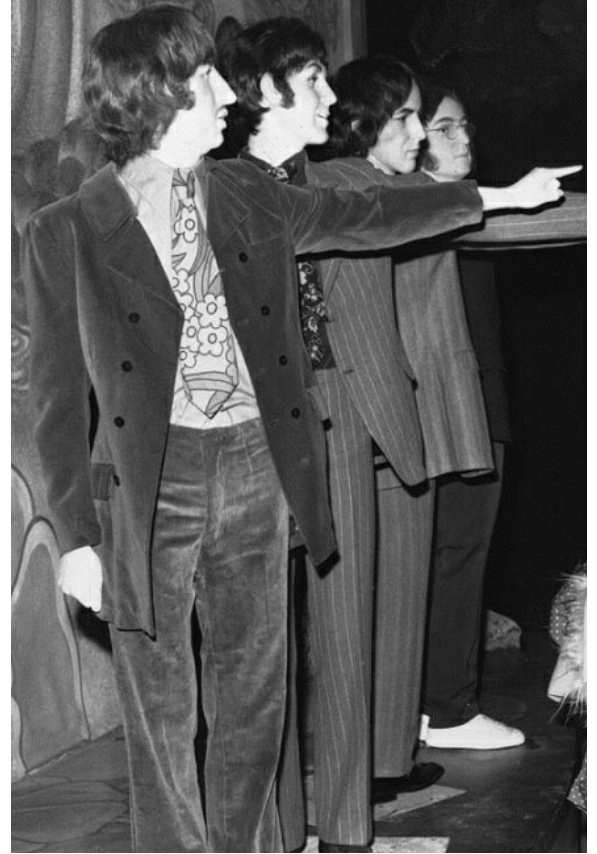
# JOHN LENNON'S TWEED SUIT 1965



John Lennon's personally owned and worn two-piece tweed suit from 1965. This suit was made by Douglas Millings with their name tag attached and on the inside pocket the white company tag is hand printed "John" as well as the trousers on the inside front. The suit was donated by John to *Madame Tussauds Wax Museum* in London in the 1960s.



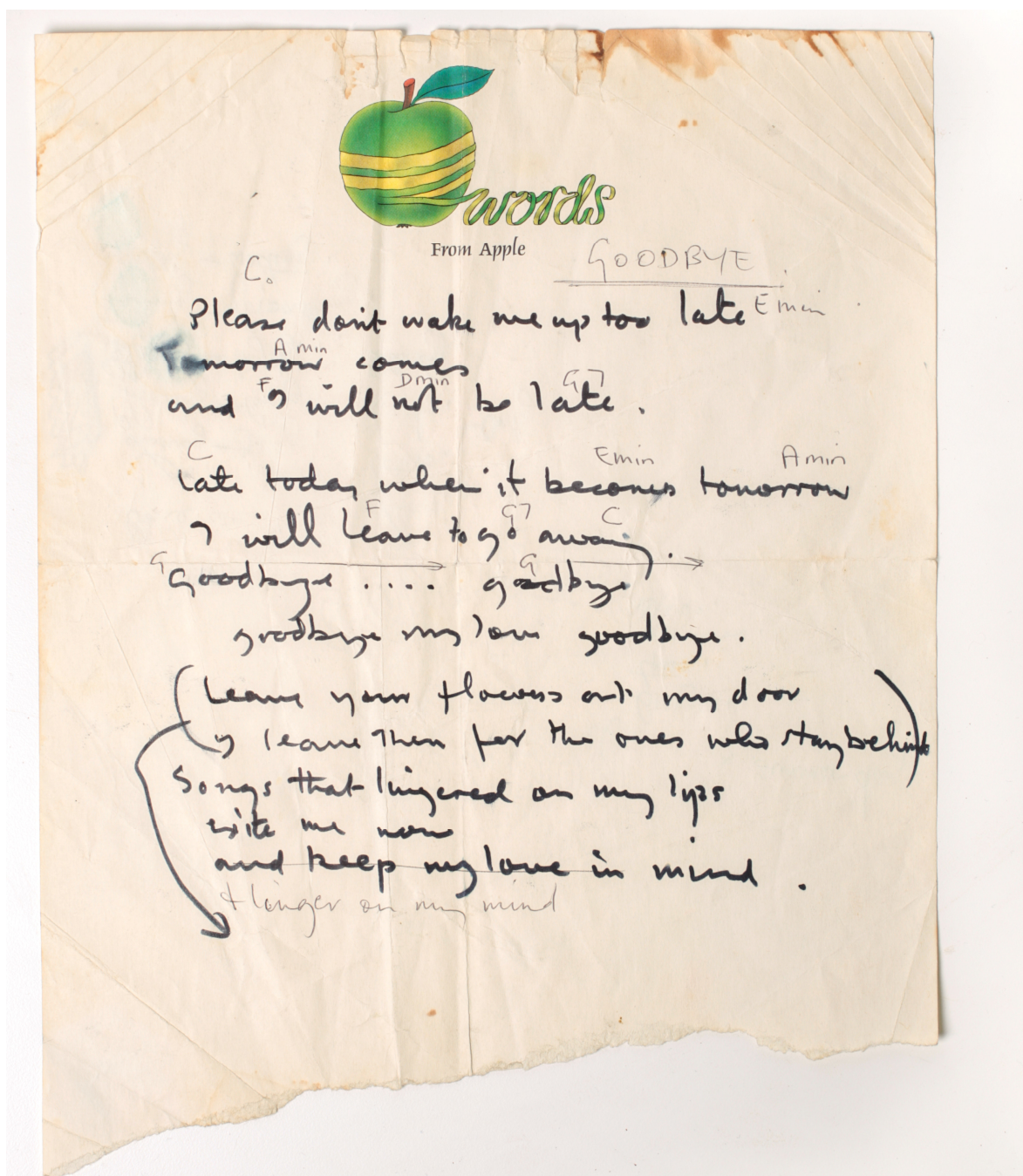
## RINGO STARR BLUE VELOUR JACKET FROM 1968



Ringo Starr's owned and worn blue velour jacket from 1968, heavily used, and later donated by Ringo to *Madame Tussauds Wax Museum* in London in the 1960s. The manufacturer is Lord John of Carnaby Street, made in England.



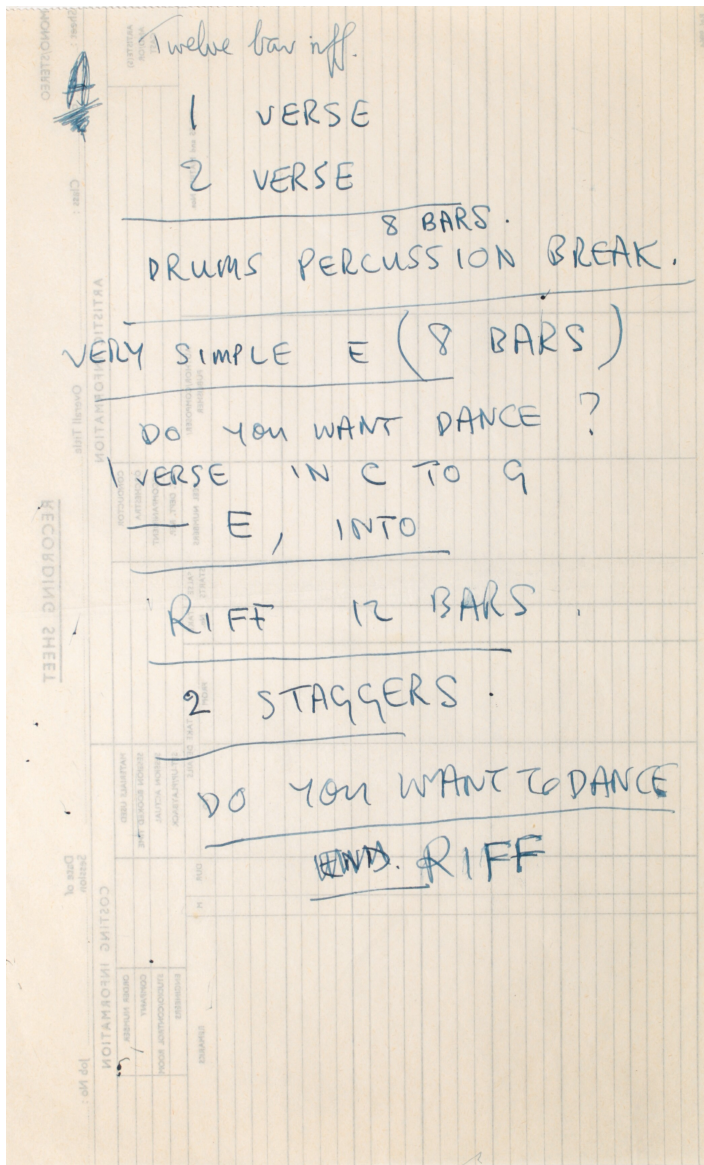
## PAUL MCCARTNEY'S HANDWRITTEN LYRIC FOR *GOODBYE* IN 1969



*Goodbye* is a song written and produced by Paul McCartney (but credited to Lennon–McCartney), and performed by *Apple* artist, Mary Hopkin. It was released on March 28, 1969, and it reached No. 2 in the UK singles chart and was prevented from reaching the top position by the Beatles' single *Get Back*. The Beatles did record a demo version of the song. Along with the lyric handwritten by Paul on *Apple Films* stationery, he also has added the chord arrangements above the lyrics. The handwritten lyric has gained much notoriety over the years being featured and pictured in various Beatles magazines.



# FIRST HANDWRITTEN DRAFT FOR THE BEATLES SONG, *BIRTHDAY* FROM 1968



The history of *Birthday* starts when McCartney was inspired by a film he saw titled *The Girl Can't Help It* with Jayne Mansfield. The lyric "Do you want to dance?" was later changed to "I would like you to dance." First drafts come in many forms and are first impressions by the songwriter, and, most importantly, are the inspiration to the final offering. This first draft for the song *Birthday* was handwritten by McCartney in Apple Studios on September 18, 1968, on the reverse side of an *Apple Studio* recording sheet. The song was released in 1968 on The Beatles *White Album*. The song was written and recorded in a few days, but it was all started by McCartney's first draft. The Beatles could not read music, but they did know chord structures. History tells us that John Lennon's mother taught him banjo chords; they lasted with him through his early days with the Quarrymen, his first group, until Paul McCartney showed him proper guitar chords. On this first draft, McCartney has written the guitar chords along with arrangements and first impression lyrics of the song. Today, *Birthday* is one of the most popular Beatles songs ever recorded, and Paul has performed it in concert in recent years.

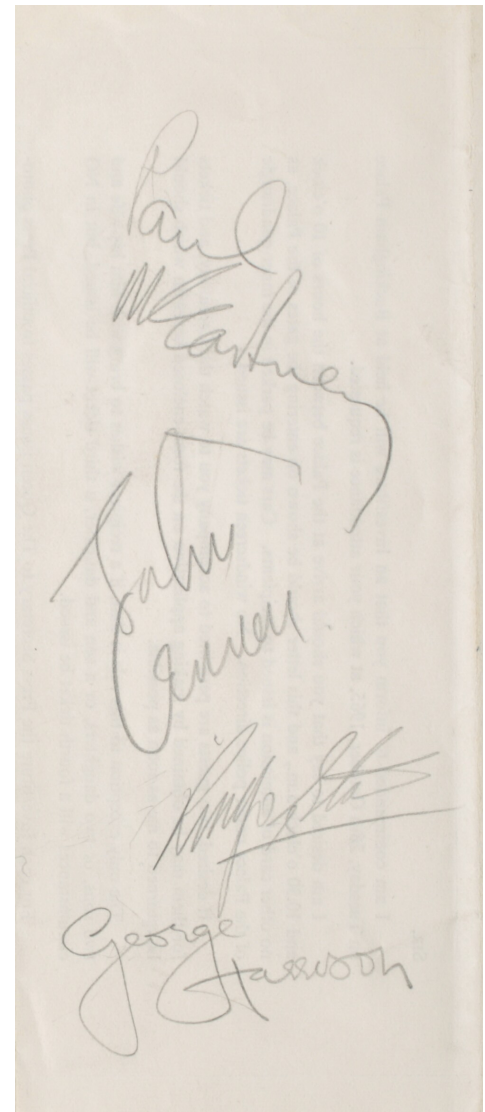
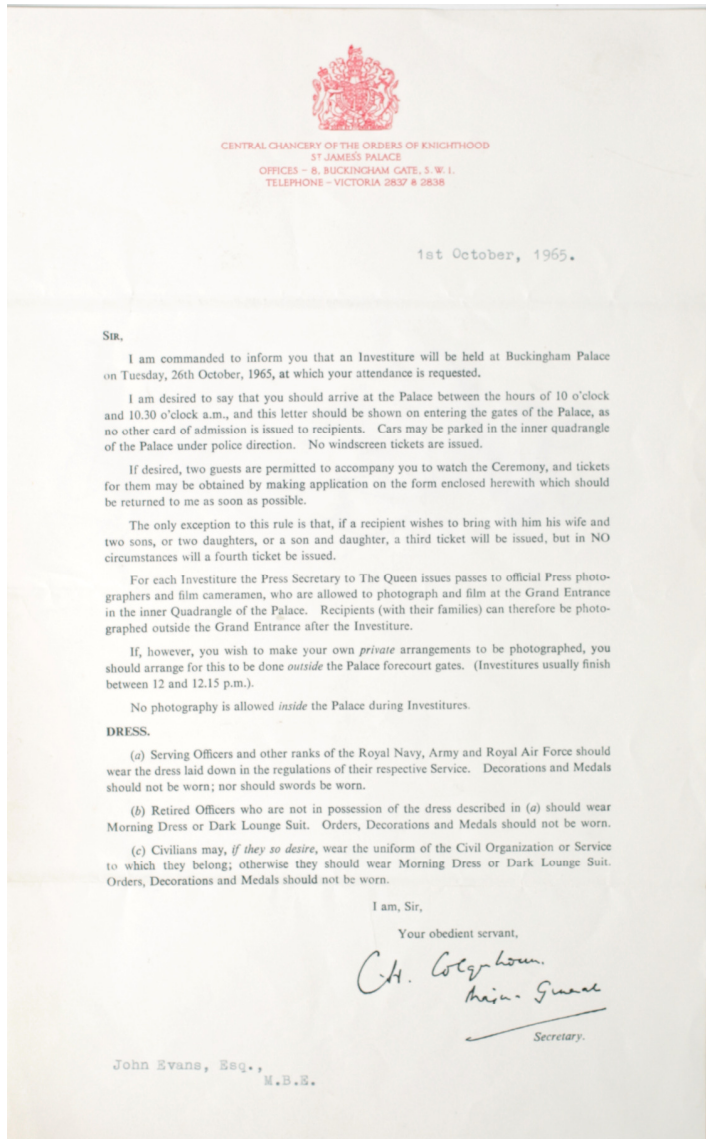


**THANK YOUR LUCKY STARS CAMERA CARD SIGNED BY ALL FOUR**



The Beatles appeared on the ATV Network music variety program titled *Thank Your Lucky Stars* in 1963. This original hand painted camera card with attached embossed head images was used for the opening of the show. The card was signed and inscribed by all four Beatles and given to their hair and makeup stylist for the show. Letter accompanies. This is the only item to surface from this particular appearance from 1963 as the film was lost and to this day has never surfaced. A great item relating to the Fab Four's history, and shows how simple the advertising was on 1963 for a TV program, compared to today.

## THE BEATLES RECEIVE THE MBE (MEMBER OF THE BRITISH EMPIRE) ON OCTOBER 26, 1965



A recipient of the Member of the British Empire (MBE) invitation letter was knighted the same day as The Beatles and obtained the signatures of Paul McCartney, John Lennon, Ringo Starr, and George Harrison on October 26, 1965, on the reverse side of his letter. The knighting was an important event in the day in the life of The Beatles. On that day, the event was private and closed to the public with very little press at Buckingham Palace where the Queen knighted them. Because of the high security, few items were signed that day. John Lennon later returned his medal to the Queen stating, "*Your Majesty, I am returning my MBE as a protest against Britain's involvement in the Nigeria-Biafra thing, against our support of America in Vietnam and against 'Cold Turkey' slipping down the charts.*" A letter from the recipient's son accompanies.



# THE BEATLES AT THE PLAZA FEBRUARY 1964



UNITED ARTISTS CORP., 729 SEVENTH AVE., NEW YORK 19, N.Y. • TEL. CIRCLE 5-6000

from

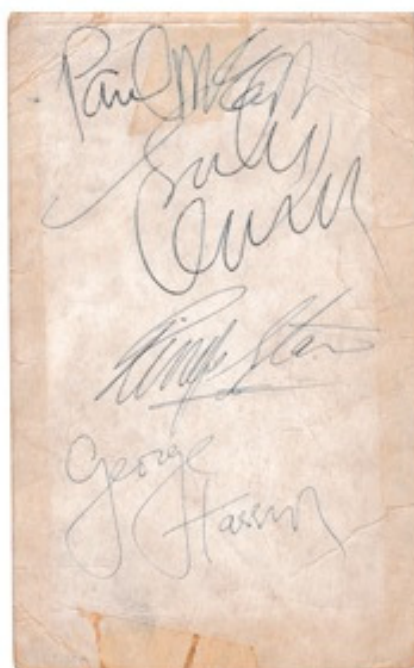
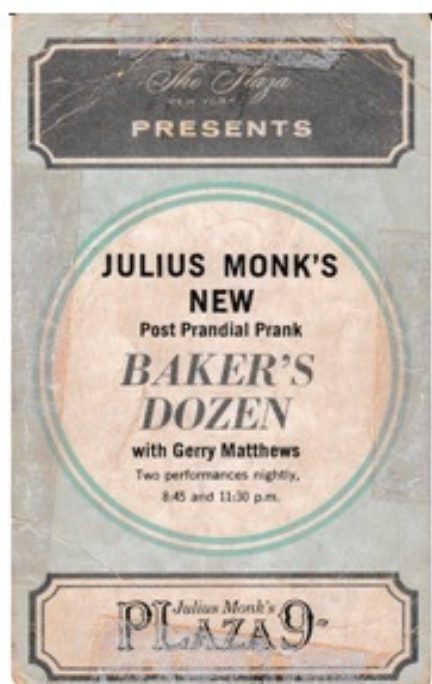
Mike Hutner, Publicity Manager

Dear Friend:

You are cordially invited to attend the first American press conference with The Beatles, Britain's fabulous quartet of recording artists, who soon will be making their motion picture debut for United Artists. The conference will be held on Monday February 10, in the Baroque Room at The Plaza Hotel, Fifth Avenue and 59th Street, at 1:00 P.M.

Sincerely,

*Mike Hutner*



The Beatles set of autographs obtained in February 1964, in New York at the Plaza Hotel during their first weekend in America, accompanied by the original invitation for The Beatles' first press conference held in the Baroque Room at the Plaza, where they received their gold record for "I Want To Hold Your Hand."

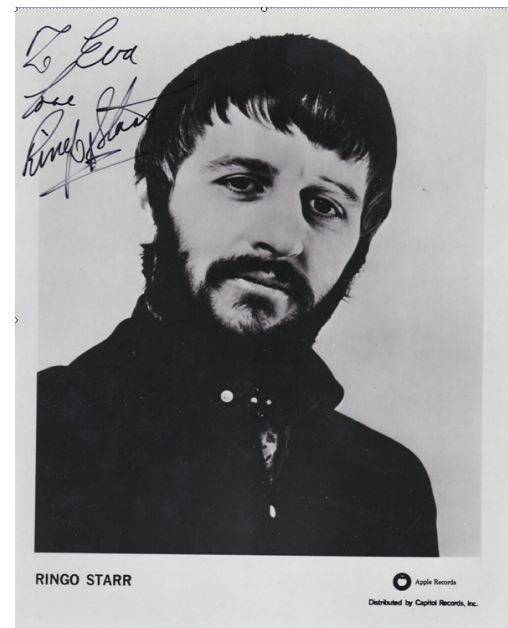
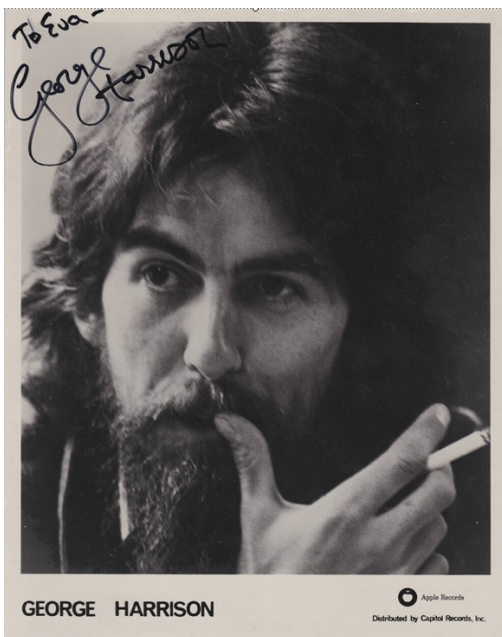
# THE BEATLES ALBUM *PLEASE PLEASE ME* SIGNED BY ALL FOUR



The Beatles first United Kingdom pressing of the album titled *Please Please Me*, autographed by all four Beatles on the reverse side. Signatures are from late 1963.



# THE BEATLES RARE INDIVIDUAL APPLE PROMOTIONAL PHOTOS SIGNED BY ALL FOUR IN 1971



A very rare set of four post-Beatle promotional Apple 8 x 10 photographs autographed by each Beatle and dedicated to a Capitol Records employee in 1971. The pictures were signed in a year after The Beatles broke up in 1970. In my research, this is the only known set of signed promotional pictures of this kind to have surfaced, as they were moving on with their separate projects in records and films.





## JOHN LENNON'S ENGRAVED STERLING SILVER CIRCULAR BRACELET FROM CHILDHOOD



The child's bracelet is documented to be "*one of the earliest artifacts to ever surface that was owned by Lennon.*" This was obtained directly from the estate of John's Aunt Mimi Smith after her death in 1991. It was manufactured in 1950 by JED & S Company, which is incorporated on the British hallmark on the front band. The front is also engraved with the name "*John*" and on the inside is engraved with: "*9 Oct. 40*" which is John's birthday. It measures approx 1  $\frac{3}{4}$ " in diameter and  $\frac{5}{8}$ " in thickness. John Lennon's mother Julia became a part of John's life again in 1950 right after she gave birth to John's step sister Julia in 1949. Tragically, his mother was killed by a drunk driver in 1958. The bracelet as well as several other items found in the attic of Mimi's home were given to her friend, Alice Williams.



# JOHN LENNON'S WRITING DESK AND CHAIR



John Lennon's Aunt Mimi raised him from early childhood until he was a teenager. She was like a mother to him. When Mimi was older and needed proper healthcare in 1990, the Varcoe Nursing Agency was hired to take care of her. Before her passing, Mimi gave her nurses, Maureen and Lynne, mother and daughter, several items that had belonged to her and John as gifts to show her appreciation for her care.

Lynne received the famous and documented plaque that Mimi gave to her nephew, John, which read, "*The guitar is all right as a hobby John, but you'll never make a living out of it*". This went to auction several years ago. Maureen Varcoe received this writing desk and chair, which John used when he was visiting his Aunt during the 1960s, including during the days of "*Beatlemania*" and after. The house where Mimi lived was purchased by John Lennon in 1965.

Accompanying the desk and chair are the original documents for the sale of the house when John purchased it for Mimi, a copy of a news article about Mimi, regarding the Varcoe Agency and their care of Mimi in her final days, two detailed letters from nurses, Maureen and Lynne Varcoe, and a color photocopy of the last picture of Mimi taken by Maureen Varcoe. This personal family heirloom is something that is seldom seen let alone offered for sale. Lynne was with Mimi the day she died. Her last words, as she looked into the corner of her bedroom ceiling were, "*Hello John*", then she peacefully passed away.

# JOHN LENNON'S OWNED, USED, AND SIGNED GUITAR STRAP



*Letter to Authenticity*

*John Lennon guitar strap  
from him 1956 Les Paul Junior  
guitar in 1971-72.*

*John used this strap often  
at rehearsals and on stage  
during our time backing him  
and Yoko.*

*He also inscribed the strap  
for me after 1 TO ONE  
at Butterfly Rehearsal Studios*

*Rock & Roll  
Payne Rep. Glick  
Paul Smith, ELEPHANT'S MEMORY*

The strap was owned and used by John for his 1957 Les Paul guitar during the *One to One* concert rehearsals for his appearance at Madison Square Garden. What makes this rare is John signed it with a message to guitarist Tex Gabriel, a member of the Elephant's Memory band, on the inside of strap. This band backed up John and Yoko for concerts, including a television appearance on *The Mike Douglas Show* when John and Yoko were the co-hosts for the week. John has written: "TO TEX, LOVE JOCK LENNON, THANKS FOR THE MEMORIES", all in capital letters. Lennon loved to make up names, which is apparent in his books, *In His Own Write*, from 1964, and *A Spaniard in the Works*, from 1965. He frequently used pseudonyms as in recording credits, etc. Jock Lennon was of the names he used. John Lennon holds the world record for recording pseudonyms, (*Guinness Book of Records*, 2007). To date, this is the only known Lennon-signed

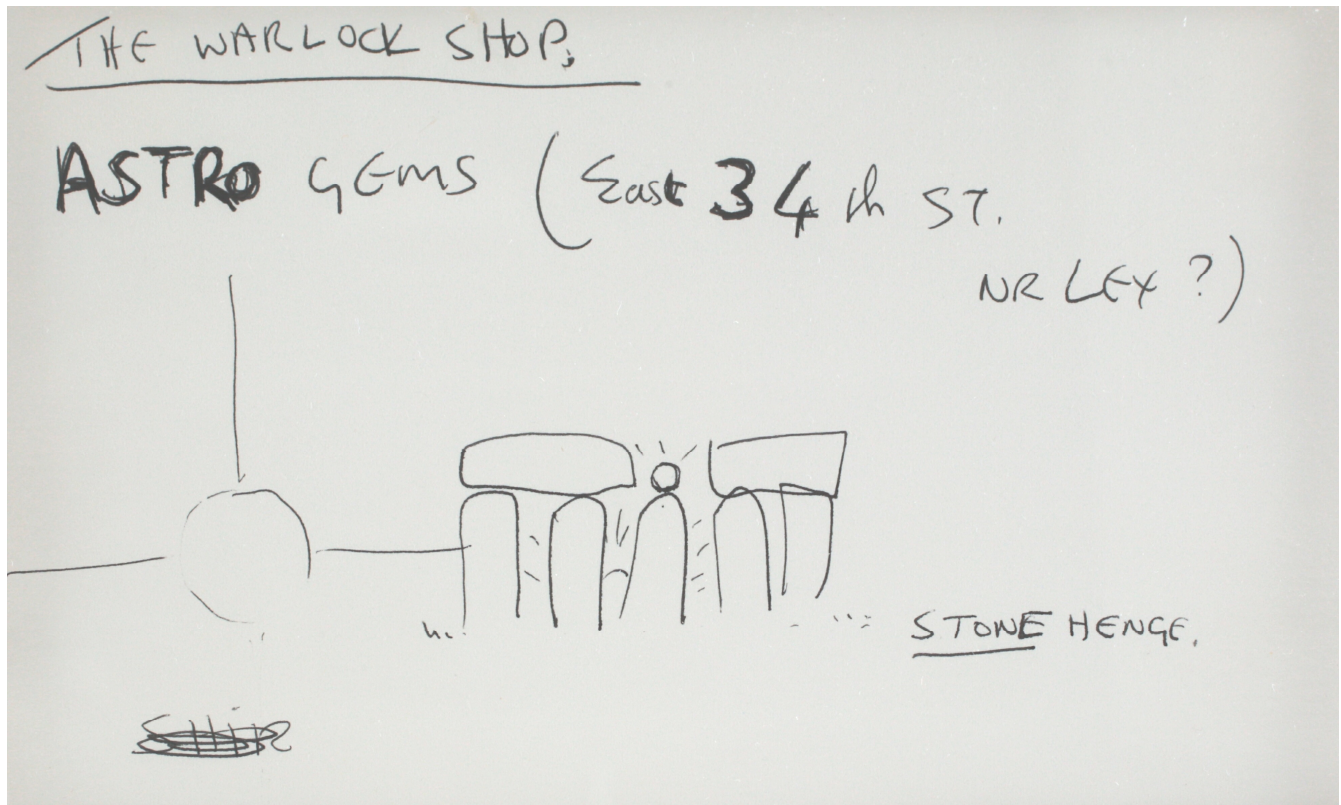


# JOHN LENNON ORIGINAL ARTWORK TITLED *DREAM #2 FROM 1976*



On November 3, 1976 John Lennon began to take art classes for five weeks in New York. The main reason he attended these classes was to make sketches and title them in Japanese. He was mainly doing this, for his son Sean, to learn Japanese in art form, for their upcoming trip to Japan in 1977. Lennon was a skilled artist in his own right. This particular drawing is titled "Dream 2" and in Japanese titled "*Tohmasu*." There is incredible detail to John's artwork in this drawing, especially illustrating his full image. It cannot be explained what John was thinking in this illustration, but it does look like he had a lot going on when he drew this. The history of the drawing is the same as *The Astro Gems* with the exception that this particular drawing was shown later to his wife Yoko and she signed it on the reverse side.

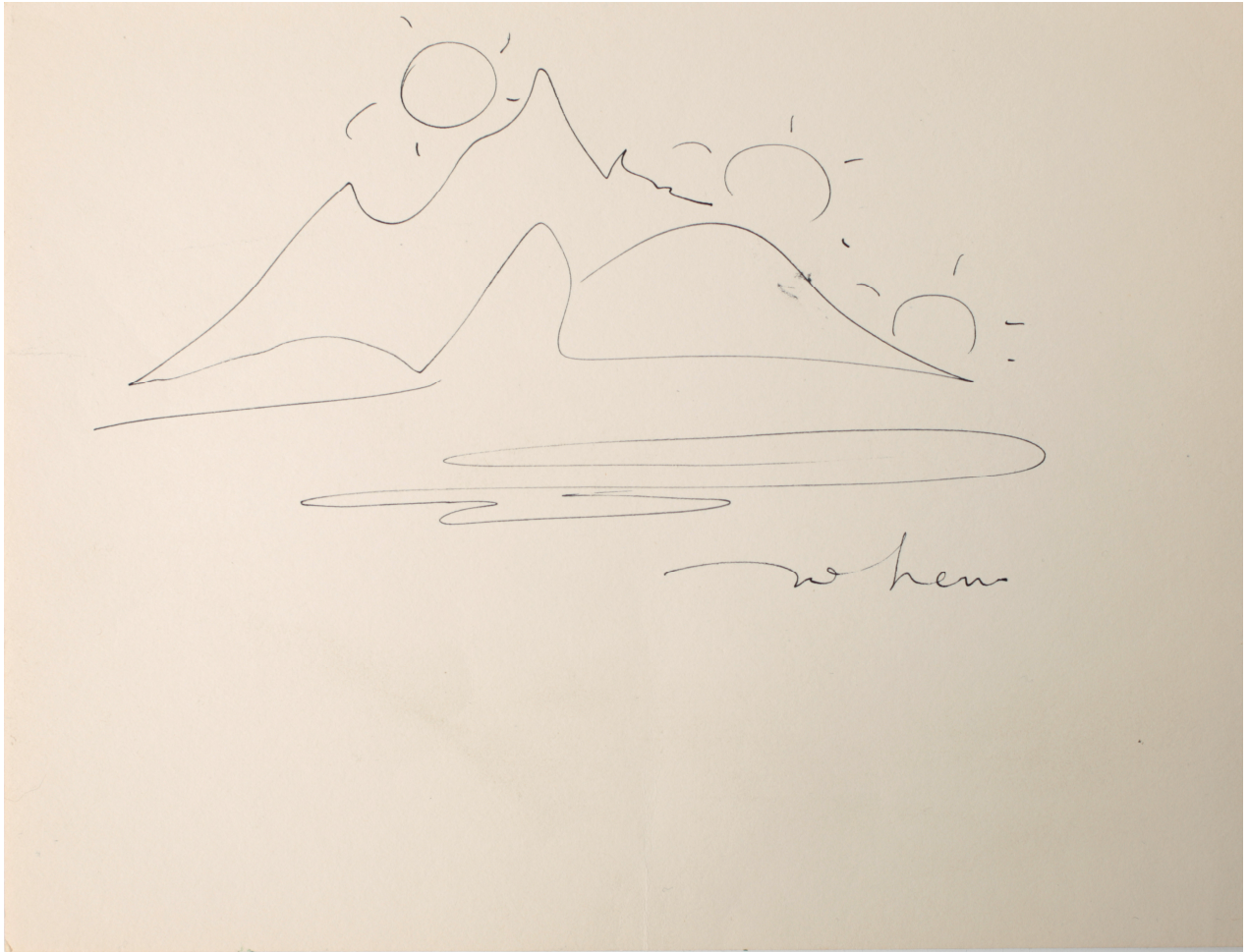
# JOHN LENNON ORIGINAL ARTWORK TITLED ASTRO GEMS FROM 1976



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## JOHN LENNON SIGNED ARTWORK FROM 1980



John Lennon hand-drawn landscape from 1980 also signed by John while he was taking breaks in the studio when recording his final works, *Double Fantasy* and *Milk and Honey*, released after Lennon's death. John gave the drawing to engineer, Andrew McClure. He compared Lennon to Picasso, and he asked him to sign it, and Lennon graciously did. This is one of three drawings he received from John. It is a landscape with three images of the sun. It is similar to the front cover of John's last book of drawings titled *Skywriting by the Word of Mouth*. John Lennon was assassinated on December 8, 1980, just at the time *Double Fantasy* was released. A signed Lennon drawing especially in 1980 is quite rare.



# JOHN LENNON'S *REMINGTON* STATUE GIVEN TO PROMOTER PETE BENNETT



Pete Bennett, The World's #1 Promotion Man with John Lennon



*Remington* statue, titled *Rattlesnake* was owned by John Lennon and given to promoter Pete Bennett. Bennett was a promotion man who famously worked with The Beatles, The Rolling Stones, Nat King Cole, Steven Tyler, Sam Cooke and many others. He became director of promotion for The Beatles' Apple label when it was formed in 1968. He continued to work with the individual Beatles after the group broke up and they all pursued solo careers. In 1972, Billboard named Bennett National Promotion Man of the Year. He was exceptionally close to John Lennon, who gave this statue to him to show his appreciation. A certificate signed by Bennett is included with the statue. Pete Bennett passed away in 2012. This is an amazing item previously owned by two icons.



## JOHN LENNON AND YOKO ONO SIGNED *THIS IS NOT HERE* POSTER



John Lennon and Yoko Ono signed *This Is Not Here* poster. These posters were sold on October 9, 1971, in Syracuse, New York, for their art show. Fewer than 10 survived, as the rest were tossed in the trash. The poster is mounted on linen backing for preservation



# LENNON AND ASPINALL SIGNED PUBLISHING AGREEMENT FOR THE SONG, *JULIA* FROM 1968

C/197

Publisher's Name NORTHERN SONGS LIMITED,

Address James House, 71/75 New Oxford Street, LONDON, W.C.1.

Date 15th October 1968

To the Secretary,

THE PERFORMING RIGHT SOCIETY, LTD.,

29/33 BERNERS STREET,

LONDON, W.1.

Notice of agreement to vary the division of fees, pursuant to Rule 5 (f) of P.R.S. Rules.

We, the undersigned, desire to notify you that we have agreed that all fees payable by the Society in respect of performances on and after 15th October 1968 of the work(s) entitled:—

" JULIA "

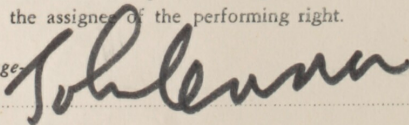
shall be divided between us in the following proportions instead of in the normal proportions specified in the Society's authorised plan of division of fees for British works, namely, for original works, two-thirds to the writer or writers and one-third to the publisher, or, for arrangements of non-copyright music, as provided in the plan of divisions for graded works.

	General fees	Broadcasting fees	Film fees
Composer share, or (if an arrangement of non-copyright music) arranger share ...	6/12ths to Maclen (Music) Ltd.,		
Author share ...			
Publisher share ...	6/12ths to Northern Songs Ltd.,		

and we hereby authorise and request the Society to act accordingly.

It is understood that the share of any signatory hereto who is not a member of the Society or of any of its affiliated societies shall in respect of all performances prior to the distribution period during which he is elected to membership of any such society, be paid to the publisher where the latter is the assignee of the performing right.

Signature(s) of Composer(s) or (if an arrangement of non-copyright music) of Arranger



JOHN LENNON

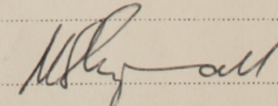
Signature of Author(s)

PAUL McCARTNEY

" Publisher

Director

For and on behalf of Northern Songs Ltd.,

Signed for and on behalf of Maclen(Music)Ltd., by  Director.

NOTE 1.—This notice is subject to the rules 1(e) and 5(f) of the Society's Rules, which are as follows:—

Rule 1 (e) states that a "Publisher", in respect of any work the performing right in which has been assigned to or otherwise vested in the Society, means any Member who has acquired the publishing right or licence in the work and who has printed and published the work in the normal manner customary in the music trade or has himself otherwise exploited the work for the benefit of the persons interested therein.

Rule 5(f) states that in any variation from the normal basis of division the share of the publisher and/or proprietor of the performing right SHALL NOT EXCEED ONE HALF OF THE NET FEE, except in the case of a work being an arrangement of non-copyright music, in which case the share of any person interested shall not be less than three-fourths of the share attributable to him under the normal basis of division.

NOTE 2.—For the purposes of this notice, the word "performances" shall include broadcasts and transmissions by a rediffusion service; and "performing" shall have a corresponding meaning.





# PAUL MCARTNEY SIGNS WITH CAPITOL RECORDS MULTI PAGE CONTRACT IN 1985

10-21-85/jt:JR40/B

Contract No. 7060  
New York, New York  
Date: October 23, 1985

SALES AGREEMENT

This Sales Agreement ("Agreement") is made as of this 23rd day of October 1985 by and between MPL Communications, Inc., a New York corporation, and MPL Communications Limited (collectively called "MPL") and the Distribution Division of Capitol Records, Inc., a Delaware corporation (called "Distributor").

RECITALS

A. MPL has entered into a written employment agreement with PAUL MCCARTNEY (called "Artist") for his exclusive services as a recording artist throughout the world (called "Artist Agreement"). Pursuant to the Artist Agreement, MPL has the exclusive right to manufacture and distribute in the USA records embodying Artist's performances.

B. MPL and Artist shall hereinafter sometimes be referred to as "the McCartney Parties."

C. Pursuant to the Artist Agreement, MPL is the absolute owner in the USA of the rights of the Artist recorded ("the Masters").

D. MPL desires to enter into an agreement with a distributor in the USA of a Masters ("Records").

E. Distributor desires to market and exploit such Masters and conditions of the agreement.

G. MPL does not have any other records, and Distributor

10-21-85/jt:JR40/B

Eastman & Eastman  
39 West 54th Street  
New York, New York 10019

Each other persons and/or addresses as the respective may from time to time designate by notice given in accordance with the above. In all cases the date of sending notice shall be the effective date thereof.

Neither party may assign this Agreement or any part of any rights hereunder to any person without the written consent of the other; provided, however, that Distributor may assign this Agreement, the Catalogue Sales Agreement and the subsidiary or affiliated company, or to a person acquiring substantially all of Distributor's assets, without consent. The foregoing shall not prohibit Distributor's acting, delegating or transferring any of its rights or hereunder in the ordinary course of business.

This Agreement shall be governed by the laws of the New York, applicable to contracts made and to be performed in New York.

a. Distributor represents and warrants that it is organized and in good standing, and is authorized to do so in the jurisdictions in which it is doing business. Distributor has full power and authority to enter into this Agreement and to undertake and perform the obligations undertaken under and to accept from MPL the rights herein granted. Distributor is a corporation organized under the laws of the State of New York.

10-21-85/jt:JR40/B

5.c. hereof; and (ii) all sums otherwise payable to MPL pursuant to Paragraph 4. of the Catalogue Sales Agreement; and (iii) all sums (other than advances and mechanical royalties) otherwise payable to any of the McCartney Parties (or any entity wholly or partially owned or controlled by any of the McCartney Parties, or any successor-in-interest, heir or distributee of any of the McCartney Parties) by Distributor, Capitol Records-EMI of Canada Limited, EMI Records Limited or any of their respective licensees or affiliates, in connection with sales of Records derived from the Masters (as that term is defined in the Catalogue Sales Agreement).

1. The term "Artist Exclusivity Period" shall mean that period commencing on the date of this Agreement and continuing thereafter until sixty (60) days following the date MPL shall have delivered to Distributor the fourth (4th) album required to be delivered hereunder, together with all Delivery Materials with respect thereto.

IN WITNESS WHEREOF, the parties have executed this Agreement this 23rd day of October 1985.

CAPITOL RECORDS, INC.  
By: *Shankar Mahalingam*  
Chief Executive Officer

MPL COMMUNICATIONS LIMITED  
By: *P. McCartney*  
Title: *Director*  
An Authorized Signer

MPL COMMUNICATIONS, INC.  
By: *Shankar*  
Title: *Vice President*  
An Authorized Signer

Federal I.D. No. 13-2743085

0414A

Page 19 of 21

Paul McCartney signed multi-page contract with Capitol Records in 1985. McCartney also has initialed each paragraph on each page. Paul stayed with Capitol Records until 2005. After he left and recorded with other labels, Paul returned back to Capitol in 2016.

Paul McCantony Studio B  
G: LARRY ALEXANDER SSL MIXES "2A" + "24 B"  
ST: ALEXANDER HAAS

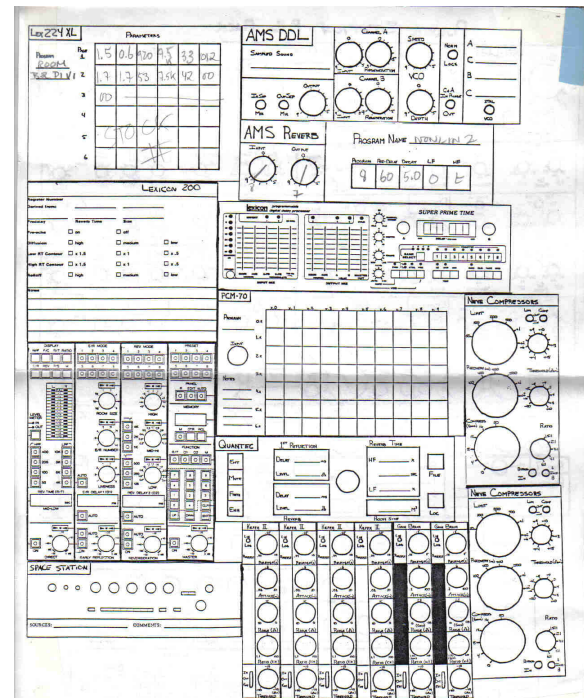
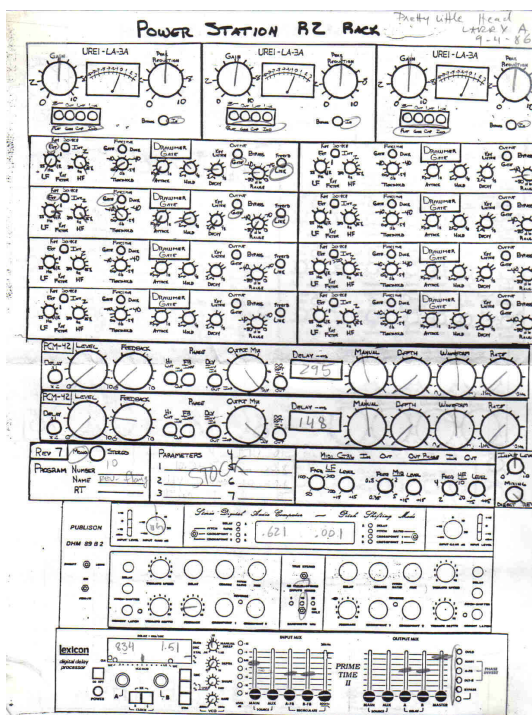
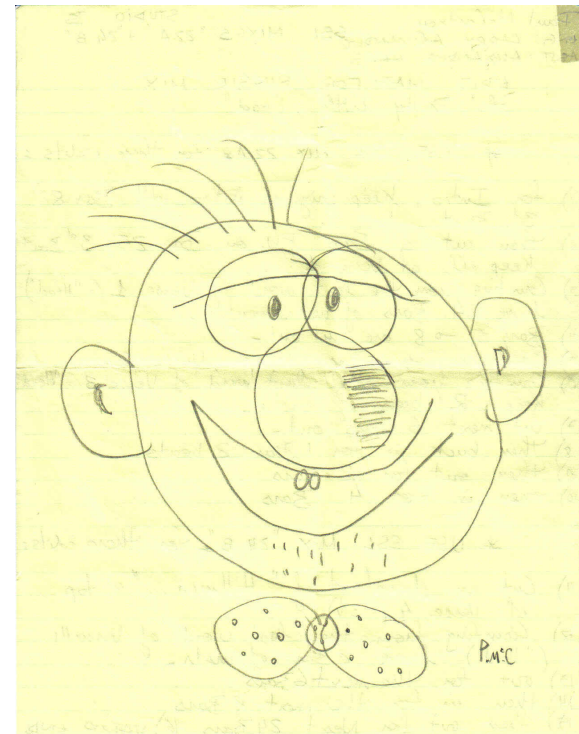
EDIT MAP FOR SINGLE MIX  
of "Pretty Little Head"

\* USE SSL MIX "2A" for these edits:

- 1) Intro, keep original intro til Bar 8  
3<sup>d</sup> Beat
- 2) Then cut to Bass P.V. on Bar 25 3<sup>d</sup> Beat  
Keep all of Verse 1
- 3) Counting from the last word of Verse 1 (= "Head")  
leave 04 Bars of instrumental.
- 4) Bars 5 - 8 are cut out -  
Back in on Bar 9 for Verse 2 -
- 5) Counting from the last word of Verse 3 (= "Head")  
Keep 2 bars of instr.
- 6) Cut next 6 bars out -
- 7) then back in for 1 Bar 2 beats
- 8) then out for 2 Bars
- 9) then in for 4 Bars

\* USE SSL MIX "24 B" for these edits:

- 1) Cut on downbeat of "Hillmen..." @ top  
of Verse 4 (= 3<sup>d</sup>)
- 2) Counting from the last word of Verse 14  
("Head") leave 2 Bars of instr.
- 3) out for the next 6 Bars
- 4) then in for the next 8 Bars
- 5) then out for Next 24 Bars 16) various ends





## PAUL MCCARTNEY'S PERSONALLY OWNED 1980 TOUR JACKET WORN BY MICHAEL JACKSON



Paul McCartney planned an upcoming tour in Japan in 1980. However, the tour was cancelled because Paul was arrested for marijuana possession upon his arrival. In 1982, Michael Jackson visited Paul's farm in Scotland to visit and discuss possible collaboration. During that time, they walked around his farm and that is when Linda McCartney took several pictures of Paul with Michael wearing the jacket that Paul lent to him. A photo from that time later graced the 45 record sleeve on *The Girl Is Mine*. Paul McCartney developed a friendship with Michael Jackson, and they even recorded together and made videos. This jacket was owned by Paul and worn by Michael. The jacket itself is rare, as only a few were made for the band since the tour did not take place. Later, the jacket was given to Paul's long-time tour manager, Tony Brainsby. Michael purchased the Beatles catalog around that time, which put a strain on his and Paul's relationship. Accompanying the jacket are two unpublished 8 x 10 photos of Paul and Michael taken by Linda McCartney on that day.



## A RUSSIAN BALALAICA GUITAR SIGNED BY PAUL MCCARTNEY



Paul McCartney attended The Queen's Jubilee in Mayfair, London on May 23, 2012. After the event a lucky fan obtained Paul's autograph on this Russian Balalaika guitar. The guitar includes a photo of Paul just after he signed it, pictured with the fan in the background holding the signed Balalaika guitar. A detailed letter accompanies the guitar. The Russian instrument relates to words Paul penned in 1968 to the song *Back in the USSR*, with the lyric, "Let me hear your balalaikas ringing out, come and keep your comrade warm". To date this is the only known signed Balalaika to surface in the collector's market

# VENUS AND MARS



McCartney Music Limited 12-13 GREEK STREET LONDON W1V 5LE 01-439 0386



Gordon Jones,  
Performing Right Society,  
Copyright House,  
29, Berners Street,  
London, W1.

16th October, 1975.

Dear Sir,

Further to my letter of August 7th, 1975, I am now able to inform you that contracts regarding my compositions after January 1st, 1975, have been concluded with McCartney Music Inc and McCartney Music Ltd. In consequence of these agreements I shall be grateful if you will pay my writers share of performing fees on the works listed below and collectively known as "Venus and Mars", to McCartney Music Inc, 39, West 54th Street, New York, NY. 10019, U.S.A.

Yours faithfully,

J. P. McCartney.

"Venus and Mars"

Magneto and Titanium Man  
Call Me Back Again  
Treat Her Gently (Lonely Old People)  
Spirits of Ancient Egypt  
Listen To What The Man Said  
Letting Go  
You Gave Me The Answer  
Venus and Mars 1&2  
Love In Song  
Rock Show

*hik*  
*PAUL MCCARTNEY*



# VENUS AND MARS



McCartney Music Limited 12-13 GREEK STREET LONDON W1V 5LE 01-439 0386

Gordon Jones,  
Performing Right Society,  
Copyright House,  
29, Berners Street,  
London, W.1.



16th October, 1975.

Dear Sir,

Further to my letter of August 7th, 1975, I am now able to inform you that contracts regarding my compositions after January 1st, 1975, have been concluded with McCartney Music Inc and McCartney Music Ltd. In consequence of these agreements I shall be grateful if you will pay my writers share of performing fees on the works listed below and collectively known as "Venus and Mars", to McCartney Music Inc, 39, West 54th Street, New York, NY. 10019, U.S.A.

Yours faithfully,

L.L. McCartney.

"Venus and Mars"

Magneto and Titanium Man  
Call Me Back Again  
Treat Her Gently (Lonely Old People)  
Spirits of Ancient Egypt  
Listen To What The Man Said  
Letting Go  
You Gave Me The Answer  
Venus and Mars 1&2  
Love In Song  
Rock Show

*for  
Linda McCartney*

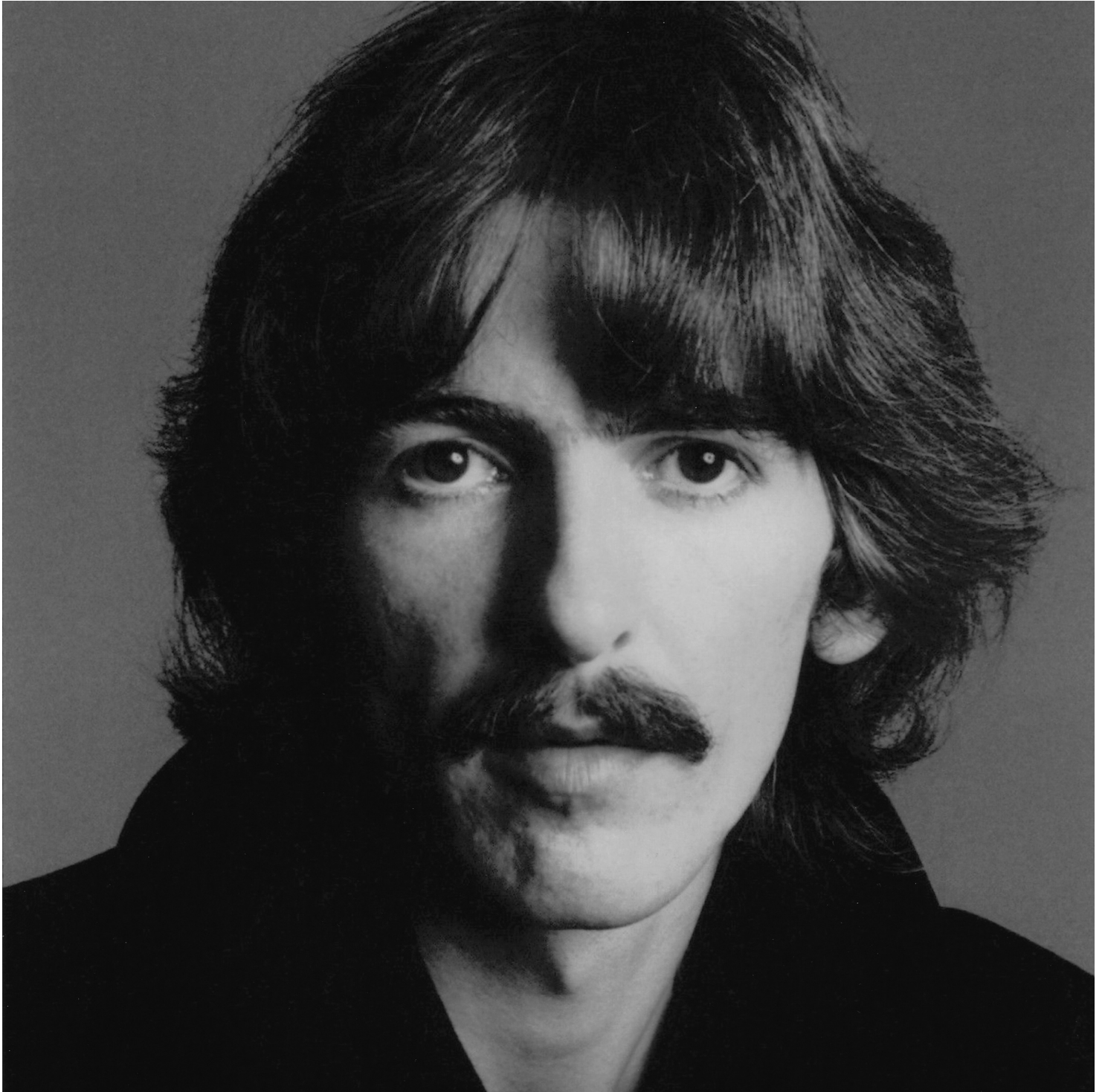
# UNPUBLISHED PAUL MCCARTNEY NEGATIVES WITH LINDA AND FAMILY IN VENICE 1976

ORIGINAL NEGATIVES SOLD WITH COPYRIGHT

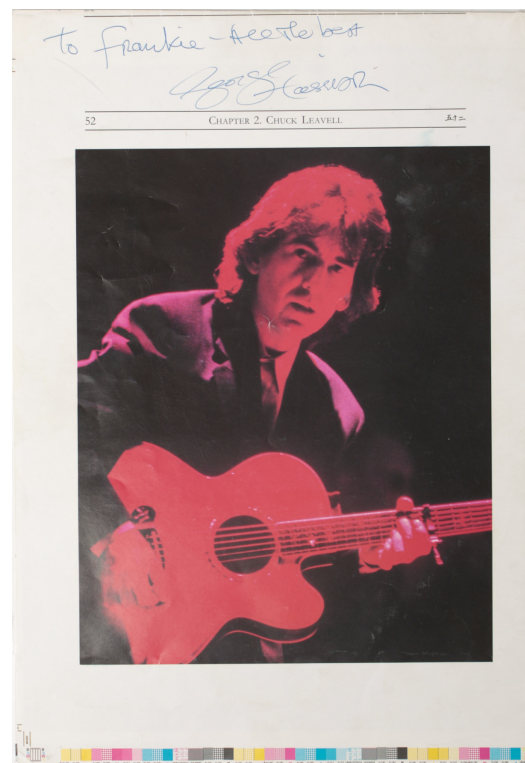
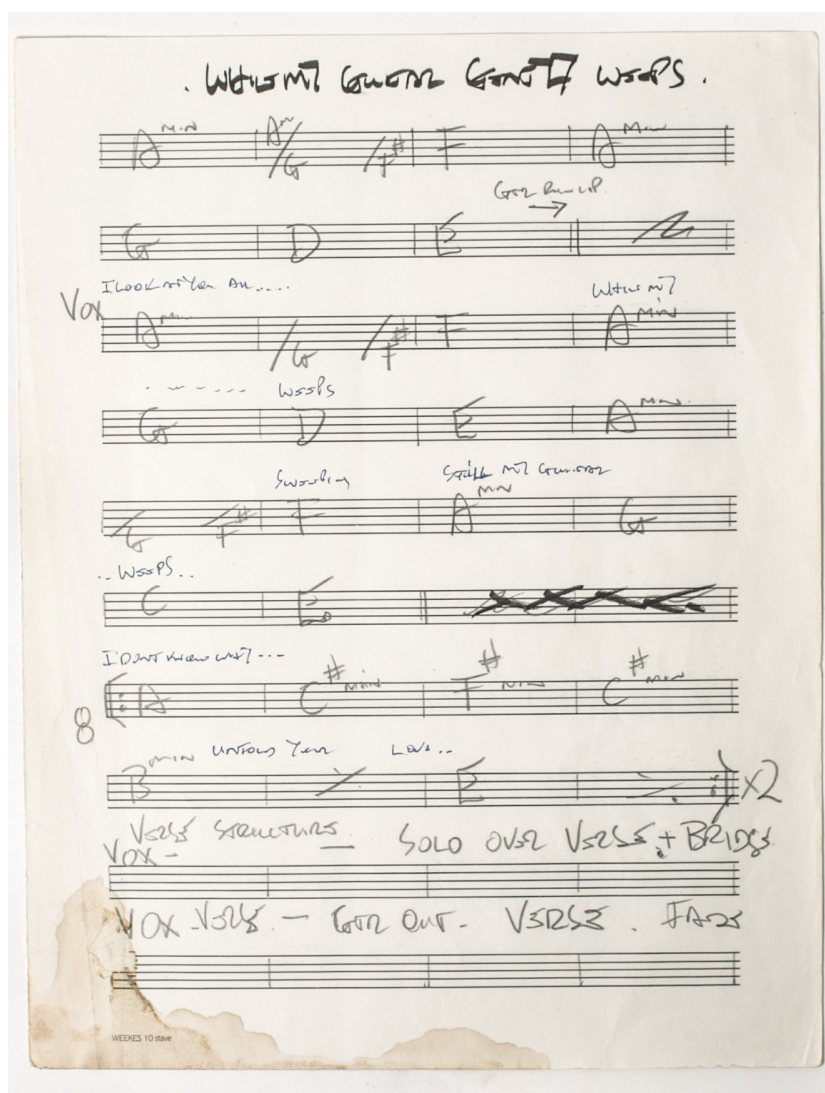


Paul and Linda McCartney traveled with their children and his group Wings to Venice, Italy, to perform a charity concert at The Piazza San Marco. When they arrived, a friend and photographer took pictures of the family at the airport and on a gondola ride with Paul, Linda and his group, Wings.





# GEORGE HARRISON HANDWRITTEN SHEET MUSIC LYRIC AND CHORD STRUCTURE FOR *WHILE MY GUITAR GENTLY WEEPS*

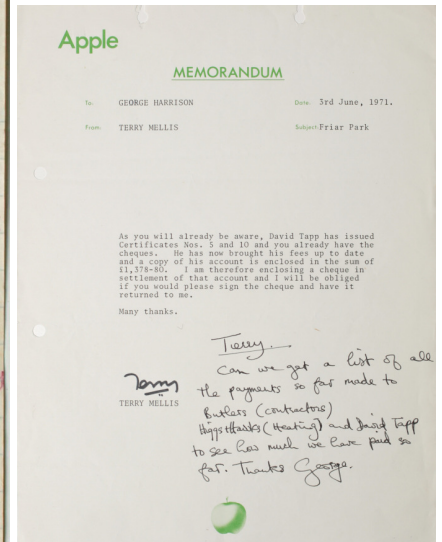


George Harrison wrote and recorded the song *While My Guitar Gently Weeps* in 1968. George has written on the sheet music the chord structures and arrangements with partial lyrics for this song. The sheet was shown to George's former wife Patti by a colleague a few years ago, and she recognized and remembered that this was prepared and used for the concert for Bangladesh in 1971. The history of the sheet music is as follows: Genesis Publications was working on another book for George. George brought this sheet music to the printer's office for the project. It was to be used for the book *George Harrison Live in Japan*. According to the letter that accompanies the sheet music, George left this at the company and never bothered to retrieve it. He was quite accommodating and nice while there and even autographed a proof page for the person who worked at the printing company. The company closed down and that is when this item became available. This is one of the best and most popular compositions George Harrison ever created as a Beatle. It was released on the *White Album* in 1968. This is a historical document of George Harrison's history and is quite rare to obtain.



# GEORGE HARRISON'S HANDWRITTEN FIRST DRAFT FOR THE SONG, *BANGLADESH* AND ADDITIONAL DOCUMENTS IN THE LIFE OF GEORGE HARRISON AND FRIENDS IN 1971

When my friend came to me - with sadness in his eyes.  
and told me ~~of a place~~ that he wanted help  
~~before a country dies~~ to try to save some lives  
Although I couldn't feel the pain, I knew I had  
to try - [to make some ~~small~~ contributions]  
and so I'm asking all of you - to let me tell you

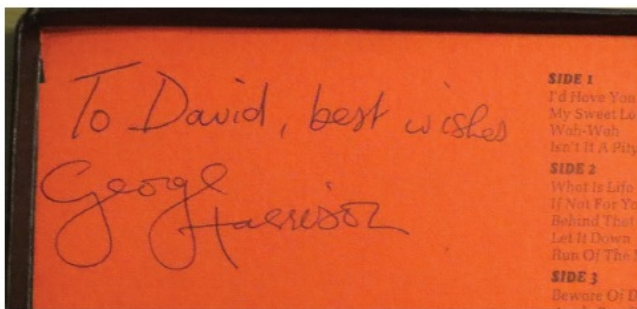


The song was inspired by George's close friend, Ravi Shankar, and his concerns for the hunger there, "I was in a very sad mood, having read all this news, and I said, "George, this is the situation, I know it doesn't concern you, I know you can't possibly identify." But while I talked to George he was very deeply moved ... and he said, "Yes, I think I'll be able to do something."— Ravi Shankar, 1971

George Harrison later talked of spending "three months" on the phone organizing the Concert for Bangladesh, implying that efforts were under way from late April onwards. It is widely acknowledged that the project began in earnest during the last week of June 1971.

Eventually, George, with the help of his friend Ravi Shankar, put on the charity concert on August 1, 1971, called *The Concert for Bangladesh*. This was the first charity concert event of this magnitude. With the *Bangladesh* draft handwritten by George comes a binder which includes: 1) Various handwritten to do lists and phone numbers by George and his then-wife, Patti 2) Hand written material, letters, etc. by long-time friend and artist, Klaus Voormann, who designed The Beatles *Revolver* album cover and was staying with George at the time, 3) A handwritten Krishna Chant similar to handwritten Chants illustrated in George's book, *Living in the Material World* 4) A typed letter on Apple stationery to George Harrison with a handwritten and detailed signed response by George. This amazing package represents the life of George Harrison and friends in 1971. This first draft inspired one of the most famous concerts in music history. This is clearly one of the rarest compilation of material documenting the life of George Harrison post Beatle days.

# PERSONAL GIFTS FROM GEORGE HARRISON



George Harrison's personal copy of his album *All Things Must Pass* signed and inscribed by George also his personal copy of his album *The Concert For Bangladesh*. These were gifts from George to David Tapp, George's carpenter contractor who spent two years remodeling and building George's studio in Friar Park.

Shandi: 7 Nicholas Road: Henley-on-Thames: Oxon: RG9 1RB: 01491 575730

## MY CONNECTION WITH GEORGE HARRISON AND FRIAR PARK, HENLEY.

At the beginning of 1970 I was asked by a local Estate Agent to carry out a structural survey of Friar Park, a very large estate house on the outskirts of Henley-on-Thames, for some unknown possible purchaser from London. This was a huge task and took four weeks work, but being an Architect with my own Practice in the town, it was a very interesting project. Having despatched this to some London Agent, some four weeks later I had a call from a Mr. Harrison who said he was buying Friar Park and was very impressed with my report, so would I meet him at the house to discuss all the work required!! Thus began two years association with George Harrison as his Architect in the refurbishment and repair of Friar Park.

I found him very easy to deal with and we soon formed a good friendship. I remember one particular meeting progressing well into the evening over a bottle of wine, when he talked freely about the Beatles and their various escapades. He was a very intelligent man and wished he had a better education, but music got in the way. Apart from the necessary refurbishment work, we converted the old ballroom into a studio, where he did much work on his own label recordings. We also designed a four car Victorian garage to match the Victorian gothic mansion. There are also two matching gate houses that were refurbished, one of which was occupied by his brother, Harry.

Over the time this was progressing, we became quite familiar and although I invited him to my home for an evening he never came, but his assistant Terry did. However our birthdays were just one day apart, so typically George gave me presents. I have an Indian tea caddy he obtained on one of his trips to see the Maharishi, but he also presented me with a boxed set of his new recording "All Things Must Pass" which he signed personally. The picture on the front of the box was taken in the gardens of Friar Park. On another occasion he presented me with a new boxed set of "The Concert For Bangladesh", but this was not signed. These I treasured.

In recent years I have given talks about George Harrison and his association with Friar Park, connected with the man who built the mansion in 1895, Sir Frank Crisp, an incredible man of action whose life story is so interesting. He was an eminent Solicitor in London and his Practice still operates there.

This was my connection with George Harrison and the story of the boxed sets of recordings.

  
DAVID TAPP.



## GEORGE HARRISON SIGNED GUITAR ON PICK GUARD IN LOS ANGELES



George Harrison signed pick guard on a Squier Stratocaster guitar. It was signed in Los Angeles. Only a handful of signed instruments by Harrison have ever surfaced .A letter of provenience accompanies the guitar with case





## BONGO DRUMS USED IN ALL STAR BAND CONCERT AND REHEARSALS SIGNED BY RINGO STARR



In 1989, Ringo Starr put together his first All Starr Band tour and continues to form a band for his concerts today. In the mid-1990s, during one of the rehearsals, Ringo signed one of a set of bongo drums used during rehearsals and concerts to one of their entourage. Ringo added a big star next to his signature.

# RINGO STARR FIRST DRAFT LETTER TO ELIZABETH TAYLOR AND SIGNED

Ringo Starr  
918 Hillcrest Road  
Beverly Hills, California 90210

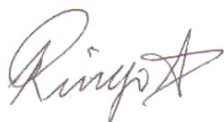
February 12, 1997

Elizabeth Taylor  
700 Nimes Road  
Los Angeles, California 90077

Dear Elizabeth,

You may find this strange coming out of the blue, but I was really sorry to hear about your upcoming surgery. Although I'm sure you are getting the best possible advice, I just wanted to share some information about my daughter Lee, who had a brain tumor removed in 1995. Lee actually went through 2 surgeries. The first one took place in England and was a long procedure, followed by many days in the intensive care unit. The second one, thank God, was done by Dr. Peter Black, who is the head of neurosurgery at Brigham and Woman's Hospital in Boston. This procedure is quite new but was a complete success and my daughter Lee has completely recovered and is back living her normal life. As frightening as it all seemed at the time, we did have a very positive outcome and surely you will have the same. I can't say enough ~~good~~ things about Dr. Black and his associates and just wanted to pass his name on to you. ~~I just felt it necessary to share this information with you.~~ If you would like to discuss it further please call me at (310) 278-7352. My thoughts and prayers are with you.

with love,

A handwritten signature in dark ink that reads "Ringo Starr". The signature is stylized, with a large, looped "R" and a star-like flourish at the end.

Ringo Starr

Ringo Starr prepared typed letter, signed first draft, with corrections, and addressed to actress and movie icon, Elizabeth Taylor, on February 12, 1997. This is a very intimate letter, as Ringo speaks of his daughter Lee's medical situation. His contact information is included so Elizabeth could contact him. It is rare to find celebrity-to-celebrity correspondence.



## RINGO STARR AUTOGRAPHED CBS SHIRT/JACKET FROM



In 1978 Ringo Starr signed a deal with CBS (Portrait) records after leaving Atlantic records. He released the album *Bad Boy* which ended up being his last album release until *Stop and Smell The Roses* in 1981 on Boardwalk. This CBS shirt /jacket has been signed on the back by Ringo Starr in 1978 with his full signature spanning over 10". Pretty rare in this form especially with his short lived one album release with the company.

# RINGO STARR'S CHAIRMAN OF THE BOARD PANDA BEAR STATUE



The Chairman of the Board was the name of a giant Panda Bear toy that was given to Ringo Starr by The Who's drummer Keith Moon in 1976. Ringo tells the story, *"Many years ago in 1976, I looked out my office window and saw the one and only Keith Moon attired in a full L.A. Police Department uniform, alighting from a rolls Royce and carrying this large Panda, and behold it was a present to me. This Panda was immediately made Chairman of the Board and has presided over all our meetings ever since. I gave our Chairman a pair of Marc Bolan's (of T-Rex) white gloves which seemed to suit him very well."* With the help and generosity of Ringo, Sculptor, Peter Fagan, who founded the Colour Box Company, has created a miniature replica statue of *The Chairman of the Board* Panda Bear in great detail, even down to his white gloves. Peter Fagan has signed the bottom of the statue. The statues were released in a limited edition. Ringo Starr signed the first fifty certificates to raise money for the Society of Stars. This is # 25. In 1996, one of the fifty that Ringo signed raised over \$7,000. This is a very rare item of many in the Ringo Starr collection.



# BRIAN EPSTEIN— THE BEATLES MANAGER

Page 6 (continued on Page 5).

**WARNING.—THE PERSON IN WHOSE NAME A VEHICLE IS REGISTERED MAY OR MAY NOT BE THE LEGAL OWNER OF THE VEHICLE. PROSPECTIVE PURCHASERS ARE WARNED, THEREFORE, THAT THIS REGISTRATION BOOK IS NOT PROOF OF LEGAL OWNERSHIP.**

Name and Address of the Person registered with the Council whose Date Stamp is affixed hereto, as the Person keeping the vehicle, the particulars of which are given on page 8.

Full Name **PARK GARAGE (MOLESEY) LTD**  
(IN BLOCK CAPITALS)  
Address **HAMPION COURT WAY**  
**EAST MOLESEY**  
**SURREY**  
Usual Signature }  
8<sup>TH</sup> JUNE 1967

**1st CHANGE.** (SEE NOTES 10—14 ON PAGE 2)

Full Name **BRIAN EPSTEIN**  
(IN BLOCK CAPITALS)  
Address **24 CHAPEL STREET**  
**LONDON**  
**SW1**  
Usual Signature } *Brian Epstein*  
17-8-67

**2nd CHANGE.** (SEE NOTES 10—14 ON PAGE 2)

Full Name **NEMS ENTERPRISES LTD.**  
(IN BLOCK CAPITALS)  
Address **NEMPEROR HOUSE,**  
**3. HILL STREET,**  
**LONDON W.1.**  
Usual Signature } *JOHN*  
25/4/68

**3rd CHANGE.** (SEE NOTES 10—14 ON PAGE 2)

Full Name **CLIVE EPSTEIN.**  
(IN BLOCK CAPITALS)  
Address **20 ALDBOURNE AVENUE**  
**LIVERPOOL.**  
**L25 6JE**  
Usual Signature } *Clive Epstein*  
9/10/68

Brian Epstein was The Beatles manager during the most popular days of *Beatlemania*. Brian had a lot on his plate at this time, taking care of all The Beatles needs, including booking all their concert and television appearances and personal appearances, awards banquets, etc. He also managed Gerry and The Pacemakers, Billy J. Kramer and many other artists as well. However, by 1966, the other bands he managed had gone their separate ways, and even The Beatles themselves had stopped touring in the summer of 1966. Brian did not have much to do, and in a way he was sitting on the sidelines. The Beatles had grown up and were content to stay in the studio and record music and make promotional films to advertise their music, rather than making live television appearances. In 1967, Brian had very little to do now with The Beatles, and I am sure this was tough, seeing how important his job had been a few years before. There are facts and theories about how Brian died on August 27, 1967.

Fact : An inquest found his cause of death to be accidental, resulting from “incautious self-overdose” with the drug Carbitral, used to assist sleep.

Theory: Brian was very depressed and took his own life by overdosing on Carbitral.

An item in my collection could shed a light on what really happened: Brian Epstein released his car to his brother on August 17, 1967, just days before he passed away. The release document has been filled out and signed by Brian to transfer ownership of the car to his brother, Clive, then with NEMS enterprises, a company created by Brian. This document is ultra-rare and personal and is perhaps the very last form of document Beatles manager Brian Epstein ever signed.



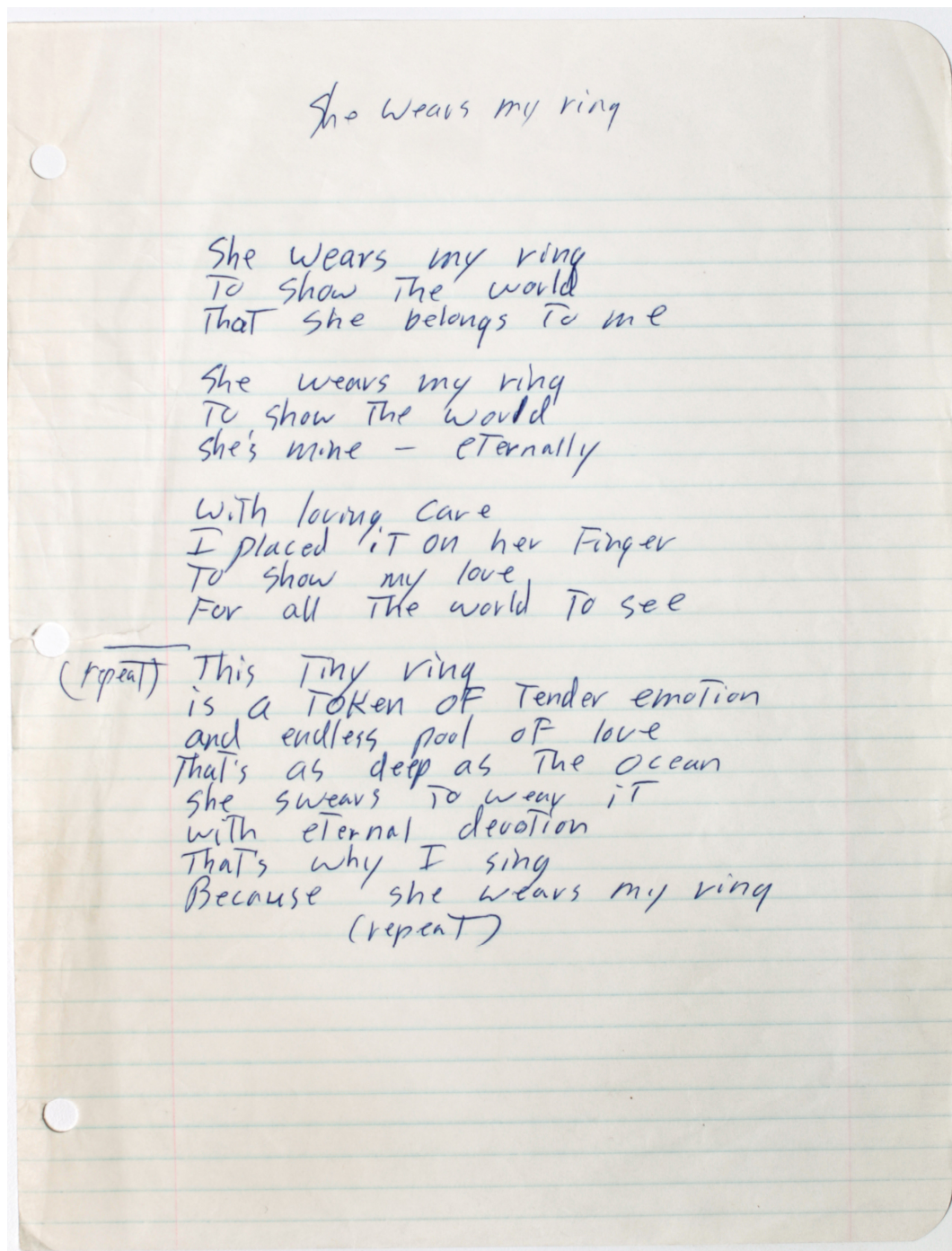
**A HANDWRITTEN LYRIC BY ELVIS PRESLEY FOR *FEEL SO BAD***

Feel so bad  
Feel like a ball game on a rainy day  
1-1  
yes I got my raincheck  
Shake my head & walk away  
ooh ooh ooh  
people That's the way I feel  
ooh ooh ooh  
people That's the way I feel  
sometimes I think ~~I think~~ I won't  
Then again I think I will  
Sometimes I want to stay here  
~~and I want~~  
Then again I want to leave  
Sometimes I want to leave here  
Then again I want to stay  
Break

To make a catalog for the songs that Elvis recorded or performed in concert, [he](#) would write the lyrics down. This handwritten lyric by Elvis titled, *Feel So Bad*, are one of those lyrics. Charlie Hodge, Elvis's long-time friend and a part of his "Memphis Mafia", also assisted Elvis in writing lyrics for the catalog also. There are several binders of these lyrics at Graceland, according to the letter of documentation with regards to the lyrics. Very few of these lyrics by Elvis have surfaced, making this document rare and unique.

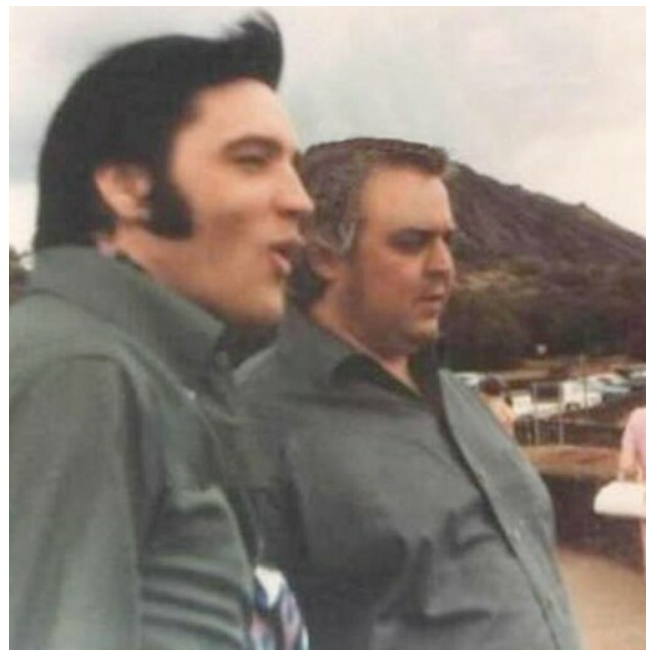
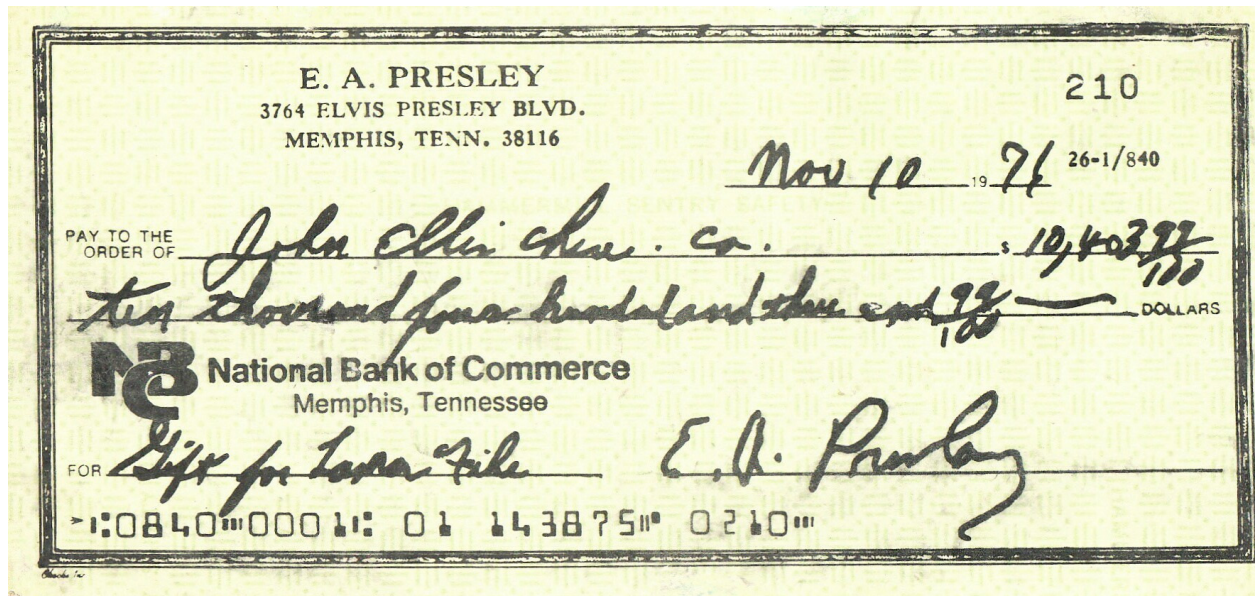


## A HANDWRITTEN LYRIC BY ELVIS PRESLEY FOR *SHE WEARS MY RING*



To make a catalog for the songs that Elvis recorded or performed in concert, he would write the lyrics down. This handwritten lyric by Elvis titled, *She Wears My Ring*, are one of those lyrics. Charlie Hodge, Elvis's long-time friend and a part of his "Memphis Mafia", also assisted Elvis in writing lyrics for the catalog also. There are several binders of these lyrics at Graceland, according to the letter of documentation with regards to the lyrics. Very few of these lyrics by Elvis have surfaced, making this document rare and unique

# ELVIS PRESLEY SIGNED CHECK FOR *MEMPHIS MAFIA* BODYGUARD IN 1976.



Lamar Fike, one of Elvis' very best friends, first met Elvis in 1954 and began working for him in 1957. This is a check completely filled out and signed by Elvis in 1976 to Lamar, his bodyguard and one of the Memphis Mafia. The check was never cashed. Check was laminated both sides and has now been removed. Fike passed away at age of 75 in 2011.



# JOHNNY CASH 2 PAGE LYRIC FOR ONE PIECE AT A

Lyrics

## One Piece at a Time

Now I left Kentucky back in '49  
Went to Detroit workin' on assembly line  
The first year they had me puttin' wheels on Cadillacs  
Every day I'd watch them beauties roll by  
And sometimes I'd hang my head and cry  
Cause I always wanted me one that was long and black  
One day I devised my self a plan  
That should be the envy of any man  
I'd sneak it out of here in the lunch box may be  
Now gettin' caught meant gettin' fired  
But I figured I'd have it all by the time I retired  
I'd have me a car worth at least a hundred grand

Cho

I'll get it one piece at a time  
And it won't cost me a dime  
You'll know it's me when I come thro' your town  
I'm gonna ride around in style  
I'm gonna drive everybody wild  
Cause I'll have the only one there is around  
So the next day when I punched in  
With my big lunch box and with help from my friend  
I left that day with a lunch box full of gears  
I've never considered myself a thief  
But Gm wouldn't miss just one little piece  
Especially if I strung it out over several years  
The first day I got me a fuel pump  
The next day I got me an engine and a trunk  
Then I got me a transmission and all the chrome  
The little things I could get in my lunch box  
Like nuts and bolts and all your shocks  
Big stuff we snuck out in my buddies mobile home  
Up to now my plan went straight  
Till we tried to put it together one night.  
That's when we noticed that  
Something was definitely wrong.



## ONE PIECE AT A TIME CONTD

The transmission was a 53  
The motor turned out to be a 73  
Where we tried to put in the bolts  
All the holes were gone  
So we drilled it out so it would fit  
And with a little help from an adapter kit  
We had that engine humming like a song  
Now the headlights was another sight  
We had two on the left and one on the right  
But when we pulled out the switch all three came on  
The back end looked kind of funny too  
But we put it together and when we got there  
That's when we noticed that we only had one fin  
About that time my wife walked out  
And I could see in her eyes that she had her doubts  
But she opened the door and said honey take me for a spin  
So we drove uptown to get the tags  
And I headed her right end down main drag  
I could hear everybody laughing for black man  
But up at the courthouse they didn't laugh  
Cause to type it up it took the whole stuf  
And when they got through the title and paid taxes

Chorus

Yeah super-trooper this is the Cottonmouth  
In the psychobilly Cadillac, come on  
This is the Cottonmouth  
Oh Negatory on the cost of this machine  
Super trooper. You might say I went  
Right up to the factory and picked it up  
It's cheaper that way

Oh what model is it?  
It's a forty nine - fifty

We was cruising along there at 60 lbs  
The oil pressure was registering 120 psi



# JOHNNY CASH HANDWRITTEN LYRIC FOR TEARS IN THE HOLSTON RIVER

## TEARS IN THE HOLSTON RIVER

OCT 23<sup>rd</sup> 1978

WAS A HARD HARD DAY  
AND I CONFESS I CRIED  
BUT SO DID EVERYBODY  
WHO LOVED HER LIKE I DID  
THERE WERE TEARS IN THE HOLSTON RIVER  
WHEN MOTHER MAYBELLE DIED

THEN ON JAN 8 1979

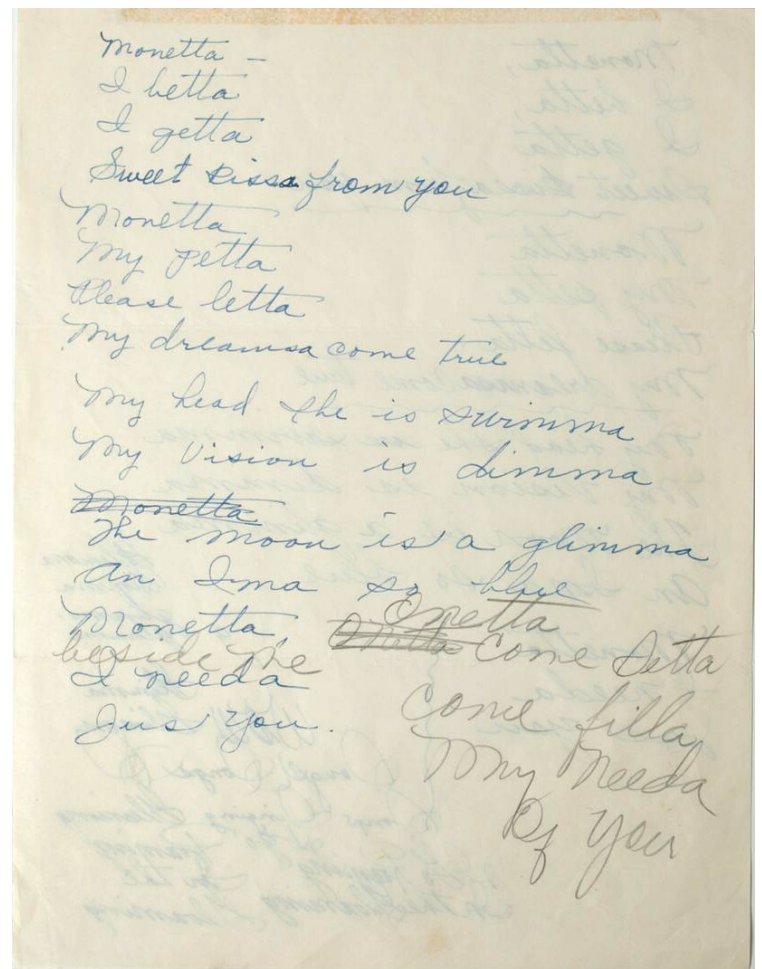
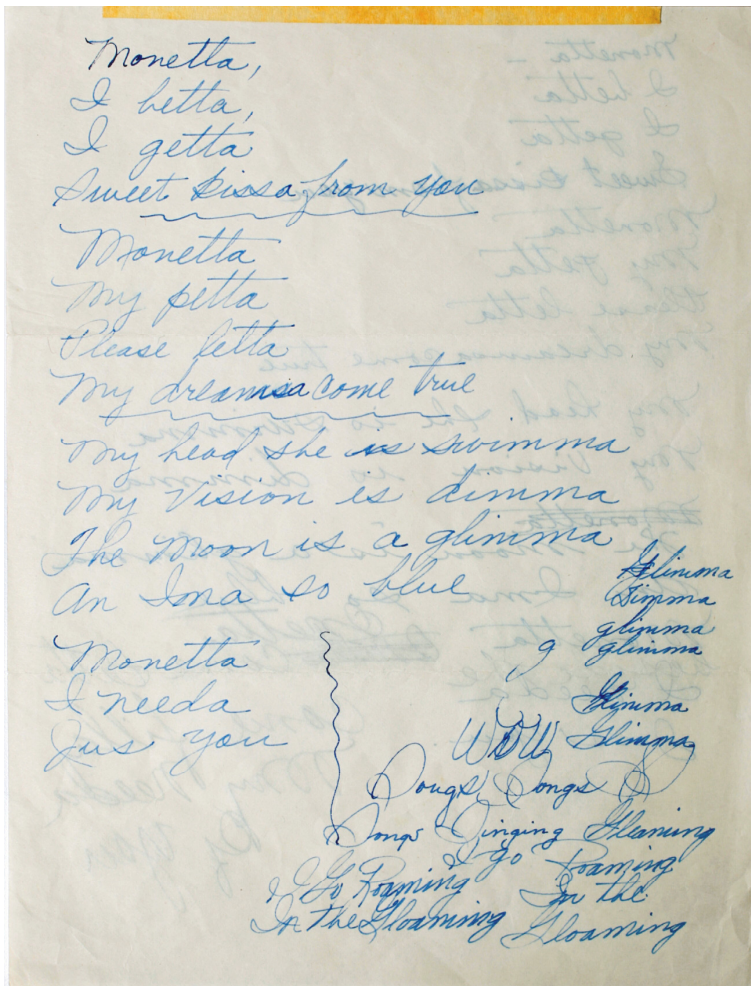
WE LOST ANOTHER LEGEND  
AND THE PAIN WAS MULTIPLIED  
BY POOR VALLEYS CHURCH MT VERNON  
WE LAID HER NEATH~~E~~ CLINCH MOUNTAIN  
AND THERE WERE TEARS IN THE HOLSTON RIVER  
WHEN SARA CARTER DIED

~~Then walking by~~  
~~from~~ THE RIVER ROAD  
I SAW~~THE~~ SILVER TEAR-SHAPED DROPLETS  
PRECIOUS PEARLS OF LOVE  
SPARKLING ON THE RIVERS TIDE

AND I'LL BET THE TURNED TO DIAMONDS<sup>C</sup>  
↓ THEY WERE SHED FOR<sup>F</sup> ~~THE~~ SO PRECIOUS<sup>C</sup> ↓  
BEFORE THE WENT MUCH FARTHER<sup>F</sup>  
THERE WERE TEARS IN THE HOLSTON RIVER<sup>C</sup>  
WHEN MOTHER MAYBELLE  
AND SARA CARTER DIED



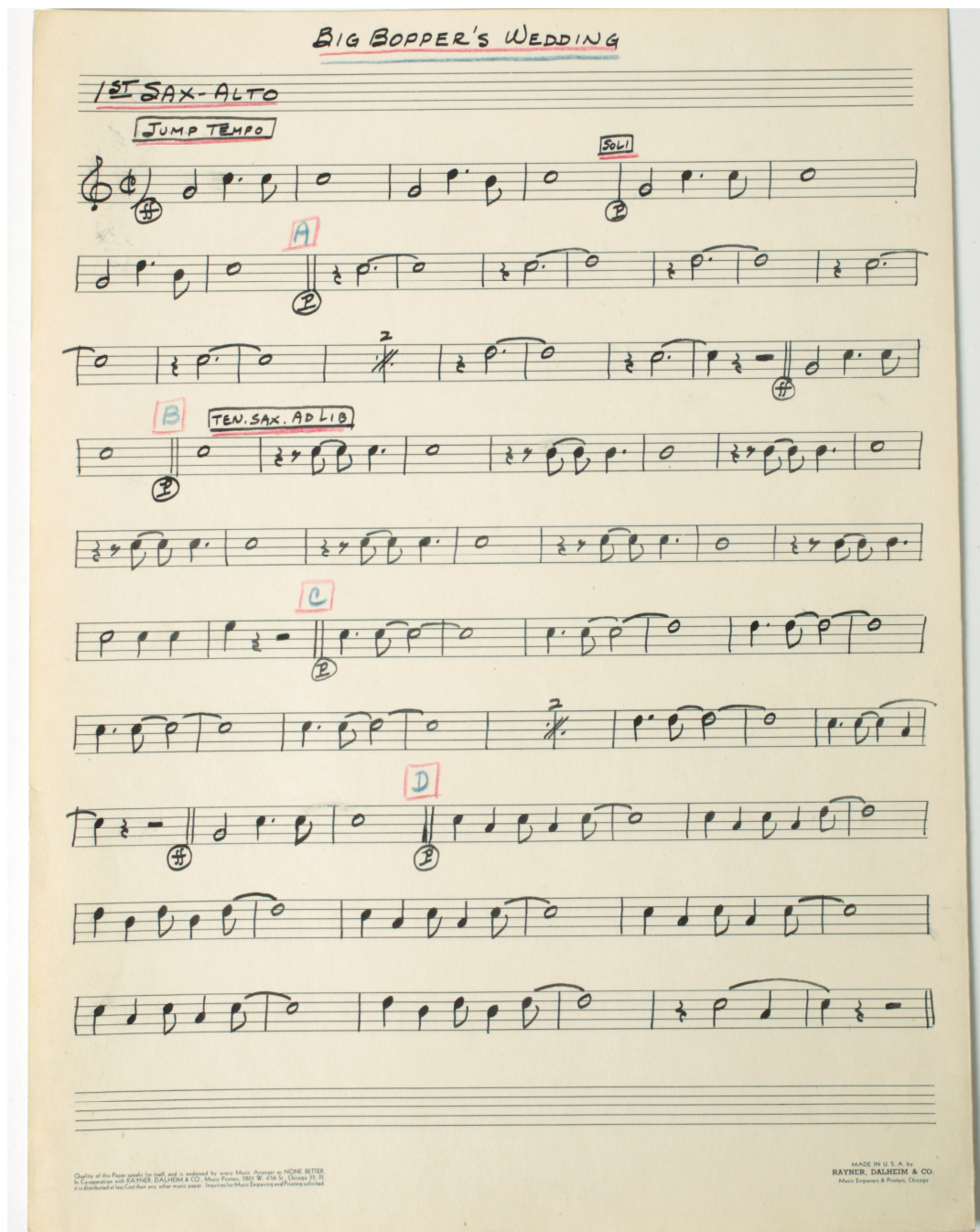
## BUDDY HOLLY WRITES A FIRST DRAFT FOR *MONETTA* IN 1958



Buddy Holly's handwritten first draft lyric on both sides of sheet for a song titled *Monetta*, Italian for *Little Money*. This is the only handwritten lyric of Buddy's to ever surface in the collector's field to date. It was written in late 1958 before *The Winter Dance Party Tour*. Buddy worked on the song with Sonny Curtis. In later years, Sonny Curtis, who was a member of Buddy's group, The Three Tunes, back in 1956, was interviewed in the 1990s on the radio about *Monetta*. He confirmed Buddy's handwritten draft/lyric and that they were working on it together. He later recorded it as a demo, but it has never been officially released.

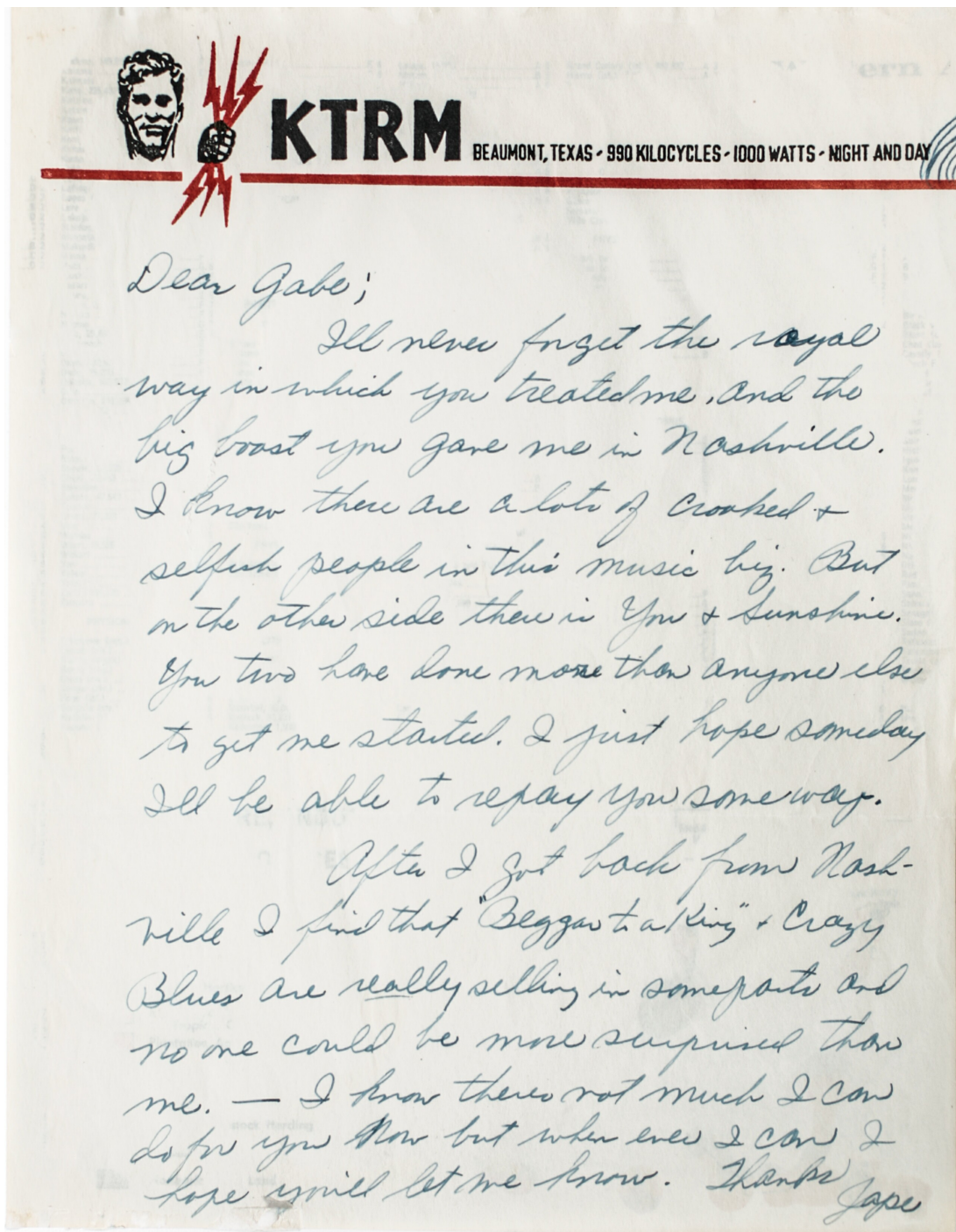


# THE BIG BOPPER'S SHEET MUSIC FOUND AT THE CRASH SITE IN CLEAR LAKE, IOWA IN 1959



Handwritten sheet of music for the song, *Big Bopper's Wedding*, by J. P. Richardson, The Big Bopper. The sheet music was found in his suitcase at the crash site on February 3, 1959 in Clear Lake, Iowa. A letter from his late son, Jay Richardson, is included, along with a white label promo 45 record for the song.

# BIG BOPPER RARE HANDWRITTEN LETTER



The Big Bopper's rare, handwritten appreciation letter to his friend Gabe, who helped promote his music releases. A letter of provenance from the recipient written on Colonel Tom Parker's (Elvis Presley's manager) stationery accompanies



# RITCHIE VALENS SIGNED PERFORMANCE CONTRACT FROM 1958

Miss Gail Smith, Program Chairman  
Pacoima Junior High School  
9919 Laurel Canyon Blvd.  
Pacoima, California

Dear Gail,

I accept the invitation to perform at a benefit assembly for your school publication on December 5, 1958, at Pacoima Junior High School, and plan to sing or perform the following songs:

NAME OF SONG

TIME REQUIRED  
TO DO

"Come On Let's Go"  
"Donna"  
"La Bamba"

Date November 12, 1958

Ritchie Valens  
Ritchie Vallens



December 5, 1958, Ritchie Valens performed a live concert at Pacoima Junior High. Gail Smith, Ritchie's friend, neighbor and program chairman, asked Ritchie to perform, and he agreed. He was starting to have considerable recognition and airplay with the release of his hits *Donna* and *La Bamba*. This is the original first performance contract for Ritchie that was prepared by Gail. Ritchie signed the contract on November 12, 1958 and prepared a set list for his performance. The performance was recorded for a live record release titled, *Ritchie Valens in Concert at Pacoima Junior High* on Delphi records. This is a simple school contract that is now a true museum piece documenting the history and early roots of Rock and Roll. Accompanied are three unpublished Polaroid photos of Ritchie performing on stage at the event.

# BEACH BOYS 1966 FAN CLUB CONTRACT SIGNED BY BRIAN WILSON AND MIKE LOVE

## MINUTES OF SPECIAL MEETING OF BOARD OF DIRECTORS

OF

### THE BEACH BOYS INTERNATIONAL FAN CLUB

A special meeting of the Board of Directors of THE BEACH BOYS INTERNATIONAL FAN CLUB, a California corporation, was held on the 1st day of July, 1966, at the hour of 4:00 o'clock P.M., at Suite 420, 9171 Wilshire Boulevard, Beverly Hills, California, pursuant to a written waiver of notice and consent thereto appearing in the minute book of this corporation immediately preceding the minutes of this meeting.

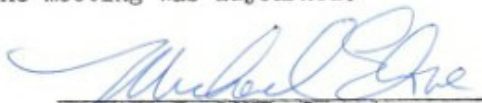
All of the directors of the corporation were present, namely:

Brian Wilson  
Dennis Wilson  
Carl Wilson  
Michael E. Love


Brian Wilson acted as Chairman of the meeting and Michael E. Love acted as Secretary thereof.

As the first order of business, the Chairman announced that it would be necessary for this corporation to open a bank account with Security First National Bank, Beverly Hills Branch, and to adopt certain resolutions concerning said bank account. After discussion, upon motion duly made and seconded, the resolutions appearing on the page immediately following these minutes were unanimously adopted.

There being no further business to come before the meeting, upon motion duly made, seconded and unanimously carried, the meeting was adjourned.

  
MICHAEL E. LOVE, Secretary

APPROVED:

  
BRIAN WILSON, Chairman

Brian Wilson and Mike Love are the co-founders of The Beach Boys. The 1966 Fan Club contract was signed around the time of the release of *Pet Sounds* and when their music was evolving away from the California beach sound.



# JIM MORRISON'S W-4 FORM FOR AMERICAN BANDSTAND IN 1967

FORM W-4 (Rev. July 1964)  
U.S. Treasury Department  
Internal Revenue Service

## EMPLOYEE'S WITHHOLDING EXEMPTION CERTIFICATE

Print full name JIM MORRISON Social Security Account Number 156 2266

Print home address 1 N. Sycamore City LA State Calif

**EMPLOYEE:**  
File this form with your employer. Otherwise, he must withhold U.S. income tax from your wages without exemption.

**EMPLOYER:**  
Keep this certificate with your records. If the employee is believed to have claimed too many exemptions, the District Director should be so advised.

### HOW TO CLAIM YOUR WITHHOLDING EXEMPTIONS

1. If SINGLE, and you claim your exemption, write "1", if you do not, write "0"..... 0
2. If MARRIED, one exemption each is allowable for husband and wife if not claimed on another certificate.
  - (a) If you claim both of these exemptions, write "2".....
  - (b) If you claim one of these exemptions, write "1".....
  - (c) If you claim neither of these exemptions, write "0".....
3. Exemptions for age and blindness (applicable only to you and your wife but not to dependents):
  - (a) If you or your wife will be 65 years of age or older at the end of the year, and you claim this exemption, write "1"; if both will be 65 or older, and you claim both of these exemptions, write "2".....
  - (b) If you or your wife are blind, and you claim this exemption, write "1"; if both are blind, and you claim both of these exemptions, write "2".....
4. If you claim exemptions for one or more dependents, write the number of such exemptions. (Do not claim exemption for a dependent unless you are qualified under instruction 3 on other side.) .....
5. Add the number of exemptions which you have claimed above and write the total. .... 0
6. Additional withholding per pay period under agreement with employer. See Instruction 1.... \$ .....

I CERTIFY that the number of withholding exemptions claimed on this certificate does not exceed the number to which I am entitled.

(Date) July 12 19 67 (Signed) Jim Morrison

The Doors appeared on American Bandstand on July 22, 1967, and performed *Crystal Ship* and then their recent hit, *Light My Fire* to a very enthusiastic audience. This is Jim Morrison's W-4 form from 1967 for his appearance on the show. It is signed, printed, and filled out by Jim. This is quite a rare document from The Doors lead singer.



# OTIS REDDING SIGNED PERFORMANCE CONTRACT FROM FEBRUARY 1966

**Contract Blank**  
AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA  
(HEREIN CALLED "FEDERATION")

EMPLOYER'S COPY

**SHAW ARTISTS CORPORATION**  
203 NORTH WABASH AVE.  
CHICAGO, ILLINOIS  
RANDOLPH 6-0130

565 Fifth Avenue, New York, N. Y. 10017  
OXford 7-7744

No. 2160

LOCAL NUMBER

THIS CONTRACT for the personal services of musicians, made this 8th day of dec, 1965, between the undersigned employer (hereinafter called the "employer") and six musicians musicians (hereinafter called "employees").

WITNESSETH, That the employer hires the employees as musicians severally on the terms and conditions below. The leader represents that the employees already designated have agreed to be bound by said terms and conditions. Each employee yet to be chosen shall be so bound by said terms and conditions upon agreeing to accept his employment. Each employee may enforce this agreement. The employees severally agree to render collectively to the employer services as musicians in the orchestra under the leadership of ROBERT E. LEE as follows:

Name and Address of Place of Engagement BLACKWELL AUDIT. RANDOLPH MACON COLLEGE  
ASHLAND, VA.

Date(s) of Employment FEBRUARY 19th, 1966 (Afternoon)

Hours of Employment 2PM to 4PM

ACCOMPANIST TO: OTIS REDDING

Type of Engagement (specify whether dance, stage show, banquet, etc.)

The employer is hereby given an option to extend this agreement for a period of \_\_\_\_\_ weeks beyond the original term thereof. Said option can be made effective only by written notice from the employer to the employees, not later than \_\_\_\_\_ days prior to the expiration of said original term, that he claims and exercises said option, and a copy of said notice shall be filed with the local in whose jurisdiction the engagement is to be performed.

WAGE AGREED UPON \$ \_\_\_\_\_  
(Terms and Amount)

This wage includes expenses agreed to be reimbursed by the employer in accordance with the attached schedule, or a schedule to be furnished the employer on or before the date of engagement.

To be paid \_\_\_\_\_  
(Specify when payments are to be made)

Upon request by the American Federation of Musicians of the United States and Canada (herein called the "Federation") or the local in whose jurisdiction the employees shall perform hereunder, the employer either shall make advance payment hereunder or shall post an appropriate bond.

**ADDITIONAL TERMS AND CONDITIONS**

If any employees have not been chosen upon the signing of this contract, the leader shall, as agent for the employer and under his instructions, hire such persons and any replacements as are required for persons who for any reason do not perform any or all services. The employer shall at all times have complete control over the services of employees under this contract and the leader shall, as agent of the employer, enforce disciplinary measures for just cause, and carry out instructions as to selections and manner of performance. The agreement of the employees to perform is subject to proven detention by sickness, accidents, or accidents to means of transportation, riots, strikes, epidemics, acts of God, or any other legitimate conditions beyond the control of the employees. On behalf of the employer the leader will distribute the amount received from the employer to the employees, including himself, as indicated on the opposite side of this contract, or in place thereof on separate memorandum supplied to the employer at or before the commencement of the employment hereunder and take and turn over to the employer receipts therefor from each employee, including himself. The amount paid to the leader includes the cost of transportation, which will be reported by the leader to the employer.

All employees covered by this agreement must be members in good standing of the Federation. However, if the employment provided for hereunder is subject to the Labor-Management Relations Act, 1947, all employees, who are members of the Federation when their employment commences hereunder, shall be continued in such employment only so long as they continue such membership in good standing. All other employees covered by this agreement, on or before the thirtieth day following the commencement of their employment, or the effective date of this agreement, whichever is later, shall become and continue to be members in good standing of the Federation. The provisions of this paragraph shall not become effective unless and until permitted by applicable law.

To the extent permitted by applicable law, nothing in this contract shall ever be construed so as to interfere with any duty owing by any employee hereunder to the Federation pursuant to its Constitution, By-laws, Rules, Regulations and Orders.

Any employees who are parties to or affected by this contract are free to cease service hereunder by reason of any strike, ban, unfair list order or requirement of the Federation, and shall be free to accept and engage in other employment of the same or similar character or otherwise, for other employers or persons without any restraint, hindrance, penalty, obligation or liability whatever, any other provisions of this contract to the contrary notwithstanding.

Representatives of the local in whose jurisdiction the employees shall perform hereunder shall have access to the place of performance (except to private residences) for the purpose of conferring with the employees.

The performances to be rendered pursuant to this agreement are not to be recorded, reproduced, or transmitted from the place of performance, in any manner or by any means whatsoever, in the absence of a specific written agreement between the employer and the Federation relating to and permitting such recording, reproduction or transmission.

The employer represents that there does not exist against him, in favor of any member of the Federation, any claim of any kind arising out of musical services rendered for any such employer. No employee will be required to perform any provisions of this contract or to render any services for said employer so long as any such claim is unsatisfied or unpaid, in whole or in part. If the employer breaches this agreement, he shall pay the employees, in addition to damages, 6% interest thereon plus a reasonable attorney's fee.

The employer, in signing this contract himself, or having same signed by a representative, acknowledges his (her or their) authority to do so and hereby assumes liability for the amount stated herein.

To the extent permitted by applicable law, there are incorporated into and made part of this agreement, as though fully set forth herein, all of the By-laws, Rules and Regulations of the Federation and of any local of the Federation in whose jurisdiction services are to be performed hereunder (insofar as they do not conflict with those of the Federation), and the employer acknowledges his responsibility to be fully acquainted, now and for the duration of this contract, with the contents thereof.

OTIS REDDING  
Employer's Name

X

Signature of Employer

Street Address

City

State

Phone

ROBERT E. LEE  
Leader's Name

X

Signature of Leader

302 Robert E. Lee Bldg., Macon, Ga.

Street Address

SHAW ARTISTS CORP. FRS/SS

Booking Agent

Form B-2a 1-1-59



Phil Walden

Speedo Simms' copy.

Feb. 19th

BLACKWELL AUDITORIUM

RANDOLPH-MACON COLLEGE

ASHLAND, VIRGINIA (NORTH OF RICHMOND)

BAND TO SET UP BY 1:30 PM

CONCERT 2:00 PM - 4:00 PM


\$750.00 BAL. \$750.00 DEPOSIT

Phil Walden  
Artist and Promotions  
ROBERT E. LEE BLDG., MACON, GA.

Performance contract for Otis Redding's appearance at Randolph Macon College on February 19, 1966. Otis has signed an abbreviation mainly his first name right below his typed name. Along with the contract is the Scheduled itinerary for the concert by Manager Phil Walden Stationery to Otis's road manager Speedo Simms. Very rare contract signed by an artist that left us way to early.




# RARE KISS CONTRACT FROM 1975 SIGNED BY ALL FOUR ORIGINAL MEMBERS IN THEIR EARLY DAYS

 **RUSH**  
**NBC COLOR TELEVISION**

THIS AGREEMENT is for the services described below between the undersigned First Party (includes accompanying musicians and/or entertainers as described below, hereinafter referred to as "Artist") and NBC Television (hereinafter referred to as "Company").

KISS (Rock and Roll Group) Acct. 3362-7

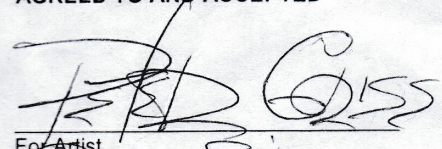
1. Artist consents to the recording and the broadcast of reproduction(s) of the Artist's voice and music as part of ARTISTS on-line (hereinafter referred to as "Program").
2. Artist does hereby acknowledge that the Company is the sole owner of all rights to the Program and the recording thereof, for all purposes. Artist also acknowledges that the Company has the right to broadcast the Program one or more times over any station leased. Any materials relating to the production and broadcast of the PROGRAM become property of the Company.
3. Artist understands and agrees to receive the following compensation for appearances on and participation in the Program.
  - a. \$595.00 (Five hundred ninety five dollars)
4. Artist's name and likeness may be used in advertising and promotional material for the Program, but not as an endorsement of any product or service.
5. Artist hereby releases and discharges Station KVVX from any and all liability in connection with the making, producing, reproducing, processing, exhibiting, distributing, publishing, transmitting by any means or otherwise using the above-mentioned production.
6. All rights to Artist's performance described herein shall remain the sole property of the ARTIST and the rights granted herein are for radio broadcast only.
7. GOVERNING LAW: This AGREEMENT shall be governed by the laws and in the courts of the State of CAL and by the laws of the United States, excluding their conflicts of law principles. Any dispute or legal proceeding regarding the AGREEMENT shall take place in the county of L.A., in the State of CAL.

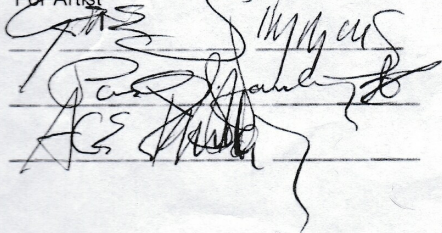
**COMPLETED** 


Your signature below will constitute this as a binding agreement between us.

DATED: June 9, 1975

**AGREED TO AND ACCEPTED**

  
For Artist

  
For Artist

  
For Company

# ELTON JOHN 1972 SIGNED DOCUMENT

MINUTES OF THE ANNUAL GENERAL MEETING OF THE MEMBERS  
OF WILLIAM A. BONG LIMITED, HELD AT 176 HIGH ROAD,  
FINCHLEY, LONDON N2 9AS ON 9TH DECEMBER 1971.

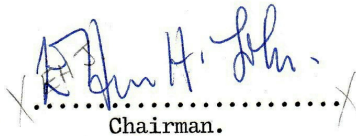
Present: Reginald Kenneth Dwight Esq.

---

The Chairman reported to the meeting, that due to administrative difficulties, the Accounts of the Company had not yet been completed.

The Chairman also reported that the Shareholders' capital remained intact.

The meeting then closed.

  
.....  
Chairman.

By late 1971, Elton John gained popularity with his concert appearances and record releases. This required a staff to handle his business affairs which would also require meetings. This minutes meeting document with Elton John is dated December 9, 1971, and signed with his future official name, Elton H. John. On February 9, 1972, Reginald K. Dwight officially changed his name to Elton Hercules John.



# SONNY AND CHER PERFORMANCE CONTRACT FROM 1967 SIGNED BY BOTH ARTISTS

NEW YORK  
BEVERLY HILLS  
CHICAGO  
LONDON  
ROME  
PARIS  
MADRID  
MUNICH

WILLIAM MORRIS AGENCY, INC.  
1350 AVENUE OF THE AMERICAS • NEW YORK, N.Y. 10019 • 586-5100

AGVA STANDARD FORM OF ARTISTS ENGAGEMENT CONTRACT

NATIONAL HEADQUARTERS  
551 FIFTH AVENUE  
New York 17, N. Y.  
TN 7-5600

American Guild of Variety Artists  
(A Branch of the Associated Actors and Artists of America)  
(Affiliated with the AFL-CIO)

MBA.....Welfare.....BOND.....  
Membership No.....  
Branch.....  
Paid to.....  
Checked by.....  
Date Checked.....

AGREEMENT made this 11 day of MAY, 1967, between  
EDEN ROC HOTEL, MIAMI BEACH, FLORIDA hereinafter called the "Operator" and  
SONNY & CHER hereinafter called the "Artist,"

Membership No. .... AGVA Branch ..... Paid to .....

1. The Operator hereby warrants that he is the operator herein at the present time and for the duration of this contract, and engages the Artist and the Artist hereby accepts said engagement, to present his act under the direction, supervision and control of the Operator, (but Operator shall not alter the artistic character of Artist's act), as a PRINCIPAL consisting of TWO ( 2 ) persons, at the MAIN ROOM OF THE EDEN ROC HOTEL, in the city of MIAMI BEACH, FLORIDA, for a period of TEN CONSECUTIVE DAYS ( 10 ) consecutive weeks days ( ) days/weekly.

Number of shows daily TWO SHOWS NITELY ( )  
Number of shows weekly ( )  
(EXACT NUMBER OF SHOWS DAILY OR WEEKLY MUST BE SPECIFIED)

commencing on DECEMBER 22, 1967, for which the Operator agrees to pay the Artist, and the Artist agrees to accept, as full payment, the sum of \$25,000 PER WEEK PLUS 3/7ths PRO-RATA THEREOF Dollars (\$ ) weekly, payable SEE BELOW.

2. Artist hereby gives and grants to Operator the option of extending this agreement for XXXXX ( )

IT IS PART OF THIS CONTRACT THAT THE ARTIST COVENANTS AND AGREES WITH THE OPERATOR THAT THE ARTIST SHALL NOT APPEAR FOR ANY PERFORMANCES IN DADE OR BROWARD COUNTY, FLORIDA, FOR A PERIOD OF THIRTY (30) DAYS PRIOR, OR THIRTY (30) DAYS AFTER, THE ABOVE APPEARANCE DATES AT THE EDEN ROC HOTEL AS WELL AS DURING AND THROUGHOUT THEIR ENGAGEMENT WITHOUT THE CONSENT OF THE OPERATOR.

THE EXECUTION HEREOF AND SHALL REMAIN IN GOOD STANDING FOR THE DURATION OF THIS CONTRACT. The parties jointly and severally agree that the Artist's obligations hereunder are subject (a) to the Artist's prior obligations to AGVA as a member thereof, (b) to AGVA's Rules and Regulations, Constitution and By-Laws, as of the date hereof, and (c) to the Rules and Regulations of the AGVA Branch in whose jurisdiction the Artist performs hereunder insofar as they are not in conflict with those of the National AGVA.

5. The Artist shall render his act in the variety field exclusively to the Operator throughout the term hereof unless otherwise provided herein or otherwise consented to by the Operator in writing.

6. The Artist authorizes the Operator to deduct from the above-mentioned compensation such sum as may be necessary to establish and/or maintain his good standing in AGVA and to pay such sum to the local AGVA representative upon demand. The Operator shall receive from such representative and shall deliver to the Artist, the proper AGVA receipt therefor.

7. All the provisions of any agreement now existing or which may be entered into between the Operator and AGVA are incorporated herein, and made a part hereof, and shall govern the engagement of the Artist hereunder.

8. The words "Artist" and "Operator" as used herein include and apply to singular and plural members and all genders wheresoever the context hereof will so admit.

9. The Artist shall not be required to perform or appear nor shall the Operator request or require the Artist to perform or appear, directly or indirectly, in Television regardless of the point of origin of the telecast without first securing the written consent and approval thereto of AGVA.

10. The Operator, throughout the term of this contract, at his own expense shall furnish to the Artist live musical accompaniment according to the usual standard of his establishment for all rehearsals and performances of the Artist.

AGVA WELFARE TRUST FUND: The Operator is advised of an AGVA Welfare Program which provides for welfare benefits for

In WITNESS WHEREOF, we have signed this agreement on the day and year first above written.

OPERATOR: EDEN ROC HOTEL, MIAMI BEACH, FLA.  
Full name of owner (person, firm or corporation) Title Address  
SIGN HERE → BY: S. J. Bong  
ARTIST: SONNY & CHER  
Stage Name Legal Name

The undersigned Agent certifies that he has obtained this engagement  
AGENT: WILLIAM MORRIS AGENCY, INC. ARTISTS' REPRESENTATIVES ASSOCIATION, INC.



ARETHA FRANKLIN SIGNED TWICE MULTI PAGE PERFORMANCE CONTRACT  
WITH ADDITIONAL SIGNED RIDER FROM 1971

QUEEN BOOKING CO.  
1650 BROADWAY  
NEW YORK, N.Y. 10019  
BC  
QUEEN BOOKING CORP.

**Contract Blank**

AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA  
(HEREIN CALLED "FEDERATION")

THIS CONTRACT for the personal services of musicians, made this 19TH day of NOVEMBER, 1970, between the undersigned employer (hereinafter called the "employer") and ONE + musicians (hereinafter called "employees").  
(Including the Leader)

WITNESSETH, That the employer hires the employees as musicians severally on the terms and conditions below. The leader represents that the employees already designated have agreed to be bound by said terms and conditions. Each employee yet to be chosen shall be so bound by said terms and conditions upon agreeing to accept his employment. Each employee may enforce this agreement. The employees severally agree to render collectively to the employer services as musicians in the orchestra under the leadership of ALF PRODUCTIONS, INC. 6/5/0/ MISS ARETHA FRANKLIN as follows:

Place of Engagement HAMPTON ROADS COLISEUM  
Hampton, Virginia

Date(s) of employment February 14, 1971 (SUNDAY)

Hours of employment ONE SHOW AT 8:00PM

Type of engagement (specify whether dance, stage show, banquet, etc.) STAGE

Price agreed upon \$ 20,000.00 Guarantee against 60% of the gross / whichever is greater  
(Terms and amount)

This price includes expenses agreed to be reimbursed by the employer in accordance with the attached schedule, or a schedule to be furnished the employer on or before the date of engagement.

**RIDER**

The terms and conditions listed below are to be considered part of this AFM contract covering the February 14, 1971 engagement of Aretha Franklin at the Hampton Roads Coliseum, in Hampton Virginia. The rider must be signed by all parties to be valid.

1. TERMS OF BAID CONTRACT TO BE \$20,000.00 guarantee against 60% of the gross / whichever is greater.
2. CONTRACT AND \$5,000.00 DEPOSIT TO BE RETURNED TO QUEEN BOOKING CORPORATION WITHIN FIFTEEN (15) DAYS AFTER DATE APPEARING ON THE CONTRACT.
3. BUYER AGREES TO SUPPLY, AT NO COST TO THE ARTIST, ONE (1) HAMMOND B-3 ORGAN WITH TWO (2) LESLIE SPEAKERS.

B.N. Pruyers, Chairman  
HAMPTON PUNG STEERING COMMITTEE

Aretha Franklin  
ALF PRODUCTIONS, INC. 6/5/0/  
ARETHA FRANKLIN

Mr. B. N. Pruyers, Chairman  
R. Q. BOX 59  
Hampton, Virginia 23369

Signature of Leader  
ALF PRODUCTIONS, INC. 6/5/0/ ARETHA FRANKLIN  
New York, New York  
EDDIE HARRIS / DLH

10% Comm  
Suite 141  
rules and



# ELVIS PRESLEY TIKI NECKLACE FROM HAWAII



*The wooden Tiki God necklace was once owned by Elvis Presley. He gave it to Jo Smith. Elvis got the necklace in Hawaii, during the filming of one of his movies. He said it was "good luck".*

*Billy Smith, Elvis' cousin*

*8-20-89*

*Billy Smith*

Elvis Presley starred in three movies filmed in Hawaii. This personally owned *TIKI* necklace was purchased by Elvis while filming on location there in the 1960s. He owned and wore it for years and later gave it to Jo Smith, his Cousin Billy Smith's wife, for good luck. Two letters of documentation accompanies, including Billy Smith with an additional photo of Elvis in Hawaii in the early 1960s.

# ELVIS PRESLEY'S MICROPHONE USED IN LAS VEGAS DURING *ELVIS, THAT'S THE WAY IT IS* MOVIE DOCUMENTARY



## ELVIS PRESLEY REHEARSAL MICROPHONE USED DURING RECORDING SESSION ON AUGUST 4, 1970 AT THE INTERNATIONAL IN LAS VEGAS.

THIS LETTER IS TO CONFIRM THE AUTHENTICITY OF THE ABOVE MENTIONED  
ITEM THAT I ACQUIRED PERSONALLY.

I AM A SOUND AND RECORDING ENGINEER BY TRADE. DURING THE LATE  
1960'S AND 70'S I WAS OFTEN CONTRACTED BY RCA FOR SEVERAL STUDIO  
SESSIONS AND LIVE CONCERT RECORDINGS. DURING THE BETTER PART OF  
AUGUST 1970, I WORKED REHEARSAL AND RECORDING SESSIONS FOR RCA  
RECORDS. AS I HAD THE MEANS AND OPPORTUNITY THROUGH MY CON-  
TACTS, I ATTAINED SEVERAL ITEMS THAT WERE USED BY ELVIS DURING  
THESE SESSIONS. THIS MICROPHONE WAS ONE THAT I OBTAINED FROM A  
REHEARSAL SESSION THAT TOOK PLACE IN THE CONVENTION ROOM OF THE  
INTERNATIONAL HOTEL ON AUGUST 4, 1970. THE ORIGINAL SOUND BOARD  
MICROPHONE CORD IS ALSO ATTACHED AND IS FROM THAT SAME SESSION.

Respectfully,  
Larry Hadsell.

Elvis Presley's microphone with cord, used by him while re-  
hearsing at the Hilton Hotel in Las Vegas during the filming of  
*Elvis That's The Way It Is*, a documentary concert film released  
in 1970. There are several pictures of him, including film clips  
of Elvis rehearsing *Bridge Over Troubled Water*. A letter from  
the sound engineer is included.



**TWO PAIR OF ELVIS PRESLEY CUFF LINKS CHOSEN BY VERNON PRESLEY FOR ELVIS 'S FUNERAL BUT DECIDED LAST MINUTE NOT TO USE THEM AND GAVE TO BODYGUARD SAM THOMPSON**



Two pair of cuff links that were chosen for Elvis's funeral by Vernon Presley, Elvis's father, but at the last minute weren't used. A great letter from bodyguard, Sam Thompson, who helped pick out the suit Elvis was buried in, accompanies sharing it's history.

## BUDDY HOLLY'S PERFORMANCE GLASS FRAMES FROM 1957



After Buddy Holly was tragically killed in 1959, a big fan of Buddy's would often visit the Holley family in Lubbock, Texas. He mainly visited Buddy's father, and they became quite close. In 1961, he obtained these wire-rimmed glasses frames from him that Buddy wore in 1957. Besides the music, Buddy was well known for his glasses providing an elite museum-worthy piece ob-

Here is the letter that you requested pertaining to the Buddy Holly glasses that I sold to you. I want to sincerely apologize for the delay in getting this to you. You truly have been a great friend to me throughout the years and I am glad that these glasses can end up in your wonderful collection. I know you will treasure them forever.

A little history about the glasses. As you know, I lived in Dallas, Texas for most of my life. I had always been a fan of Buddy Holly. I had made many trips to Lubbock, Texas where Buddy Holly lived starting in 1961. I would visit with his parents and brothers and sister quite often. I remember all the stories that they used to share with me about Buddy and even though it had only been two years since his death, the pain was just like he died yesterday. On occasion, I was given a memento of Buddy Holly when I would leave Buddy's parents house. I would often feel guilty by accepting these items but figured that it meant something to his parents to give them to his fans.

A few years after meeting with the family, I had become really close to Buddy's father and mother. I had noticed the pair of sunglasses and thought they were the ones that Buddy had worn near the end of his life. His father explained that they were one of several pairs of sunglasses that Buddy owned. I offered him \$50 for them and he jokingly stated that I could just have them if I wanted them. I couldn't accept them like that, so I wrote him a check for them and have kept them in my private collection all these years.

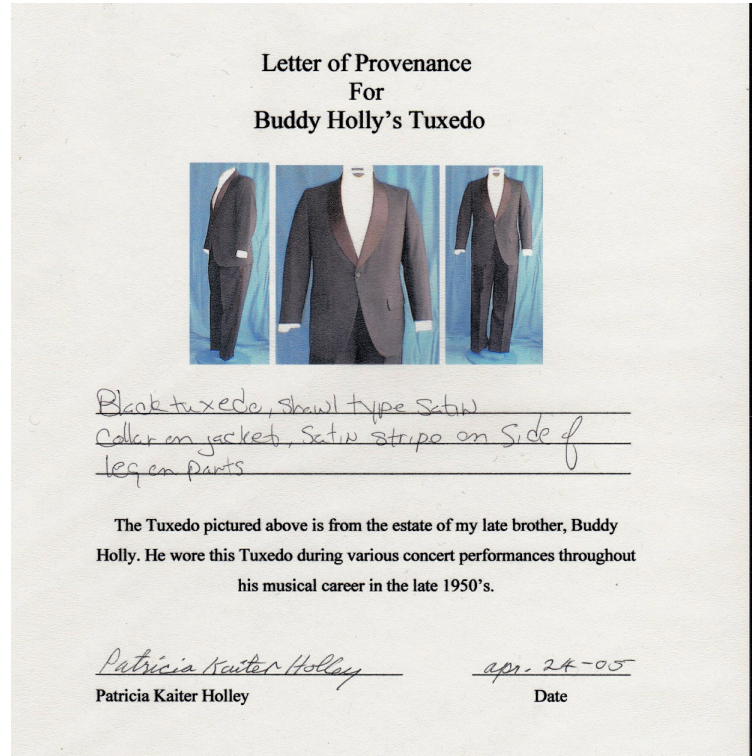
It was several more years later that I was visiting with the family and Mr. and Mrs. Holley showed me an old pair of Buddy's glasses. They were a pair of black horn rimmed glasses with a wire rim at the bottom. They had two distinct silver colored pieces on the front of the glasses. They had mentioned that Buddy had wore these just prior to getting his first trademark black horn rimmed glasses. I was fascinated by them and offered them \$350 for them (the amount left in my bank at the time). For one reason or another, they agreed to sell me the glasses. These glasses have been in my possession ever since.

I really hope that you enjoy them and treasure them forever.

*John With*

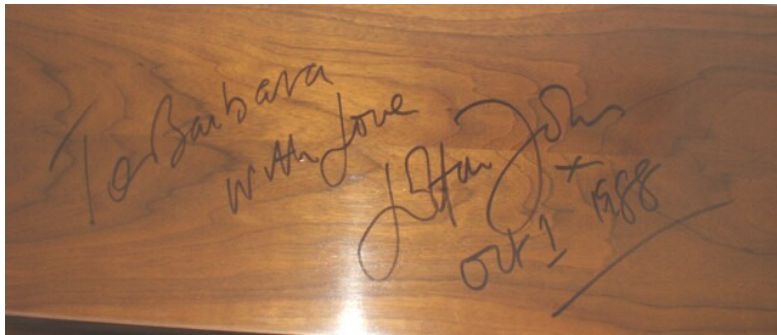


## BUDDY HOLLY'S BLACK PERFORMANCE TUXEDO



The tuxedo has a satin collar with satin stripes on sides of the trousers. The word "*Holly*" is written inside of the trousers at the belt line. This is one of four tuxedos Holly owned for performances. This tuxedo includes a white long sleeved performance shirt by Van Huesen used by Buddy during these performances. Letters from the Holley family are included for both.

# ELTON JOHN PLAYED AND SIGNED UPRIGHT PIANO ON STAGE IN TEXAS 1988



April 17, 2005

To the best of my knowledge, this is the story of the piano signed "With Love, Elton John, Oct 1, 1988. I purchased the piano from Barbara's mother in 1989 or the early 90's.

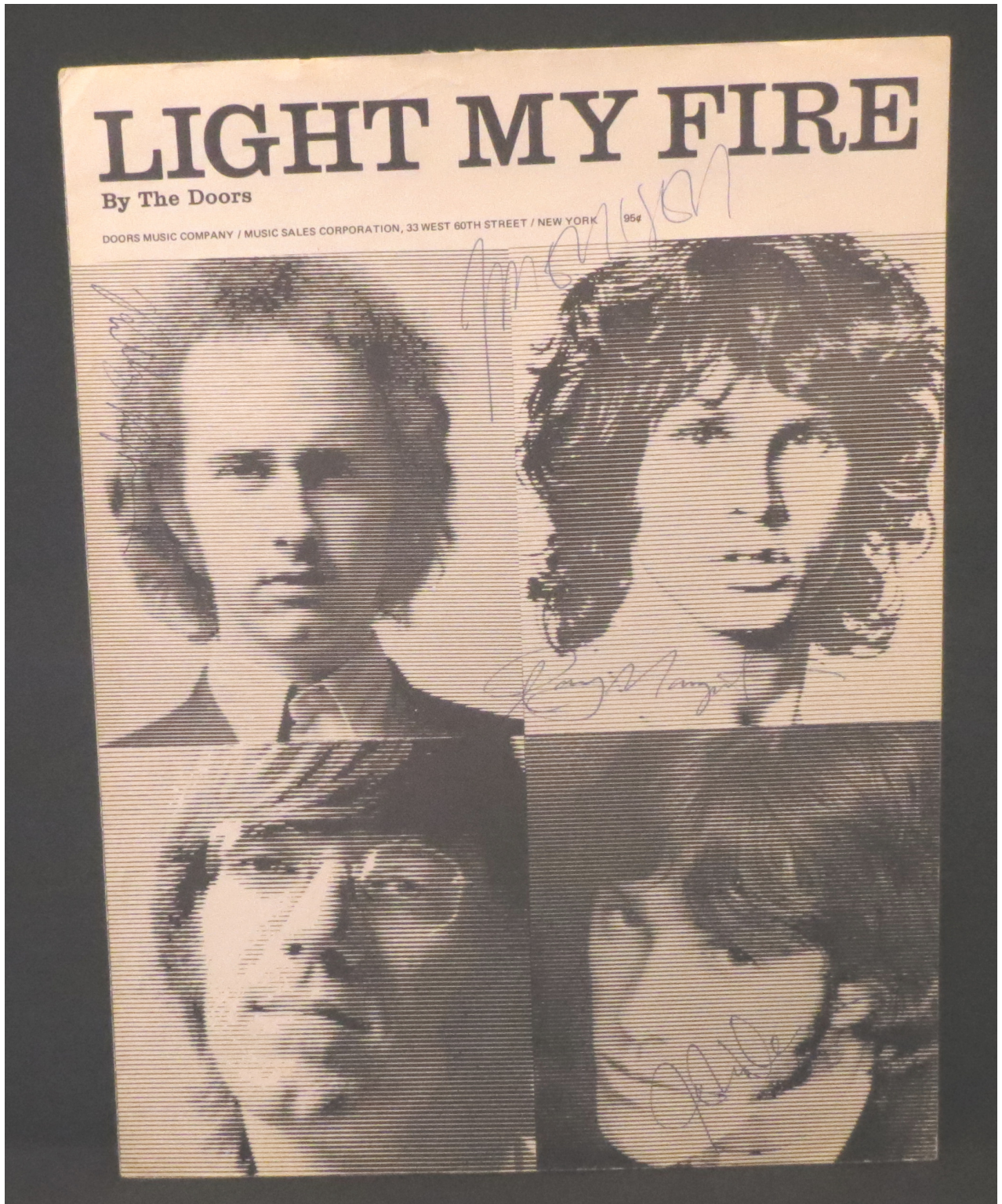
According to Barbara's mother, Barbara entered a radio contest to win a piano signed by Elton John at his Houston concert in October, 1988. There were several pianos (5?, 6?) given away. Elton tickled the ivories and signed each piano to the contest winners. It was my understanding that all the pianos were on stage before they were signed and delivered to the winners.

*R. Flanagan*

On October 1, 1988, Elton John performed in concert at the Summit Arena in Houston, Texas. A contest was held in the Houston area and the prize was for a fan to meet Elton and to win an upright piano presented by Elton. This upright piano, played by Elton on stage, was given to the winner. Elton signed the top of the upright all the way across the piano and dated it.



THE DOORS SHEET MUSIC FOR *LIGHT MY FIRE*  
SIGNED BY ALL FOUR MEMBERS



Perhaps one of the rarest, most desirable item signed by The Doors. A complete US first printing sheet music for their first # 1 single on Elektra Records and most popular song when you think of The Doors, *Light My Fire*. The sheet music is nicely signed in blue by Jim Morrison, Ray Manzarek, John Densmore, and Robby Krieger.



**THE ROLLING STONES US SHEET MUSIC FOR  
*LET'S SPEND THE NIGHT TOGETHER* SIGNED  
BY THE ORIGINAL FIVE MEMBERS**



The Rolling Stones rare first US printing sheet music for the song *Let's Spend The Night Together* signed nicely by the original five members including Mick Jagger, Brian Jones, Keith Richard, Bill Wyman, and Charlie Watts. Very few signed sheet music has ever surface let alone from the US in 1967!



## ORIGINAL LITHOGRAPHS AUTOGRAPHED BY THE BEACH BOYS IN 1966



A set of five original lithograph proofs measuring 16 x 20, created and signed by artist Frank Morton. Drawings are images of *America's Band*, The Beach Boys. This American rock band was formed in Hawthorne, California, in 1961. The drawings are signed by each member — Brian Wilson, Carl Wilson, Dennis Wilson, Mike Love, and Alan Jardine next to their images. These lithographs were a test promotion for Capitol Records in 1966 and came from the collection of the head of the art department, to whom each Beach Boy dedicated his portrait. This set of autographs by the original Beach Boys are one of the nicest sets to ever surface in the year of their most famous album *Pet Sounds*.



## JOHNNY CASH'S COMPLETE TV PERFORMANCE OUTFIT



A complete custom-made stage outfit used for TV and concerts owned and worn by Johnny Cash. Included in the outfit is a custom-made shirt and, of course, his black stage boots. The popularity of Cash collector's items continues to increase well after his passing in 2003. This entire ensemble came from Bill Miller's collection. Miller is the cofounder of the Johnny Cash Museum and was Johnny's friend. A Certificate of Authenticity from Bill is included



# BOB DYLAN



**BOB DYLAN *KNOCKIN ON HEAVENS DOOR* SIGNED  
LITHOGRAPH FROM MONDO SCRIPTO COLLECTION**

Best Night  
Zachary

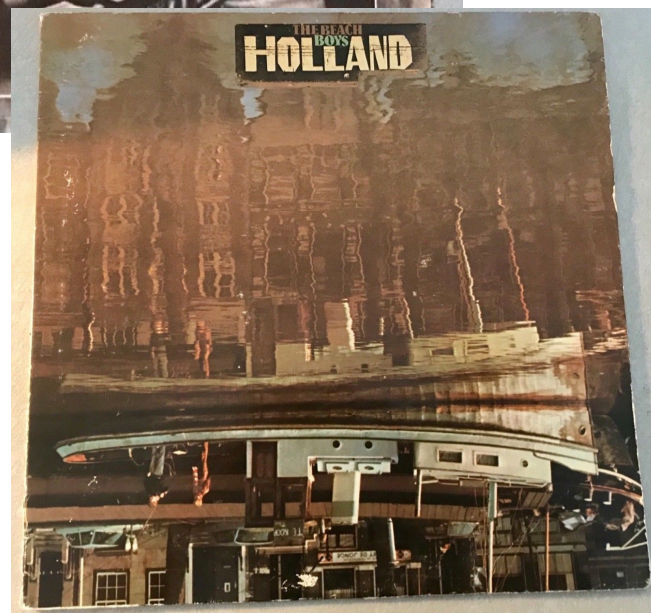
Best Wishes  
Happy New Year  
Love  
Dylan

Bob Dyja  
1987 - Powder Mill  
Hatch  
N.Y.C.

Bob Dylan  
Parkers Merit Hotel  
1987



# BEACH BOYS HOLLAND ALBUM SIGNED BY ALL FIVE ORIGINAL MEMBERS AND THEIR GUEST ARTISTS





THE SUPREMES SIGNED CONCERT POSTER FROM  
1966 BY DIANA, MARY AND FLORENCE

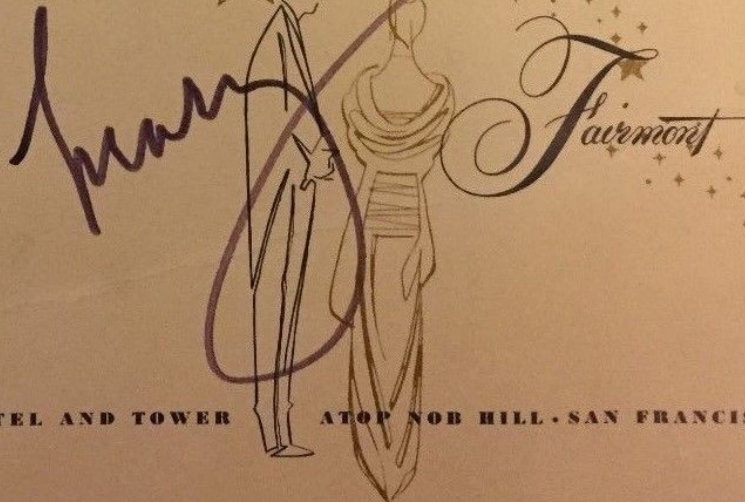
Appearing in the Venetian Room May 19th thru June 8th

**The  
Supremes**



*Diana*  
*Florence*

*Mary*

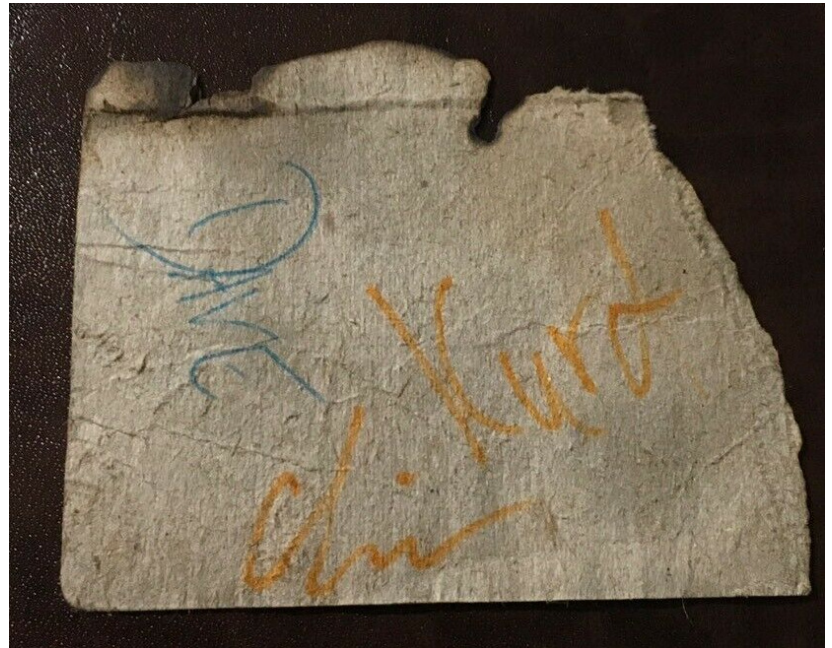
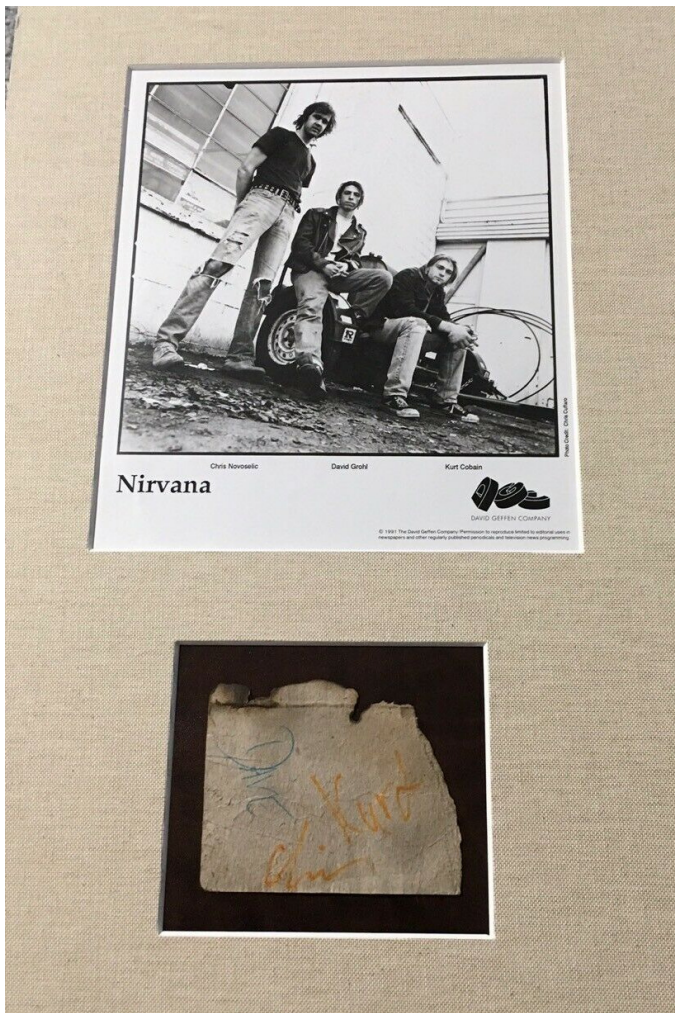


FAIRMONT HOTEL AND TOWER

ATOP NOB HILL • SAN FRANCISCO



# NIRVANA SIGNED BY KURT COBAIN, CHRIS AND DAVE IN 1991



Nirvana authentically signed by Kurt, Dave, and Chris. This was signed in Germany 1991. The person who got this signed did not have anything for the band to sign, so he had them sign this piece of cardboard he found. Years later, he experienced a fire in his place of residence and this piece got singed on the edge. Cool piece that is professionally matted with an original Geffen publicity photo.

Additional info requested regarding history from seller:: Hello -- I obtained this directly from the original person who had it signed. This person was in Germany in the fall of 1991. The band was at a restaurant or bar and some other people were also getting them to sign. The piece of cardboard was all he had to obtain their signatures.