

Guernsey's Jazz Auction Catalogue Addendum

Lots 1 – 174B will be offered in the first session which begins Sunday, February 20, at 1:00 pm. Lots 200 – 400 will be offered in the second session which begins Sunday, February 20, at 6:00 pm. Due to time constraints with the venue, the first session must end at 5:00 pm. Should any of the lots scheduled for the first session not be offered before 5:00 pm, they will be offered at the beginning of the second session, before the sequence that begins with Lot 200. Lots marked with a “-” after the number are offered subject to a reserve.

The three lots of Elvin Jones Zildjian Cymbals have not been photographed individually. Although the photo shown here is one of the Elvin Jones Cymbals, it is here for illustration purposes only. Each of the lots shows a different amount of use and is as described in the text.



68A Two Elvin Jones' 18" K. Zildjian Ride Cymbals
Importantly, Elvin played these with John Coltrane in 1965. Included with lot is a custom, vintage leather cymbal bag.

Provenance: Keiko Jones

68B Two Elvin Jones' K. Zildjian Ride Cymbals
18-inch and 16-inch cymbals played by Elvin in 1967 with Jimmy Garrison and Joe Farrell. Included with lot is a vintage, black leather padded cymbal bag.

Provenance: Keiko Jones

68C Five of Elvin Jones' K. Zildjian Cymbals
Three 18-inch and two 14-inch high-hat cymbals – played by Elvin from 1968 on with musicians including Frank Foster, George Coleman, Wilbur Little, Richard Davis, Freddy Hubbard, Wynton Marsalis, McCoy Tyner, Dizzy Gillespie and many others. Included with lot is professional musician's cymbal traveling case used by Elvin Jones.

Provenance: Keiko Jones



68D Elvin Jones' Gretsch Black Drum Set, c. 1977
Custom made for Elvin Jones. Elvin's talents demanded drums of extra strength, due to the force of his playing. A magnificent opportunity to step back in time with a full, new set of Elvin's drums. These drums are indeed brand new, still wrapped in their original packing, as they were sent to Elvin.

Provenance: Keiko Jones



68E Elvin Jones' Yamaha Last Drum Set
This is the complete drum set played by Elvin in his final performance (which took place at Yoshi's Jazz Club in Oakland, California, in April 2004). Included in the lot are six drums – an 18-inch bass drum, 12-inch and 13-inch small tom-toms, 16-inch and 18-inch floor tom-toms, plus a 14-inch Elvin Jones signature snare drum – and all hardware, custom drum throne, sticks, brushes and mallets. Finish is hand-painted gold sparkle. Custom made for Elvin Jones. Includes hard cases for all drums, and heavy cases for hardware.

Provenance: Keiko Jones



68F Snare Drum Played by Cozy Cole and Elvin Jones
Cozy Cole was Duke Ellington's drummer, and often used this Rogers snare drum with the Duke. While Elvin was teaching at the Professional Percussion Center on 8th Ave. and 50th St., in 1972, Cozy stopped by and, in recognition of their long-time friendship, Cozy thoughtfully gave Elvin this snare. Thereafter, it was extensively used by Elvin Jones. Drum has grey pearl finish. On the case, in the handwriting of Keiko Jones, it states "Cozy's snare."

Provenance: Keiko Jones



68G Elvin Jones' Yellow Gretsch Drums, c. 1970s
3 Gretsch drums Including 12-inch and 13-inch small tom-toms and an 18-inch floor tom-tom. Part of the last Gretsch set Elvin played. These drums were memorialized in a painting that accompanies the lot by Françoise Deuet (sp.), 1978, depicting Elvin playing the yellow Gretsches. They are also depicted on the cover of the program for the Elvin Jones Jazz Machine Japanese tour, April 1978.

Provenance: Keiko Jones



68H Elvin Jones's Gretsch Drums, c. 1960s

Two drums including a 12-inch small tom-tom and a 14-inch floor tom-tom. Importantly, these drums were part of the set Elvin frequently used while playing with the legendary John Coltrane Quartet, including McCoy Tyner and Jimmy Garrison, in the mid-1960s. These drums can be heard on numerous classic recordings, including John Coltrane's "Live as the Village Vanguard."

Provenance: Keiko Jones

99D Bill "Bojangles" Robinson Tap Shoes

One pair of black leather tap shoes with wooden heels and soft soles that were given to Howard "Sandman" Sims by Bill "Bojangles" Robinson in 1931. The shoes have original "I. Miller & Sons, New York" labels.

Bill "Bojangles" Robinson was born in Richmond, Virginia in 1878 and by the age of six had began dancing for a living, appearing as a "hooper," or song-and-dance man, in local beer gardens. He gained great success as a nightclub and musical comedy performer and spent 25 years as one of the toasts of Broadway.

After appearing in "Blackbirds of 1928," a black revue for white audiences featuring Robinson and other black stars, Robinson's public role was that of a dap-



per, smiling, plaid-suited ambassador to the white world, maintaining a tenuous connection with the black show-business circles through his continuing patronage of the Hooper's Club in Harlem. Robinson appeared in some 14 motion pictures in the 1930s with his most frequent role being that of a butler opposite Shirley Temple or Will Rogers in such films as "The Littlest Colonel," "The Littlest Rebel" and "In Old Kentucky" (all 1935). He returned to the stage in "The Hot Mikado," a jazz version of the Gilbert and Sullivan operetta produced at the 1939-1940 New York World's Fair, and was one of the greatest hits of the fair. Robinson confined himself to occasional performances in the 1940s, but could still dance in his late 60s almost as well as he ever could. Robinson died of a chronic heart condition in 1949.

Howard "Sandman" Sims, Sr. was born in 1918 in Fort Smith, Arkansas, but grew up in Los Angeles. He was a distinctive and influential tap dancer who gained his nickname from dancing on the sand he sprinkled on a tap board. Sandman Sims was famed for the range of percussive sounds his sand dancing could produce — from the sweetest brushing to the most abrasive grinding.

In mid 1931 Howard Sims was living in Los Angeles, California. One day while getting his shoes shined across the street from the Club Alabam, someone shouted — "Hey! There's Bill Bojangles Robinson" as he walked into the shoe shine shop to get a polish before his show that evening. Howard Sandman Sims looked up and said "Hey Man, he can't dance!" And Bill Bojangles Robinson replied "You can't dance! Show me a step if you can." Sandman did a time step for Bojangles, and after seeing him Bojangles said, "You can dance." Bojangles asked Sandman if he had any tap shoes and when Sandman replied no; Bojangles then said "Well, I've got a pair for you." He gave Sandman a special invitation to see his performance that evening to pick up a pair of shoes. Howard Sandman Sims kept the shoes in his possession and displayed them proudly for all to see along with telling the story of meeting and knowing Bill Bojangles Robinson.

Howard Sandman Sims later moved to New York and along with continuing to dance and work various other jobs he also worked as a tap teacher. His students included such stellar dancers and stars as Gregory Hines, Ben Vereen, Emmanuel Lewis, Savion Glover. Boxers such as Muhammad Ali, Archie Moore, and Sugar Ray Robinson came to him to improve their footwork.

He narrated and appeared in the documentary *No Maps On My Taps* (1979), was seen in the films *Tap*, *Harlem Nights*, *The Cotton*

Club, *A Gathering Of Old Men*, and the PBS special *Tap Dance In America*, starring Hines and the Hoopers. He also toured widely in the 1980s, dancing in 53 countries as an ambassador for the U.S. State Department.

Sandman Sims' passed away on May 20, 2003. Through this passing, the shoes gifted from Bill "Bojangles" Robinson to Howard Sandman Sims have remained the property of the Sims family. The Howard Sandman Sims Corp. is continuing the legacy of Sandman through "The Sandman Sims Feet First Foundation," which is a not-for-profit agency. A significant portion of the proceeds the sale of this lot will go to the current formation of the "Sandman Sims Feet First Foundation." The corporate purpose of "Feet First Foundation" is to promote the art and craft of tap dancing and its master artist by providing disadvantaged children with free or low cost tap dancing instruction; to instill and encourage the values of self-worth, discipline, physical and mental fitness in the same children through the art of tap dancing; to educate the general population about the history and development of the tap dancing art through the years and to work with other not-for-profit entities to encourage cultural and artistic literacy and appreciation.



99E Autographed Steinway Grand Piano

Steinway Model B Grand Piano autographed on the inside by many prominent names from the world of music. Such as: Marilyn Bergman, Hal David, Cy Coleman, Jimmy Webb, Paul Williams, Johnny Mandel, Clark Terry, Ron Carter, Richard Adler, George Avakian, David Raksin, Dean Kay, John Corigliano, Tea Macero, Skitch Henderson, John Bettis, Mark Hollman, Greg Kotis, Greg Brown, Walter Egan, Mark Isham, Jenai, Brent Maher, Stephen Paulus, Earl Rose, Henry Steinway, and Ian Tyson.

In 2000, Steinway & Sons loaned to ASCAP a Music Room Grand Model B piano so that the many great composers who pass through ASCAP's doors could use it to compose, play and rehearse. Through the past few years, this piano has become a unique Steinway piano being honored with the signatures of many ASCAP composer greats.

In a continued effort to support the ASCAP Foundation, Steinway & Sons has offered to include this piano in this auction so that some of the proceeds can benefit young composers and musicians throughout the country.

Proceeds from the sale of this lot will directly benefit The ASCAP Foundation in support of music education.



99F • Wes Montgomery's Personal Guitar, Gibson L-5C

Wes Montgomery was taken by a heart attack on June 15, 1968, at the age of 45. He was a good-hearted man who always took time with guitarists to lend encouragement. He would hand over his guitar for a try to anyone who asked. Not incidentally, Wes Montgomery was one of the few original creative improvisational forces in 20th Century American jazz. Many jazz guitarists work at emulating his playing style and musical ideas. Others are strongly influenced by his musical thinking.

Missing for thirty years after his death, this 1963 Gibson L-5C walked in to a music store in the hands of an Indianapolis resident one March day in 1998. The guitar had been exposed to the heat of a fire. Some time after, an unknown individual used furni-

ture stripper on the guitar, melting much of the binding. The instrument then found its way to an antique store. Its owner, having purchased the stripped, bare wood guitar (remarkably all woods and most parts salvageable), sought an estimate for restoration. After identifying the costs – too much for the owner to handle – the owner of the store, our seller, paid thousands to take ownership of this beleaguered icon of jazz history. Restored masterfully by Gibson – in exchange for bragging rights to show it around for a couple of years at trade shows and conventions – the famous guitar was eventually returned to its present owner. It looks and sounds much like it did when Wes Montgomery played it exclusively at the peak of his recording and performing career. The vibe is so cool with this guitar. It is a thrill to play, especially knowing the ground that was broken in American Jazz by Wes with this very instrument.

Inside the body is the original Gibson tag used to date and identify the fire-damaged guitar. The tag reads:

Style L-5C
Gibson GUITAR
Number 62876
is hereby
GUARANTEED
against faulty workmanship and materials
Gibson Inc.
Kalamazoo, Michigan
U.S.A.

The serial number indicates a production date of October 1963. Standard production runs at the time had two pick-ups. This single-pickup model would have been a custom order. Gibson Historian Walter Carter is unaware of any other custom single-pickup guitars from this period, other than those played by Montgomery.

In 1995 Gibson undertook a complete 3-year restoration of this guitar. The knobs and plastic binding around the pickup had buckled and melted due to the heat, but the original pots, frets, bridge, and other metal parts were not damaged. The mother-of-pearl inlay, engraved with "Wes Montgomery," was intact, though not attach to the guitar.



99G • Louis Armstrong Trumpet

Signatone B-flat Consul model trumpet serial #1463 presented to Louis Armstrong in 1965. The trumpet has a lacquer finish and comes with a brown Lifton trumpet case. This trumpet was part of the contents of Louis Armstrong's house in Corona, Queens. "Louis Armstrong Praha-1965 Czechoslovakia" is inscribed on the bell of the horn. The mouthpiece is a professional Parduba double-cup 5-star – and shows signs of heavy use. The consummate professional, Satchmo was known to often practice his embouchure and technique with just a mouthpiece. While this mouthpiece may not have been original to this instrument, it is a style known to be used by Armstrong and it was found with the trumpet.

Two photos show one Henriette Whittman [last name unknown] with Satchmo who is holding this trumpet. (Photos courtesy of the Louis Armstrong Archives, Queens College.) Proceeds from the sale of this lot will go to the Louis Armstrong Educational Foundation. [See photo on previous page.]

Provenance: Estate of Louis Armstrong



99H • Stan Getz Tenor Saxophone

Selmer Mark VI tenor saxophone serial #M157513 owned by Stan Getz. The saxophone is complete with the 4 Star Otto Link mouthpiece, Selmer ligature, and four Van Doren reeds that were left with the horn when Getz last played it. Getz acquired this horn in the 1960s and it proved to be his preferred



saxophone for the rest of his life. Although Getz is known to have tried out a few other horns over the years, he always returned to this one. Renowned sax repair specialist Emilio Lyons was the only person trusted by Getz to work on this

saxophone and the gold-plating was added to this saxophone by Emilio in 1976 at the request of Getz. The two men were photographed together in 1980 with Getz holding this saxophone.

The 5 Star Otto Link was the preferred mouthpiece of Getz; he used his original 5 Star mouthpiece so often that holes developed in it. These mouthpieces had become very hard to find since they were no longer being produced. Emilio Lyons searched and eventually found a few second hand 5 Star mouthpieces so that Getz could continue to play with them. As Stan Getz grew ill at the end of his life, he began to use a 4 Star Otto Link mouthpiece as it was just a little easier to play.



139A Playful Ella

Oil on canvas painting of Ella Fitzgerald by BRUNI from "The Jazz Masters Series." Oil on canvas 24 x 30



167 Roy Haynes Drum Set

Drum set consisting of Ludwig hand-hammered Snare Drum, 3" x 13"; Ludwig Rack Tom Tom, 8" x 12"; Ludwig Floor Tom Tom, 14" x 14"; Ludwig Base Drum, 18" x 13"; Zildjian Crash Cymbal; contemporary high hat cymbal set.

The list of names Roy Haynes backed on drums would constitute a Jazz "hall of fame" by any standard. Miles Davis, Bud Powell, Lester Young, Charlie Parker, Sarah Vaughan, Thelonious Monk all worked with Haynes in the late 1940s through '50s. In more recent times, Haynes has worked with such notables as Dizzy Gillespie, Chick Corea and Stan Getz. For the majority of the performances he gave with these other legendary Jazz artists, Haynes played the drum set being offered here, quite frankly, it was his favorite. Indeed, groups like Chick Corea's would request that Roy "bring the Ludwigs." Today, this set still sounds as rich as it did decades ago.

The set traveled with Roy around the world and was used on at least one of his two White House appearances. (Roy played in the White House for both President Johnson and President Reagan.) He used the drums on his album with Ray Charles, *Genius + Soul = Jazz*. The hand-hammered snare drum was referred to by Ludwig as a "Bebop Snare," created circa 1950, this was one of the first of its type.



167A Dexter Gordon Oscar Party Outfit

In 1986, the legendary tenor saxophonist Dexter Gordon was nominated for an Oscar as Best Actor in a Leading Role for his performance as Dale Turner in the film *Round Midnight* (directed by Bertrand Tavernier).

Gordon has the distinction of being the only jazz musician ever nominated for an Oscar. The film also featured Herbie Hancock (who took home the Oscar for the musical score for the film), Bobby Hutcherson, Pierre Michelot, Billy Higgins, and Wayne Shorter.

On March 31, 1987, Dexter and his wife Maxine attended the Oscars at the Dorothy Chandler Pavilion in Los Angeles. After the awards ceremony (Paul Newman won the Oscar that year), they attended a gala party. At that event, Dexter wore the outfit that is offered as part of Guernsey's Jazz Auction.

Black crystal-studded tuxedo jacket, velvet-banded wool flannel pants, white pleated formal shirt (Adolfo Tall Man Size 18-37) with grey pearl studs, black satin vest, black satin floppy bow tie, black patent leather shoes (Bally, size 13, with Shoekeepers by Rochester).

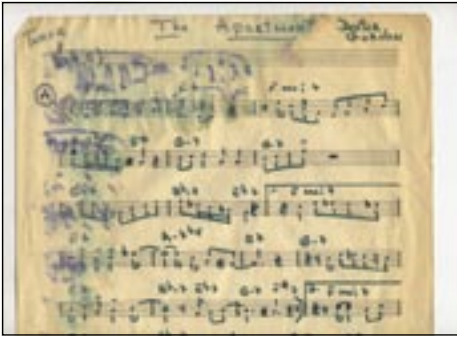
Because of his height (6'6") and because he needed the extra ease in jackets to allow him to comfortably play the tenor saxophone, all of Dexter Gordon's performance clothes were custom made.

The tuxedo, vest, and tie were designed and custom-tailored for Dexter Gordon by Arthur McGee, one of the first African-American designers on Seventh Avenue. Arthur McGee made all of Dexter Gordon's clothes from 1986 until his death in 1990. McGee also designed for Miles Davis, Cicely Tyson, Richard Burton, and Phyllis Hyman.



167B Hat and Tweed Coat from *Round Midnight*

- a. In preparation for the filming of *Round Midnight*, Dexter Gordon went to the famed hatmaker Monsieur Gélot, 15 Faubourg St. Honoré, Paris. Two hats were selected and made—a grey one worn in *Round Midnight* and an evening blue one for personal use. Dexter Gordon wore this evening blue hat to the Oscars in 1987 and to the after party and often until his death in 1990. Hat in original box with label (By appointment to the late King Edward VII, Gélot, 15, Fg St. Honoré, Paris) (box bottom missing).
- b. Dexter Gordon's ankle-length grey tweed coat can be seen in the film *Round Midnight* in the famous scene on the beach in Normandy with co-stars Francois Cluzet and Gabrielle Haker. This coat was made for Dexter Gordon for the film by "Giuseppe" (label in coat), fabric by Alexander Julian.



167C Two Gordon Handwritten Lead Sheets

- a. Tenor lead sheet for "The Apartment," in Dexter Gordon's hand, green marker. This composition was recorded on September 8, 1974, for Steeplechase Records, on the album, The Apartment. Lead sheet from about 1980.
- b. Piano lead sheet for "Purple Eyes" (The Girl with the Purple Eyes—written for Elizabeth Taylor who shares the birthday February 27th with Dexter), in Dexter Gordon's hand, green marker plus ballpoint pen. Continued on back of manuscript paper. The composition was recorded on March 27, 1975, for Steeplechase Records, on the album, More Than You Know. Lead sheet from about 1980.

167D Two Letters from Gordon to Wolf

- a. Two-page handwritten letter on Jazzhus Montmartre stationery, Copenhagen, Denmark, dated Thursday, June 20, 1963, from Dexter Gordon to Frank Wolf at Blue Note Records. This letter indicates the close relationship Dexter had with Blue Note and also shows his involvement in his recording career.

Thursday, 20 of June
Kobenhavn

Hi Frank

Nice to hear from you this morning and to hear that the check is on the way.

This Scandinavian summer is weird, like Paris, a few sunny days and then the cold rain. But almost every one seems to have acquired a little tan, so I guess its not to bad.

The tune you speak of is the jazz Cha Cha Cha that we ran over in Paris and Intended to record but we didn't. So rest easy for I haven't recorded with anyone else over here. However, Tad is supposed to record it soon I hope!

My expenses come to 1000 francs for our Parisien excursion which covers air travel and hotel bill. Not too much, huh? \$200, a mere pittance. Yea, verily!

Everything is going smoothly here and I'm going to do a part (petit) in a Dansk Movie in a couple of weeks and also in the movie recording. So, I have it nice.

Sorry, you couldn't make it to Copenhagen but that's baseball, like the Mets, man.

Regards to Alfred and the fellows and be sure to take care of yourself and not hang out to much (smile).

Very saxily yours,
Dexter

- b. Six-page handwritten letter dated October 25, 1964, from Malmo, Sweden, from Dexter Gordon

to Frank Wolf of Blue Note Records. This letter details an important part of Dexter Gordon's career during the 60s when he was living in Copenhagen, Denmark.

Malmo, Sweden
October 25, 1964

Dear Frank,

Greetings and salutations to you and Alfred.

These last two months I have been working here in Sweden. The Golden Circle (Stockholm) in Sept. and one-nighters from the top of Sweden to the bottom in October. Man, this is a long country.

We have played every little town and hamlet in the country. The first time I have done this since the big band days. Not much money but I think it is very good for me and for Jazz!

So now I have a few days off, to rest and I'm really enjoying it.

Malmo is in the south—the bottom of Sweden and is right across the sound from Copenhagen. They have several ferries daily between the two countries.

From Nov. 2-7 I shall be in Oslo at the Metropole. Then I go to Madrid from the 8th to 31st.

So I shall leave on the first (1) of December for N.Y.C. and, Frank, please don't have a brass band at the airport to greet me. After all, that would probably be a little embarrassing—don't you think so.

Anyway, I would be able to stay in NYC until the 15th if we are able to record at that time. Because I want to go home to L.A. to spend the Holidays with my family.

So, if we do not record then I could come back in Jan. or Feb. to do so.

Really looking forward to seeing the Skyline, Broadway, 125th St., 61st St., Rudy's, Birdland, etc etc.

Very saxily yours,

Dexter

P.S. If you want to contact me: Nov. 2nd to 7th

Metropole
Oslo, Norway

Or

Nov. 8th to 31st
c/o Whiskey Jazz Club
Marques de Villamagna
Madrid 1, Spain

P.S. II

Regarding McSplivins, I think I would rather have it in Groove Music instead of Bob Leonard's Stacy Music.

So, if you have not contacted him about it, please keep it for Groove Music. Several people, here in Sweden, told me they prefer McSplivins on "Swinging Affair."

Provenance: Estate of Dexter Gordon

A portion of the proceeds from the sale of these items will be donated to The World Stage, Los Angeles, California, in memory of drummer and community activist Billy Higgins.



167E The Al Hibbler Collection

- a. Approximately thirty-five (35) Al Hibbler performance contracts. As noted, two contracts contain additional prominent performers. All contracts signed "Al Hibbler" although in many cases the initials "LM" indicate that his manager Lee Magid signed the contract for Al who was blind.
 - Sarah Vaughn and Al Hibbler Contract (signed by both) to appear at the Howard Theatre, Washington, DC, April 18, 1955
 - Redd Foxx and Al Hibbler Contract (signed by both) to appear at the Redd Foxx Club, Hollywood, California, September 29, 1967
 - Al Hibbler Contract to appear at the Apollo Theatre, NYC, October 28, 1955
 - Al Hibbler Contract to appear at Brooklyn Paramount Theatre, NYC, Oct. 14, 1955
 - 2 Al Hibbler Contracts to appear at Birdland, NYC, June 6, 1955 and March 17, 1955
 - Al Hibbler Contract to appear at Bourbon Street, New Orleans, Oct. 20, 1958.
 - Al Hibbler Contract to appear at the Showboat, Philadelphia, May 10, 1955
 - Al Hibbler Contract to appear at the Pops Rhythm & Blues Show, June 6, 1955
 - Al Hibbler Contract to appear at the Baby Grand Club, Brooklyn, January 5, 1955
 - Al Hibbler Contract to appear at the Crown Propeller, Chicago, February 11, 1955
 - Al Hibbler Contract to appear at the Crystal Lounge, Detroit, March 7, 1955
 - Al Hibbler Contract to appear at the Hi Hat Club, Boston, March 23, 1955
 - Other cities not listed above for which there are contracts include Atlanta, Cleveland, Youngstown, Baltimore, Englewood (NJ), Atlantic City, Asbury Park, Montreal, Toronto, Minneapolis, Indianapolis
 - Mitch Miller (signed) letter to Al Hibbler, dated March 5, 1956.
- b. Decca Records poster advertising Al Hibbler's "I'm Free" printed in green, black, and white. Poster 14 x 9 1/2

- c. A Decca 45 rpm record of "I'm Free" and "Nightfall" performed by Al Hibbler.
- d. Portrait of Al Hibbler in pastel on dark-green over-sized craft paper, framed. The portrait has a stave of music written across the paper, as if behind the head, and is signed with what appears to be "El Zorro 1956" in lower left. Paper 24 x 17 3/4, Frame 30 x 22



167F Tony Williams Drum Set

Gretsch drum set that belonged to Tony Williams circa 1970 and was traded to a fellow drummer, Squire Holman, in approximately late 1971. The Gretsch drum set includes a chrome snare drum, tom tom, floor tom, bass drum, one extra original Gretsch drum head,

one original Zildjian (K) cymbal. The chrome snare drum was also traded by Tony Williams to the same drummer, but probably was not part of the drum set originally. These drums were used by Williams on recordings with Miles Davis, Herbie Hancock, Stan Getz, and others before Williams moved up to a larger drum kit around late 1971. The drum set is serial #104972 and appears to be marked model #4407. A 1970 photo of Tony Williams playing this drum set appeared on page 51 in the August 1997 issue of *Modern Drummer*. The drums come with three cases and a small bag.

A portion of the proceeds from this lot will benefit the Jazz Foundation of America and Music Cares.

167G Jazz Mural

Oil on canvas mural with a jazz theme believed to have hung on the walls of the legendary Five Spot. The mural features portraits of John Coltrane, Gene Krupa, Louis Armstrong, Miles Davis, Dizzy Gillespie, Duke Ellington, Roland Kirk, Billie Holiday, and other Jazz greats. It also contains portraits of Ray Charles, Stevie Wonder, and Jimi Hendricks. The amber patina can be attributed to the smoky environment of the Five Spot. There is a tear (with old tape repair) extending about 18" near the bottom.

The Five Spot Café was one of the hippest clubs in the City, frequented by the coolest musicians and



Jazz aficionados. Located at the upper reaches of New York's Bowery (through the mid-1960s, the Bowery was home to a largely derelict population), the club attracted a varied audience, pulling Jazz lovers from Manhattan's upper east and west sides on down to the Beat Generation of Greenwich Village.



168 Red Rodney's Flugelhorn

Blessing Trumpet Company Flugelhorn, "Artist" Model, Serial #300125

Following work as a very young man with Jimmy Dorsey and other good white dance bands (Gene Krupa, Claude Thornhill, Woody Herman), Red Rodney was offered the chance to join Charlie Parker. Rodney's connection with Parker (where he was sometimes billed as "Albino Red") was well documented in the Clint Eastwood film *Bird*. Red had a roller coaster career through the fifties, left music, and then returned in various capacities in the seventies and eighties when he produced several popular recordings.

Red Rodney gave this flugelhorn to his long-time friend who Red first met while incarcerated together in Lexington, Kentucky.

Paintings by E.J. Gold

E.J. Gold was born in New York City in 1941. The son of H.L. Gold, editor of Galaxy Science Fiction magazine, he grew up surrounded by artists and intellectuals, the "who's who" in the arts in America of the 40s and 50s: Isaac Asimov, Arthur C. Clarke, Robert Heinlein; Charles Laughton, Orson Welles, John Cage, Merce Cunningham, Pete Seeger to name a few. The New York School, Otis Art Institute in Los Angeles, Bentley Schaad, Rico Lebrun and Fritz Schwaderer were among his early influences. Gold's first exhibit was at New York's MoMA at the age of four years through the Children's Art Carnival. In the early sixties, he earned national recognition for his invention of soft and breathing sculpture. His work has been exhibited throughout the US and in Canada, Mexico, Puerto Rico, San Salvador, Paraguay, Brazil, Argentina, Colombia, the

UK, France, Spain, Germany, Italy, Norway, Switzerland, the former USSR, Australia, New Zealand, Japan and India.

Gold's series of paintings include JazzArt™, Calligraphic Passages, Faces of War, Planar Contiguities, Odaliques, Guides, Moonbeam, White House, Fifties Galleries, Sanitarium, Angels, Haunted Corridors, and City in the Sky. His theatrical jazz backdrops have appeared with Wynton Marsalis, Oscar Peterson, Herbie Hancock, Marion McPartland, Russell Malone, Benny Greene, Nancy Wilson, Howard Johnson, the Duke's Men, Chico Hamilton, Dave Brubeck, Ian Dogole & Hemispheres, Paul McCandless, and more. E.J. Gold art collectors number over 1000 and include celebrities such as the Clintons, the late King Hussein of Jordan, Miss Peggy Lee, Billy Barty, Harry Nilsson, James Coburn, Herbie Hancock, Bill Laswell, Catherine Oxenberg, Forry Ackerman, Curtis Armstrong, and many others.



168D "Byrd Cage" by EJ Gold

Acrylic on canvas entitled Byrd Cage by E.J. Gold. This painting was displayed at the 2005 IAJE Convention in Long Beach, California. 72 x 36

168E "Fender of the Faith" by EJ Gold

Acrylic on canvas entitled Fender of the Faith by E.J. Gold. This painting was displayed at the 2005 IAJE Convention in Long Beach, California. 72 x 36

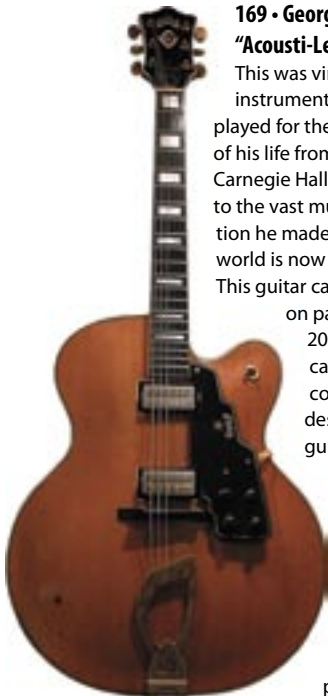
168F "Hands on Ivory" by EJ Gold

Acrylic on canvas entitled Hands on Ivory by E.J. Gold. This painting was displayed at the 2005 IAJE Convention in Long Beach, California. 72 x 36

168G "Tito" by EJ Gold

Acrylic on canvas entitled Tito by E.J. Gold. This painting was displayed at the 2005 IAJE Convention in Long Beach, California. 72 x 36

All of the proceeds from the sale of the E.J. Gold paintings will be divided between the International Association for Jazz Education, the Theolonious Monk Institute, and the Milt Hinton Award for Excellence in Jazz Photography of the Jazz Photographer's Association.



169 • George Barnes' "Acousti-Lectric" Prototype

This was virtually the only instrument George Barnes played for the last 15 years of his life from the studio to Carnegie Hall. A reawakening to the vast musical contribution he made to the music world is now taking place. This guitar can be found

on page 2 of the 2003 Guild Guitar catalog. George conceived and designed this guitar himself. His heart and soul belonged to jazz. His daily "bread and butter" for a time in his life though, was earned playing several "alternative" gigs a

day in the studios of New York City. Now we know who was playing on so many of those early rock songs from the '60s! The next player/caretaker of this "Acousti-Lectric" prototype will possess one of the most innovative, and, we believe, soon to be famous guitars in existence. In the May 2003 issue of *Just Jazz Guitar Magazine*, you can read the first of a 2-part article by Richard on Barnes' life and career. This guitar, discussed in the *JG* article, was George's dream guitar. The pace at which he performed and recorded was hectic. He didn't want the hassle of carrying more than one instrument around all day between studio calls. So, here we have a guitar with great acoustic characteristics that has 2 pickups suspended on an internal mahogany rod carved from a single piece of wood, extending from the neck block to the end block. The pickups "float" in the center of small surrounding air spaces where pickup rings would normally be employed. The air spaces port the instrument without the need of f-holes. The guitar is now less prone to feed-back at louder volume levels. Brilliant – but expensive to build! Veteran luthier Carlo Greco of New York Guild made this prototype and only 4 others were made, with production changes. The solid Western Red Cedar top was carved inside and out, by Carlo's hand. The back and sides are laminated. The sides are 2-ply Poplar and the back is 4-ply, with the outer layers Maple and the inner layers Poplar. This configuration helped ensure that feedback would be a non-issue.

Al Hirschfeld

Al Hirschfeld was born in St. Louis in 1903. In 1914, his family moved to New York City so that the 11-year old Hirschfeld could study art in the Great City. Soon he was enrolled at The Art Students League. At the age of 17, Hirschfeld became the art director at Selznick Pictures. He held the position for about four years and then, in 1924, he moved to Paris, France. In Paris, Hirschfeld found his element. He was an integral part of the art movement there, along with friends like Picasso and Hemmingway. Hirschfeld's world included painting, drawing, and music, especially jazz. In fact, Hirschfeld supported himself by jazz dancing. In nightclubs, in payment, his audience hurled money onto the stage, literally at his feet. Although later years found Hirschfeld fully able to support himself at his easel, his love of jazz and its artists never lost preeminence in his life.

Hirschfeld's drawings are best known for their publication in The New York Times. But his work has also graced the pages of The New Yorker, Playbill, TV Guide, Town & Country, Playboy, Mirabella, People Magazine, New Masses, Collier's, Life, Time, Look, The Washingtonian, The Los Angeles Times, Business Week, Rolling Stone, Reader's Digest, Print, See, Talk, and many other newspapers, magazines, and periodicals.

Hirschfeld has also been exhibited at, or is in the collections of America's most prominent art museums including the Museum of Modern Art, the Metropolitan Museum of Art, the National Portrait Gallery, the New York Public Library for the Performing Arts, and the Whitney Museum of American Art.



169A • Sonny Rollins by Al Hirschfeld

Original pen and ink drawing of Sonny Rollins on artists' board by Al Hirschfeld, 1997. Sonny Rollins is known as the "Saxophone Colossus" and that about says it all! Mentored by Coleman Hawkins, Rollins was a maverick in his use of melody, and was an integral part in the development of be-bop and free jazz. In this brilliant drawing of Sonny Rollins, Al Hirschfeld incorporates his unique genius of the single line with the deep richness of texture. Archivaly framed 27 x 25



169B • Art Blakey by Al Hirschfeld

Original pen and ink drawing of Art Blakey on artists' board by Al Hirschfeld, 1997. Blakey taught them all! The great innovator, educator, and ambassador of jazz to the world, Blakey revolutionized jazz with his insistent polyrhythmic drumming and pronounced use of the high-hat cymbals. His band, *The Jazz Messengers*, lasted nearly 35 years – and through its rolls came many of the greatest jazz luminaries of our time. Archivaly framed 27 x 25



169C • Coleman Hawkins by Al Hirschfeld

Original pen and ink drawing of Coleman Hawkins on artists' board by Al Hirschfeld. "Adolphus Sax didn't invent the saxophone, Coleman Hawkins did." This phrase became popular in describing Coleman Hawkins' great contribution to the evolution of jazz. He brought the saxophone into jazz, and it's been there ever since. Hawkins has inspired the countless numbers of sax players who came after him. His ceaseless dedication to jazz led him to embrace and mentor many of the early be-bop pioneers long before the public and other jazz legends accepted the music. Archivaly framed 31 x 22



169D • Jelly Roll Morton by Al Hirschfeld

Original pen and ink drawing on artists' board of Jelly Roll Morton by Al Hirschfeld, 1996. Jelly Roll Morton was the preeminent early jazz composer and solo pianist. His genius, like that of Hirschfeld's, was apparent at an early age. By the time Jelly Roll Morton was 12, he was playing in the famed Storyville district of New Orleans. Unquestionably, his musical compositions influenced all of the jazz composers that would come after him. In Jelly Roll Morton's own words, on the calling cards that he handed out, he was the "Originator of Jazz-Stomp-Swing. World's Greatest Hot Tune Writer!" Archivaly framed 31 x 24

169E Five Vintage Jazz Photos by William Gottlieb

Although he hasn't photographed jazz musi-



cians in more than 50 years, William Gottlieb, in a 1990 Issue of *Modern Photography*, was called "The Great Jazz Photographer." *The New York Times* credits Bill with "the flair of a high artist." *The New Yorker* said, "Gottlieb stopped photographing jazz musicians in 1948. No one has surpassed him yet." The general public agrees with the critics; his 1979 book, *The Golden Age of Jazz* is in its 12th printing.

Gottlieb's classic images have appeared on hundreds of CDs and records, scores of books, T-shirts, postcards, and even U.S. postage stamps. His work appears in museums and galleries throughout the world including the National Portrait Gallery in Washington, DC.

Only recently were these vintage prints discovered in William Gottlieb's files. Less than one hundred vintage Gottlieb prints were found, all being 8 x 10s. Two of the discovered prints were purchased by a museum. The remainder have, until now, been kept by the photographer. These five offerings are choice selections from this very limited collection. All are one-of-a-kind examples, being the only vintage print of their respective image known to exist. The five artists portrayed and approximate dates are Charlie Parker (August 1947), Theolonious Monk (September 1947), Duke Ellington (June 1946), Louis Armstrong



(July 1946), and Lionel Hampton (June 1946).

170 - ORIS Limited Edition Louis Armstrong Wristwatch

ORIS limited edition Louis Armstrong wristwatch in 18-carat pink-gold case with crocodile leather strap. The watch is in its original burl wood presentation box with official certificate confirming this watch to be number 100 of a limited edition of 100. Both the presentation box and the case back of the watch

bear the inscription "ORIS Limited Edition Louis Armstrong" and "In Celebration of Satchmo's 100th Birthday." The watch has never been worn and is the coveted number 100 of a limited edition of 100 to celebrate Louis Armstrong's 100th birthday.

All Proceeds will go to the Louis Armstrong Educational Foundation.

170A Georgie Auld Martin Magna Tenor Saxophone

Martin Magna tenor saxophone, serial number 570006 with case. The inside bell lip is engraved 'Georgie Auld' with original factory engraving. The outside of the bell is engraved 'The Martin Tenor Magna' and is also engraved 'Kenosha, Wis. USA'. Martin Magna saxophones were the top of the line instruments produced by the Martin Musical



Instrument Company. This particular instrument is one of the very few Magna saxophones made by Leblanc shortly after acquiring Martin. It features one very distinct advantage over the earlier Martin-made saxes in that the tone holes are drawn as opposed to being soldered. It also features adjustment screws on all feet of the stack keys as well as on the neck. It has in-line tone holes which makes, for an even response up and down all registers of the horn and a scale that is near flawlessly in tune. The large bell helps to give this tenor a rich resonance that is arguably unmatched by any other vintage saxophone. The tone is fat and the bottom register sings with a near effortless response.

This particular saxophone was presented to Georgie Auld by Vito Pascucci, then president of the Leblanc Corporation in the early 1970's. It was Georgie's personal horn for nearly 15 years. It was later retired into the Leblanc Company's Permanent Museum Collection where it was showcased along with several other rare and unique instruments. The collection was recently dissolved due to the acquisition of Leblanc by Steinway Musical Instruments Company in July of 2004.

This Martin Magna tenor saxophone, serial number 570006 is in excellent condition with nearly 100% of the original lacquer still intact. All pads, corks, felts, and springs are also original. There have never been any damages or past damage repairs. Included with the sale of this saxophone is a letter of authenticity signed by a Leblanc company executive stating that this saxophone was indeed presented to Georgie Auld and was indeed part of the Leblanc Company's Permanent Museum Collection.



170B Buddy Rich Drum Stick Bag

Brown leather double-sided stick/brush bag. This bag was used up until Buddy's death in 1987. It still has the two hooks that he used to hook onto his tom tom and a pair of drumsticks – one Regal Tip and one Pro Mark 17N. Also included are one pair of brushes. On the back is sewn a leather patch which has faded writing which reads, "Custom Made for Buddy Rich, [Tisdell's?] Cambridge, Mass." Approximate dimensions 17 x 7 1/2.



170C Buddy Rich Tweed Sport Coat

This tweed sport coat was worn on the Tonight Show by Buddy Rich with Johnny Carson circa 1980.

170D Downbeat Reader's Poll Award and Playboy Jazz Poll Winner Award

Buddy Rich's *Down Beat* Reader's Poll Award for Drums from 1970 and Buddy Rich's *Playboy Jazz* Poll Winner Award.



170E Buddy Rich Wallet

Leather wallet with Buddy Rich's initials stamped in gold containing his California Drivers License, Friar's Club Card, AFTRA Membership Card, and Passport.



170F • Buddy Rich Drum Set

Slingerland drum set that Buddy Rich played all over the world in the early 1970s. Four of the drums appear yellow/off-white pearl, the snare is a blue tinted pearl. Most of the skins appear to have been

played on. Chrome hardware. This lot consists of the following (sizes are approximate):

- a. 5 1/2x14 Radio King snare drum. Baby blue pearl finish. 2x4-in gold plaque with 3 line inscription- "TO BUDDY, IN APPRECIATION, ANITA O'DAY & JOHN POOLE. Top skin- plain white with gray marked areas of use. Bottom skin- Remo Weather King Snare, clear plastic, stamped with "MANNY'S MUSIC, 48TH ST, N.Y.C.
- b. 14x24 bass drum. Front skin- Remo Weather King "BR" crest graphic, small quarter sized dent in center. Rear skin- Remo Weather King, 3 scuff marks, tom tom mark in center, part of the Remo logo inscription has been covered with white "paint." Scuff marks on bottom end of drum hardware.
- c. two 16x16 floor toms. Liquid droplet stains on top skins. One tom has a cup ring stain on the top skin. The other tom has a faint "X" marked in the center with a marker or felt pen.
- d. 9x13 bass-mounted tom tom drum. Top skin-Remo Weather King Ambassador Batter skin. Bottom skin stamped "PROFESSIONAL PERCUSSION SHOP, NEW YORK CITY
- e. Included hardware: (6) floor tom legs, (1) tom tom bass mount, (2) bass mounted cymbal stands, (4) bass drum legs



171 Ella Fitzgerald Performance Gown

A gold-on-black brocade gown made for Ella Fitzgerald by Hollywood couturier Don Loper. This elegant gown features a wide low v-neck, fitted waist, and tapered three-quarter length sleeves. The gown is fully lined and closes at the back with a metal zipper. The narrow skirt is slit along the left seam with a front hem that curves upward into the slit, allowing a glimpse of leg, as well as ease of movement. A label reading "Don Loper of California" is sewn to the lining at the back, along the zipper.

Don Loper originally gained fame for his "silver screen glamour," designing for numerous Hollywood leading ladies and performers that included Ella Fitzgerald, Peggy Lee, Connie Francis, Lucille Ball, and Sheila MacRae. In addition to his talents as a couturier, Loper was also responsible for the design of some of Hollywood's high profile interiors – and it is his famous banana leaf print wallpaper that still graces the walls of the Beverly Hills Hotel. An article about Ella Fitzgerald that appeared in *TIME* Magazine, November 27, 1964, referred to Don Loper as having designed her wardrobe.

The Art of Miles Davis

In addition to Miles Davis's remarkable music talent, he was also recognized for his extraordinary talents as a painter. The three large works offered here are evidence of his mature and fully developed style, that was inspired by a Milan-based design movement known as "Memphis". The "Memphis" movement was characterized by bright "hot" colors and bold clashing shapes, and resembled the Postmodernism style. The vibrant and strong palette Davis used in his paintings was often echoed in the colors of the bright and lavish performance and personal attire he chose to wear. Exhibits of Miles Davis paintings in New York City (1990) received enthusiastic reviews, as they did in Spain, West Germany and Japan.



171A • "Psychedelic Orgy" by Miles Davis

Large original mixed media drawing on paper, c. early 1980s. This drawing was in Miles Davis's personal collection and hung in his New York apartments in Metropolitan Towers and on Central Park West. Elaborately framed. 20 x 60



171B • "Yoko Talking" by Miles Davis

Large original mixed media painting on canvas, c. Spring, 1991. This painting was one of those created by Miles Davis in the Spring of 1991, expressly for inclusion in his traveling exhibition, scheduled to tour throughout Japan. Due to Davis's untimely death in September, 1991, this exhibit toured posthumously, receiving rave reviews throughout Japan. The tour was solely for the purposes of exhibiting the

artwork, and the paintings in the exhibit were not offered for sale. 84 x 60



171C • "R U Legal" by Miles Davis

Large original mixed media painting on canvas, c. Spring, 1991. This painting was one of those created by Miles Davis in the Spring of 1991, expressly for inclusion in his traveling exhibition, scheduled to tour throughout Japan. Due to Davis's untimely death in September, 1991, this exhibit toured posthumously, receiving rave reviews throughout Japan. The tour was solely for the purposes of exhibiting the artwork, and the paintings in the exhibit were not offered for sale. 67 x 83



171D • Miles Davis Sunglasses

Whether day or night, indoors or outdoors, one of Miles Davis's signature accessories was a pair of dark glasses – a style habit he developed early and continued throughout his career. The pair of glasses offered here have been preserved by his family since his death in 1991, and were worn by Davis in the mid-to-late 1980's.

Typical of the style favored by Davis, the glasses have a black frame and that peak slightly over the bridge. The lens are somewhat contoured with a blue mirrored finish, and the dark smoke tint is graded. The inside of the arms of the frame are marked "Optical Affairs New York" on the right arm, and "Manufactured in France, Patent No 011394/9WZ" on the left arm.



172 Steve Lacy's Soprano Saxophone

Steve Lacy's personal soprano saxophone played during the last twenty years of his life. The saxophone is a Selmer Super Action S801 with the serial #337192. This saxophone was gold-plated, overhauled, and refurbished by Emilio Lyons in 2003. On this occasion it was signed by Steve Lacy and Emilio Lyons. The Otto Link number 12 mouthpiece made especially for Steve Lacy by the Otto Link Company and a box of his special reeds are included with the saxophone. Steve Lacy's career spanned 50 years and was filled with innovative recordings and performances around the world prior to his death in 2004.



Al Cass Mouthpiece Collection

Al Cass was a mouthpiece consultant who produced doubling and standard mouthpieces for brass instruments in his workshop in Milford, Massachusetts. Cass produced customized mouthpieces for musicians such as Dizzy Gillespie, Doc Cheatham, Sweets Edison, and many others. Cass developed four basic series of mouthpieces that had different variations of type which could be further customized for a particular musician.



172A One Dizzy Gillespie Mouthpiece with photograph

Solid brass mouthpiece made by Al Cass for Dizzy Gillespie. The mouthpiece is inscribed "Al Cass for Dizz." A black and white photo of Al Cass with members of his family and Dizzy Gillespie in the Cass workshop in Milford, Massachusetts is included.

Provenance: Family of Al Cass



172B One "Sweets" Edison Mouthpiece with Photograph

Silver-plated brass mouthpiece made by Al Cass for Harry "Sweets" Edison. The mouthpiece is inscribed "Al Cass Milford, Mass." and "Sweets" on the shank. The mouthpiece retains a tag with "Sweets" written in blue ink. A black and white photo of Dizzy, Sweets, Al Cass, and Cass's assistant, Al Sesona, at the Cass workshop in Milford, Massachusetts is included.

Provenance: Family of Al Cass



172C One Dizzy Gillespie Mouthpiece with Photograph

Silver-plated brass mouthpiece made by Al Cass for Dizzy Gillespie. It is inscribed "Al Cass for Diz" and "Happy New Year Al + Al" on the shank. A black and white photo of Dizzy, Sweets, Al Cass, and Cass's assistant, Al Sesona, at the Cass workshop in Milford, Massachusetts is included.

Provenance: Family of Al Cass



172D One J.J. Johnson Mouthpiece

Solid brass trombone mouthpiece made by Al Cass for J.J. Johnson. It is inscribed "Al Cass Milford Mass." and "JJ 90."

Provenance: Family of Al Cass



172E Mouthpiece by Giardinelli

Giardinelli mouthpiece believed to have been used by Maynard Ferguson. This piece was part of Al Cass's private collection of mouthpieces. The mouthpiece is marked "GIARDINELLI NEW YORK" AND "M2E."

Provenance: Family of Al Cass



172F One Emmett Berry Mouthpiece and One Buck Clayton Mouthpiece

Two solid brass mouthpieces made by Al Cass. One was made for Emmett Berry and is inscribed "Al Cass Milford Mass." and "xl-57-." This mouthpiece retains a small tag with "Emmett regular back" written in blue ink. A black and white photo of Emmett Berry standing with Al Cass in

his workshop is also included with the mouthpiece. The second mouthpiece was made for Buck Clayton. It retains a small tag with "Buck" written on it in pencil.

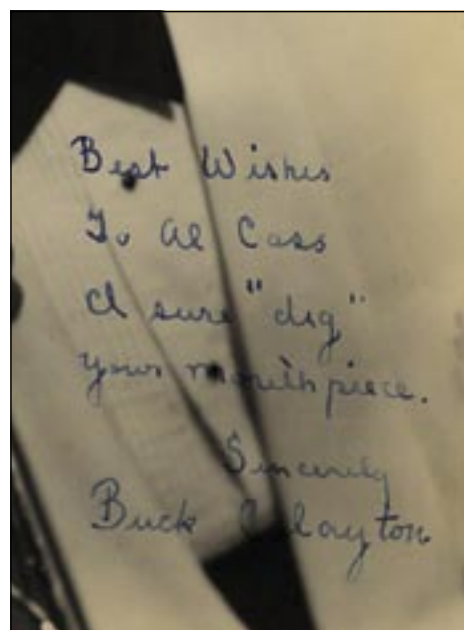
Provenance: Family of Al Cass



172G Doc Cheatham Mouthpieces

- This lot contains two mouthpieces, two letters from Doc Cheatham, a small note and photograph, and a small mailing box. The first mouthpiece was made by Bach and used by Doc Cheatham. It is marked "VINCENT BACH CORP MT VERNON NY 10-3/4CW." This mouthpiece was kept in a small box sent by Doc Cheatham to Al Cass postmarked "OCT27'60" with two handwritten letters from Doc Cheatham, a small photo, and a short note thought to be in Cheatham's hand. The letter dated "Thurs" refers to the Bach mouthpiece and asks Cass to keep it. In the second letter dated "Fri" Cheatham compliments Cass on the quality of his latest mouthpiece. The short note has "Soft-tone" written three times in blue ink. The black and white photo is of Doc Cheatham sitting with Al Cass in the Cass workshop.
- The second mouthpiece was made by Al Cass for Doc Cheatham. It is solid brass with nine rings and is inscribed on the shank "Diz Cup" "18" and "Diz Back."

Provenance: Family of Al Cass





173 Electric Piano that Belonged to Gil Evans

64 key Wurlitzer electric piano that belonged to Gil Evans until he gifted it to the consignee in 1974. It has a built in speaker and there are rear jacks for an amplifier, headphones, an additional speaker, fuse, and power cord. The jack for the pedal is beneath the keyboard. There are no visible style or model numbers. The piano has been in storage for the past 25 years and although believed to be in working order, the power cord is missing. Of the 64 keys, only the F above mid-C seems to malfunction. There is no excessive wear despite it having been on the road all those years. Gil Evans' name, address, and phone number are written on the pedal in his hand.

This piano was taken on concert tours to France, England, and Japan, as well as played by Gil Evans on numerous gigs in and around New York City. It was also played in rehearsal sessions and used to arrange and compose in his New York City apartment.



173A • Dizzy Gillespie Trumpet

Martin trumpet that belonged to Dizzy Gillespie. The Martin trumpet is serial #167679 engraved with "The Martin Co. Committee Model Elkhart, Ind. USA" and "Dizzy Gillespie." A Martin 7 mouthpiece and two Vincent Bach 10 1/2 CW mouthpieces are included with the trumpet with a case that is not original.

Dizzy Gillespie was a friend of percussionist J.C. Heard and his brother David Heard and would stay at David Heard's

house in Detroit, Michigan whenever he performed in that area from the early 1950s through the 1980s. During 1958 or 1959, Dizzy stayed with David Heard's family while he performed at the Bakers Keyboard Lounge in Detroit. Dizzy knew that David Heard had been taking trumpet lessons and unexpectedly gave this Martin trumpet to him. Dizzy performed with



this trumpet beginning in the late 1940s, when he led his own big band in the early 1950s, and during his performances in South America in the mid 1950s. In the mid 1980s, Dizzy arranged to have the trumpet refinished and then returned to Mr. Heard.



173B Conga Drums of Dizzy Gillespie

Set of conga drums that belonged to Dizzy Gillespie before he gifted them to a fellow musician on May 4, 1987. Dizzy Gillespie used these conga drums when he performed with J.C. Heard and his Orchestra, at the 1987 Montreux-Detroit Jazz Festival. Dizzy and J.C. Heard, were commissioned by Detroit Renaissance to write and perform a song together to commemorate the event. That night Dizzy took a break from his horn and played the conga to ignite the audience by performing a percussion duet with J.C. Heard on drums and Dizzy Gillespie on the congas.



173C "Stick Cymbal" of Dizzy Gillespie

"Stick Cymbal" used by Dizzy Gillespie and then gifted to a fellow musician in Detroit, Michigan in 1968. Dizzy Gillespie used this "stick cymbal" when he performed at concerts and night clubs. This

particular instrument was given to J.C. Heard, in the late 1960s after a concert in Detroit, Michigan. Dizzy and his band members often visited the Heard family in Detroit before and after concerts. Sometimes Dizzy would take out his horn and give a private concert. This "stick cymbal" was often used by Dizzy along with his cow bells and conga drums.



173D Romare Bearden Lithograph "Out Chorus - Rhythm Section"

Lithograph by Romare Bearden entitled "Out Chorus - Rhythm Section" from the "Jazz Series," 1979. The lithograph is an Artist's Print. 33 1/4 x 23 3/4



173E Romare Bearden Lithograph "Louisiana Serenade"

Lithograph by Romare Bearden entitled "Louisiana Serenade" from the "Jazz Series," 1979. The lithograph is Hors Commerce 9/10. 34 x 24



173F Romare Bearden Lithograph "Introduction for a Blues Queen"

Lithograph by Romare Bearden entitled "Introduction for a Blues Queen" from the "Jazz Series," 1979. The lithograph is an Artist's Print. 35 1/4 x 23 1/2



174 Elvin Jones' Passports

Four passports, issued in December 1966; September 1973; August 1978; and June 1993.

Provenance: Keiko Jones



174A Elvin Jones' 18K Gold Pisces Medallion

Boldly inscribed "ELVIN JONES" on the verso, this substantial medallion is well known to Elvin's fans worldwide. Commencing in the mid-1970s, Elvin frequently wore the medallion during performances. With accompanying gold chain. Elvin is shown proudly wearing the medallion in a 12 by 14 inch color photograph that accompanies the lot. Although difficult to precisely distinguish, a promotional photo of Elvin wearing the medallion is also included with the lot.

Provenance: Keiko Jones



174B Elvin Jones' Seiko day/date wristwatch

Given to Elvin as a gift by Keiko Jones's father in 1977. Its unique mechanism is activated and energized by body heat. Believed to have been produced in extremely small quantity, possibly as few as ten. Elvin was unique among drummers in that he wore

wristwatches during his performances, with many photographs testifying to this fact. (Most drummers choose not to wear watches, as the repeated pounding is a sure death knell for most watches.) This solid, massive watch with matching bracelet survived Elvin's repeated beats and is believed to be running accurately. Included with the lot is a Jazz Interactions 1977 calendar with a full-page image of Elvin with the wristwatch very much in the foreground.

Provenance: Keiko Jones

Amplifications & Corrections

10 • Louis Armstrong Handwritten Letter with Envelope

This lot is offered subject to reserve.

22 Dizzy Gillespie Trumpet

The following information should be appended to the description in the catalogue:

In 1990, The Martin Company made this beautiful trumpet for Dizzy Gillespie. It happened this way – Wallace Roney went to Dizzy's house with Jon Faddis. As they were hanging out, Dizzy asked to try Wallace's horn. After playing a while, Diz was to say "Hey, I like this...I didn't know they still made Martins." Wallace confirmed that they still did at which point Dizzy asked, "Can you get me one?" Wallace said, "Sure! The Martin Company would be honored to have you back, since you are the one who started everybody playing Martins." Wallace immediately called the President of Martin who indicated that they would be thrilled to have Dizzy back. They called Dizzy personally and made the horn to Dizzy's specifications. Dizzy joyfully played the horn from that time up to his death.

The consignor has explained how this trumpet came to him.

Dizzy Gillespie and I are cousins. Dizzy and Lorraine Gillespie considered me and treated me as their son. They never had children. To me, Dizzy and Lorraine were my second parents. I traveled the world with Dizzy and Lorraine Gillespie for many years. After Dizzy's death in 1993. Mrs. Gillespie gave me two things of Dizzy's, his ring and his trumpet. In her words, "She, the ring and the trumpet are mementos of your cousin." This is the horn Guernsey's has for the Jazz Auction. –Marion "Boo" Fraizer

33 "Charlie Parker Place" Street Sign

The sign's dimensions are 9 x 36

39 Charlie Parker's "King" Saxophone

Serial number charts and H.N. White Co. (currently Conn-Selmer) records indicate that Parker's King Super-20 was manufactured in late 1947. The photographic record of Parker with his King Super-20 begins in 1949.

64 Peggy Lee NET Gown

The NET Gown is shown in the two photos identified as Lot 66. Otherwise the description for Lot 64 is correct.

66 Peggy Lee Rhinestone Performance Gown

The Rhinestone Performance Gown is shown in the one photo identified as Lot 64. Otherwise the description for Lot 66 is correct.

117 Two Notes by John Coltrane with Contact Details for Several Musicians

The name John Lynch is written on the scrap. Lynch was trumpet player Coltrane knew in the 1940s.

119 Handwritten letter by John Coltrane to his Mother

© Copyright Jowcol Music

123 A Letter from John Coltrane to his Mother

© Copyright Jowcol Music

126 Two Financial Documents belonging to John Coltrane

b. A paper headed "Earnings And Deductions For Period Ending" the date is "Jan 31 50"

127 Letter from John Coltrane to his Mother

© Copyright Jowcol Music

234 Original Artwork by Miles Davis

This lot is offered without reserve.

235 Original Artwork by Miles Davis

This lot is offered without reserve.

236 to 248 • Original Drawings by Miles Davis

These 13 lots are offered subject to reserve.

247 • Original Drawings by Miles Davis

This lot consists the one doubled sided sheet which is described in the text and which is shown on the left hand side of the lot illustration. The drawing of three "female" figures is not included with this lot.

273 • Franz Kline "Jazz Murals"

The murals are individually framed in wood with Plexiglas facing.

In addition to the exhibitions listed in the catalogue, the murals have also been shown by: Smithsonian Institution, Washington, DC, The History of Jazz, a two-year travelling exhibition sponsored by SITES, and at the Queens Museum of Art, New York.

278 Handwritten Melody and Two Tenor Parts

b. A manuscript with "Cole's First Attempt." The reference to Cole's appears to be John Coltrane referring to himself and not Johnny Coles. This is believed to be Coltrane's "first effort" at big band writing.

297 Original Artwork by Dave Frulan & Crewel Embroidery on Linen

Benny Goodman's sister-in-law is Rachel Breck.

299 Hirschfeld Drawing of Goodman Trio

The work by Al Hirschfeld depicting Benny Goodman and his trio coming directly from the family of Benny Goodman has been incorrectly described as an original work of art. It has been determined that it is a print, albeit beautifully frame. The provenance – The Benny Goodman Estate – remains accurate.

303 Sheet Music for "Rachel's Dream"

The correct spelling for Benny Goodman's step-daughter is Gillian.

313 Postcard, Portrait of Miles Davis, and "Africaine" by Shorter

a. The "Africaine" studio date in New Jersey should read 1959.

377 to 388 • Original Drawings by Miles Davis

These 12 lots are offered subject to reserve.

378 • Original Drawings by Miles Davis

Only part a of this lot is shown in the illustration. Part b, the drawing of three "female" figures, can be seen on page 121 of the catalogue where it was mistakenly shown as part of 247.

395 • Limited Ed. Lithograph by Ronnie Wood

This lot is offered subject to reserve.

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The ASCAP Foundation...and all that Jazz!

The ASCAP Foundation was founded after ASCAP member Jack Norworth, writer of "Take Me Out to the Ballgame," left a bequest with instructions to create a program to honor and support young composers. Since that time, The ASCAP Foundation has developed and established its own music education programs and has collaborated with other organizations to nurture the music talent of tomorrow, preserve the legacy of the past and sustain the creative incentive for today's creators. We have honored many musical greats by naming programs for them. They include Richard Adler, Louis Armstrong, Harold Arlen, Leonard Bernstein, Irving Caesar, Sammy Cahn, Hal David, John Denver, Duke Ellington, George and Ira Gershwin, Morton Gould, W.C. Handy, Jerry Herman, Leiber & Stoller, Livingston & Evans, Frederick Loewe, Henry Mancini, Richard Rodgers, David Rose and others.

The ASCAP Foundation supports programs in all musical genres that are national and regional in scope. Our support of Jazz includes:

- The ASCAP Foundation Young Jazz Composer Awards to encourage the creation of new jazz works
- Jazz Scholarship programs honoring Louis Armstrong, Duke Ellington, and W.C Handy
- Jazz Songwriter Workshops
- Commission Program Honoring Legends
- The ASCAP/IAJE Commission Program
- The ASCAP Jazz Wall of Fame
- Lifetime Achievement Awards for outstanding accomplishments in jazz
- Grants to support Jazz programs including:
 - Jazz at Lincoln Center
 - Jazz Reach
 - Jazzmobile
 - Louis "Satchmo" Armstrong Summer Jazz Camp in New Orleans
 - University of New Orleans Jazz Camp
 - Smithsonian Jazz Appreciation Month

Proceeds from the sale of the Steinway Model B Ebonized Music Room Grand Piano (Lot 99E) will be used to support the jazz programs cited here.

Launched in 1975, The ASCAP Foundation is a publicly supported charitable organization dedicated to supporting American music creators and encouraging their development through music education and talent development programs. Included in these are songwriting workshops, scholarships, award and recognition programs, public service projects for senior composers and lyricists, and providing grants to other 501(c)(3) organizations engaged in educational programs for aspiring songwriters and composers. For more information on The ASCAP Foundation, we invite you to visit our website at www.ascapfoundation.org or call us at 212-621-6588.