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1 Prince  
 2 day you're panicked, fall apart on the fifth,  
 3 sixth day it is a riot, seventh day is doom.  
 4 He could have written -- he could  
 5 have just submitted that and that would have  
 6 been enough for me, personally.  
 7 But, as I said, I'm not -- I'm not a  
 8 censor, and I'm not an editor. And I was the  
 9 one who asked him to write what he wanted to  
 10 write, you know. I wasn't about to change  
 11 anything that he had given me.  
 12 I mean these are his words.  
 13 Your money is worthless, your job  
 14 title, that's all --  
 15 Q. I think he's run out of film.  
 16 A. I'm sorry.  
 17 THE VIDEOGRAPHER: 3:17. Off the  
 18 record. End of tape 3.  
 19 (Recess taken: 3:17 p.m.)  
 20 (Proceedings resumed: 3:29 p.m.)  
 21 THE VIDEOGRAPHER: 3:29. On the  
 22 record. Beginning of tape 4.  
 23 BY MR. BROOKS:  
 24 Q. I think, Mr. Prince, you might have  
 25 been interrupted at the end of your answer. You

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1 Prince  
 2 might not remember what the question was. It  
 3 was something about whether there were things in  
 4 the draft essay by Mr. Frey that related to the  
 5 paintings in the Canal Zone show, and I think  
 6 you mentioned a few. And if you have any others  
 7 you want to add, please do.  
 8 A. I don't really think that anything  
 9 that James ultimately wrote for the essay for  
 10 the Canal Zone publication had anything to do  
 11 with the paintings really.  
 12 I told him he could write anything  
 13 he wanted. I gave him carte blanche.  
 14 And ultimately he wrote, as far as  
 15 I can see, a variation, a very tiny -- again,  
 16 there's one paragraph of a pitch that I had made  
 17 to him and was continually updating at the time.  
 18 Whether he even got the updates, I really  
 19 can't -- I don't know.  
 20 But ultimately what I think he  
 21 turned in was something that had to do with his  
 22 own problems, which, as I said, he had just lost  
 23 a baby.  
 24 Q. Do you have anything else to add to  
 25 that answer?

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1 Prince  
 2 A. No.  
 3 MS. BART: Objection, form.  
 4 Q. Now, you mentioned that you bought a  
 5 copy of Yes Rasta in a bookstore you think in  
 6 about 2005 in St. Barth's?  
 7 A. Yes.  
 8 Q. When you decided to make the  
 9 paintings did you then buy additional copies of  
 10 Yes Rasta?  
 11 A. I believe we were informed that the  
 12 book was out of print when I bought the -- I  
 13 don't actually know -- I believe we got them on  
 14 eBay. I really don't know where we got the  
 15 additional books.  
 16 Q. All right. But you did get  
 17 additional books?  
 18 A. Yes.  
 19 Q. How many?  
 20 A. I think we bought maybe four  
 21 additional books.  
 22 Q. In 2008?  
 23 A. Yes.  
 24 MR. BROOKS: Let's mark as  
 25 Plaintiff's Exhibit 27 a one-page document

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1 Prince  
 2 Bates stamped PR38.  
 3 (Plaintiff's Exhibit 27, PR38, was  
 4 marked for identification, as of this  
 5 date.)  
 6 (Discussion off the record.)  
 7 MR. BROOKS: It's been pointed out  
 8 to me -- and, for the record, I skipped  
 9 Exhibit 26 as well.  
 10 MR. HAYES: So this is 27?  
 11 MR. BROOKS: This is 27. There will  
 12 not be an Exhibit Plaintiff's 26.  
 13 BY MR. BROOKS:  
 14 Q. Mr. Prince, you say you bought the  
 15 three -- well, you said you bought four books.  
 16 Does this refresh your recollection that you  
 17 actually bought three additional books?  
 18 A. As I said, I wasn't sure -- three or  
 19 four, I guess it says three here.  
 20 Q. Right. And it also says you didn't  
 21 buy them from eBay, you bought them from a  
 22 company called Powerhouse Books. Do you see  
 23 that?  
 24 A. Yes.  
 25 Q. How did you know to order the books

<p style="text-align: right;">Page 238</p> <p>1 Prince</p> <p>2 from Powerhouse Books?</p> <p>3 A. I didn't. I think Betsy was the one</p> <p>4 who took care of that.</p> <p>5 Q. Okay.</p> <p>6 (Discussion off the record.)</p> <p>7 MR. BROOKS: Okay. I have four</p> <p>8 copies of this book, and I'm going to have</p> <p>9 one of the copies deemed marked as</p> <p>10 Exhibit 42.</p> <p>11 MR. HAYES: Exhibit 42?</p> <p>12 MR. BROOKS: I'm sorry, 41.</p> <p>13 No, not that. 41.</p> <p>14 And I'm going to distribute copies</p> <p>15 of the book so counsel can follow along</p> <p>16 with me, but I'm not proposing to give you</p> <p>17 these books because these are the only</p> <p>18 four we have.</p> <p>19 However, at some point if you</p> <p>20 desire, if you don't have the book already</p> <p>21 yourselves, we'll make a copy of this. I</p> <p>22 can tell you it's almost impossible to</p> <p>23 make a good copy of this. So that's why</p> <p>24 we're doing it this way.</p> <p>25 MR. HAYES: Okay.</p>	<p style="text-align: right;">Page 240</p> <p>1 Prince</p> <p>2 MR. HAYES: Okay.</p> <p>3 MR. BROOKS: There's a word for that</p> <p>4 but I am blanking on it. Colophon page or</p> <p>5 something like that.</p> <p>6 BY MR. BROOKS:</p> <p>7 Q. It says Yes Rasta, copyright 2000,</p> <p>8 Powerhouse Cultural Entertainment Inc.;</p> <p>9 photographs copyright 2000, Patrick Cariou;</p> <p>10 essay copyright 2000, Perry Henzell.</p> <p>11 And further down -- and then it says</p> <p>12 all rights reserved, no part of this book may be</p> <p>13 reproduced in any manner or transmitted by any</p> <p>14 means whatsoever, electronic or mechanical</p> <p>15 including photocopying, recording, and Internet</p> <p>16 posting display and retrieval without the prior</p> <p>17 written permission of the publisher.</p> <p>18 And then it says it's published in</p> <p>19 the United States by Powerhouse Books.</p> <p>20 Did you see all that?</p> <p>21 Do you see that now?</p> <p>22 A. I see it now, yes.</p> <p>23 Q. And did you notice that when you</p> <p>24 bought the book in 2005?</p> <p>25 A. No, I didn't.</p>
<p style="text-align: right;">Page 239</p> <p>1 Prince</p> <p>2 MR. BROOKS: But I will give you the</p> <p>3 books for use during the deposition.</p> <p>4 Actually, I only have two, you're going to</p> <p>5 have to share.</p> <p>6 MS. BART: I'm not sharing with him.</p> <p>7 MR. HAYES: That's what a lot of</p> <p>8 people say.</p> <p>9 (Plaintiff's Exhibit 41, Yes Rasta</p> <p>10 book, was marked for identification, as of</p> <p>11 this date.)</p> <p>12 Q. So we've handed you what's been</p> <p>13 marked as Plaintiff's 41. And is this the book</p> <p>14 that you bought in about 2005?</p> <p>15 A. Yes.</p> <p>16 Q. And then you bought three more</p> <p>17 copies in 2008 apparently?</p> <p>18 A. Apparently I did, yes.</p> <p>19 Q. From Powerhouse Books?</p> <p>20 A. Yes.</p> <p>21 Q. Can you turn to the last page of the</p> <p>22 book?</p> <p>23 MR. HAYES: The last page of</p> <p>24 printing or the last page --</p> <p>25 MR. BROOKS: The last page.</p>	<p style="text-align: right;">Page 241</p> <p>1 Prince</p> <p>2 Q. Did you look to see who the</p> <p>3 publisher was so you could order more books?</p> <p>4 A. I think probably by 2008 we --</p> <p>5 that's probably how we got ahold of the</p> <p>6 additional books.</p> <p>7 Q. Right.</p> <p>8 MO MS. BART: Objection. Move to</p> <p>9 strike answer as speculative.</p> <p>10 Q. Did you personally ever notice that</p> <p>11 there was a copyright notice in the Yes Rasta</p> <p>12 book?</p> <p>13 A. No.</p> <p>14 Q. Do you know what I mean by copyright</p> <p>15 notice?</p> <p>16 MR. HAYES: Objection as to form.</p> <p>17 A. Do you mean the little C with the</p> <p>18 circle on it?</p> <p>19 Q. Yes.</p> <p>20 A. Yes.</p> <p>21 Q. Now, in the -- withdrawn.</p> <p>22 In your book do you know who the</p> <p>23 copyright owner is of the essay?</p> <p>24 A. No, I don't.</p> <p>25 MR. BROOKS: Let's mark as</p>

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1 Prince  
 2 Plaintiff's Exhibit 28 an interview in  
 3 Interview Magazine Bates stamped C65  
 4 through C77.  
 5 (Plaintiff's Exhibit 28, interview  
 6 in Interview Magazine, was marked for  
 7 identification, as of this date.)  
 8 Q. Mr. Prince, do you recall being  
 9 interviewed in Interview Magazine by Glenn  
 10 O'Brien?  
 11 A. Yes. Yes.  
 12 Q. And that was when, do you remember?  
 13 A. I believe it was early September,  
 14 the actual interview.  
 15 Q. And part of the interview is about  
 16 the upcoming Canal Zone show?  
 17 A. Yes.  
 18 Q. Was that the reason the interview  
 19 was set up or one of the reasons?  
 20 A. No.  
 21 Q. Okay. But before the interview --  
 22 let me back up. Glenn O'Brien in the beginning  
 23 of the interview says that in the spirit of full  
 24 disclosure he is good friends with you, is that  
 25 true?

1 Prince  
 2 Q. Now, before he interviewed you isn't  
 3 it true that he asked you if you could get him  
 4 images of the paintings that were going to be  
 5 displayed at the Canal Zone exhibition?  
 6 A. He asked me that?  
 7 Q. Yes.  
 8 A. I don't recall.  
 9 Q. Do you see on the very first page of  
 10 this interview beneath -- there's a photograph,  
 11 is that a photograph of you?  
 12 A. Yes.  
 13 Q. There are it looks like five images?  
 14 A. Mm-hmm, yes.  
 15 Q. And those, all five of those are  
 16 paintings of yours that were on display at the  
 17 Canal Zone exhibition at the Gagosian Gallery in  
 18 November-December 2008?  
 19 A. Yes.  
 20 Q. And do you know how he got them?  
 21 A. No, I don't.  
 22 Q. Or how Interview Magazine got them?  
 23 A. No, I don't.  
 24 Q. Can you tell me by looking at those,  
 25 at the first page of Exhibit 28, the name of the

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1 Prince  
 2 A. Yes.  
 3 Q. You've known him a long time, right?  
 4 A. Yes.  
 5 Q. You did some illustrations for a  
 6 book of poems that Glenn O'Brien wrote a long  
 7 time ago?  
 8 A. Yes.  
 9 Q. Lozenge eyes?  
 10 A. Yes.  
 11 Q. Is that a technique that you  
 12 borrowed from John Baldessari?  
 13 A. No.  
 14 Q. Did you borrow it from someone?  
 15 A. No.  
 16 Q. It's your own technique?  
 17 A. What do you mean by technique?  
 18 Q. Putting lozenge eyes on --  
 19 A. It's my own. I came up with the  
 20 idea, yes.  
 21 Q. And you did it for Glenn O'Brien's  
 22 book?  
 23 A. Yes.  
 24 Q. To illustrate his poetry?  
 25 A. To illustrate his poetry, yes.

1 Prince  
 2 first painting, the one beneath your image to  
 3 the left?  
 4 A. That's a detail of the painting. Is  
 5 that -- it could be James Brown's Disco Ball  
 6 maybe.  
 7 Q. Did you -- who came up with the  
 8 titles for these paintings?  
 9 A. I did.  
 10 Q. All by yourself?  
 11 A. Yes.  
 12 Q. The one to the right is a detail  
 13 from what painting, can you tell us?  
 14 A. I can't recall that title.  
 15 Q. And then the one -- I'm going  
 16 counter-clockwise. The one beneath that,  
 17 there's a woman, I don't know, it looks like  
 18 she's bending over, maybe in water. The one on  
 19 the lower right, that's a detail from which  
 20 painting?  
 21 A. I think that's called On the Beach,  
 22 or On the Beach On the Beach, I'm not quite --  
 23 but it's something about on the beach.  
 24 Q. Or it could be The Ocean Club,  
 25 right?

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1 Prince  
 2 MS. BART: Objection, form.  
 3 MR. HAYES: Objection to form.  
 4 A. Oh, The Ocean Club, yes, that's  
 5 true.  
 6 Q. It is The Ocean Club, right.  
 7 And The Ocean Club is a hotel in  
 8 Paradise Island?  
 9 A. Ocean Club was a club on Chambers  
 10 Street that was in operation approximately 1979,  
 11 1980.  
 12 Q. Chambers Street in Manhattan?  
 13 A. Yes.  
 14 Q. And is that what you named it after?  
 15 A. Yes.  
 16 Q. The one to the left of that in the  
 17 middle lower -- the middle, the lower row, what  
 18 is that an image from?  
 19 A. That's a detail of a painting I  
 20 believe is called Cheese and Crackers.  
 21 Q. And finally the one to the left of  
 22 it?  
 23 A. Detail of an image called Ding Dong  
 24 the Witch is Dead.  
 25 Q. Do you know if any of those

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1 Prince  
 2 paintings were sold?  
 3 A. I believe -- I believe one of these  
 4 five paintings were sold. In fact, I'm pretty  
 5 sure.  
 6 Q. Which one?  
 7 A. If it's James Brown -- the one in  
 8 the upper left-hand corner.  
 9 Q. And was that sold for 2.7-million  
 10 dollars?  
 11 A. No. No. Actually, it wasn't sold,  
 12 it was traded -- I traded that for another  
 13 painting.  
 14 Q. And who did you trade it to?  
 15 A. Larry Gagosian.  
 16 Q. For a Larry Rivers painting?  
 17 A. Yes. Part -- I mean it was part of  
 18 a Larry Rivers trade, this painting.  
 19 Q. The Larry Rivers painting is Dying  
 20 and Dead Veteran?  
 21 A. Yes.  
 22 Q. Do you know the value of it?  
 23 A. I think -- I think he was talking  
 24 about around 2-million dollars at the time.  
 25 Q. But Larry Rivers was dead then,

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1 Prince  
 2 right?  
 3 A. Yes.  
 4 Q. So who was talking, Mr. Gagosian?  
 5 A. I'm sorry?  
 6 Q. Who was talking about 2-million  
 7 dollars? You said he.  
 8 A. Oh, Larry. Larry Gagosian was  
 9 talking about it.  
 10 Q. Are these titles that you came up  
 11 with an important component of these paintings?  
 12 MS. BART: Objection, form.  
 13 MR. HAYES: Objection as to form  
 14 too.  
 15 A. I would like to think so, yes.  
 16 Again, it's speculative.  
 17 Q. But you have trouble remembering the  
 18 names of the paintings?  
 19 A. I think I just named them pretty  
 20 close. The Ocean Club I was off a little bit.  
 21 It did have something to do with a beach.  
 22 As I said, I would like to think  
 23 that they -- they're important. But they're  
 24 not -- I think they help in the transformation  
 25 of and they're part of the process in

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1 Prince  
 2 recontextualizing the image.  
 3 Yeah, I would have to say giving  
 4 them -- I think titles for me are very  
 5 important. I guess I'm answering your question  
 6 because I don't know if they're important to  
 7 other people. But to me they are.  
 8 Q. And how do the titles inform us  
 9 about the subject and meaning of the paintings  
 10 in the Canal Zone exhibition?  
 11 A. I think they create a certain kind  
 12 of isolation and removal and set up a kind of  
 13 another type of story. It's -- it creates  
 14 another type of subtext that you can read into  
 15 the painting.  
 16 Like James Brown's Disco Ball, I  
 17 think it's poetry. It's a great way to describe  
 18 the painting. It removes the image from its  
 19 original intent totally.  
 20 I don't believe any of the images in  
 21 this particular book Yes Rasta had anything to  
 22 do with James Brown. However, my painting now  
 23 does. I think that's one way in which a title  
 24 helps makes my work different and it makes it  
 25 into another -- gives it another reading.

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1 Prince  
 2 Q. Okay. So what does this painting in  
 3 the left-hand corner of Exhibit 28 of the first  
 4 page, what does it have to do with James Brown?  
 5 A. I believe at the time I had just had  
 6 bought James Brown's disco ball at auction that  
 7 day that I named the painting.  
 8 Q. Okay.  
 9 A. And I believe I had just finished  
 10 the painting. And I think sometimes titles --  
 11 it's kind of like when worlds collide, you get  
 12 very lucky sometimes in terms of the  
 13 spontaneity, the happening. It's like a  
 14 performance.  
 15 Q. Well, is James Brown's disco ball  
 16 the subject of that particular painting?  
 17 A. I think so.  
 18 Q. Is there a disco ball in that  
 19 painting?  
 20 A. I think there are probably -- it's  
 21 only a detail, but I think there's probably --  
 22 to my way I would interpret it, there's probably  
 23 five disco balls in that painting.  
 24 Q. In this segment or in the other part  
 25 of this --

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1 Prince  
 2 A. In the painting. I believe -- I  
 3 believe those images, the bodies are kind of  
 4 moving to the type of music that maybe James  
 5 Brown created.  
 6 Q. Okay. And what about Cheese and  
 7 Crackers, what does that have to do with that  
 8 painting?  
 9 A. Cheese and Crackers is probably --  
 10 has to do with the middle image, which has  
 11 remnants of a De Kooning head. That's a --  
 12 that's what I would call a painting that's a  
 13 bridge painting between De Kooning paintings and  
 14 the Canal Zone paintings.  
 15 Q. Are you talking about the woman with  
 16 her legs spread?  
 17 A. Yes, the woman with her legs open  
 18 and she's waving. And I just felt like Cheese  
 19 and Crackers was a way to describe her  
 20 expression.  
 21 Q. How so?  
 22 A. As I said, it's a very light kind of  
 23 fun, hi-how-are-you type of expression. You  
 24 know, they're the sort of -- they represent a  
 25 kind of a band. Every painting basically

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1 Prince  
 2 represents a kind of a band. And --  
 3 Q. Do you mean a musical band?  
 4 A. Yeah, a musical band. I mean that's  
 5 one of the things that I was thinking of when I  
 6 was making these paintings.  
 7 Q. So are we still with the  
 8 post-apocalyptic theme but with bands?  
 9 A. We're with all those kinds of  
 10 things. And I think that my naming them Cheese  
 11 and Crackers, maybe that was the name of the  
 12 band rather than the name of the painting. And  
 13 I think that a lot of bands come up with crazy  
 14 names.  
 15 Q. Right.  
 16 A. I mean these are some of the things  
 17 that I'm thinking about.  
 18 Q. What about The Ocean Club, what's  
 19 the significance of that name, that title?  
 20 A. I think The Ocean Club was --  
 21 primarily had to do with the female figure, the  
 22 way that female figure got repeated in the  
 23 image. She was at the beach.  
 24 Q. Was that one of the lesbians?  
 25 A. No, that's not the lesbian painting.

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1 Prince  
 2 Q. So the only lesbians are in that one  
 3 painting?  
 4 A. No. One shows up in another  
 5 painting. But primarily the -- the four -- the  
 6 lesbian painting -- that was in the show.  
 7 Q. Yes.  
 8 A. But I don't know if it's in the  
 9 catalog. I would have to check. I know that  
 10 another lesbian showed up in another painting.  
 11 I know that's not in the catalog.  
 12 Q. How about -- I notice there's one  
 13 that was part of the show, even though I don't  
 14 think it's in the book, called Pumpsie Green?  
 15 A. Pumpsie Green.  
 16 Q. So he was the first African-American  
 17 player on the Boston Red Sox?  
 18 A. My hero.  
 19 Q. Which was the last team to  
 20 integrate?  
 21 A. My hero.  
 22 Q. Correct?  
 23 A. Yes. Second baseman I believe.  
 24 Q. And what does that have to do with  
 25 this?

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1 Prince  
 2 from the Canal Zone show?  
 3 A. Yes.  
 4 Q. Jointly?  
 5 A. Yes.  
 6 Q. And did you hold some of the  
 7 paintings for them?  
 8 A. I didn't hold them, no.  
 9 Q. Did Gagosian?  
 10 A. I don't know if he held them.  
 11 Q. Did you ask them to?  
 12 A. No, I don't believe I did.  
 13 Q. Do you know if either of them bought  
 14 any of the paintings?  
 15 A. They did not buy any of the Canal  
 16 Zone paintings.  
 17 Q. Now turn to page C75, please, on  
 18 Exhibit 28.  
 19 A. 75?  
 20 Q. Yes. Just before we leave this  
 21 issue with Leonardo DiCaprio and Tobey Maguire,  
 22 do you recall that they wanted you to hold Color  
 23 Me Mine and Mr. Jones?  
 24 A. I believe they were interested in  
 25 those two paintings, yes.

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1 Prince  
 2 Q. All right. Now, we're on page 75,  
 3 and Mr. O'Brien is asking you, So how did you  
 4 get into these Rasta pieces that are you doing  
 5 now? I know a little bit about it.  
 6 Do you see where I'm reading from?  
 7 MR. HAYES: Right here.  
 8 A. Yes, I see.  
 9 Q. And then your answer was, That was  
 10 just from hanging out in St. Barth's for the  
 11 last 12 years?  
 12 A. I see that -- I see that that was my  
 13 response, yes.  
 14 Q. And had you been going to  
 15 St. Barth's for vacations for about 12 years  
 16 prior to 2008?  
 17 A. Seems like -- that seems the right  
 18 amount of years, yes.  
 19 Q. And then he said, And we all know  
 20 how many Rastas there are in St. Barth's. He  
 21 was being facetious you thought?  
 22 MS. BART: Objection to form.  
 23 MR. HAYES: Objection, form.  
 24 A. I don't know -- I would imagine he  
 25 was -- he's a bit of a jokester.

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1 Prince  
 2 Q. Right.  
 3 A. But I really can't speak to what he  
 4 was implying.  
 5 Q. Right. But you said there aren't  
 6 that many Rastas in St. Barth's, right?  
 7 A. There aren't that many.  
 8 Q. In fact, there aren't any, right?  
 9 MS. BART: Objection to form.  
 10 MR. HAYES: Objection.  
 11 A. I would disagree with that.  
 12 Q. Oh, I thought you said that before.  
 13 A. I've --  
 14 Q. There are some?  
 15 A. There are people -- let me put it  
 16 this way then. I don't know that much about  
 17 Rastafarians. However, I do believe I have seen  
 18 people who look like Rastafarians in St. Barth.  
 19 That's the best I can answer that question.  
 20 Q. Do you think Manny Ramirez looks  
 21 like a Rastafarian?  
 22 A. I don't know who Manny Ramirez is.  
 23 MS. BART: Objection to form.  
 24 I don't think -- that's just really not  
 25 relevant.

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1 Prince  
 2 Q. I thought you were a Red Sox fan?  
 3 A. I never said I was a Red Sox fan.  
 4 Q. You don't know who Manny Ramirez is?  
 5 A. No, I don't.  
 6 MS. BART: What does this have to do  
 7 with this case?  
 8 Q. All right. Now, you say you picked  
 9 up a book on them?  
 10 A. In -- literally, yes, I picked up a  
 11 book.  
 12 Q. Okay. And that's the Yes Rasta  
 13 book --  
 14 A. Yes.  
 15 Q. -- that we've been talking about,  
 16 that's in front of you? Okay.  
 17 Now, down a few lines you said, But  
 18 I love the look, comma, and I love the dreads.  
 19 What did you mean by that?  
 20 A. What do you mean what do I mean by  
 21 that? I just said it. I love the look and I  
 22 love the dreads.  
 23 Q. What did you love about the look?  
 24 A. I love the way they looked.  
 25 Q. How so?

1 Prince  
 2 A. I don't know how to answer that  
 3 question, how so. I love the way they looked.  
 4 I mean that's usually I get -- that's how I  
 5 respond to images.  
 6 I think maybe I liked the way that  
 7 they were so different.  
 8 Q. Than what?  
 9 A. Than myself. I don't have dreads.  
 10 I wish I could. I mean I think that was some of  
 11 the thinking or some of the -- perhaps it goes  
 12 back to the girlfriends. The reason why I took  
 13 the girlfriends is I wanted to be a girlfriend.  
 14 I think some of the attraction that  
 15 I had to some of these people who looked like  
 16 Rastas in St. Barth, hanging out at the bars, I  
 17 said to myself, gee, I wish I could look like  
 18 that some day.  
 19 So if I can't look like that maybe  
 20 I should paint them. Maybe that's a way to  
 21 substitute that desire. I mean that's the only  
 22 way I can answer that love question.  
 23 Q. All right. But had you ever seen --  
 24 I think you testified about this before lunch,  
 25 had you ever seen pictures of Rastas before?

1 Prince  
 2 day I walk into a bookstore and what do I pick  
 3 up, a book that had pictures of Rastas in them.  
 4 I said to myself, hmm, something is in the air.  
 5 And that's my -- that's how I  
 6 react -- that's how things happen. It was pure  
 7 chance.  
 8 Q. Okay.  
 9 A. And it's a great -- I thought that  
 10 was a great marriage, the fact that I was  
 11 listening to Radiodread, which I loved, and I  
 12 saw what I considered these really kind of  
 13 interesting documents.  
 14 Q. When you say interesting documents,  
 15 are you talking about the photos in Yes Rasta?  
 16 A. Yes.  
 17 Q. What was interesting about them?  
 18 A. I think I've already said that.  
 19 I'll say it again. I liked -- I was looking for  
 20 black-and-white images of figures.  
 21 Q. Why?  
 22 A. I wanted to put them next to my  
 23 De Kooning women.  
 24 Q. Are there any De Kooning women in  
 25 the Canal Zone book?

1 Prince  
 2 A. Had I ever seen pictures?  
 3 Q. Yes.  
 4 MR. HAYES: Objection to the form.  
 5 A. When?  
 6 Q. Ever?  
 7 A. I'm sure I had.  
 8 Q. And didn't you say had you a book  
 9 about Bob Marley with Rastas in it?  
 10 A. I think I went out and tried to buy  
 11 a book at the same time.  
 12 Q. Right. So what was it about these  
 13 pictures that made you want to copy them?  
 14 MS. BART: Objection to form.  
 15 MR. HAYES: Objection, form.  
 16 A. I think, again, it's that notion  
 17 about when worlds collide. I happened to be  
 18 listening to Radiodread. Do you know who  
 19 Radiodread is? It's a band that sampled and  
 20 replicated Radiohead's album, and did it in a  
 21 reggae manner. And my son, my stepson was  
 22 playing it on vacation in St. Barth.  
 23 Q. When you found this book?  
 24 A. And I was very much into that album.  
 25 I played it over and over. And then the next

1 Prince  
 2 A. Yes, there's one right on the cover.  
 3 I think she's off to the right. And I think we  
 4 just talked about the one in Interview Magazine.  
 5 I think you were talking about Cheese and  
 6 Crackers.  
 7 Q. Right. Right.  
 8 A. That's a De Kooning woman right  
 9 here.  
 10 Q. Okay.  
 11 A. She has a face that was painted by  
 12 De Kooning. And that was one of the very --  
 13 that was painted in June of '08. As I said, it  
 14 was a bridge painting. I was trying to channel  
 15 my inner De Kooning in that painting.  
 16 Q. In Cheese and Crackers?  
 17 A. In Cheese and Crackers.  
 18 Q. Now, getting back to the interview,  
 19 you said that you liked -- we just looked at  
 20 this. When you said I love the book, I love the  
 21 dreads, so I just started fooling around with  
 22 this book, drawing it like I did with the  
 23 De Kooning paintings.  
 24 You've already explained that, you  
 25 wrote right in the first book, right?

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1 Prince  
 2 A. Yes.  
 3 Q. And then it says, Then I wrote the  
 4 proposal, which I pitched to Hollywood, it was  
 5 called Eden Rock. And then it goes through the  
 6 story about the guy who gets off the plane.  
 7 A. Yes.  
 8 Q. And look at the next page.  
 9 So were you saying that the  
 10 Yes Rasta book inspired your idea for the pitch?  
 11 A. No.  
 12 Q. No? Okay.  
 13 A. What was inspiring was, again,  
 14 another element in this kind of crazy marriage.  
 15 The day before I went in and found this book I  
 16 noticed these cruise -- these monumental cruise  
 17 ships.  
 18 Q. In St. Barth's?  
 19 A. In St. Barth. And I started looking  
 20 at them and saying there's another thing that  
 21 should be in my screenplay. And yes, who should  
 22 be on that boat is a reggae band. So I had that  
 23 in my head.  
 24 So I think what inspires what, it's  
 25 all very organic here. It's all very fluid.

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1 Prince  
 2 There's no -- there's no plan.  
 3 Q. Right. Is there a message?  
 4 A. There certainly is a message.  
 5 Q. What is the message?  
 6 A. The message is to make great art  
 7 that makes people feel good. That's my message.  
 8 Now, I know it might not be someone else's, but  
 9 I believe that's also the way I've always  
 10 defined art.  
 11 Q. Now, you're talking again about the  
 12 guy who lands in St. Barth's. This is on the  
 13 next page. And it says so he and his relatives  
 14 take over a hotel, they take over Eden Rock. Do  
 15 you see that?  
 16 A. Yes.  
 17 Q. Now, there actually are no pictures  
 18 in the Canal Zone paintings of the guy who got  
 19 off the plane and his relatives, is that right  
 20 or not right?  
 21 MR. HAYES: Objection to the form.  
 22 A. There are no pictures of Charlie  
 23 Company and --  
 24 Q. Right.  
 25 A. There might be, there might not be.

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1 Prince  
 2 I believe there aren't of Mr. Company.  
 3 Q. He's supposed to be a white guy,  
 4 right?  
 5 A. He's a white guy.  
 6 No, I believe his daughter -- I  
 7 think only his daughter shows up in one of the  
 8 paintings later.  
 9 Q. Then you say the Rastas escaped from  
 10 their cruise ship and they take over their own  
 11 hotel, the Manapany, right?  
 12 A. Yes.  
 13 Q. And are there any pictures of them  
 14 taking over the Manapany in the Canal Zone book?  
 15 A. No.  
 16 Q. And then you said and then there's a  
 17 lesbian group of girls who escape and take over  
 18 their own hotel, the Guanahani?  
 19 A. Yes.  
 20 Q. And those are those four literary  
 21 artistic women from the early 20th Century?  
 22 A. Yes.  
 23 Q. And there's a painting of them?  
 24 A. Yes.  
 25 Q. And then you said -- this is to

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1 Prince  
 2 Gerald O'Brien in the interview -- so everybody  
 3 has their own hotel, and that's where the video  
 4 game rights come into this pitch.  
 5 Where do the video game rights come  
 6 into this pitch?  
 7 A. Is that -- are you asking me --  
 8 you're asking me?  
 9 Q. These are your words in the  
 10 interview?  
 11 A. Right.  
 12 Q. What did you mean?  
 13 A. I think I was thinking about the  
 14 fact that I know nothing about video games  
 15 and -- but my -- all my stepson's friends play  
 16 them. And I felt that there might be a  
 17 possibility to -- I had seen some of the  
 18 graphics involved in some of these games when  
 19 they play, and I felt that the different tribes  
 20 that take over the different hotels and they  
 21 kind of, you know -- it was just a thought. And  
 22 I think I ran this by Michael Ovitz and he loved  
 23 the idea.  
 24 Q. So you viewed this whole thing as an  
 25 extremely commercially successful potential



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1 Prince  
 2 venture, paintings --  
 3 A. The pitch?  
 4 MR. HAYES: Objection.  
 5 Q. Paintings, movies, and video game  
 6 rights, right?  
 7 MR. HAYES: Objection as to form.  
 8 A. No, I've never thought that what I  
 9 do or what I produce or what I put out will  
 10 ever, one, sell.  
 11 I've made art for 34, 35 years and  
 12 nothing sold. What I -- my experience in terms  
 13 of what I make, it seems that a lot of people  
 14 just couldn't dig it. And to tell you the  
 15 truth, it was not one -- when I put up the Canal  
 16 Zone show at Larry Gagosian's there was not one  
 17 review in any newspaper, in any magazine. And I  
 18 find that incredibly unsuccessful.  
 19 Q. But weren't some of the paintings  
 20 sold before the show even opened?  
 21 A. They were sold, yes.  
 22 Q. For millions of dollars?  
 23 A. I wouldn't characterize it for  
 24 millions. For a couple of million dollars,  
 25 there were two paintings I believe that were

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1 Prince  
 2 sold before the Lehman Brothers meltdown, yes,  
 3 there were two paintings that were sold for  
 4 approximately 2-million dollars.  
 5 Q. Then you say that we got a  
 6 ghostwriter to do the story. Is that James  
 7 Frey?  
 8 A. No.  
 9 Q. Oh, that's the ghostwriter Ovitz got  
 10 for you?  
 11 A. That was -- I was referring to the  
 12 ghostwriter for Eden Rock.  
 13 Q. Not James Frey?  
 14 A. No. James Frey is not the  
 15 ghostwriter.  
 16 Q. And it's being published, you say,  
 17 and eventually hopefully it will be totally  
 18 fucked by Hollywood, but I don't care because  
 19 it's all under a pseudonym, my name is not  
 20 attached to it.  
 21 What did you mean by that? Why  
 22 didn't you want your name attached to the  
 23 screenplay or the movie?  
 24 A. They were never going to write what  
 25 I initially saw as something I would want to

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1 Prince  
 2 have my name attached to.  
 3 I knew that -- I know or I am  
 4 imagining the mechanisms of Hollywood I know  
 5 enough to not get involved.  
 6 Q. So why did you want to do the  
 7 screenplay and the video rights?  
 8 A. I was very interested in the movie  
 9 The Player, which is all about a pitch, and I  
 10 was very interested in the fact that I could  
 11 maybe write a one-and-a-half-page outline and  
 12 see if it could turn into something.  
 13 Q. Okay. Back to page C76 of this  
 14 interview. Are you there?  
 15 A. Yes.  
 16 Q. You say, So anyway, the Rastas and  
 17 the lesbians started starring in these pictures  
 18 and were kind of like bands, there are like five  
 19 people to a picture, and every picture has a  
 20 title to it.  
 21 A. Okay.  
 22 MR. HAYES: Just wait one second  
 23 while he catches up to you.  
 24 A. Where are we?  
 25 Q. It's C76.

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1 Prince  
 2 A. So anyway -- oh, okay, Fulton Ryder  
 3 is the pseudonym. So anyway? Yes.  
 4 Q. So anyway, the Rastas and the  
 5 lesbians started starring in these pictures and  
 6 were kind of like bands, there were like five  
 7 people to a picture and every picture has a  
 8 title to it. It sort of becomes an allegory.  
 9 It's just something I needed to get out of my  
 10 system. The pictures are very quickly done,  
 11 they're not really thought about, and there's a  
 12 collage element to them that's very primitive.  
 13 Paste up, cutting with scissors, and squeegeed  
 14 on with paint. It's something that I can do by  
 15 myself and I like that aspect of it. I don't  
 16 need assistants. I don't need anybody.  
 17 What did you mean by the pictures  
 18 are not really thought about? Did you mean by  
 19 you?  
 20 A. I like to paint a painting and  
 21 finish it within a day, day and a half tops. I  
 22 like instant paintings.  
 23 Q. In the case of these paintings what  
 24 did you mean that they're not really thought  
 25 about?

1 Prince  
 2 A. That's --  
 3 MS. BART: Objection, form, and  
 4 asked and answered.  
 5 A. I'm trying to answer your question.  
 6 That's what I mean. I like -- I like when I do  
 7 things fast. I think they should be done very  
 8 quickly. I think when they drag on, you know,  
 9 you can overthink it. I don't like a painting  
 10 that's overcooked.  
 11 Q. Okay. I understand your answer, but  
 12 I was asking about these paintings, not what you  
 13 generally like.  
 14 A. No, I'm talking about these specific  
 15 paintings. They were done day, half a day, some  
 16 of them took two hours. That's what was so  
 17 satisfying about the process. You know,  
 18 Especially Around Midnight, a painting that you  
 19 had previously said that I didn't remember the  
 20 title to --  
 21 Q. No, that was Île-de-France.  
 22 A. You didn't say that. You pointed to  
 23 an e-mail from Eric Brown suggesting that Eric  
 24 thought that I didn't remember the title.  
 25 Q. Île-de-France.

1 Prince  
 2 canvas. No one had ever done that before. That  
 3 was totally new and it was a very quick way to  
 4 add on an ingredient and make it into an entire  
 5 recipe.  
 6 Q. Okay. So let's talk about the  
 7 ingredients. These guitars that you say -- your  
 8 contribution to the Rastas was this introduction  
 9 of the guitar. Do you see where you said that?  
 10 MS. BART: Objection, form. I mean  
 11 there are --  
 12 MR. BROOKS: That's fine.  
 13 MS. BART: No, I just wanted --  
 14 MR. BROOKS: There are no speaking  
 15 objections.  
 16 MS. BART: I'm going to make my  
 17 comment for you --  
 18 MR. BROOKS: Don't make it for him.  
 19 MS. BART: He's not my client.  
 20 MR. BROOKS: I know that.  
 21 MS. BART: I'm making it for you.  
 22 There are a myriad of pictures in  
 23 this book, and to ask a blanket question  
 24 like that --  
 25 MR. BROOKS: No, I'm asking him

1 Prince  
 2 A. Well, it wasn't Île-de-France.  
 3 That's not the way I remember the question. It  
 4 was Round About Midnight.  
 5 Q. When you read the transcript you'll  
 6 see.  
 7 A. Fine. Okay.  
 8 Q. But let's get back to what you were  
 9 saying about doing them quickly. What is it  
 10 that you were saying, that you like to do them  
 11 quickly because?  
 12 MS. BART: Objection --  
 13 A. I don't like to --  
 14 (Multiple speakers talking at once.)  
 15 (Interruption by reporter.)  
 16 MS. BART: Objection to form and  
 17 asked and answered.  
 18 MR. HAYES: And I joined in it.  
 19 MS. BART: He just doesn't like the  
 20 answer.  
 21 A. It has to do with technique. I come  
 22 up with various techniques that are very new, no  
 23 one's ever done them before. Like the squeegee.  
 24 No one had ever painted a painting  
 25 by squeegeeing on a collage onto a piece of

1 Prince  
 2 about something he said in an interview.  
 3 He said and then my contribution to the  
 4 Rastas was this introduction of the  
 5 guitar.  
 6 BY MR. BROOKS:  
 7 Q. Do you see that?  
 8 A. Yes.  
 9 MS. BART: Still objection.  
 10 Q. Was the guitar one of the  
 11 ingredients in these paintings?  
 12 A. Yes.  
 13 MS. BART: I'm still objecting.  
 14 MR. BROOKS: Fine.  
 15 BY MR. BROOKS:  
 16 Q. Were the naked women an ingredient  
 17 in the paintings?  
 18 A. Yes.  
 19 Q. Were the Rastas --  
 20 MS. BART: Objection.  
 21 (Interruption by reporter.)  
 22 BY MR. BROOKS:  
 23 Q. Were the guitars that you introduced  
 24 an ingredient in these paintings?  
 25 MS. BART: Objection, form.

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1 Prince  
 2 MR. HAYES: Objection, form.  
 3 Q. You can answer.  
 4 A. Yes.  
 5 Q. Were the naked women that you found  
 6 in various places an ingredient in the  
 7 paintings?  
 8 MS. BART: Objection, form.  
 9 MR. HAYES: Objection, form.  
 10 A. Yes.  
 11 Q. Were the Rastas an ingredient in the  
 12 paintings?  
 13 MS. BART: Objection, form.  
 14 MR. HAYES: Objection, form.  
 15 A. Yes.  
 16 Q. Was the tropical foliage in the  
 17 background behind the Rastas in the Yes Rasta  
 18 photos, was that an ingredient in the paintings?  
 19 A. Yes.  
 20 MS. BART: Objection, form.  
 21 A. Sorry.  
 22 Q. What's the answer?  
 23 A. Yes.  
 24 Q. Were the paintings -- were any of  
 25 those things, the guitars, the naked women, the

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1 Prince  
 2 Rastas, or the tropical foliage, the subject  
 3 matter of the paintings?  
 4 MS. BART: Objection, form, compound  
 5 question.  
 6 MR. HAYES: Objection, form.  
 7 Q. You can answer.  
 8 A. Were any of those -- any of those  
 9 one -- I believe the primary subject, the  
 10 primary ingredient is probably the guitar.  
 11 Q. Okay. And what's the primary  
 12 subject of the paintings?  
 13 MR. HAYES: Objection to form.  
 14 MS. BART: Same.  
 15 A. I think the guitar. The guitar is a  
 16 brilliant, brilliant contribution.  
 17 Q. And, again, I know you testified to  
 18 this before, where did you find the guitars  
 19 again? I'm not trying to trip you up. Was it  
 20 one book or several books? I don't remember.  
 21 A. One source was Guitar Magazine.  
 22 Q. Okay. So there's kind of a  
 23 rock-and-roll theme to these paintings?  
 24 MR. HAYES: Objection to form.  
 25 MS. BART: Same.

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1 Prince  
 2 Q. You can answer.  
 3 A. I would say heavy metal, but, yes,  
 4 rock and roll.  
 5 Q. Sorry. Okay.  
 6 Can you look at page 77, which is  
 7 I think the last page of this interview.  
 8 I'm going to read this answer at the  
 9 top. Well, I should read the question on the  
 10 previous page. Why did you get sick of doing  
 11 the De Kooning paintings? It seemed like you  
 12 did more nurse paintings than De Koonings.  
 13 And then you answered, Yeah, I did  
 14 more nurses, but with De Koonings, I'd just done  
 15 it. I didn't like the idea that in the end I  
 16 had to pay attention to someone else's work.  
 17 And I wanted to get rid of the color. So the  
 18 thing is that, you know, two years of doing the  
 19 De Koonings was enough. It was enough of my  
 20 attention. The Rastas came really fast. And  
 21 they're going to be over really fast too.  
 22 Can you explain what you meant when  
 23 you said the Rastas came really fast and they're  
 24 going to be over really fast too?  
 25 A. The Rasta -- the Canal Zone

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1 Prince  
 2 paintings, which part of those paintings, an  
 3 element of those paintings are the Rastas.  
 4 The reason I believe they were  
 5 going -- they came really fast and they were  
 6 going to be over fast is I was in the middle of  
 7 other bodies of work that I needed to pay  
 8 attention to.  
 9 Q. You needed to pay attention to the  
 10 other bodies of work?  
 11 A. Yes.  
 12 (Discussion off the record.)  
 13 THE VIDEOGRAPHER: 4:25. Off the  
 14 record. End of tape 4.  
 15 (Recess taken: 4:25 p.m.)  
 16 (Proceedings resumed: 4:29 p.m.)  
 17 THE VIDEOGRAPHER: 4:29. On the  
 18 record. Beginning of tape 5.  
 19 BY MR. BROOKS:  
 20 Q. In these paintings that you made for  
 21 the Canal Zone show were you commenting on the  
 22 Rasta photos in the Yes Rasta book?  
 23 A. No.  
 24 Q. Were you commenting on Mr. Cariou's  
 25 technique or methodology in taking those photos?

1 Prince  
 2 A. No.  
 3 Q. I know you don't have your own  
 4 plane, but you could fly commercial to Jamaica,  
 5 correct, if you wanted to?  
 6 MR. HAYES: Objection to form,  
 7 speculation.  
 8 A. I suppose so.  
 9 Q. So if you wanted pictures of Rastas  
 10 you could have flown to Jamaica and taken your  
 11 own pictures, correct?  
 12 MS. BART: Objection to form.  
 13 MR. HAYES: Objection.  
 14 Q. You can answer.  
 15 A. It's not how I make pictures though.  
 16 Q. Right. Okay. You'd rather  
 17 appropriate than take your own pictures?  
 18 MR. HAYES: Objection --  
 19 MS. BART: Objection, form,  
 20 argumentative.  
 21 MR. HAYES: -- form and  
 22 argumentative.  
 23 Q. You can answer.  
 24 A. It's funny, a friend of mine who  
 25 is a photographer just went to Jamaica and sent

1 Prince  
 2 private world.  
 3 And I'm a bibliophile. I collect  
 4 books. At any one time I have 20, 25 different  
 5 types of books laying about the studio.  
 6 Sometimes I pay attention to them, sometimes I  
 7 don't. I'm always ripping them up.  
 8 And, as I said, I sort of would  
 9 describe that practice as sort of deejaying  
 10 photographs --  
 11 Q. You're not saying you have  
 12 agoraphobia --  
 13 A. -- or pictures.  
 14 MR. HAYES: Let him finish the  
 15 question, if you don't mind. He's in the  
 16 middle of a question -- answer.  
 17 Let him finish.  
 18 Go ahead.  
 19 A. I'm not sure what agoraphobia is,  
 20 but that idea of -- is it that thing where you  
 21 can't travel? My sister has that.  
 22 Q. But you don't?  
 23 A. I don't believe I have it.  
 24 MR. HAYES: Let the record reflect  
 25 the questioner interrupted the witness in

1 Prince  
 2 me pictures of, quote, I guess they were  
 3 Rastafarians, and said can you use these.  
 4 I said, you know, unfortunately, you  
 5 know, these types of situations inhibit me. And  
 6 I think it's an unfortunate circumstance that I  
 7 have to be -- think about these things.  
 8 But to answer your question, yes, I  
 9 suppose I could have gone. But it would never  
 10 occur to me to get on a plane and go to Jamaica  
 11 for the express purposes of taking photographs  
 12 of people who are alive.  
 13 I -- my way of taking a portrait is  
 14 to take something that's already been taken.  
 15 Q. Right. And you still believe that  
 16 that makes it more believable if you've  
 17 appropriated it from someone else?  
 18 MR. HAYES: Objection as to form.  
 19 MS. BART: Objection to form, and  
 20 asked and answered.  
 21 A. Well, everybody creates their own  
 22 artificial reality when they're making art. And  
 23 mine gets made in a studio. I'm the king of my  
 24 castle in my studio. I don't operate very well  
 25 out in the real world. I like a much more

1 Prince  
 2 the middle of answer.  
 3 So do you want to go back?  
 4 THE WITNESS: No, it's not  
 5 important.  
 6 Q. You said you were deejaying or  
 7 something? Do you have anything to add to that?  
 8 A. It's a figurative way --  
 9 MR. HAYES: Object to form.  
 10 A. -- to describe what I do.  
 11 Q. Have you ever heard of I guess it's  
 12 a website called iStockphoto.com?  
 13 A. No.  
 14 Q. Would it surprise you to know that  
 15 they have more than five-million royalty-free  
 16 non-copyrighted photos on their website?  
 17 MR. HAYES: Objection as to form.  
 18 A. I didn't know that.  
 19 Q. Would it surprise you to know that  
 20 the price of those photos is very, very modest?  
 21 MR. HAYES: Objection as to form.  
 22 A. I didn't know that.  
 23 Q. Would you -- and I invite you to do  
 24 this after the deposition, go to their website  
 25 iStockphoto.com, and you will see if you put in

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1 Prince  
 2 the search term Rastas you will find over 3,000  
 3 non-copyright pictures of Rastas, some black and  
 4 white, some color.  
 5 MR. HAYES: Is there a question  
 6 there?  
 7 Q. Would that surprise you to know  
 8 that?  
 9 MR. HAYES: Objection as to form.  
 10 A. It doesn't anymore.  
 11 Q. Because?  
 12 A. Because I believe the -- I think  
 13 things have changed since 1977. I've been slow  
 14 to change with them in terms of how I make my  
 15 images. I'm catching up. I believe that I'm  
 16 not very fluent with the computer.  
 17 But, as I said before, I think  
 18 rephotography could be called -- is a primitive  
 19 way of downloading an image. And there was a --  
 20 anyway, I believe in surrogate substitution,  
 21 simulants, robots, I believe in science fiction,  
 22 I believe in J.G. Ballard, the Concrete Jungle,  
 23 I believe that virtual reality is on our  
 24 doorstep. Cloning is right around the corner.  
 25 And I believe, even though I did

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1 Prince  
 2 this 30 years ago, I think it's here to stay.  
 3 And I am not surprised that there are -- there's  
 4 a website like this.  
 5 Q. Okay.  
 6 A. I don't believe there would have  
 7 been a website like this ten years ago. But I'm  
 8 happy to know this information.  
 9 Q. Well, I invite you to go to  
 10 iStockphoto.com.  
 11 A. Thanks.  
 12 MR. HAYES: Objection to the form,  
 13 if that was a question.  
 14 MR. BROOKS: Can we mark as  
 15 Exhibit Plaintiff's 29 a three-page  
 16 document GGP001421 and GGP00424 and 425.  
 17 (Plaintiff's Exhibit 29, three-page  
 18 document, was marked for identification,  
 19 as of this date.)  
 20 Q. Mr. Prince?  
 21 A. Yes.  
 22 Q. If you look at what's been marked as  
 23 Exhibit 29?  
 24 A. Mm-hmm, yes.  
 25 Q. We had talked about this before, at

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1 Prince  
 2 the bottom it says, Hi, Betsy, Richard said you  
 3 could hook us up with images for his interview.  
 4 I love the Rasta work and would like to run  
 5 several big pages. We are on a tight schedule.  
 6 What's the next step?  
 7 And it's signed Glenn. That's from  
 8 Glenn O'Brien, correct?  
 9 A. Yes.  
 10 Q. I think I had asked you about that  
 11 before. And then there's an e-mail from Betsy  
 12 your assistant or your studio manager to Melissa  
 13 and Gagosian saying per Glenn O'Brien's request  
 14 that they should send some high-resolution Rasta  
 15 works to Glenn O'Brien. Do you see that?  
 16 A. Yes.  
 17 Q. And then at the top I wanted to ask  
 18 you if you know what this is. It's from Melissa  
 19 Lazarov. It says see below, and it says I need  
 20 to send some JPEGs, J-P-E-G-S, to Glenn. Please  
 21 attach for me, from Melissa. Do you know what a  
 22 JPEG is?  
 23 A. Yes, I do.  
 24 Q. Can you tell me, please?  
 25 A. It's an image that you send through

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1 Prince  
 2 the computer.  
 3 Q. Is it different than a PDF?  
 4 A. I don't know what a PDF is.  
 5 Q. Is it high resolution and pretty  
 6 accurate depiction, a JPEG?  
 7 MS. BART: Objection, form.  
 8 MR. HAYES: Objection, form.  
 9 A. Again, I'm not that fluent in  
 10 computer. I do e-mail and that's about it.  
 11 Q. Okay.  
 12 A. I've never sent a JPEG myself to  
 13 anybody. And I've never sent, what is it  
 14 called, a PDF. So I'm not in a position to  
 15 answer that question.  
 16 Q. Fair enough.  
 17 If you look at the first page of  
 18 Exhibit 28, which is the interview that Glenn  
 19 O'Brien did with you. Do you remember we looked  
 20 at these already, these five images?  
 21 Simple question. Do you know  
 22 whether those are JPEGs?  
 23 A. What I'm looking at here?  
 24 Q. Those five images, correct, on the  
 25 first page of Exhibit 28.

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1 Prince  
 2 A. No.  
 3 Q. You don't know?  
 4 A. I don't know.  
 5 Q. Okay, fine.  
 6 MR. BROOKS: Let's mark as  
 7 Plaintiff's Exhibit 30 a number of photos  
 8 printed out from iStockphoto.com.  
 9 (Plaintiff's Exhibit 30, photos from  
 10 iStockphoto.com, was marked for  
 11 identification, as of this date.)  
 12 Q. Have you seen Exhibit 30?  
 13 A. Have I seen this exhibit before?  
 14 Q. Well, look at it now. Have you had  
 15 an opportunity to look at it now?  
 16 A. No --  
 17 MR. HAYES: He wants you to take an  
 18 opportunity to look at it.  
 19 Q. Yes, please do.  
 20 MR. HAYES: Please take a look at  
 21 it.  
 22 A. Yes, I've looked at it now.  
 23 Q. So it's six photos?  
 24 A. Yes.  
 25 Q. I'm aware you weren't aware of

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1 Prince  
 2 iStockphoto, but now that you see these photos  
 3 would these have been appropriate ingredients  
 4 for your Canal Zone paintings?  
 5 MR. HAYES: Objection as to form.  
 6 MS. BART: Objection, form.  
 7 Q. You can answer.  
 8 A. Not really because they're in color.  
 9 I guess I could have transformed  
 10 them to black and white. But, again, I wasn't  
 11 aware of this particular company.  
 12 Q. Well, I hear what you're saying.  
 13 One of them is black and white.  
 14 A. Oh, it is?  
 15 Q. I think the fourth one is black and  
 16 white.  
 17 A. A little lavender in it.  
 18 Q. Okay. So that one is not suitable  
 19 either?  
 20 MS. BART: Objection, form.  
 21 MR. HAYES: Same objection.  
 22 Q. Is that what you're saying?  
 23 A. I mean are you asking me if I had  
 24 seen this --  
 25 Q. Would you have used it?

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1 Prince  
 2 A. -- like four years ago, three years,  
 3 two years ago, a year ago?  
 4 Q. Yeah.  
 5 MR. HAYES: Objection to the form of  
 6 the question. Calls for speculation.  
 7 A. I don't know.  
 8 Q. You might have used them?  
 9 A. It's possible.  
 10 MO MS. BART: Objection. Move to  
 11 strike as speculative.  
 12 MR. BROOKS: Let's mark as  
 13 Plaintiff's Exhibit 31 three pages from --  
 14 I believe from the Gagosian Gallery  
 15 website Bates stamped C8 through 10.  
 16 (Plaintiff's Exhibit 31, three pages  
 17 from Gagosian Gallery website, was marked  
 18 for identification, as of this date.)  
 19 Q. Mr. Prince, I've placed in front of  
 20 you Plaintiff's Exhibit 31. It says that the  
 21 Canal Zone show was going to be November 8th to  
 22 December 20th, 2008, is that your recollection?  
 23 A. Yes.  
 24 Q. And then under this picture, do you  
 25 know which painting that is, the one at the top?

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1 Prince  
 2 A. Is that the Garden of Eden? It's a  
 3 little fuzzy, so. I do know that it has --  
 4 anyway, is it --  
 5 Q. I'm not sure. It's either the  
 6 Garden of Eden or Charlie Company.  
 7 A. It's either one of those two. It's  
 8 a little -- my reproduction here is difficult to  
 9 see.  
 10 Q. And then it says underneath that it  
 11 quotes you, the story was basically about a guy  
 12 that lands in St. Barth's, gets off the plane,  
 13 is immediately told that there's been a nuclear  
 14 holocaust in the rest of the world and he looks  
 15 at his family and says we can't go back.  
 16 So that's taken from your pitch I  
 17 assume?  
 18 MS. BART: Objection, form.  
 19 Q. Is that taken from your pitch?  
 20 A. It sounds like it's been taken from  
 21 my pitch, yes.  
 22 Q. And then beneath that it says, two  
 23 paragraphs down, it says the Panama Canal Zone,  
 24 where he was born -- do you see that?  
 25 A. Yes.

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1 Prince  
 2 Q. -- was until 1979 a political  
 3 exclave of the U.S., part colonial company  
 4 enclave and part socialist government  
 5 purportedly dominated by virulent separatist  
 6 racism.  
 7 Other than the fact that you were  
 8 born there and that it was not part of Panama  
 9 until 1979, do you agree with any of the balance  
 10 of this statement?  
 11 MS. BART: Objection, form.  
 12 A. I've never --  
 13 Q. You can answer.  
 14 A. I've never seen this before. I  
 15 believe this is a press release.  
 16 Q. This is taken from the Gagosian  
 17 Gallery website.  
 18 A. Okay.  
 19 Q. In connection with the opening of  
 20 your show.  
 21 A. I've never seen this text.  
 22 MS. BART: In light of the witness's  
 23 answer I lodge an objection.  
 24 MR. BROOKS: Great.  
 25 MS. BART: Foundation.

1 Prince  
 2 orgiastic post-nuclear new order of civilization  
 3 as we once knew it takes its place among other  
 4 great modern visions of the apocalypse from  
 5 Joseph Conrad's Heart of Darkness and Pablo  
 6 Picasso's Guernica to the Beatles' Helter  
 7 Skelter and Michel Houellebecq's prophetic  
 8 Platform. Do you see that?  
 9 A. Yes.  
 10 Q. Do you agree with any of that?  
 11 MR. HAYES: Object to form.  
 12 MS. BART: Same.  
 13 A. It's pretty good. I think Louise  
 14 Neri probably wrote this. I would say that  
 15 that's kind of an interesting take on what I  
 16 was -- let me just --  
 17 Q. Go ahead.  
 18 A. Canal Zone, this orgiastic  
 19 post-nuclear -- I like the Heart of Darkness.  
 20 Q. Joseph Conrad?  
 21 A. And I like the Guernica.  
 22 I've read Platform, but I'm much  
 23 more of a fan of Houellebecq's Atomised. He's a  
 24 French author. Terrific writer.  
 25 And Helter Skelter I would have

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1 Prince  
 2 BY MR. BROOKS:  
 3 Q. Was the Panama Canal Zone a place  
 4 that was, to your knowledge, dominated by  
 5 virulent, separatist racism?  
 6 MS. BART: Objection to form.  
 7 MR. HAYES: Objection to form.  
 8 A. I thought it was -- I always  
 9 associated it as a very cool place to live  
 10 except for that Noriega guy, but -- and a lot of  
 11 spooks.  
 12 Q. Spooks meaning spies?  
 13 A. KGB, CIA, yeah, I mean --  
 14 Q. Those kind of spooks?  
 15 A. Yeah. Spies.  
 16 Q. But a convivial, pleasant place to  
 17 live?  
 18 A. I mean my couple of days there was  
 19 very nice.  
 20 Q. How about your six years?  
 21 A. I only remember houses on stilts,  
 22 large insects, and palm trees.  
 23 Q. Okay. On the next page of  
 24 Exhibit 31 it says -- in the middle paragraph it  
 25 says, towards the bottom of it, Canal Zone, this

1 Prince  
 2 substituted a Ramones song.  
 3 Q. But you find this to be an apt  
 4 description of your paintings in the Canal Zone  
 5 exhibition?  
 6 MS. BART: Objection to form.  
 7 A. It's not necessarily the way I would  
 8 have described it had they asked me to write the  
 9 press release. But I don't write press releases  
 10 and I don't read them.  
 11 Q. And is this the first time --  
 12 A. I find them -- sorry.  
 13 MS. BART: No, you were talking. He  
 14 interrupted you.  
 15 Q. Go ahead.  
 16 A. I find press releases incredibly  
 17 silly and boring, and I just don't -- I've never  
 18 wanted anything -- because they're really just  
 19 trying to hype the work. And I don't  
 20 particularly like to get involved in that.  
 21 Q. And, again, is this the first time  
 22 you're seeing this press release?  
 23 A. This is the first time I'm seeing  
 24 this.  
 25 Q. On the last page it says that mining

1 Prince  
 2 them are at issue in this lawsuit.  
 3 MR. BROOKS: I didn't ask him --  
 4 well, that's -- I'm not going to argue  
 5 with you about what's at issue in this  
 6 lawsuit. I'm asking him how many  
 7 paintings are in the book. That's all.  
 8 A. Well, it says here -- how many  
 9 paintings are in the Canal Zone exhibition?  
 10 Q. In that book.  
 11 A. It's funny, they didn't list -- I  
 12 just realized they didn't list a work.  
 13 Q. Yeah, they didn't list a few. But  
 14 I'm just asking you how many are listed in the  
 15 book?  
 16 A. 22.  
 17 Q. Now, there's a 23rd thing, but  
 18 that's not a painting at all, right, that's like  
 19 a car hood or something?  
 20 A. Yes.  
 21 Q. So if we're talking about paintings  
 22 it lists 22 paintings, correct?  
 23 A. I believe so, yes. I count 22. I  
 24 see 22.  
 25 Q. Right. Now, the actual exhibition

1 Prince  
 2 kind of remember where every painting was hung.  
 3 And I believe, yes, it was 15 paintings.  
 4 Q. If you look on the second page at  
 5 the top, this is that painting we've been  
 6 talking about about the four lesbians who took  
 7 over the Guanahani?  
 8 A. Yes.  
 9 Q. And the first one is Djuna,  
 10 D-J-U-N-A, Barnes.  
 11 A. Djuna Barnes.  
 12 Q. And then Natalie Barney?  
 13 A. Natalie Barney.  
 14 Q. Renée Vivien?  
 15 A. And Romaine Brooks.  
 16 (Clarification by reporter.)  
 17 Q. Romaine Brooks?  
 18 A. They have it spelled wrong here.  
 19 Q. I know.  
 20 Now, a number of these paintings  
 21 that are in Exhibit 32 are not listed in the  
 22 book that you were just looking at where it  
 23 lists 22 paintings, correct?  
 24 For instance, the very first one  
 25 Pumpsie Green is not listed, right?

1 Prince  
 2 itself, could you take a look at Exhibit 32  
 3 which has just been handed to you?  
 4 A. Yes.  
 5 Q. Some kind of schematic of your show?  
 6 A. It looks like it's some kind of the  
 7 way we positioned --  
 8 Q. Exactly.  
 9 A. -- the paintings.  
 10 Q. Yes. And so if you add these up,  
 11 again, not counting the Dear Mary, the car, it's  
 12 part of a sculpture, part of a car. It looks  
 13 like there were only 15 paintings actually  
 14 exhibited during your show, is that correct?  
 15 A. I believe I -- yes, I count 15  
 16 paintings on this chart.  
 17 Q. And now I'm asking you a slightly  
 18 different question. Is that your recollection  
 19 of how many paintings were actually exhibited at  
 20 the show?  
 21 MR. HAYES: Objection as to form.  
 22 A. Is that my recollection? I never  
 23 really thought about it until you asked me the  
 24 question. I'm assuming, now that I look at this  
 25 chart, I can definitely say -- I believe I can

1 Prince  
 2 MR. HAYES: He's asking you whether  
 3 they're listed at the back of the book, if  
 4 you want to compare them.  
 5 A. Oh, so Pumpsie Green is not in the  
 6 catalog?  
 7 Q. That's right.  
 8 A. I didn't really notice that, but if  
 9 you say -- yeah, I mean I can go back and check.  
 10 Q. Just check that one. The others,  
 11 the record will speak for itself.  
 12 A. I don't -- I've never really looked  
 13 at the back of this catalog.  
 14 Q. Right.  
 15 A. Pumpsie Green was in the show and  
 16 it's not listed in the catalog.  
 17 What page are we looking for?  
 18 MR. HAYES: 210 through 213.  
 19 210 through 212, I'm sorry.  
 20 A. I think what's listed here has to do  
 21 with the Canal Zone catalog.  
 22 Q. Right.  
 23 A. And what's listed here has to do  
 24 with the show.  
 25 Q. Right. So they're not -- there's



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1 Prince  
2 some overlap --  
3 A. I mean it's two separate --  
4 Q. -- but there's also some paintings  
5 that were exhibited that are not in the catalog,  
6 right?  
7 A. My feeling is there's -- yeah,  
8 there's two -- yeah, two separate ways of  
9 identifying really what's two separate ways of  
10 contemplating the Canal Zone idea.  
11 Q. So besides Pumpsie Green is it  
12 correct that MC9 White Panthers is listed as  
13 being in the show but -- in gallery three -- but  
14 is not listed in the book?  
15 A. Yes, MC9 was one of the last  
16 paintings.  
17 Q. Right.  
18 A. It didn't make --  
19 Q. Didn't make the cut?  
20 A. Didn't make the cut for the catalog.  
21 And I believe that's the painting  
22 where Charles Company's daughter appears.  
23 Q. MC9?  
24 A. I believe so.  
25 Q. How about Inquisition, that's listed

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1 Prince  
2 in gallery 3, number 5, but it's not in the book  
3 either, is it?  
4 A. There is a -- it's interesting,  
5 there's a variation in the book.  
6 Q. Ah.  
7 A. And you would never know.  
8 Q. I see. So it's a different painting  
9 or is it --  
10 A. It's the same painting.  
11 Q. A different --  
12 A. Do you want me to show you?  
13 Q. We'll get to it.  
14 And now, a Scapegoat is listed here  
15 in gallery 3 as having been exhibited, but it's  
16 not in the book either, is it?  
17 A. Scapegoat -- no.  
18 MR. BROOKS: In fact, let's mark  
19 as Plaintiff's Exhibit 33 a number of  
20 paintings that are not listed in the book?  
21 MS. BART: This is 34?  
22 MR. BROOKS: This is 33.  
23 (Plaintiff's Exhibit 33, listing of  
24 paintings, was marked for identification,  
25 as of this date.)

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1 Prince  
2 Q. All right. So Exhibit 33 contains  
3 it looks like seven paintings that are not  
4 listed in the Canal Zone book, correct?  
5 I'll read them into the record.  
6 MC9, paren, White Panthers.  
7 Myrna Loy, Janet Flanner, et cetera,  
8 et cetera, and Oscar Wilde's niece Dolly Wilde.  
9 Pumpsie Green.  
10 Uncle Tom, Dick, and Harry.  
11 On the Beach, On the Beach.  
12 Inquisition --  
13 MR. HAYES: Tom, Dick, and Harry is  
14 2008, right?  
15 MR. BROOKS: They all are 2008.  
16 BY MR. BROOKS:  
17 Q. On the Beach, On the Beach.  
18 Inquisition.  
19 And Scapegoat.  
20 These are in Exhibit 33, Mr. Prince,  
21 and they're all not listed at the end of the  
22 book, correct?  
23 A. No, they're not.  
24 Q. So then if my math is correct, if  
25 you add 22 and 7 that means there were 29

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1 Prince  
2 paintings in all, right?  
3 MS. BART: Objection to form.  
4 A. In the Canal Zone series?  
5 Q. Yes.  
6 A. I don't really know how many are in  
7 the Canal Zone.  
8 Q. At least 29?  
9 A. But if we've counted 29 there's at  
10 least 29, yeah.  
11 Q. 22 plus the 7 that are in  
12 Exhibit 33, right?  
13 A. Yes.  
14 Q. Okay. Do you know of those 29 how  
15 many were sold, do you know?  
16 A. No, I don't.  
17 Q. Let me ask you about the ones that  
18 haven't been sold. Are they on public display  
19 now or are they somewhere safe? Where are they?  
20 A. In my racks in my studio.  
21 Q. So they're not --  
22 A. And I believe some are being  
23 prepared to be -- I think some are in storage,  
24 at the moment, I'm not positive about this,  
25 either at Larry's storage or my storage in

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1 Prince  
 2 Brooklyn.  
 3 Q. All right. But they're not  
 4 somewhere where members of the public can view  
 5 them, is that right?  
 6 A. No, I haven't allowed anybody to  
 7 look at them in quite some time.  
 8 MR. BROOKS: Let's mark as  
 9 Plaintiff's 34 a letter dated  
 10 December 11th, 2008, Bates stamped C13  
 11 and 14.  
 12 (Plaintiff's Exhibit 34, letter  
 13 dated December 11, 2008, was marked for  
 14 identification, as of this date.)  
 15 (Discussion off the record.)  
 16 THE WITNESS: How long do we have?  
 17 MR. HAYES: He's guessing about an  
 18 hour. You may have to be somewhere --  
 19 THE WITNESS: I'm fried. I mean  
 20 this has been a long day. Is there any  
 21 way we can come back?  
 22 Or can you give me an idea of how  
 23 much more time and I can tell you?  
 24 MR. BROOKS: I said I think about an  
 25 hour.

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1 Prince  
 2 THE WITNESS: So about an hour more  
 3 until six?  
 4 MR. BROOKS: Well, you know, running  
 5 time -- how much running time do we have  
 6 left?  
 7 THE WITNESS: I can't go past -- I  
 8 don't know if I can go past six.  
 9 MR. BROOKS: Okay. How much running  
 10 time --  
 11 THE VIDEOGRAPHER: About five hours  
 12 and -- 5:45 exactly.  
 13 MS. BART: 5:45, right?  
 14 MR. BROOKS: So we have another hour  
 15 and fifteen minutes that we're entitled to  
 16 under the rules.  
 17 So I'm willing to accommodate you.  
 18 If you feel you want to stop now, with the  
 19 understanding that I've got another hour  
 20 and fifteen minutes to ask you questions?  
 21 MR. HAYES: And this gentleman  
 22 may --  
 23 THE WITNESS: I'll take your advice,  
 24 so.  
 25 MR. BROOKS: It's completely up to

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1 Prince  
 2 you.  
 3 THE WITNESS: Yeah, I mean I'm  
 4 comfortable. It's just that I have to be  
 5 at an opening tonight, and I promised my  
 6 daughter that I would be home.  
 7 MR. BROOKS: What time do you have  
 8 to leave here?  
 9 MR. HAYES: Now.  
 10 THE WITNESS: As I said, I have to  
 11 get home at six.  
 12 MR. BROOKS: All right. So let me  
 13 try --  
 14 MR. HAYES: But, you know, you call  
 15 it. I mean do you want to just get it  
 16 over with?  
 17 (Clarification by reporter.)  
 18 MR. BROOKS: So what did we say,  
 19 another hour and fifteen minutes?  
 20 I'm willing to do it tomorrow  
 21 morning and break right now --  
 22 MS. BART: I'm not available  
 23 tomorrow.  
 24 MR. BROOKS: Thursday morning we're  
 25 all scheduled to be here. Finish him and

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1 Prince  
 2 then start.  
 3 MS. BART: I'm not able to be here  
 4 because I'm going to be with Mr. Gagosian,  
 5 so.  
 6 MR. BROOKS: Well, he's going to be  
 7 here having his deposition.  
 8 MS. BART: At 10. Yeah, I can't get  
 9 down here earlier than that.  
 10 MR. BROOKS: Well, I mean whatever,  
 11 it's really --  
 12 MR. HAYES: He can stay until six.  
 13 THE WITNESS: I can stay until six.  
 14 MR. BROOKS: Okay. Well, let's see  
 15 if we -- is that okay with you?  
 16 THE COURT REPORTER: That's fine  
 17 with me.  
 18 THE WITNESS: I only can stay until  
 19 six if that's it. I don't want to come  
 20 back for fifteen minutes --  
 21 MR. BROOKS: I can't promise -- I  
 22 can't control the objections --  
 23 THE WITNESS: Then I can't promise  
 24 that I can stay until six. If you can't  
 25 promise me, I can't promise you.

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<p>1 Prince</p> <p>2 MR. BROOKS: Well, it's not entirely</p> <p>3 in my control how long this takes. There</p> <p>4 are objections --</p> <p>5 THE WITNESS: I thought that we --</p> <p>6 MR. HAYES: He's up to -- he has an</p> <p>7 hour and 15 minutes left. He can do that</p> <p>8 if he wants.</p> <p>9 MR. BROOKS: The rule is seven hours</p> <p>10 of actual testimony.</p> <p>11 THE WITNESS: Okay. Then let's do</p> <p>12 it --</p> <p>13 MR. BROOKS: I'll accommodate you.</p> <p>14 THE WITNESS: I'm in the city, I can</p> <p>15 come back --</p> <p>16 MR. HAYES: How is Thursday morning?</p> <p>17 THE WITNESS: Friday morning I</p> <p>18 could, but I have to -- I can only do it</p> <p>19 in the morning.</p> <p>20 MR. BROOKS: It's an hour and</p> <p>21 fifteen minutes.</p> <p>22 THE WITNESS: That doesn't concern</p> <p>23 me. It's tonight.</p> <p>24 MS. BART: Friday morning I've got</p> <p>25 client meetings that are already set up,</p>	<p>1 Prince</p> <p>2 So I don't want to start him late.</p> <p>3 THE WITNESS: What's tomorrow?</p> <p>4 MR. HAYES: Tomorrow is Wednesday.</p> <p>5 MS. BART: I'm not available</p> <p>6 tomorrow.</p> <p>7 THE WITNESS: I can do it tomorrow.</p> <p>8 MR. HAYES: Can you do it tomorrow</p> <p>9 afternoon?</p> <p>10 MS. BART: No.</p> <p>11 MR. HAYES: That took care of that.</p> <p>12 Tuesday?</p> <p>13 THE WITNESS: Can you guarantee me</p> <p>14 6:15 and that's it?</p> <p>15 MR. BROOKS: Yes.</p> <p>16 THE WITNESS: Promise?</p> <p>17 MR. BROOKS: Yes.</p> <p>18 THE WITNESS: Okay, I can --</p> <p>19 MR. BROOKS: Let's go then.</p> <p>20 THE WITNESS: -- because I got the</p> <p>21 car service outside.</p> <p>22 MR. BROOKS: All right.</p> <p>23 Let's mark as Plaintiff's 35 a</p> <p>24 document Bates stamped PR45 through 50.</p> <p>25 (Plaintiff's Exhibit 35, PR45</p>
<p>Page 315</p> <p>1 Prince</p> <p>2 you know, for these days, so I can't do</p> <p>3 Friday morning unfortunately.</p> <p>4 MR. HAYES: Monday morning?</p> <p>5 THE WITNESS: Monday is a holiday.</p> <p>6 MS. BART: It is?</p> <p>7 THE WITNESS: Yeah, it's Columbus</p> <p>8 Day.</p> <p>9 MR. HAYES: What kind of good</p> <p>10 Italian are you?</p> <p>11 THE WITNESS: I can do it -- well, I</p> <p>12 can do it almost any day except Thursday</p> <p>13 morning.</p> <p>14 MR. BROOKS: Why don't we do this.</p> <p>15 Why don't we start with him at 10 on</p> <p>16 Thursday, we'll finish him --</p> <p>17 THE WITNESS: I can't --</p> <p>18 MR. HAYES: That's the one day he</p> <p>19 can't do.</p> <p>20 THE WITNESS: I can do it in the</p> <p>21 afternoon on Thursday.</p> <p>22 MR. BROOKS: No, we're having</p> <p>23 Mr. Gagosian's deposition on Thursday.</p> <p>24 MS. BART: And Mr. Gagosian flew</p> <p>25 back from Europe specifically for this.</p>	<p>Page 317</p> <p>1 Prince</p> <p>2 through 50, was marked for identification,</p> <p>3 as of this date.)</p> <p>4 (Discussion off the record.)</p> <p>5 Q. Let's go back to 34. It's a letter</p> <p>6 dated December 11th.</p> <p>7 A. December 11th?</p> <p>8 Q. 2008. From me. Do you see it?</p> <p>9 A. Yes, I do.</p> <p>10 Q. I only have one question.</p> <p>11 Did you receive it?</p> <p>12 A. I'm not in a position to know if I</p> <p>13 received it. I don't know.</p> <p>14 Q. Well, let me ask you this. Is that</p> <p>15 your correct address on the letter?</p> <p>16 A. Yes, it is.</p> <p>17 Q. You just don't know if you received</p> <p>18 it?</p> <p>19 A. I've never seen it before.</p> <p>20 Q. Okay. That's fine.</p> <p>21 Take a look at 35. This is a</p> <p>22 document that was produced by your counsel. Do</p> <p>23 you know what it is?</p> <p>24 A. Yes.</p> <p>25 Q. What is it?</p>

Richard Prince

October 6, 2009

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<p>1 Prince</p> <p>2 A. It looks as if it's a guest list for</p> <p>3 a party.</p> <p>4 Q. On November 8th, 2008?</p> <p>5 A. Yes, the party that was after the</p> <p>6 show.</p> <p>7 Q. But it was in honor of the opening</p> <p>8 of the show?</p> <p>9 A. Yes.</p> <p>10 Q. If you look at the very end, the</p> <p>11 last page, do you see that Renée Zellweger was</p> <p>12 one of the people invited?</p> <p>13 A. I see that her name is on the list,</p> <p>14 yes.</p> <p>15 Q. Do you know her?</p> <p>16 A. No. I've met her.</p> <p>17 Q. Does she co-own a restaurant in</p> <p>18 East Hampton called the Blue Parrot?</p> <p>19 MR. HAYES: If you know.</p> <p>20 Q. If you know.</p> <p>21 A. I believe she's a co-owner in the</p> <p>22 restaurant.</p> <p>23 Q. With Ronald Perelman and Larry</p> <p>24 Gagosian and Bon Jovi?</p> <p>25 A. Yes, that's what I've heard.</p>	<p>1 Prince</p> <p>2 A. No.</p> <p>3 Q. Who is John Kern, is he an artist</p> <p>4 who was represented by Gagosian, do you know?</p> <p>5 A. He's an artist. I don't know if</p> <p>6 he's represented by Gagosian.</p> <p>7 Q. Steven Cohen, did he buy one of your</p> <p>8 paintings?</p> <p>9 A. Yes.</p> <p>10 Q. Does he have a hedge fund called</p> <p>11 SAC, Steven A. Cohen?</p> <p>12 A. I don't know what it's called. I</p> <p>13 know he has a hedge fund.</p> <p>14 Q. Do you know who Leon Black is?</p> <p>15 A. Leon Black, no, I don't know who</p> <p>16 that is.</p> <p>17 Q. How about Henry Kravis?</p> <p>18 A. I know Henry Kravis. I played golf</p> <p>19 with him this summer.</p> <p>20 Q. He's a private equity person?</p> <p>21 A. I don't know what he does.</p> <p>22 Q. How about Jeanne Greenberg Rohatyn,</p> <p>23 did she buy a painting from you?</p> <p>24 A. Yes.</p> <p>25 Q. Who is she?</p>
<p>1 Prince</p> <p>2 Q. And was there ever -- were you ever</p> <p>3 approached about hanging your artwork in that</p> <p>4 restaurant?</p> <p>5 A. Yes.</p> <p>6 Q. The Blue Parrot restaurant?</p> <p>7 A. Yes.</p> <p>8 Q. And is any of your artwork --</p> <p>9 withdrawn.</p> <p>10 Has any of your artwork been</p> <p>11 displayed there since the restaurant reopened</p> <p>12 last summer?</p> <p>13 A. Yes.</p> <p>14 Q. It wasn't any of the Canal Zone</p> <p>15 paintings, was it?</p> <p>16 A. No.</p> <p>17 Q. Did the Bush daughters come to the</p> <p>18 dinner, Barbara and Lauren Bush?</p> <p>19 A. Are they on the list?</p> <p>20 Q. Yes.</p> <p>21 A. I don't think so. I don't know</p> <p>22 them. So, no. That's a lot of people there.</p> <p>23 No.</p> <p>24 Q. Did Paul McCartney or Mick Jagger</p> <p>25 come to the dinner?</p>	<p>1 Prince</p> <p>2 A. She's an art dealer.</p> <p>3 Q. And I think we already talked about</p> <p>4 Mr. Evans, he bought one of your paintings,</p> <p>5 right?</p> <p>6 A. Yes.</p> <p>7 Q. His first name is Michael?</p> <p>8 A. Michael.</p> <p>9 Q. There are two people listed there</p> <p>10 named Niarchos, N-I-A-R-C-H-O-S. Did either of</p> <p>11 them buy one of your paintings from the Canal</p> <p>12 Zone show?</p> <p>13 A. Philip Niarchos bought -- yes, I</p> <p>14 believe he did.</p> <p>15 Q. You don't remember which painting?</p> <p>16 A. Yes, I do.</p> <p>17 I think he bought the Eden, the</p> <p>18 Garden of Eden.</p> <p>19 Q. The one from the 2007 show --</p> <p>20 withdrawn. Withdrawn.</p> <p>21 From the 2008 show?</p> <p>22 A. No, I think it was the one from --</p> <p>23 the one that was hanging -- I think it was -- I</p> <p>24 don't pay much attention to who buys what, but I</p> <p>25 believe he bought number six -- Back to the</p>

1 Prince  
 2 Q. What is it?  
 3 A. It's part of an artwork that's in  
 4 the book. It's a detail.  
 5 Q. Are you the copyright owner, as you  
 6 understand it, of this image on C118?  
 7 MR. HAYES: Objection as to form.  
 8 MS. BART: Join.  
 9 A. My answer to that is I guess so.  
 10 Q. Now, was this photo taken from the  
 11 Yes Rasta book?  
 12 MR. HAYES: Object to the form.  
 13 A. No, it's a painting. I mean I made  
 14 a painting. Anyway, no.  
 15 Q. This is a painting?  
 16 A. Yes.  
 17 Q. How did you make the painting, with  
 18 a paint brush?  
 19 A. Yes.  
 20 MS. BART: Objection, form, and  
 21 argumentative.  
 22 Q. I'm going to show you the photo of  
 23 this man on the donkey from the Yes Rasta book.  
 24 A. Can we see the whole painting?  
 25 Q. Of course.

1 Prince  
 2 Kroll. There's an image of a guitar from  
 3 George -- that's George Harrison's guitar with  
 4 his hands. And there are -- this painting on  
 5 top, it's not a photograph, it's an inkjet image  
 6 on canvas, which is a fairly new technique.  
 7 And then these lozenges are painted  
 8 directly on the canvas.  
 9 Q. Okay. You're talking about C116,  
 10 right?  
 11 A. Yes, I am.  
 12 Q. Now, can you turn to C118, which is  
 13 in your book?  
 14 A. Yes.  
 15 MR. HAYES: That's the detail.  
 16 A. The detail.  
 17 Q. C118.  
 18 A. Yes. You can see it's ripped out of  
 19 the book.  
 20 Q. But is it a painting or is it taken  
 21 from the book?  
 22 A. This is a painting. The transfer,  
 23 as you can see, it was -- the reproduction was  
 24 taken from the book and then collaged next to an  
 25 additional image taken from the book, and it was

1 Prince  
 2 You'll have to turn to the previous  
 3 page I guess C116.  
 4 MR. HAYES: Yep.  
 5 A. Got it.  
 6 Q. So C118 is taken from C116, right?  
 7 A. Yes.  
 8 Q. And are you sure that that's a  
 9 painting and not a reproduction of this  
 10 photograph from the Yes Rasta book?  
 11 A. It's a painting.  
 12 Q. In what sense?  
 13 A. Based on a reproduction that I found  
 14 in this Yes Rasta book.  
 15 Q. Which you're looking at now, right?  
 16 A. It's a lot of -- this is what I was  
 17 talking about earlier with this new technique,  
 18 this new medium that transferred his work, which  
 19 I don't think lost any of its original intent,  
 20 because my work here is completely a different  
 21 message and medium, it's a completely different  
 22 look, and it's a completely different  
 23 application, and it's a new way of collaging.  
 24 There are several elements.  
 25 There's also an image from Eric

1 Prince  
 2 a different tonality --  
 3 Q. Okay --  
 4 MS. BART: Let him finish.  
 5 A. Which I think is really important,  
 6 because this is a bit darker, this is lighter.  
 7 MR. HAYES: Let the record reflect,  
 8 referring to the man on the donkey and the  
 9 woman to the right.  
 10 A. You know, the tonality here is quite  
 11 different. And this was a -- I mean this  
 12 collage was sent out to NancyScans.  
 13 Q. Right.  
 14 A. And then came back, as I believe, on  
 15 a fairly large canvas, which I then cut up the  
 16 canvas. These strips, as you see them here --  
 17 MR. HAYES: Referring to 118.  
 18 A. This image then was transferred to  
 19 canvas and then I cut the canvas again in strips  
 20 and I squeegeed it. That was the new technique.  
 21 That's what made this painting very exciting for  
 22 me to paint because I couldn't control the  
 23 amount of paint that would come out from behind  
 24 the collage.  
 25 Q. Right.

1 Prince  
 2 mine.  
 3 I know that that's not the original  
 4 intent of the image, but I don't have any -- I  
 5 don't have any really interest in what the  
 6 original intent is because my -- because what I  
 7 do is I completely try to change it into  
 8 something that's completely different.  
 9 Q. And just again, what is your intent,  
 10 what are you changing it into?  
 11 A. To make great artworks that make  
 12 people feel good.  
 13 Q. But is this -- let's take 116 since  
 14 you seem to prefer to talk about 116.  
 15 MR. HAYES: Object to the form, if  
 16 there's a question.  
 17 Q. Which is this painting Back to the  
 18 Garden, right? Okay?  
 19 A. Mm-hmm. Yes, I'm sorry.  
 20 Q. What is your message or what is the  
 21 meaning of this painting, what is it that you're  
 22 trying to get across?  
 23 A. I'm trying --  
 24 MR. HAYES: Object to the form.  
 25 A. As I said, I'm trying to make a

1 Prince  
 2 Q. But that's not my question.  
 3 A. Oh.  
 4 Q. This has a guitar, right?  
 5 A. Yes.  
 6 Q. So is that what you were talking  
 7 about, commenting on the music scene?  
 8 A. The guitar, again, is what I think  
 9 my contribution is to the image, one of the  
 10 contributions to this particular image, just  
 11 like the mask was my contribution to the nurse  
 12 paintings. Once I make some sort of connection.  
 13 Now, if that hadn't been made, this  
 14 guitar, this collage, which turns this -- the  
 15 original intentions of this image into something  
 16 completely different, obviously, he's playing  
 17 the guitar now, it looks like he's playing the  
 18 guitar, it looks as if he's always played the  
 19 guitar, that's what my message was.  
 20 Q. Okay.  
 21 A. Is to sort of tell people, hey, this  
 22 guy is playing the guitar.  
 23 Q. Understood.  
 24 A. And --  
 25 Q. I'm kind of -- I don't mean to cut

1 Prince  
 2 kind of fantastic, absolutely hip, up to date,  
 3 contemporary take on the music scene. And it's  
 4 my way of dealing with this idea that I've  
 5 always had, which are the three relationships  
 6 that exist in the world, which are men and  
 7 women, men and men, and women and women. It  
 8 exists, therefore I try to reflect what I  
 9 think what interests me.  
 10 I mean I don't necessarily think  
 11 there's -- I'm not trying to -- in any artwork I  
 12 don't think there's any one message. I'm not a  
 13 political artist. If you can tell me who the  
 14 president of France was when Gauguin was in  
 15 Tahiti I'll give you a thousand dollars.  
 16 Politicians come and go, art comes and comes.  
 17 Q. You mentioned the music scene.  
 18 You'll notice in C116, the image of the  
 19 Rastafarian on the donkey to the right, the one  
 20 with the paint --  
 21 A. The bleached out --  
 22 Q. That one --  
 23 A. -- which is extremely, you know, I  
 24 thought about bleaching him out, getting him a  
 25 little lighter.

1 Prince  
 2 you off, but I'm trying to finish by 6:15.  
 3 A. Okay. I'm sorry.  
 4 Q. I think you're answering the  
 5 questions but then you seem to feel you need to  
 6 give me more information.  
 7 A. I'm sorry.  
 8 Q. And if you have to, you have to, but  
 9 I'd like to get out of here at 6:15.  
 10 A. Okay.  
 11 Q. So on this painting C116, we talked  
 12 before about this post-apocalyptic vision?  
 13 A. Yes.  
 14 Q. Does this painting Back to the  
 15 Garden on C116 fit into that vision?  
 16 A. I think so.  
 17 Q. In what way?  
 18 A. They don't have much clothes on.  
 19 Q. Right. Well, the women don't have  
 20 any clothes on?  
 21 A. He doesn't have much clothes on  
 22 either. And he's riding a donkey.  
 23 Q. Right, so that's post-apocalyptic --  
 24 A. So you can't fill up a donkey at the  
 25 gas tank.

1 Prince  
 2 Yeah.  
 3 Q. So the musician is this Rasta with a  
 4 guitar?  
 5 A. The musician is actually Neil Young.  
 6 Q. It's supposed to be Neil Young?  
 7 A. Yes.  
 8 Q. Because it's called Canal Zone or  
 9 because of some other reason?  
 10 A. It's Neil Young's guitar.  
 11 Q. So you're not commenting on the  
 12 landscape in this painting, right?  
 13 MR. HAYES: Objection to the form,  
 14 asked and answered.  
 15 Q. You can answer.  
 16 MS. BART: Same.  
 17 A. I don't really make comments with  
 18 any of my work.  
 19 Q. But the landscaping is not the  
 20 subject of this painting Canal Zone's page C24?  
 21 MR. HAYES: Object to form.  
 22 MS. BART: Same.  
 23 Q. You can answer.  
 24 A. Well, it helps to make it appear  
 25 like camouflage, the shapes.

1 Prince  
 2 A. Yes.  
 3 Q. And now beneath that do you see that  
 4 the entire backdrop to those four women is taken  
 5 from the Yes Rasta book?  
 6 And here I've turned in the  
 7 Yes Rasta book to that photo which takes up two  
 8 pages. Do you see that?  
 9 A. Yes --  
 10 MR. HAYES: Objection, form.  
 11 Q. What's the answer?  
 12 A. Yes, I believe I used that  
 13 reproduction as a background material for this  
 14 new painting.  
 15 Q. For instance -- I'm sorry.  
 16 In the upper right there's a palm  
 17 frond or something. Do you see that?  
 18 A. Yes.  
 19 Q. It's very distinctive, right?  
 20 MR. HAYES: Objection to form.  
 21 MS. BART: Objection, form.  
 22 Q. You can answer.  
 23 A. I don't --  
 24 Q. It's very noticeable, right?  
 25 MS. BART: Objection, form.

1 Prince  
 2 Q. Right. But any landscaping could do  
 3 that, right?  
 4 MS. BART: Object to form.  
 5 MR. HAYES: Object to form.  
 6 A. Not really. I don't think my front  
 7 lawn in Wainscott would do that trick.  
 8 Q. But any tropical landscape would be  
 9 able to do the same?  
 10 MS. BART: Objection, form,  
 11 speculative.  
 12 Q. You can answer.  
 13 A. I don't know.  
 14 Q. Turn to C30 in the Exhibit 40. This  
 15 is Djuna Barnes, Natalie Barney, et cetera.  
 16 A. I've got the wrong one.  
 17 Which one?  
 18 MR. HAYES: C30.  
 19 Q. C30.  
 20 A. C30, yes.  
 21 Q. You have that?  
 22 A. Yes.  
 23 Q. The top part is your painting Djuna  
 24 Barnes, Natalie Barney, et cetera, Take Over the  
 25 Guanahani, correct?

1 Prince  
 2 MR. HAYES: Same.  
 3 A. In the book?  
 4 Q. Yes.  
 5 A. Or in the painting?  
 6 Q. Let's start with the book.  
 7 A. Not really.  
 8 Q. How about in your painting?  
 9 A. Not really. No.  
 10 Q. You notice it there, right?  
 11 A. You're pointing it out to me, yes.  
 12 Q. Well, you -- sir, you're the person  
 13 who took these pages from Yes Rasta and used it  
 14 as the backdrop for this painting called  
 15 Djuna Barnes, et cetera, Take Over the  
 16 Guanahani, right?  
 17 A. Yes, I did.  
 18 Q. Okay. Why?  
 19 A. I wanted these women to take over  
 20 the Guanahani.  
 21 Q. And where is the Guanahani?  
 22 A. It's in St. Barth.  
 23 Q. No, no, no. In this painting?  
 24 A. It's behind the woman on the right.  
 25 She's covering it up.

1 Prince  
 2 Q. So you can't see it?  
 3 A. I was speaking figuratively. It's a  
 4 poetic title that refers to my impressions of  
 5 what I wanted to try to say in the painting.  
 6 Q. Let's stick with what's actually  
 7 there.  
 8 MS. BART: Objection.  
 9 MR. HAYES: Objection to form.  
 10 A. I'm not interested -- I've never  
 11 been interested in what's actually there.  
 12 Q. Sir --  
 13 A. I think these photographs are  
 14 interested in what's actually there. I've never  
 15 been interested in what's actually there. I  
 16 would like to make that point.  
 17 (Time noted: 6:00 p.m.)  
 18 Q. I understand.  
 19 Just explain to me why you took  
 20 these four images -- these are supposed to be  
 21 the four lesbians, correct?  
 22 A. They're supposed to be, yes.  
 23 Q. And behind them you have taken a  
 24 tropical landscape from Yes Rasta, correct?  
 25 MS. BART: Objection, form.

1 Prince  
 2 argumentative.  
 3 A. You're right. This is a very  
 4 reductive painting. This is very minimal --  
 5 Q. I meant your answer. Never mind.  
 6 You said you did it because you did  
 7 it and I'm trying to understand why you did it.  
 8 MR. HAYES: Objection to form.  
 9 MS. BART: And asked and answered.  
 10 Q. Let me withdraw that.  
 11 A. Okay. I can answer it.  
 12 Q. No, let me withdraw it. I'm going  
 13 to ask you more specific questions.  
 14 In superimposing these four images  
 15 over the landscape from Yes Rasta, right, were  
 16 you commenting on any aspects of culture?  
 17 A. No.  
 18 Q. Were you trying to create anything  
 19 with a new meaning or a new message?  
 20 A. No.  
 21 MS. BART: Objection, form.  
 22 Q. Were you trying to create something  
 23 new and unique?  
 24 MS. BART: Objection, form.  
 25 MR. HAYES: Objection, form.

1 Prince  
 2 MR. HAYES: Objection, form.  
 3 A. I've used this particular image as  
 4 part of a collage in creating the painting Djuna  
 5 Barnes, Natalie Barney, Renée Vivien, Romaine  
 6 Brooks Take Over the Guanahani.  
 7 Q. When you say you've taken this image  
 8 or this the photograph, you're pointing to the  
 9 Yes Rasta book, correct?  
 10 MS. BART: Objection, form.  
 11 A. I said I used --  
 12 Q. You said this --  
 13 A. This image.  
 14 Q. And that means this image in the  
 15 Yes Rasta book that you're pointing to?  
 16 A. Yes.  
 17 Q. And tell us why you did that.  
 18 MR. HAYES: Objection to form, asked  
 19 and answered.  
 20 A. To make the painting called Djuna  
 21 Barnes, Natalie Barney, Renée Vivien, Romaine  
 22 Brooks Take over the Guanahani. I don't know  
 23 how else to explain it.  
 24 Q. Isn't that kind of reductive?  
 25 MS. BART: Objection, form, and

1 Prince  
 2 A. Yes.  
 3 Q. What?  
 4 A. A balls-out, great, unbelievably  
 5 looking great painting that had to do with a  
 6 kind of a rock-and-roll painting on the radical  
 7 side, and on a conservative side something to do  
 8 with Cézanne's bathers.  
 9 Q. Okay.  
 10 A. So the melding of the two left wing,  
 11 right wing, would maybe make a middle wing. I  
 12 guess that's the way I could explain it.  
 13 Q. All right.  
 14 Can you take a look at C18?  
 15 MR. HAYES: C what?  
 16 Q. C0018.  
 17 Do you see that, C18?  
 18 A. Yes.  
 19 Q. This particular Rasta, would you  
 20 agree you used him a number of times in the  
 21 Canal Zone paintings?  
 22 A. Yes.  
 23 Q. In fact, you also used him, among  
 24 other places, in C23?  
 25 A. Yes.



1 Prince  
 2 Q. Now, which of these, C18 or C23, was  
 3 the basis for the invitation to the Canal Zone  
 4 show, if you know?  
 5 A. C18.  
 6 Q. The first one?  
 7 A. Oh, no.  
 8 Q. One is called Graduation and the  
 9 other is called Meditation.  
 10 A. I believe it was C18, but I could be  
 11 mistaken. But my feeling is it's C18.  
 12 Q. It's one of those two?  
 13 A. I believe so, yes.  
 14 Q. So let's take C18. What is the  
 15 different message or meaning of your painting as  
 16 opposed to this photograph?  
 17 MS. BART: Objection, form.  
 18 A. I don't see any photograph.  
 19 Q. The image on the bottom is taken  
 20 from Yes Rasta, correct?  
 21 A. Yes, it is.  
 22 Q. And the image at the top is your --  
 23 is a reproduction of your painting, right?  
 24 A. Yes.  
 25 MS. BART: Objection, form.

1 Prince  
 2 your painting as compared to the photo from  
 3 Yes Rasta?  
 4 MS. BART: Objection to form.  
 5 MR. HAYES: Objection, form.  
 6 A. I'm not sure if I have to comment on  
 7 culture with every single painting.  
 8 Q. Well, I'm just asking you about this  
 9 painting?  
 10 A. I think the -- Tales of Brave  
 11 Ulysses was written by the Cream, the group.  
 12 Q. The Cream?  
 13 A. The Cream.  
 14 Q. So this is another music --  
 15 A. It was a musical band that I really  
 16 like and I really like that song. And the  
 17 rhythm, the repetition of the images, the  
 18 different scales, I wanted to kind of get this  
 19 idea of the rhythm of how that song -- what  
 20 impression that song makes to me when I was  
 21 listening to it I believe.  
 22 Q. Which song?  
 23 A. Tales of Brave Ulysses.  
 24 Q. So this -- your painting, what is  
 25 the Rasta and these women, is supposed to

1 Prince  
 2 Q. You put a guitar on and some paint  
 3 on the face, right?  
 4 A. I collaged the guitar and I painted  
 5 the face, yes.  
 6 Q. And what new meaning or artistic  
 7 expression have you added to the Yes Rasta  
 8 photo?  
 9 MS. BART: Objection, form.  
 10 MR. HAYES: Object to form.  
 11 A. That's pretty simple. I was  
 12 thinking about the guitar as the new fig leaf,  
 13 which I think is an interesting idea.  
 14 I don't see a fig leaf on this  
 15 particular image. I'm referring to the image  
 16 that's a reproduction in Yes Rasta.  
 17 Q. Could you look at C32?  
 18 Is that Tales of Brave Ulysses?  
 19 A. Yes.  
 20 Q. Now, there you've used that same  
 21 Rasta four times but haven't painted on his face  
 22 or put on a guitar, correct?  
 23 A. That's correct.  
 24 Q. So how have you added a new meaning  
 25 or message or commented on aspects of culture in

1 Prince  
 2 conjure up that song?  
 3 MR. HAYES: Object to the form.  
 4 MS. BART: Join.  
 5 A. I tried, yes, to conjure up the  
 6 feeling I had for that song.  
 7 Q. Now, does this painting Tales of  
 8 Brave Ulysses fit into the post-apocalyptic  
 9 theme that we discussed before?  
 10 A. Yes.  
 11 Q. Are you implying in this painting  
 12 that these black Rastafarians are potentially  
 13 dangerous to these naked white women, that they  
 14 might rape them?  
 15 MR. HAYES: Objection, form.  
 16 MS. BART: Objection, form.  
 17 Q. You can answer.  
 18 A. No.  
 19 Q. Not at all?  
 20 MR. HAYES: Objection, form.  
 21 A. No.  
 22 Q. What, if anything, are you -- what  
 23 is your message, if any, with respect to the  
 24 juxtaposition of this Rasta and these naked  
 25 women? Without any guitars, right?