
LEGENDARY GUITARS & MUSICAL TREASURES

DECEMBER 2, 2017



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Legendary Guitars & Musical Treasures - Dec 2



1: Les Paul electric guitar signed to Bruce Springsteen

USD 5,000 - 7,000

An Epiphone electric guitar signed to Bruce Springsteen, from Les Paul. Serial #9400536. Les respected Bruce and thought he was a "cool dude." The consigner of this item, who worked for Les Paul, had given Bruce an acoustic guitar Les had signed in the 1990s. When Les heard he was on tour a few years later, he signed this guitar to Bruce. Lester William Polsfuss was an inventor and musician. A talented musician as well as inventor, Les Paul is credited with various recording innovations and his skilled guitar playing, however he is probably best known for helping to design the Gibson Les Paul. The consigner of this item worked directly with Les Paul.



2: 1963 Jan & Dean Master Tapes

USD 3,000 - 5,000

Two master tracks from the album "Jan & Dean Take Linda Surfin". Recorded on February 20th, 1963. Track list: "Rhythm of the Rain" and "Mr. Bass Man." Arranged and produced by Jan Berry and supervised by Lou Adler, "Jan & Dean Take Linda Surfin" is the duo's first Liberty album, and included the usual backup of high quality musicians, giving Jan & Dean ample opportunity for vocal acrobatics and comic antics in "Mr. Bass Man," while their rendition of "Rhythm of the Rain" has a low-key charm that wasn't usually associated with the duo. Jan & Dean were an American rock duo made up of Jan Berry and Dean Torrence. In the early 1960's, Jan & Dean were pioneers of the California Sound and vocal surf music styles popularized by the Beach Boys. Along with Phil Spector, Brian Wilson, and Lee Hazlewood, Jan Berry had a reputation as one of the best record producers on the West Coast. Brian Wilson has cited Berry many times as a direct impact on his own producing. This master reel was recorded at Radio Recorders. During the 1940s and 50s, Radio Recorders, which was located in Hollywood, CA, was responsible for recording countless radio shows, both network and local. As the years progressed, major labels used Radio Recorders, well into the 1960s. Columbia, RCA Victor, Capitol, and Decca all utilized their studios and recording capabilities, and Radio Recorders was also the choice of many independent labels and both popular and classical artists - everyone from Stravinsky to Elvis. The consigner of this collection acquired this unique master tape directly from the Greenfield family. Jerome Greenfield was the General Manager of Radio Recorders at the time of the recording. After his death, in the process of clearing out his estate, his son found a number of unmarked boxes containing master reels from over 40 years ago. These were among them.



3: Thelonious Monk's Original Shirt

USD 5,000 - 7,000

Original shirt belonging to Jazz legend Thelonious Monk. No tag on the shirt, flowing woven material with pockets and vertical stripes. Due to heavy use by Monk, minor restitching is required. From the fly hats to the goatee, glasses, and penchant to whirl on stage, it's clear that T. Monk knew a thing or two about the power of image. This shirt is one of many of his stylish pieces. Thelonious Monk is one of the greatest jazz musicians of all time and one of first creators of modern jazz and bebop. For much of his career, Monk played with small groups at Milton's Playhouse. Many of his compositions have become jazz standards, including "Well, You Needn't," "Blue Monk" and "Round Midnight." His often unorthodox music had a levity and playfulness to it. This item comes from the family of Thelonious Monk.

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4: Louis Armstrong The Boarding House Live Tape #2

USD 2,000 - 3,000

Louis Armstrong The Boarding House Live Tape Recording #2 Historical archived San Francisco reel to reel audio tape of an interview and performance by world renowned jazz musician and entertainer Louis Armstrong and his world famous band. Unheard and archived since the 1960's, this tape features an unaltered recording of Armstrong. Tape contains rare live audio from Louis Armstrong, the celebrated singer and trumpet player, known for his charismatic stage presence and voice. The tape starts with Louis' rendition of the popular song "My Monday Date," written by Earl Hines. Louis goes on to an interview where he praises Earl "Father" Hines and talks about the old days playing in Chicago with Hines. Hines also plays on this tape. Tape diameter measures 7 inches. Box is 7.25" square. The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists and historic American folk musicians. The reel-to-reel audiotapes of this performance were stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968. San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists. Louis Armstrong was an American trumpeter, composer, singer and occasional actor who was one of the most influential figures in jazz. His career spanned five decades, from the 1920s to the 1960s, and different eras in the history of jazz. Coming to prominence in the 1920s as an "inventive" trumpet and cornet player, Armstrong was a foundational influence in jazz, shifting the focus of the music from collective improvisation to solo performance. With his instantly recognizable gravelly voice, Armstrong was also an influential singer, demonstrating great dexterity as an improviser, bending the lyrics and melody of a song for expressive purposes. He was also very skilled at scat singing. Armstrong's influence extends well beyond jazz, and by the end of his career in the 1960s, he was widely regarded as a profound influence on popular music in general. Armstrong was one of the first truly popular African-American entertainers to "cross over", whose skin color was secondary to his music in an America that was extremely racially divided at the time. He rarely publicly politicized his race, often to the dismay of fellow African Americans, but took a well-publicized stand for desegregation in the Little Rock crisis. His artistry and personality allowed him socially acceptable access to the upper echelons of American society which were highly restricted for black men of his era. Original box in good condition. Track list written in pen on box verso for "Women by Peter and Gordon," and "Top Fifteen Flower Power," does not correspond to audio on this rare Louis Armstrong tape.



5: 2007 Fender 'The 57 Amp'

USD 4,000 - 5,000

2007 Limited Edition Fender deluxe "The 57 Amp", gleaming Piano Black, n.o.s. brand-new condition, with all documents and paperwork. "The 57 Amp" is from the 2007 Fender custom shop. All tube, it is modeled on the revered tweed 1950s Deluxe which put Fender amps on the "most wanted" list of guitarists the world over. And it is one of just 300 ever made. Each gleaming black "57 Amp" was hand-wired with a special set of Mercury Magnetics transformers, twin 12AX7 pre-amp tubes, and 6V6 output tubes driving the 12" Celestion Alnico Blue speaker. The retro split-grille cabinet is dove-tailed solid maple, and hand-finished in mirror ebony finish, as fine as a Steinway grand piano. Be the first to plug a guitar into it. At low volume "The 57" is pure and warm. Crank it higher and, with its 5Y3 rectifier for compression, the phenomenal sound will blow you away. Complete with original padded cover, deluxe leather owner's book still sealed with all its original instructions and paperwork. From The Illinois Collection.



6: Jefferson Airplane The Boarding House Live Tape # 5

USD 3,000 - 5,000

Jefferson Airplane The Boarding House Live Tape Recording # 5 Historical archived San Francisco live track tape of a performance by Jefferson Airplane circa late 1960's. Unheard and archived since this time, this master tape features a live and unaltered recording of Jefferson Airplane performing in San Francisco at the height of the psychedelic rock era. Tape contains rare live audio from Jefferson Airplane, among the various songs on this tape are some of their greatest hits. Tape diameter measures 7 inches. Box is 7.25" square. The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists and historic American folk musicians. The reel-to-reel audiotapes of this performance was stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968. San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists. Jefferson Airplane was a rock band based in San Francisco, California, who pioneered psychedelic rock. Formed in 1965, the group defined the San Francisco Sound and was the first from the Bay Area to achieve international commercial success. They were headliners at the three most famous American rock festivals of the 1960s - Monterey (1967), Woodstock (1969) and Altamont (1969) - and the first Isle of Wight Festival (1968) in England. Their 1967 break-out album Surrealistic Pillow ranks on the short list of the most significant recordings of the "Summer of Love". Two songs from that album, "Somebody to Love" and "White Rabbit", are among Rolling Stone's "500 Greatest Songs of All Time." The "classic" lineup of Jefferson Airplane, from October 1966 to February 1970, was Marty Balin (vocals), Paul Kantner (guitar, vocals), Grace Slick (vocals), Jorma Kaukonen (lead guitar, vocals), Jack Casady (bass), and Spencer Dryden (drums). Jefferson Airplane was inducted into the Rock and Roll Hall of Fame in 1996 and was presented with the Grammy Lifetime Achievement Award in 2016. Original vintage box in acceptable condition. Subject field written in pen on side of box for "Henry Mancini- Music from Hollywood" does not correspond to audio on this rare tape.

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7: Les Paul signed guitar to Ike Turner

USD 3,500 - 4,500

Les Paul was a fan of Ike's, particularly of "Rocket 88," a song for which Turner's band backed when Ike was only 19. A combination of rock and roll and R&B, "Rocket 88" also appealed to Les because the theme of the song was about cars, which was a passion of Les's. Lester William Polsfuss was an inventor and musician. A talented musician as well as inventor, Les Paul is credited with various recording innovations and his skilled guitar playing, however he is probably best known for helping to design the Gibson Les Paul. The consigner of this item worked directly with Les Paul.



8: Boz Scaggs The Boarding House Live Tape #1

USD 1,000 - 2,000

Archived tape recording of a live performance c.1960's by popular singer Boz Scaggs. 7 inches. Box is 7.25" square. This tape features a live and unaltered recording of Boz Scaggs performing in San Francisco. The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists and historic American folk musicians. The reel-to-reel audiotapes of this performance were stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968. San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists.



9: Les Paul signed acoustic to Slash

USD 2,500 - 3,500

A 1/2 sized acoustic that Les Paul signed to the lead guitarist of Guns N' Roses, Slash. Les had been friendly with Slash and especially appreciated the fact that the musician was working on a modified Les Paul. Les Paul loved that the younger generations of guitarists were using Les Paul guitars, and he tried to keep updated on what new and younger musicians were producing. Lester William Polsfuss was an inventor and musician. A talented musician as well as inventor, Les Paul is credited with various recording innovations and his skilled guitar playing, however he is probably best known for helping to design the Gibson Les Paul. The consigner of these items, Ron Lovely, worked directly with Les Paul and was the one to bring various guitars that Les had signed to the artists they were meant for. The two men, who were friends for 20 years, began their "guitars to stars" tradition over a beer one night. This started off a tradition of artists giving guitars to each other - something Les did frequently - as well as artists signing and giving guitars to Ron Lovely, as he was a part of the network of friendly artists.



10: 1964 James Brown Grits & Soul Master Tape

USD 7,000 - 9,000

Extremely rare 1964 James Brown Grits & Soul Master Tape. Tracks: Devil's Hideaway (this song was improperly identified by the engineer as "Devil's Den") and Tango Tango (this song was improperly identified by the engineer as "Tango Tango") Grits & Soul was released in 1964 by Smash Records. It is an instrumental record featuring "The James Brown Band." This master reel was recorded at Radio Recorders. During the 1940s and 50s, Radio Recorders, which was located in Hollywood, CA, was responsible for recording countless radio shows, both network and local. As the years progressed, major labels used Radio Recorders, well into the 1960s. Columbia, RCA Victor, Capitol, and Decca all utilized their studios and recording capabilities, and Radio Recorders was also the choice of many independent labels and both popular and classical artists - everyone from Stravinsky to Elvis. The consigner of this collection acquired this unique master tape directly from the Greenfield family. Jerome Greenfield was the General Manager of Radio Recorders at the time of the recording. After his death, in the process of clearing out his estate, his son found a number of unmarked boxes containing master reels from over 40 years ago. These were among them.

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12: Chamber Brothers The Boarding House Tapes #3 and #4

USD 1,000 - 2,000

Chamber Brothers: The Boarding House Live Recording Tapes #3 and #4 Two archived live track tapes of a set of a live performance by popular American soul band The Chamber Brothers. Tape is 7 inches. Box is 7.25" square. These tapes feature a set of an unaltered recording of The Chamber Brothers performing in San Francisco. The Chamber Brothers changed the soul genre with their hit song "Time Has Come Today." Unheard and archived since the 1960's, these two tapes feature various popular songs plus tape #4 features the Grateful Dead. The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists and historic American folk musicians. The reel-to-reel audiotapes of this performance was stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968 .San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists. The Chambers Brothers are an American soul band, best known for their eleven-minute long 1968 hit "Time Has Come Today". The group was part of the wave of new music that integrated American blues and gospel traditions with modern psychedelic and rock elements. Their music has been kept alive through heavy use in film soundtracks. Few artists have had such a profound influence on contemporary music as the Chamber Brothers. Tape #3: Original box in good condition some wear. Tape #4: Original box in good condition. Track list on box verso in pen for the Boston Pops does not correspond to the rare Chamber Brothers and Grateful dead audio on this tape.



13: Candy Apple 1966 Fender Stratocaster

USD 20,000 - 25,000

1966 Fender Stratocaster, Candy Apple Red, n.o.s. new condition with tags and original receipt. There are clean vintage guitars. There are near-mint vintage guitars. But very rarely does one see a 1960s vintage Fender Strat that is virtually un-played like this one, especially in an original Fender custom color. The like-new condition and deep, deep crimson finish color are truly a wonder to behold. From the original owner in the mid-west, who purchased it on lay-a-way in 1966 (the original sales contract is included with the guitar, as are the original receipt, hang-tag, case, strap, and more). He then played it for less than a week before being drafted and storing it in a closet -- where it's remained untouched for all this time (his wife demanded he get a "real" job). This sounds like exaggeration, but is not. Even the closest inspection shows maybe one micro-sized ding, if that. Seeing this breathtaking Strat in person, you feel as if you just stepped into your local music store and it's 1966 all over again. If you've ever dreamed of Santa leaving a beautiful 1960's red Stratocaster under your tree, now is your chance to make it a reality. This is as clean as it gets. This wonderful Candy Apple time-capsule Strat is of course also totally original, down to the atomic level. Plus it's complete with all its original paperwork, case, and more. Here's to a red Christmas! From The Illinois Collection.



14: 2 Doc Watson The Boarding House Live Tapes #2 and #3

USD 1,500 - 2,500

Archived live track tapes of a live performance c.1960's by popular singer Doc Watson. 7 inches. Box is 7.25" square. These tapes feature live and unaltered recordings of Doc Watson performing in San Francisco. The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists and historic American folk musicians. The reel-to-reel audiotapes of this performance was stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968 .San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists.



15: Les Paul signed bass to Sting

USD 3,500 - 4,500

A Fame by Hondo, series 871 solid body electric bass guitar, signed by Les Paul to Sting. The only known bass that Les ever signed. He was a fan of Sting's, and noticed that he played a lot of unusual basses, such as this one. Lester William Polsfuss was an inventor and musician. A talented musician as well as inventor, Les Paul is credited with various recording innovations and his skilled guitar playing, however he is probably best known for helping to design the Gibson Les Paul. The consigner of this item, Ron Lovely, worked directly with Les Paul and was the one to bring various guitars that Les had signed to the artists they were meant for. The two men, who were friends for 20 years, began their "guitars to stars" tradition over a beer one night. This started off a tradition of artists giving guitars to each other - something Les did frequently - as well as artists signing and giving guitars to Ron Lovely, as he was a part of the network of friendly artists.

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16: 1961 Elvis Presley Blue Hawaii Master Tape

USD 20,000 - 25,000

Elvis Presley original Master Track tape from the movie Blue Hawaii. This tape includes original takes of the popular songs "Stepping Outta Line," and "Almost Always." Dated "3-21-61" in pencil, the 10" reel is in the original cardboard sleeve. The tape is 1/2" and plays 15 ips. It is in good condition. Lead vocals were provided by Elvis Presley with backing vocals by The Surfers, with additional ensemble. The final track selected for publishing and sent to the client (Paramount Pictures) are marked on the tape cover in pencil. This is indicated by a capital M with a circle around the take # and "Out to RCA," next to it. This unique Elvis master tape was recorded at the well known Radio Recorders, the prime Los Angeles independent recording facility at the time this tape was recorded for the hit film. Many notable musicians recorded at Radio Recorders including: Elvis Presley, Jimi Hendrix, Frank Zappa, Billie Holiday, Charlie Parker, Jimmie Rodgers, Louis Armstrong, and The Carpenters - to name a few. Radio Recorders captured projects with 3 machines recording simultaneously. There is a 1/2 inch A tape (Stereo Master) a 1/2 inch B tape (Mono Master) and a 1/4 inch C tape (a Mono back-up) MONO is how most listeners first heard Elvis in the 1950s and 1960s, when it was the predominant audio format. Until 1968, each Elvis album was given a unique MONO and STEREO mix. Blue Hawaii is the fourteenth album by American singer and musician Elvis Presley, released on RCA Victor Records in mono and stereo, LPM/LSP 2426, on October 20, 1961. It is the soundtrack to the 1961 film of the same name starring Presley. Recording sessions took place at Radio Recorders in Hollywood on March 21, 22, and 23, 1961 and were sponsored by Paramount Pictures. In the United States, the album spent 20 weeks at the number one slot and 39 weeks in the Top 10 on Billboard's Top Pop LPs chart. It was certified Gold on December 21, 1961, Platinum and 2x Platinum on March 27, 1992 and 3x Platinum on July 30, 2002 by the Recording Industry Association of America. This master reel was recorded at Radio Recorders. During the 1940s and 50s, Radio Recorders, which was located in Hollywood, CA, was responsible for recording countless radio shows, both network and local. As the years progressed, major labels used Radio Recorders, well into the 1960s. Columbia, RCA Victor, Capitol, and Decca all utilized their studios and recording capabilities, and Radio Recorders was also the choice of many independent labels and both popular and classical artists - everyone from Stravinsky to Elvis. The consignor of this collection acquired this unique master tape directly from the Greenfield family. Jerome Greenfield was the General Manager of Radio Recorders at the time of the recording. After his death, in the process of clearing out his estate, his son found a number of unmarked boxes containing master reels from over 40 years ago. These were among them.



17: 21st c. Lehmann hand-built oval hole 7-string archtop

USD 7,000 - 9,000

A custom, hand-built 7-string archtop guitar with a unique oval sound hole. The guitar was built to match the specific needs of an acoustic 7-string archtop. The hand carved solid spruce top was built with an oval hole to enhance the lower tones of the 7th string, without losing the brightness inherent to an archtop jazz guitar. The guitar is X braced, and the body is designed to be as comfortable as possible without compromising the volume produced. The result is a very lightweight guitar with beautifully flamed maple back and sides. The neck is built of mahogany with a laminated strip of cherry for added strength. Capped off with an ebony fingerboard and 25 and 1/2" scale, this guitar is light and perfectly balanced. The original owner added a Fishman Blender pickup which includes a flexible internal cardioid microphone as well as a neodymium magnet pickup for a warm and full humbucking sound. These can be adjusted with an easily accessible mic/pickup blend control. Altogether this is a truly unique and well-crafted instrument that both looks and sounds beautiful. Lehmann Stringed Instruments is a full service shop dedicated to stringed instruments. Bernie Lehmann has been custom building early and modern instruments since 1971, and uses unique woods and decorations in each of his pieces. He was trained by master luthier Owen Shaw in Boston. The consignor purchased this guitar directly from Lehmann.



18: James Brown 1964 Master Track Produced Tape of Bobby B

USD 4,000 - 6,000

Extremely rare James Brown 1964 Master Track Produced Tape of Bobby Byrd. Recorded June 29, 1964. Tracks: "I've Got a Girl," "I'm Lonely." Producer: James Brown. Bobby Byrd was a popular soul and R&B singer. He and James Brown were bandmates in The Famous Flames, and in fact Byrd is credited with the discovery of Brown. This master reel was recorded at Radio Recorders. During the 1940s and 50s, Radio Recorders, which was located in Hollywood, CA, was responsible for recording countless radio shows, both network and local. As the years progressed, major labels used Radio Recorders, well into the 1960s. Columbia, RCA Victor, Capitol, and Decca all utilized their studios and recording capabilities, and Radio Recorders was also the choice of many independent labels and both popular and classical artists - everyone from Stravinsky to Elvis. The consignor of this collection acquired this unique master tape directly from the Greenfield family. Jerome Greenfield was the General Manager of Radio Recorders at the time of the recording. After his death, in the process of clearing out his estate, his son found a number of unmarked boxes containing master reels from over 40 years ago. These were among them.



18A: Pair of 1979 Renaissance Plexiglas Guitar and Bass

USD 6,000 - 8,000

A 1978 Renaissance plexiglass guitar and bass. Two extremely rare Renaissance Plexi Glass Guitar and Bass pair. Designed by a protegee of Dan Armstrong for the Renaissance Company in Pennsylvania, the guitar comes in a unique Smokey Grey plexi color and the bass in clear plexi. The final run from Renaissance, which included less than five hundred, featured the opposite color scheme (clear plexi guitar, smoked plexiglass bass). Thus, these guitars are extremely unique and some, if not the first, of its kind. The neck of the bass has been altered. However, the original neck of the bass is also included in this lot. Also included in this lot is the rare book Guitar Stories, which details the history of unique vintage instruments. A Grey Smokey Renaissance guitar can be seen featured on the cover.

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19: Les Paul guitar inscribed to Artist Formerly Known as

USD 5,000 - 7,000

An electric guitar signed to The Artist Formerly Known as Prince. Les Paul was fascinated by the idea of an artist changing their name as Prince did. An inquisitive and imaginative man, Les was impressed by Prince and the things he did. The guitar celebrates the great rockstar Prince and the artistic freedom he never shyed away from. Lester William Polsfuss was an inventor and musician. A talented musician as well as pioneer, Les Paul is credited with various recording innovations and his skilled guitar playing, however he is probably best known for helping to design the Gibson Les Paul. The consigner of this item worked directly with Les Paul. The consigner of these items, Ron Lovely, worked directly with Les Paul and was the one to bring various guitars that Les had signed to the artists they were meant for. The two men, who were friends for 20 years, began their "guitars to stars" tradition over a beer one night. This started off a tradition of artists giving guitars to each other - something Les did frequently - as well as artists signing and giving guitars to Ron Lovely, as he was a part of the network of friendly artists.



20: Numbered set list written by Jerry Garcia

USD 4,000 - 6,000

A set list written by Jerry Garcia, believed to be from when Jerry Garcia, of the Grateful Dead, played the Warfield Theater in San Francisco in 1991. The songs that are listed are, "1. So?," "2. Off To Sea," "3. Sitting in Limbo," "4. Russian Lullaby" "5. Red Rocking Chair," "6. Wind & Rain," and "7. God Rest Ye Merry." The consigner of this guitar is a recording and system engineer who built a strong friendship with Jerry Garcia while recording many sessions for the Acoustic Disc albums created by Jerry and mandolinist David Grisman. Guitarist, singer, and songwriter Jerry Garcia was best known as a founding member of the Grateful Dead - the rock band for which he served as the de-facto leader for 30 years. Concurrently for much of that time, he also performed in a variety of configurations and a variety of styles, sometimes switching to banjo or pedal steel guitar for the purpose. Ranging from quintet to septet, the Grateful Dead is known for its unique and eclectic style, which fused elements of rock, psychedelia, experimental music, modal jazz, country, folk, bluegrass, blues, reggae, and space rock. They have a devoted fan base, known as "Deadheads". Founded in the San Francisco Bay Area amid the rise of the counterculture of the 1960s.



21: Martin D-28 Golden Era Acoustic

USD 15,000 - 18,000

A limited edition Martin D-28 Golden Era #484. Serial #980070. Sides and back are Brazilian rosewood. Mint condition. One of C. F. Martin Guitar Company's highest level prewar D-28 recreations/interpretations. Martin never finished their edition run of these particular guitars, because at the time that they were making them, Brazilian rosewood supplies were growing low. Therefore this is one of the last of the guitars they made before they switched over to other kinds of rosewood, and one of a select number that they made in this style. Brazilian rosewood is prized as a tone wood when used on the backs and sides of guitars. This guitar produces a clear, crisp tone. Lot includes black Martin guitar case.



22: 1961 Elvis Presley Blue Hawaii Master Tape

USD 20,000 - 25,000

Elvis Presley original Master Track tape from the movie Blue Hawaii. This tape includes original takes of the popular songs "Hawaiian Sunset" and "Aloha Oe." Dated "3-22-61" in pencil, the 10" reel is in the original cardboard sleeve. The tape is 1/2" and plays 15 ips. It is in good condition with track legend on the cover. Lead vocals were provided by Elvis Presley with backing vocals by The Surfers, with additional ensemble. The final track selected for publishing and sent to the client (Paramount Pictures) is marked on the tape cover in pencil. This is indicated by a capital M with a circle around the take # and "Out to RCA," next to it. This unique Elvis master tape was recorded at the well known Radio Recorders, the prime Los Angeles independent recording facility at the time this tape was recorded for the hit film. Many notable musicians recorded at Radio Recorders including: Elvis Presley, Jimi Hendrix, Frank Zappa, Billie Holiday, Charlie Parker, Jimmie Rodgers, Louis Armstrong, and The Carpenters - to name a few. Radio Recorders captured projects with 3 machines recording simultaneously. There is a 1/2 inch A tape (Stereo Master) a 1/2 inch B tape (Mono Master) and a 1/4 inch C tape (a Mono back-up) MONO is how most listeners first heard Elvis in the 1950s and 1960s, when it was the predominant audio format. Until 1968, each Elvis album was given a unique MONO and STEREO mix. Blue Hawaii is the fourteenth album by American singer and musician Elvis Presley, released on RCA Victor Records in mono and stereo, LPM/LSP 2426, on October 20, 1961. It is the soundtrack to the 1961 film of the same name starring Presley. Recording sessions took place at Radio Recorders in Hollywood on March 21, 22, and 23, 1961 and were sponsored by Paramount Pictures. In the United States, the album spent 20 weeks at the number one slot and 39 weeks in the Top 10 on Billboard's Top Pop LPs chart. It was certified Gold on December 21, 1961, Platinum and 2x Platinum on March 27, 1992 and 3x Platinum on July 30, 2002 by the Recording Industry Association of America. This master reel was recorded at Radio Recorders. During the 1940s and 50s, Radio Recorders, which was located in Hollywood, CA, was responsible for recording countless radio shows, both network and local. As the years progressed, major labels used Radio Recorders, well into the 1960s. Columbia, RCA Victor, Capitol, and Decca all utilized their studios and recording capabilities, and Radio Recorders was also the choice of many independent labels and both popular and classical artists - everyone from Stravinsky to Elvis. The consigner of this collection acquired this unique master tape directly from the Greenfield family. Jerome Greenfield was the General Manager of Radio Recorders at the time of the recording. After his death, in the process of clearing out his estate, his son found a number of unmarked boxes containing master reels from over 40 years ago. These were among them.

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23: c. 1961 Wandre BB

USD 7,500 - 9,500

1961 Wandre model BB hollowbody, twin pick-ups, bright red, excellent original condition. Comes with a black form-fitting case. Notable on this guitar are the fantastic f-hole shapes, twin Davoli pick-ups, early square raised-metal control panel, and early decorative Wandré fret inlays. A very desirable Wandré model. Antony Wandre Pioli was born in Italy in 1926, the son of violin maker Roberto Pioli. He began making guitars in the 1950s. Today Wandre's 1950s & early '60s guitars are celebrated for their radical aluminum necks (which can't ever warp), their unique switching, and most of all their wonderful shapes and fantastic pop-art colors. Many are in art museums. Plus, they've been cherished and played by such noted guitarists as Jimi Hendrix, Buddy Miller (of Emmy Lou Harris fame), and Ace Frehley of Kiss. In 1957, Wandré began working with instrument makers Davoli (already well-known for their pick-ups and amps). While production runs were low (compared with US makers Fender or Gibson) they sold well the world over. Many were distributed under other brand names, like Framez, Noble, Avalon, and others. Yet each and every guitar, from their 1957 beginnings right up to the mid-60s, was designed by Wandré himself and bears his name. Most were made in his famous round factory (now an Italian landmark) in the small town of Cavriago. The names that Wandré whimsically chose for his guitar models sound straight out of an early 60's Fellini movie: the solidbody "Doris", the hollowbody "Bikini" and "B.B." (for Brigitte Bardot), the "Cobra", "Twist", "Spazial", and many more. From The Illinois Collection.



24: Linda Ronstadt, Tom Waits, & Liza Minelli: The Charles L

USD 15,000 - 18,000

Linda Ronstadt, Tom Waits, & Liza Minelli: The Charles Lewis Live Recording Tape The Charles Lewis Tape collection features countless live raw recordings of some of the biggest names in music. This one tape includes audio of live performances by Linda Ronstadt, Tom Waits, and Liza Minelli. Complete and unedited from this performance, the audio was taken off the board by the sound engineer Charles Lewis c.1960's. Tape measures 7.5" in diameter and box measures 11.75". Tape measures 7.5" in diameter and box measures 11.75". Chuck Lewis started his career in sound in the late fifties at Otto K. Olsen in Hollywood. While working there, he was the soundman/sound mixer for red carpet premiers at Grauman's Theater. In the sixties, Chuck was in charge of working at and overseeing performances at both the Hollywood Bowl and the Music Center. Chuck did sound for all types of performances; rock, jazz, classical, stand up, and theater. He worked with everyone from the Beatles to Baryshnikov. Chuck did have his favorites some of which were Robert Goulet, Groucho Marx, Don Rickles, Frank Sinatra, and Florence Henderson. In his later years, he worked solely for the Dorothy Chandler Pavilion as sound director and overseeing the Center Theater Group. Several years after Chuck's passing his children started to clear out his garage. Chuck had a sound rental business for a few years after he retired and his children were selling the sound equipment. They came across several boxes of reel to reel tapes that they had no idea existed. Among these tapes there was everything from rock, jazz, stand up, classical, and plays. These tapes have gone untouched and unheard for 45 years or more.



25: Early 19th c. Mirecourt Guitar

USD 5,000 - 7,000

An early 19th century guitar that was made in Mirecourt, France. Mirecourt is known for its production of musical instruments, particularly violins. Made with flamed maple, this guitar had six friction tuners originally which were replaced with patented Peghead tuners. One or two of the friction tuners may have been original and is included in this lot separate from the guitar. The tone this instrument produces is beautiful - sweet, soft, and exquisite. Guitars in this style from the late 18th and early 19th century are classified as "early romantic" guitars. They were produced during the end of the Classical through the Romantic periods, in a time span of about 1790-1830. They are parlor style guitars and have a narrower fretboard than is usual. With these guitars, luthiers began using six single strings, rather than double strings. The creation and use of these guitars marked a change in style from the earlier Baroque guitars; these early romantic guitars was a precursor to the style of the modern-day acoustic. This Mirecourt guitar is an important part of guitar history, an example of the changes that guitars and luthiers underwent, a turning point in the history of the guitar and of guitar-making practices. Click here to view video of the guitar being played



25A: 1962 Watkins Rapier 22

USD 3,500 - 4,500

A 1962 red Watkins Rapier 22 electric guitar in superb original condition. Serial number is 4051. Early models of this guitar can be recognised by the Hi-Lo inscription on the tremolo plate and the rhythm/solo toggle switch near the neck pickup. The guitar has some minor cracks to the original polyester coating and is typical for the age of this instrument. It has one area on one of the cutaways where the finish has cracked and fallen away, revealing the wood beneath, as well as a few on the headstock. This Watkins Rapier is a good player and has that classic dirty British 60's tone. This guitar was used in sessions by cult Liverpool band The La's, who are famous for the song 'There She Goes,' which was voted #45 in NME's Greatest Ever Anthems. This was also used by The Kooks and Cast (Cast frontman John Power was also an original member of The La's.) In the early '50s, Watkins and his brother became interested in American solidbody electric guitars and decided to make their own for the U.K. market, racing to become the first manufacturer there. Around 1957, the first Watkins factory was opened in Surrey. During this year the first Watkins solidbody electrics were introduced; these were probably the Rapier models, a Strat-inspired solidbody that anchored the line well into the '70s. Not many of these British-made guitars ended up making it over to America. This item is currently in the possession of the consigner, in the United Kingdom. If the winner of this item resides within the United States, they will only have to pay the cost of shipping from New York City. If the successful bidder wishes the item to be sent to them from the United Kingdom, however, they will only have to pay the cost of shipping from that location. Dependent on the location of the winner, either option will be available.

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26: Neil Young Live Recording: The Charles Lewis Tapes

USD 15,000 - 18,000

Neil Young Live Recording Audio Tape: The Charles Lewis Collection The Charles Lewis Tape collection features countless professional live raw recordings of some of the biggest names in music. This tape includes audio of a live concert by world-renowned musician and producer, Neil Young. Complete and unedited from this performance, the audio was taken off the board by the sound engineer Charles Lewis c.1960's. Tape measures 7.5" in diameter and box measures 11.75". The audio runs for approximately 62 minutes and features the songs: 1. On the Way Home 2. Tell Me Why 3. Old Man Neil Young 4. Heart of Gold Chuck Lewis started his career in sound in the late fifties at Otto K. Olsen in Hollywood. While working there, he was the soundman/sound mixer for red carpet premiers at Grauman's Theater. In the sixties, Chuck was in charge of working at and overseeing performances at both the Hollywood Bowl and the Music Center. Chuck did sound for all types of performances; rock, jazz, classical, stand up, and theater. He worked with everyone from the Beatles to Baryshnikov. Chuck did have his favorites some of which were Robert Goulet, Groucho Marx, Don Rickles, Frank Sinatra, and Florence Henderson. In his later years, he worked solely for the Dorothy Chandler Pavilion as sound director and overseeing the Center Theater Group. Several years after Chuck's passing his children started to clear out his garage. Chuck had a sound rental business for a few years after he retired and his children were selling the sound equipment. They came across several boxes of reel to reel tapes that they had no idea existed. Among these tapes there was everything from rock, jazz, stand up, classical, and plays. These tapes feature live recordings that have gone untouched and unheard for 45 years or more. Neil Young is one of the most influential and idiosyncratic singer/songwriters of his generation. From the beginning of his solo career in the late '60s through to the 21st century, he never stopped writing, recording, and performing. Young has continually explored new musical territory, from rockabilly and the blues to electronic music. But these stylistic exercises only gained depth when compared to his two primary styles: gentle folk and country-rock, and crushingly loud electric guitar rock, which he frequently recorded with the California garage band Crazy Horse. Despite his enormous success Young continues to move forward, writing new songs and exploring new music to this day. No copyrights or rights of any kind are included.



27: 1953 Gibson Blonde ES-175

USD 5,000 - 7,000

1953 Gibson Blonde ES-175 archtop guitar. Serial #A23878. With a fully hollow body and sharp Florentine cutaway, the Gibson ES-175 stands out as an iconic jazz guitar. It is in great condition - as if taken out of a time capsule - with extremely minimal usage. The most sought-after iteration of the original ES-175, this particular guitar features a gorgeous natural amber blonde finish on the fully hollow maple body. The most popular jazz guitar of all time upon its introduction in 1949, the ES-175 has made inroads in a variety of genres. The ES-175 has seen some variation over the years, with different pickup and hardware configurations coming in and out of the Gibson lineup. The original single pickup ES-175 was replaced entirely by the dual pickup version (the ES-175D) in 1971. This guitar is in great condition and includes original Gibson guitar case with velour lining.



28: The Beach Boys Live Recording Two Audio Tapes

USD 5,000 - 10,000

The Beach Boys Live Recording Two Audio Tapes: The Charles Lewis Collection The Charles Lewis Tape collection features countless professional live raw recordings of some of the biggest names in music. These two tapes includes audio of a live summer concert by the ultra-popular surf-rock band The Beach Boys plus others. Unedited from this performance, the audio was taken off the board and preserved by the sound engineer Charles Lewis c.1960's. Tape measures 7.5" in diameter and box measures 11.75". Tapes includes over two hours of performances from the Beach Boys among other artists that performed at this summer special. Tapes features Sonny and Cher, The Kinks, the Righteous Brother, Ian Whitcomb and many more. Songs by the Beach Boys and other acts include: Beach Boys 1. Fun Fun Fun 2. Little Honda 3. Surfin' USA 4. Surfer Girl 5. Monster Mash 6. Wendy 7. Louie 8. Cal Girls 9. I Get Around 10. Help Me Rhonda 11. Do You Wanna Dance 12. Johnny B Goode Sonny and Cher 1. Walking the Dog 2. Just You 3. I Got You - with an incredible false start Sam the Sham 1. Woolly Bully Dino Desi and Billy 1. When You Walk in The Room 2. I'm A Fool Kinks 1. You Really Got Me 2. Tired of Waiting Sir Douglas Quintet 1. She's About A Mover Ian Whitcomb 1. This Sporting Life Righteous Brothers 1. Lovin' Feelin' Chuck Lewis started his career in sound in the late fifties at Otto K. Olsen in Hollywood. While working there, he was the soundman/sound mixer for red carpet premiers at Grauman's Theater. In the sixties, Chuck was in charge of working at and overseeing performances at both the Hollywood Bowl and the Music Center. Chuck did sound for all types of performances; rock, jazz, classical, stand up, and theater. He worked with everyone from the Beatles to Baryshnikov. Chuck did have his favorites some of which were Robert Goulet, Groucho Marx, Don Rickles, Frank Sinatra, and Florence Henderson. In his later years, he worked solely for the Dorothy Chandler Pavilion as sound director and overseeing the Center Theater Group. Several years after Chuck's passing his children started to clear out his garage. Chuck had a sound rental business for a few years after he retired and his children were selling the sound equipment. They came across several boxes of reel to reel tapes that they had no idea existed. Among these tapes there was everything from rock, jazz, stand up, classical, and plays. These tapes feature live recordings that have gone untouched and unheard for 45 years or more. The Beach Boys are one of the most critically acclaimed, commercially successful, and widely influential bands of all time. Formed in CA in 1961, the group's original lineup consisted of brothers Brian, Dennis, and Carl Wilson; their cousin Mike Love; and their friend Al Jardine. Distinguished by their vocal harmonies and early surf songs, they are one of the most important acts of the rock era. The group pioneered novel approaches to popular music form and production, combining their affinities for jazz-based vocal groups, 1950s rock and roll, and black R&B to create their unique sound. Emerging at the vanguard of the "California Sound", they performed original material that reflected a southern California youth culture of surfing, cars, and romance. After 1964, they abandoned the surfing aesthetic for more personal lyrics and multi-layered sounds. In 1966, the Pet Sounds album and "Good Vibrations" single raised the group's prestige to the top level of rock innovators and established the band as symbols of the nascent counterculture era. The group had over eighty songs chart worldwide, thirty-six of them US Top 40 hits (the most by an American rock band), four reaching number-one on the Billboard Hot 100 chart. The Beach Boys have sold in excess of 100 million records worldwide, making them one of the world's best-selling bands of all time and are listed at No. 12 on Rolling Stone magazine's 2004 list of the "100 Greatest Artists of All Time. No copyrights or rights of any kind are included.

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29: J. Howard Foote and Joseph Bini Guitar, the "Favorite"

USD 3,500 - 5,500

Late 19th c. 1/2 size acoustic guitar, called the "Favorite," designed by Joseph Bini and made by J. Howard Foote. Guitar is fan braced. Made of stunning hand carved wood, serial #647. Some nicks and scratches on the top, one particularly dark scratch near the bridge. The back of the neck has a scratch. Joseph E. Bini (ca. 1810–1877) was the first Italian luthier to set up a workshop in New York. Little is known of his origins. From the Veneto, he came to the United States in 1846 to play guitar in P. T. Barnum's American Museum, located at the corner of Broadway and Ann Street in Manhattan. He also built guitars with his son Antonio. He created a tailpiece design so that guitars would have this piece like a violin would, and in 1867 he patented an unusual bracing system based on the X system of Martin Guitars. J. Howard Foote (1833–1896) is also somewhat mysterious. He was an American luthier who often worked with Bini, he also was a musical instrument importer and retailer with shops in New York and Chicago. Known for selling guitars, violins, and various other instruments, he would sell Bini's guitars in his stores in the late 1880's. Though these two luthiers were mysterious, they were still considered an important part of luthier history, as is made evident by the fact that a very similar guitar, also by Foote and Bini, was included in "Guitar Heroes: Legendary Craftsmen from Italy to New York," February 9-July 11, at the Metropolitan Museum of Art, and is a part of their permanent collection.



30: 1961 Elvis Presley Kid Galahad Master Reel

USD 20,000 - 25,000

Elvis Presley original Master Track tape from the movie Kid Galahad. This tape includes original takes of popular songs from the movie. Dated "10-26-61" in pencil, the 10" reel is in the original cardboard sleeve. The tape is 1/2", it is in good condition with a legend on the cover. Lead vocals were provided by Elvis Presley with backing vocals by The Jordanaires, with additional ensemble. The final track was selected for publishing and sent to the client. This is indicated by a capital M with a circle around the take number. This unique Elvis master tape was recorded at the well known Radio Recorders, the prime Los Angeles independent recording facility at the time this tape was recorded for the hit film. Many notable musicians recorded at Radio Recorders including: Elvis Presley, Jimi Hendrix, Frank Zappa, Billie Holiday, Charlie Parker, Jimmie Rodgers, Louis Armstrong, and The Carpenters - to name a few. Radio Recorders captured projects with 3 machines recording simultaneously. There is a 1/2 inch A tape (Stereo Master) a 1/2 inch B tape (Mono Master) and a 1/4 inch C tape (a Mono back-up) MONO is how most listeners first heard Elvis in the 1950s and 1960s, when it was the predominant audio format. Until 1968, each Elvis album was given a unique MONO and STEREO mix. Kid Galahad is an extended play Album by Elvis Presley, containing six songs from the motion picture of the same name. It was released by RCA-Victor in August 1962. Recording sessions took place ten months prior to the film's release on October 26 and 27, 1961, at Radio Recorders Studios in Hollywood, California. Six songs were recorded for the film, the soundtrack was issued as an extended play album in August 1962 to coincide with the film's premiere, and was sponsored by Mirisch Productions. It was certified Gold by the Recording Industry Association of America on March 27, 1992 for the sales of 250 thousand copies. This master reel was recorded at Radio Recorders. During the 1940s and 50s, Radio Recorders, which was located in Hollywood, CA, was responsible for recording countless radio shows, both network and local. As the years progressed, major labels used Radio Recorders, well into the 1960s. Columbia, RCA Victor, Capitol, and Decca all utilized their studios and recording capabilities, and Radio Recorders was also the choice of many independent labels and both popular and classical artists - everyone from Stravinsky to Elvis. The consigner of this collection acquired this unique master tape directly from the Greenfield family. Jerome Greenfield was the General Manager of Radio Recorders at the time of the recording. After his death, in the process of clearing out his estate, his son found a number of unmarked boxes containing master reels from over 40 years ago. These were among them.



31: c. 1963 Wandre B.J Major

USD 5,000 - 6,000

1963 Wandre model BJ Major, red with rare gold sparkle trim. This thin hollowbody guitar also features a metal guard with a white Davoli emblem and twin pickups. Notable as well is the rare gold sparkle f-hole grille, control knobs, and tuner buttons! In excellent condition. With black soft case. Antony Wandre Pioli was born in Italy in 1926, the son of violin maker Roberto Pioli. He began making guitars in the 1950s. Today Wandre's 1950s & early '60s guitars are celebrated for their radical aluminum necks (which can't ever warp), their unique switching, and most of all their wonderful shapes and fantastic pop-art colors. Many are in art museums. Plus, they've been cherished and played by such noted guitarists as Jimi Hendrix, Buddy Miller (of Emmy Lou Harris fame), and Ace Frehley of Kiss. In 1957, Wandré began working with instrument makers Davoli (already well-known for their pick-ups and amps). While production runs were low (compared with US makers Fender or Gibson) they sold well the world over. Many were distributed under other brand names, like Framez, Noble, Avalon, and others. Yet each and every guitar, from their 1957 beginnings right up to the mid-60s, was designed by Wandré himself and bears his name. Most were made in his famous round factory (now an Italian landmark) in the small town of Cavriago. The names that Wandré whimsically chose for his guitar models sound straight out of an early 60's Fellini movie: the solidbody "Doris", the hollowbody "Bikini" and "B.B." (for Brigitte Bardot), the "Cobra", "Twist", "Spazial", and many more. From The Illinois Collection.



32: Les Paul electric guitar signed to Madonna

USD 5,000 - 7,000

Les Paul electric guitar signed to Madonna. Les signed this guitar to Madonna after noticing that in one of her onstage performances she was playing a black Les Paul. Les Paul thought that she was a "doll," and called her that in his inscription to her. Guitar is a Les Paul Epiphone with an orange-red sunburst body. Good condition with small scratches. Serial Number 0906231036. Lester William Polfuss was an inventor and musician. A talented musician as well as a pioneer, Les Paul is credited with various recording innovations and his skilled guitar playing, however he is probably best known for helping to design the Gibson Les Paul. The consigner of this item worked directly with Les Paul.

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33: John Denver's 1978 Yamaha L-53 Guitar

USD 60,000 - 70,000

An acoustic 1978 Yamaha L-53 6-string guitar owned and played by John Denver. Date on the label is 1978-4. The "4" refers to the month. This guitar was ordered by Denver specifically, the L-53 model is extremely rare, especially in the United States, and can only be ordered directly from Japan. The Yamaha does have a serial number of sorts, it reads "0354," which is stamped on the inside of the soundhole on the back brace of the guitar. This was only done for tracking purposes since it was made specifically for Denver in a custom shop and not on an assembly line. Guitar has a custom-fit white fossilized walrus ivory bridge pins and a bone compensated saddle. The fretboard has abalone fret markers. A leather interior sound hole label, cut in the shape of a fretboard inlay (and signed by famed Japanese guitar luthier designer Terumi (Thierry) Nakamoto, reads, "Made for John Denver/Custom L-53." Guitar sustained minor damage to the back but has since been repaired. Nakamoto was the head of Yamaha's Research and Development design team at the time the guitar was built. Nakamoto is also said to have made guitars for John Lennon, Paul Simon, and Neil Young. This particular guitar was presented to John Denver in 1978. The original factory photos are included with this instrument as well. John Denver had three L-53 guitars, this is the second of the three. The first was being repaired when this guitar was constructed. John Denver played this guitar from 1978 to the mid-1980s. It can be seen in the 1979 John Denver Television Special "John Denver and the Ladies" and in The Muppets: A Christmas Together (1982). Denver also played it in 1981 at the Aspen Music Festival, at various other concerts. Guitar is in perfect working and structural condition. Since John Denver's death, this guitar has passed on to several private owners. These sales have been documented. Click here to view video of the guitar being played



34: Keith Richards and Ronnie Wood signed guitar

USD 2,000 - 3,000

A Squire electric guitar signed by Keith Richards and Ronnie Wood, guitarists in the Rolling Stones. One of the greatest bands in the world, and two legendary musicians. The consigner of this item worked directly with Les Paul, and so was friendly with various stars of the musical world. He had known Richards and Wood throughout most of his life. One day when the three were hanging out, discussing music and playing pool, then Wood and Richards signed this guitar.



35: Foghat Warwick Prototype Bass

USD 12,500 - 17,500

Extremely rare handcrafted Warwick prototype bass owned and played by Tony Stevens, the bassist in Foghat. Serial #175. Made in late 1984, this bass is one of only about 200-300 made. Designed by Ned Steinberger, licensed by Spector. Complete with original Condo's strap and a letter of provenance from the bassist of Foghat. The bass has a split MEC brand pickups. Bass has various small nicks on the surface of the body, and a small gouge where the bassist would put his thumb. Warwick is a German company that began making basses in 1982. Their basses have been played by musicians such as Prince and John Entwistle of the Who. The rarity of this bass is due to the fact that Warwick made these instruments while they had a one-year licensing deal with Spector guitars. Since the duration of the deal was so short, they were only able to produce a few hundred of these basses, which they never gave a name, within the year. This bass was the precursor to Warwick's Streamer bass. This guitar was owned and played by the bassist of Foghat and has remained in his possession since the 1980's. Foghat was a British band that formed in London in 1971. Their hit single "Slow Ride" reached No. 20 in the United States and their record Foghat Live went double platinum.



36: 3 Brandywine (Foghat) Acetates

USD 5,000 - 7,000

Three acetates from "Brandywine," which was the name Foghat called themselves before 1971. On these discs are songs Foghat has never released on any album. Foghat was a British band whose hit single "Slow Ride" reached No. 20 in the United States. Their record Foghat Live went double platinum. These acetates were made at Abbey Road Studios in London in 1971, as demos as a precursor to the first Foghat album, and contain unreleased tracks. Acetates come in original covers which have drawings, track listing and information, and remarks written on them by the band. 16 tracks, including demos of "Wanna Make Love," "Maybelline," "Sarah Lee," and "Leaving Again." These acetates are a glimpse of the very early beginnings of Foghat, before they reached international fame. A must for Foghat fans or lovers of British rock. These acetates come to us from the bassist of Foghat.



37: 1963 Fender Stratocaster Lake Placid Blue

USD 35,000 - 40,000

A very rare limited edition 1963 Fender Stratocaster in Lake Placid Blue. Serial #L10687. Solid alder body. The rarity of this guitar comes from its unique blue color. Bridgeplate, saddles, "fender pat pend," are all consistent with year. Starting in the 1950s, Fender began creating custom-colored guitars with DuPont paint, which was used to paint cars. This particular shade of Lake Placid Blue is borrowed from GM's Cadillac. Standard neck width of 1 5/8". Logo is correct and completely visible. Neck is slim profile. Original frets and fretboard show little wear and no indication of leveling. In good condition, the pickguard has yellowed with age.

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38: Jeff Beck signed and played Fender Starcaster

USD 2,000 - 3,000

A Fender Starcaster signed and played by Jeff Beck. The consigner of these items, Ron Lovely, worked directly with Les Paul and was the one to bring various guitars that Les had signed to the artists they were meant for. The two men, who were friends for 20 years, began their "guitars to stars" tradition over a beer one night. This started off a tradition of artists giving guitars to each other - something Les did frequently - as well as artists signing and giving guitars to Ron Lovely, as he was a part of the network of friendly artists. Beck was a particular friend of Les Paul's, and so Ron was friendly with him as well. Beck strummed this guitar for a while, and eventually ended up signing it, and giving it to Ron.



39: 1960s Silvertone Redburst 1457

USD 800 - 1,200

Vintage 1960's Silvertone Redburst 1457 semihollow electric guitar with a double cutaway body. Made by Danelectric for Silvertone. This model was introduced in 1964 and was made until 1966. Red finish with silver and gold sparkles on the body and headstock, and a white pickguard. The sides are textured white vinyl. There is wear along the edges of the body of the guitar and heavy wear on the headstock. Scuff marks are visible on the back of the body and back of the neck. These guitars are a distinct twist on Silvertone's 1448's. The 1457's have two lipstick pickups that create a distinct tone - as the Silvertone site states, "This guitar screams." The 1457 has a slinky and buzz free action and stable tuning. The pickups have an almost hi-fi clarity. The bridge has quack and an endearingly nasal twang while the neck is fatter, woodier and more vocal. Individually both also have a sweet sparkle that even the finest Fender-style single coils would struggle to beat and in series they take on a snarl that can easily overdrive an amp. Also featured on the guitar are dual-concentric knobs, a rosewood bridge wedge that can slide and twist for intonation adjustments, and six-in-a-box tuners that work backwards. Though this brand was mostly intended to be marketed towards beginner guitarists, this model of Silvertone has been played by the likes of Mick Jagger and Beck. Silvertone guitars were introduced in the 1930's, with 6-string electrics coming in the 1940's. Guitar does not come with a case.



40: Jimi Hendrix Original Framed Abstract Painting

USD 10,000 - 15,000

An abstract watercolor painting by Jimi Hendrix. Measures approximately 5 x 9 1/4", good condition. According to Hendrix's United States publicity agents, Jimi often carried notepads and art boards with him so that he could sketch and paint. He would often begin to doodle and elaborate what he had drawn into a full painting. When Jimi would work, he would draw a design with his left hand, while holding up to six watercolor pens in his right. Jimi was very interested in psychedelic art, and saw color and emotion as strongly related. One particularly clear instance of this is in his song "Bold As Love," where he gives various colors personality traits and qualities. Clearly, to Hendrix, color and artistic expression were important, whether they found an outlet in the visual arts or music. In 1972, two years after Hendrix's death, art and antique collector Bliss Van den Heuvel purchased a collection of Hendrix's paintings. He kept them in storage until 2004, when he had them authenticated by Anthony Capodilupo ISA, a fine arts expert and appraiser. The pieces were then transferred to Hendrix Original Art Expressions, Inc. This work has been examined and authenticated by means of individual, certified, written certificates issued by Leon Hendrix, brother of Jimi Hendrix and founder of the James Marshall Hendrix Foundation of Seattle, Washington.



41: 1969 Pink Paisley Fender Telecaster

USD 16,000 - 22,000

1969 Fender Telecaster original pink paisley, excellent condition with original case. It is summer 1969. The number one song on your radio is "Let The Sun Shine In". Pontiac launches the TransAm. A man takes one small step on the moon. A half million kids party at Woodstock. And Fender ships this pink paisley Telecaster to a music store in rural Illinois. Today, 48 years later, this same guitar is as original as the day Fender made it. Other than a few checks in the finish (and far less than most) the guitar is in beautiful condition, with its vivid pink barely faded. The guitar's neck is dated 3JUN69B ("3" for Telecaster, "JUN69" for month and year, and "B" for standard-size neck radius). Every part, including tuners, pots, pick-ups, and everything else is 100% original to the guitar. And of course it's a Telecaster. Which means it plays and sounds like only a vintage Tele can. Made for just two short years, all-original 1960's pink paisley Fenders are today very difficult to find, and are sought by collectors the world over. Plus, not only is the guitar complete with its correct black Fender hardcase, it comes with an array of vintage swag: the original 46-page full line 1969 color Fender catalog, original 1969 "Fender Loving Care" button, original strings in their Fender sleeves, three 1968 & 1969 Fender price lists, and even an original and iconic Mel Bay 1969 guitar book. From the Illinois Collection.



41A: 1969-70 Fender Princeton Reverb Amp

USD 3,000 - 4,000

1969-70 Fender Princeton Reverb amplifier, near mint condition. All original, with original Oxford 10" speaker and 12AX7 tubes producing huge sound. The on-board spring-reverb and built-in vibrato make it one of the most desirable recording amps today. Complete with cover, vintage patch-cord, and 1969 "Fender On the Go!" color mini-catalog. From The Illinois Collection.

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41B: Pink Paisley 1969 Fender Tele Bass

USD 16,000 - 22,000

1969 Fender Telecaster bass, original pink paisley, near mint condition with original case. This spectacular Paisley Tele Bass is all-original, in excellent condition, and very rare. Other than one ding on a back edge, it is like new. Check out the vibrant color, with virtually no checking. Perhaps the cleanest vintage paisley Tele Bass out there. Plus, it is complete with original case, hang-tag, 1969 pink woven strap, original '69 Fender catalog, two 1969 Fender price lists, two original "Fender Facts" (dated December '68 and May 1969), and an original 1969 Fender "Modern Bass Patterns" book. A museum-grade instrument that both plays and sounds terrific. From The Illinois Collection



41C: 1972 Fender Quad Amp

USD 1,500 - 2,500

1972 Fender Quad amplifier, black, 4 x 12", near mint condition, all original. The silverface Fender Quad has been called a "huge titanic tower of sound". Complete with 1970 Fender color amp brochure and a full-line color Fender price list from the early '70s. Measures a big 32" high, features four original 12" Oxford speakers, and slams out a whopping 135 watts of vintage Fender sound. From The Illinois Collection.



42: The Grateful Dead The Boarding House Live Tape #1

USD 3,000 - 5,000

The Grateful Dead The Boarding House Live Tape Recording #1 One live reel to reel audio tape of a performance by The Grateful Dead circa late 1960's. Unheard and archived since this time, this tape features an unaltered recording of The Grateful Dead, lead by Jerry Garcia, performing in San Francisco at the height of the psychedelic rock era. The tape contains rare audio from The Grateful Dead. It starts off with a jam session and a live version of the song "Dark Star." Some of the lyrics to this song, "Shall We go, you and I, While We can, through the transitive light of diamonds" can be heard in between guitar solos. The tape then goes on to other hits. Among these, the most popular is "St. Stephen." This audio contains much-improvised playing, and singing; And, it provides the raw feeling of that live show. Tape diameter measures 7 inches. Box is 7.25" square. The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists, and historic American folk musicians. The reel-to-reel audiotapes of these Grateful Dead performances were stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968. San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists. Guitarist, singer, and songwriter Jerry Garcia was best known as a founding member of the Grateful Dead - the rock band for which he served as the de-facto leader for 30 years. Concurrently for much of that time, he also performed in a variety of configurations and a variety of styles, sometimes switching to banjo or pedal steel guitar for the purpose. Ranging from a quintet to septet, the Grateful Dead is known for its unique and eclectic style, which fused elements of rock, psychedelia, experimental music, modal jazz, country, folk, bluegrass, blues, reggae, and space rock. They have a devoted fan base, known as "Deadheads". Founded in the San Francisco Bay Area amid the rise of the counterculture of the 1960s. The original members were Jerry Garcia (lead guitar, vocals), Bob Weir (rhythm guitar, vocals), Ron "Pigpen" McKernan (keyboards, harmonica, vocals), Phil Lesh (bass, vocals), and Bill Kreutzmann (drums). Original vintage box in acceptable condition. The track list on verso for "Jalousie" by the Boston Pops and "Glenn Miller If it Is" is crossed out and does not correspond to the Grateful Dead tape inside. "Not Fade Away" has been written in marker above.



43: Epiphone Chet Atkins Guitar

USD 800 - 1,200

Epiphone Chet Atkins Guitar. Mahogany body and select spruce top with a mahogany neck, rosewood fingerboard, and rosewood bridge. Piezo pickup. Six string with gold hardware. Decorative pattern around the soundhole. Chet Atkins (1924-2001) was a musician, primarily a guitarist, who had a leading role in the creation of the area of country music known as the 'Nashville Sound.' He also helped bring country music further into the mainstream.

Legendary Guitars & Musical Treasures - Dec 2



44: 1961 Elvis Presley Blue Hawaii Mono Tape

USD 20,000 - 25,000

Elvis Presley original Mono Track tape from the movie Blue Hawaii. This tape includes original takes of the hugely famous songs "Can't Help Falling in Love With You", "Aloha Oe" and "Hawaiian Sunset." Dated "3-23-61" in pencil, the 10" reel is in the original 11.75x11.75" cardboard sleeve. The tape is 1/4". It is in good condition, with some wear on cover tape legend. Lead vocals were provided by Elvis Presley with backing vocals by The Surfers, with additional ensemble. The final track selected for publishing and sent to the client (Paramount Pictures) are marked on the tape cover in pencil. This is indicated by a capital M with a circle around the take # and "Out to RCA," next to it. This unique Elvis master tape was recorded at the well known Radio Recorders, the prime Los Angeles independent recording facility at the time this tape was recorded for the hit film. Many notable musicians recorded at Radio Recorders including: Elvis Presley, Jimi Hendrix, Frank Zappa, Billie Holiday, Charlie Parker, Jimmie Rodgers, Louis Armstrong, and The Carpenters - to name a few. Radio Recorders captured projects with 3 machines recording simultaneously. There is a 1/2 inch A tape (Stereo Master) a 1/2 inch B tape (Mono Master) and a 1/4 inch C tape (a Mono back-up) MONO is how most listeners first heard Elvis in the 1950s and 1960s, when it was the predominant audio format. Until 1968, each Elvis album was given a unique MONO and STEREO mix. Blue Hawaii is the fourteenth album by American singer and musician Elvis Presley, released on RCA Victor Records in mono and stereo, LPM/LSP 2426, on October 20, 1961. It is the soundtrack to the 1961 film of the same name starring Presley. Recording sessions took place at Radio Recorders in Hollywood on March 21, 22, and 23, 1961 and were sponsored by Paramount Pictures. In the United States, the album spent 20 weeks at the number one slot and 39 weeks in the Top 10 on Billboard's Top Pop LPs chart. It was certified Gold on December 21, 1961, Platinum and 2x Platinum on March 27, 1992 and 3x Platinum on July 30, 2002 by the Recording Industry Association of America. This master reel was recorded at Radio Recorders. During the 1940s and 50s, Radio Recorders, which was located in Hollywood, CA, was responsible for recording countless radio shows, both network and local. As the years progressed, major labels used Radio Recorders, well into the 1960s. Columbia, RCA Victor, Capitol, and Decca all utilized their studios and recording capabilities, and Radio Recorders was also the choice of many independent labels and both popular and classical artists - everyone from Stravinsky to Elvis. The consigner of this collection acquired this unique master tape directly from the Greenfield family. Jerome Greenfield was the General Manager of Radio Recorders at the time of the recording. After his death, in the process of clearing out his estate, his son found a number of unmarked boxes containing master reels from over 40 years ago. These were among them.



46: Jefferson Airplane The Boarding House Live Tape #2

USD 3,000 - 5,000

Jefferson Airplane The Boarding House Live Tape Recording #2 Historical archived San Francisco live track tape of a performance by Jefferson Airplane circa late 1960's. Unheard and archived since this time, this master tape features a live and unaltered recording of Jefferson Airplane performing in San Francisco at the height of the psychedelic rock era. Tape contains rare live audio from Jefferson Airplane, among the various songs on this tape are some of their greatest hits. 7 inches. Box is 7.25" square. The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists and historic American folk musicians. The reel-to-reel audiotapes of this performance was stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968. San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists. Jefferson Airplane was a rock band based in San Francisco, California, who pioneered psychedelic rock. Formed in 1965, the group defined the San Francisco Sound and was the first from the Bay Area to achieve international commercial success. They were headliners at the three most famous American rock festivals of the 1960s - Monterey (1967), Woodstock (1969) and Altamont (1969) - and the first Isle of Wight Festival (1968) in England. Their 1967 break-out album Surrealistic Pillow ranks on the short list of the most significant recordings of the "Summer of Love". Two songs from that album, "Somebody to Love" and "White Rabbit", are among Rolling Stone's "500 Greatest Songs of All Time." The "classic" lineup of Jefferson Airplane, from October 1966 to February 1970, was Marty Balin (vocals), Paul Kantner (guitar, vocals), Grace Slick (vocals), Jorma Kaukonen (lead guitar, vocals), Jack Casady (bass), and Spencer Dryden (drums). Jefferson Airplane was inducted into the Rock and Roll Hall of Fame in 1996 and was presented with the Grammy Lifetime Achievement Award in 2016. Original vintage box in acceptable condition. "Ray Conniff's," "Paul Mauriat," and "Chet Atkin" written in pen on the side of the box does not correspond to audio on this rare tape.



48: Jimi Hendrix Original Framed Abstract Painting

USD 10,000 - 15,000

An original abstract painting by Jimi Hendrix. Measures approximately 6 3/4 x 7 3/4", good condition. According to Hendrix's United States publicity agents, Jimi often carried notepads and art boards with him so that he could sketch and paint. He would often begin to doodle and elaborate what he had drawn into a full painting. When Jimi would work, he would draw a design with his left hand, while holding up to six watercolor pens in his right. Jimi was very interested in psychedelic art, and saw color and emotion as strongly related. One particularly clear instance of this is in his song "Bold As Love," where he gives various colors personality traits and qualities. Clearly, to Hendrix, color and artistic expression were important, whether they found an outlet in the visual arts or music. In 1972, two years after Hendrix's death, art and antique collector Bliss Van den Heuvel purchased a collection of Hendrix's paintings. He kept them in storage until 2004, when he had them authenticated by Anthony Capodilupo ISA, a fine arts expert and appraiser. The pieces were then transferred to Hendrix Original Art Expressions, Inc. This work has been examined and authenticated by means of individual, certified, written certificates issued by Leon Hendrix, brother of Jimi Hendrix and founder of the James Marshall Hendrix Foundation of Seattle, Washington.

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49: Steve Miller Guild 12-string Guitar

USD 7,000 - 9,000

A 1976 Guild 12-string guitar once owned by Steve Miller. Serial #190303, model G212-SB. It has a spruce top, and mahogany back and sides. In excellent condition. Guild has been making flattop guitars since the early 1950s, and built their first 12-strings in the 1960s. In the 70's, the G212 was one of two of Guild's first dreadnought style 12-strings. 1976 was the year that the Steve Miller Band released their hit album Fly Like an Eagle, which featured the title track and Take the Money and Run. Though the music of Steve Miller might often be associated more with the use of electric guitar, Miller professed to loving 12-string Guilds, and wrote many of his songs on these particular guitars. Steve Miller gave this guitar to the current owner, who was a recording and system engineer, when the two worked together. He continues to work for, and has a strong friendship with, Steve Miller. He has this to say of Miller's generous gift: "I was at Steve's home studio helping with his control room optimization. He showed me his massive guitar collection and when I expressed interest in the Guild 12-string he pulled it off the wall and handed it to me." Steve Miller is an American guitarist, singer, and songwriter, known as leader of the Steve Miller Band. He began his career in blues and blues rock and evolved to a more pop-oriented sound which, from the mid-1970s through the early 1980s, resulted in a series of highly popular singles and albums. Miller was inducted into the Rock and Roll Hall of Fame as part of their class of 2016.



50: Gibson Les Paul Junior used by U2

USD 15,000 - 20,000

A 1955 Gibson Les Paul Junior, single cutaway solidbody, used in one of U2's studio recording sessions. Sunburst finish, which is the original finish for the Les Paul Junior. Features a mahogany body, mahogany neck, and rosewood fingerboard. One dog-eared P-90 pickup, tone and volume control knobs, stud-mounted bridge, and unbound neck. In 1954 Gibson began to offer a different version of their classic Les Paul - the Les Paul Junior. This simple take on the Les Paul was a solidbody that is a legend for its distinctive sound, which is true rock. Notable players of Les Paul Juniors have been John Lennon, Billie Joe Armstrong, and Johnny Thunders. U2's the Edge played this guitar during an album recording session in December of 2001. This suggests that perhaps the guitar was being used during the session's for U2's album How to Dismantle an Atomic Bomb. Guitar is in fair condition. There is obvious wear to the body. There has been a small headstock repair on the guitar by previous owners. All of the paperwork recording this guitar being used in the studio and the date of use is included in the lot.



51: 1957 Gibson Les Paul Darkback Goldtop

USD 70,000 - 90,000

1957 Gibson Les Paul Goldtop, rare darkback, in near n.o.s. unplayed mint condition. This stunning Les Paul guitar is extremely rare for its astounding ultra-clean condition. So gleaming, and so pristine, that it looks like it came out of a time machine. It is 100% all-original 1957, down to every molecule. This Les Paul is one of perhaps just a dozen or so 1957 Les Pauls with original P-90 pick-ups; in 1957 Gibson switched to the metal-covered humbuckers, making this one handful of 1957 Les Pauls that retain the classic white P-90 single-coil pickups. The range of sound that these original cream-color P-90s produce is remarkable, from sweet to raw, and everything in-between. The guitar is also a very rare "dark-back" model! In the entire 1950's, one of maybe fifty Les Pauls were ever made with this deep dark solid mahogany, with its tight black grain and velvet luster. Musicians now realize that the phenomenal tone of true vintage Les Pauls comes directly from this dense and deep 1950's mahogany -- a wood now of course long gone. The Les Paul Goldtop guitar itself also comes with a cornucopia of original 1957 Gibson items, including the original and equally clean brown Lifton hard-case, original strap, patch-cord, two 1957 45 rpm Les Paul records, a 1957 letter from Gibson, 1957 Melody Maker magazine with Les Paul on cover, plus an original and rare black 1950's Gibson binder, and much more. Shown with 1958 Fender Bassman tweed amp, not included. If you'd also like to bid on the beautiful 1958 Bassman amp, go to Lot 51-B, coming up next. From The Illinois Collection.



51A: 1958 Fender Tweed Bassman Amp

USD 12,000 - 16,000

1958 Fender Tweed Bassman amplifier, very clean, excellent condition with original cover and literature. Original 1958 tweed Fender Bassman amp. Perhaps the nicest 1950's Bassman amp we've ever seen. Note the excellent condition of the tweed and cabinet, the still-gleaming control panel, and best of all, other than its replaced handle (the original handle is included), the amp has never been modified. Its four big original 10" Jensen speakers and famous 5F6 circuitry make it extremely desirable. With the amp are its original Victoria canvas cover, 1950's Bassman amp guide, and an original vintage Jensen brochure.

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52: Mamas and Papas Live Recording: The Charles Lewis Tapes

USD 5,000 - 10,000

The Mamas and Papas Live Recording: The Charles Lewis Tapes The Charles Lewis Tape collection features countless professional live raw recordings of some of the biggest names in music. Complete and unedited since the performance this one tape includes audio of a live concert by The Mamas and the Papas. The audio was taken off the board by the sound engineer Charles Lewis. Tape measures 7.5" in diameter and box measures 11.75". Tape features about an hour of audio and includes the songs: 1. Straight Shooter 2. Got a Feelin' 3. California Dreamin' 4. Words of Love 5. Creek Alley - partial 6. Monday Monday Chuck Lewis started his career in sound in the late fifties at Otto K. Olsen in Hollywood. While working there, he was the soundman/sound mixer for red carpet premiers at Grauman's Theater. In the sixties, Chuck was in charge of working at and overseeing performances at both the Hollywood Bowl and the Music Center. Chuck did sound for all types of performances; rock, jazz, classical, stand up, and theater. He worked with everyone from the Beatles to Baryshnikov. Chuck did have his favorites some of which were Robert Goulet, Groucho Marx, Don Rickles, Frank Sinatra, and Florence Henderson. In his later years, he worked solely for the Dorothy Chandler Pavilion as sound director and over-seeing the Center Theater Group. Several years after Chuck's passing his children started to clear out his garage. Chuck had a sound rental business for a few years after he retired and his children were selling the sound equipment. They came across several boxes of reel to reel tapes that they had no idea existed. Among these tapes there was everything from rock, jazz, stand up, classical, and plays. These tapes feature live recordings that have gone untouched and unheard for 45 years or more. The Mamas & the Papas were an American folk rock vocal group that recorded and performed from 1965 to 1968, and were a defining force in the music scene of the Counterculture of the 1960s. The band reunited briefly in 1971. The group was composed of John Phillips, Denny Doherty, Cass Elliot, and Michelle Phillips nee Gilliam. Their sound was based on vocal harmonies arranged by John Phillips, the songwriter, musician, and leader of the group who adapted folk to the new beat style of the early sixties. They released a total of five studio albums and seventeen singles over a four-year period, six of which made the Billboard top ten, and have sold close to 40 million records worldwide. The band was inducted into the Rock and Roll Hall of Fame in 1998 for their contributions to the music industry. No copyrights or rights of any kind are included.



53: Johnny Winter 12-string Gibson Firebird

USD 60,000 - 80,000

Rare cream-colored 12-string Gibson Firebird owned by Johnny Winter. This is a guitar that only a select few knew was in Winter's collection and was one of his most prized and loved guitars. Guitar has two mini humbuckers and the Firebird logo in red on the pick guard. Inlaid wood neck and Gibson logo at the top, with matching cream colored tuners. Johnny Winter was a blues guitarist and musician well known for his covers of songs by the likes of Chuck Berry and Bob Dylan, as well as for his own work. He is on Rolling Stone's list of the 100 Greatest Guitarists of all time. Winter came to the forefront of the electric blues scene in 1969 with the release of his major-label debut, Johnny Winter. He performed the album's stunning guitar work using a 1966 Fender Mustang, but in 1967 he adopted what would become his main guitar for many years: a 1963 Gibson Firebird V that he purchased in St. Louis. "I was initially attracted to the Firebird because I liked the way it looked," Winter said in early 2014. "When I played it, I discovered I liked the way it sounded too. The Firebird is the best of all worlds. It feels like a Gibson, but it sounds closer to a Fender than most other Gibsons. I was never a big fan of humbucking pickups, but the mini humbuckers on the Firebird have more bite and treble." The guitar is in good condition with only minor scratches. Bullseye Management representing the Johnny Winter Estate.



54: Elvis Presley 1965 Frankie & Johnny Mono Tape

USD 20,000 - 25,000

Elvis Presley original Mono Track tape from the movie Frankie and Johnny. This tape includes original takes of the popular song "Please Don't Stop Loving Me" from the film. Dated "5-13-65" in pencil, the 10" reel is in the original sleeve. The tape is 1/4", it is in good condition with track legend on the cover. Lead vocals were provided by Elvis Presley with backing vocals by The Jordanaires, with additional ensemble. The final track selected for publishing were sent to the client: Admiral Pictures. This unique Elvis tape was recorded at the well known Radio Recorders, the prime Los Angeles independent recording facility at the time this tape was recorded for the hit film. Many notable musicians recorded at Radio Recorders including: Elvis Presley, Jimi Hendrix, Frank Zappa, Billie Holiday, Charlie Parker, Jimmie Rodgers, Louis Armstrong, and The Carpenters - to name a few. Radio Recorders captured projects with 3 machines recording simultaneously. There is a 1/2 inch A tape (Stereo Master) a 1/2 inch B tape (Mono Master) and a 1/4 inch C tape (a Mono back-up) MONO is how most listeners first heard Elvis in the 1950s and 1960s, when it was the predominant audio format. Until 1968, each Elvis album was given a unique MONO and STEREO mix. Frankie and Johnny is the twenty-fifth album by American singer and musician Elvis Presley, released on RCA Victor Records in mono and stereo, LPM/LSP 3553, on March 1, 1966. It is the soundtrack to the 1966 film of the same name starring Presley. Recording sessions took place at Radio Recorders in Hollywood, California, on May 12, 13, and 14, 1965. It peaked at number 20 on the Top LP's chart. It was certified Gold and Platinum on January 6, 2004 by the Recording Industry Association of America. This reel was recorded at Radio Recorders. During the 1940s and 50s, Radio Recorders, which was located in Hollywood, CA, was responsible for recording countless radio shows, both network and local. As the years progressed, major labels used Radio Recorders, well into the 1960s. Columbia, RCA Victor, Capitol, and Decca all utilized their studios and recording capabilities, and Radio Recorders was also the choice of many independent labels and both popular and classical artists - everyone from Stravinsky to Elvis. The consigner of this collection acquired this unique master tape directly from the Greenfield family. Jerome Greenfield was the General Manager of Radio Recorders at the time of the recording. After his death, in the process of clearing out his estate, his son found a number of unmarked boxes containing master reels from over 40 years ago. These were among them.

Legendary Guitars & Musical Treasures - Dec 2



55: Three-pc set 1930s Rickenbacker guitars and amp

USD 5,000 - 10,000

Historical and fine condition set of very early 1930's Rickenbacker Electro-Spanish guitars, and 1930's Rickenbacker amplifier. Two of the earliest production solidbody electric guitars ever made. Only the odd Rickenbacker "frying pan" was earlier. Rickenbacker started making electric guitars in 1932-33 and by 1934 had revolutionized guitar sound with the sleek "Electro-Spanish" guitars you see here. Each is built of solid Bakelite (an early resin) and polished chromed steel, and features the now-famous Rickenbacker "horse-shoe" pick-up. Many had square-profile necks, for Hawaiian playing, but some, like these two examples, had longer round necks for regular guitar playing, and bear the first "Electro Spanish" model names. On the right is the standard 1936 version, known as the Model B. It is all-original (and rare in this beautiful collector condition) from the uncracked resin Bakelite body to the gleaming chromed panels. Even rarer is the version on left, from 1938, the Rickenbacker "Electro Vibrola Spanish". Designed by "Doc" Kauffman (later of Fender fame), it features a slightly thicker body to house the ingenious motorized tremolo system -- with actual small pulleys and springs inside to create the vibrato bridge movement. An eccentric design, though it does the job well, with a terrific and unusual tremolo effect. The guitar is complete with its original velvet-lined hard case. Also included is the 1930s Rickenbacker amplifier. With steel cabinet, the amp was affectionately known as "the black metal box." This is the early mid-1930s first version, with square design and rounded corners (later versions were more rectangular). The amp is in beautiful shape, all original, including 10" speaker, handle, and twin 6V6 power tubes. To find an original pair of 1930's Rickenbacker Electro and Electro-Vibrola Spanish guitars in this condition, with matching amp, is remarkable (less than 90 of the Vibrola version were made, between 1938 and 1942). Each is an iconic treasure of American musical and guitar manufacturing history. Three-piece set of 1930s Rickenbacker Electro and Electro-Vibrola guitars, plus Rickenbacker 1930s black Electro amplifier. From The Illinois Collection.



56: Eric Clapton signed and played Fender Stratocaster

USD 50,000 - 75,000

A black 1988 Fender Stratocaster played by Eric Clapton in a session at Syncro Sound recording studio, Boston, on September 15, 1988. Serial #E475727. The consigner of this guitar sang in the recording studio with Mr. Clapton for this session. They recorded two songs and this guitar was played by Eric during the session. He memorialized the recording session by signing the guitar. Eric Clapton is considered one of the most important guitar players of all-time. A member of the Yardbirds and Cream, as well as a solo player, his musical career was one of international renown. The consigner received this guitar after playing in a studio session with Clapton and his bassist, Nathan East. The three recorded two tracks for a charity album. As the consigner puts it, "one take and it was an instant masterpiece of Eric Clapton guitar solos." The consigner of these items, Ron Lovely, worked directly with Les Paul and was the one to bring various guitars that Les had signed to the artists they were meant for. The two men, who were friends for 20 years, began their "guitars to stars" tradition over a beer one night. This started off a tradition of artists giving guitars to each other - something Les did frequently - as well as artists signing and giving guitars to Ron Lovely, as he was a part of the network of friendly artists.



57: Antique 1881 Fermin Barrios Acoustic Parlor Guitar

USD 10,000 - 20,000

Antique acoustic parlor guitar c.1881 belonging to Fermin Barrios. It is believed that Fermin Barrios was a relative of world-famous Paraguayan virtuoso classical guitarist and composer Agustin Barrios. 36" tall and 3 3/4" deep, with the lower bout measuring 11 3/4" and the upper 8.5". Waist is 7". This is a stunning acoustic parlor guitar with beautiful mother-of-pearl detailing. Ornatly patterned mother-of-pearl and inlaid wood rosette, mother of pearl trim, and mother of pearl detailing on the neck, headstock, and bridge. Strip of inlaid diamond patterned wood running down the back and around sides and bottom of the body. Some minor scratches on the back and a slight crack on the back, crack in the wood on the front, near the top of the body. Guitar is in good condition and is in the same style as the guitars Agustin Barrios had in his collection. In pencil, on the inside of the body of the guitar, is written, "Fermin Barrios San Jose Octubre de 1881." San Jose is possibly a reference to the district in Paraguay. Agustin Barrios was born Paraguay in 1885, and was largely regarded as one of the greatest performers and most prolific composers for guitar. His music lay undiscovered and unappreciated for over three decades after his death. A revival of his music began in 1977 with an album released by John Williams, on which he plays Barrios' songs, bringing overdue recognition to this forgotten Latin American guitarist. Today Barrios' music is frequently performed by major concert artists and is appreciated by audiences worldwide. This stunning handmade guitar transports us to the late 1800's, when guitar luthiers dedicated their lives to creating exquisite guitars to be played by musical masters. This guitar is an impressive example of Latin American guitar making at the turn of the 19th century.

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58: John Lee Hooker The Boarding House Tape #2 and #3

USD 1,500 - 2,500

John Lee Hooker The Boarding House Live Recording Tape #2 and #3 Two historical San Francisco live track tape of John Lee Hooker. Tape # 2 features an archived interview with Hooker. Known to music fans around the world as the "King of the Boogie," John Lee Hooker endures as one of the true superstars of the blues genre: the ultimate beholder of cool. This tape features Hooker discussing his rise to fame, his writing process, and his playing technique as he strums his guitar. Tape diameter measures 7 inches. Box is 7.25" square. Tape #3 features a live and unaltered recording of John Lee Hooker jamming, at the height of his career. On the tape he sings various songs, among the most popular is "Hard Times". Tape diameter measures 7 inches. Box is 7.25" square. The "Boarding House Tapes" consist of professional audio of 1969's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists and historic American folk musicians. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968. San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists. The reel-to-reel audiotapes of these performances were stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. John Lee Hooker was an American blues singer, songwriter, and guitarist. The son of a sharecropper, he rose to prominence performing an electric guitar style adaptation of Delta blues. Hooker often incorporated other elements, including talking blues and early North Mississippi Hill country blues. He developed his own driving-rhythm boogie style, distinct from the 1930s-1940s piano-derived boogie-woogie. Tape #2: Original vintage box. Track list in pen on verso for "Swan Lake" and "Mantovani Today" do not correspond to the John Lee Hooker tape inside. Tape #3: Original vintage box. Track list on verso for "Mucho Gusto" by Percy Faith and His Orchestra and "Yellow Bird" by Lawrence Welk and Orchestra do not correspond to the John Lee Hooker tape inside. Track list on verso does not correspond to this tape.



59: Johnny Winter White Erlewine Lazer

USD 90,000 - 100,000

Johnny Winter's Custom White Erlewine Lazer. Features neck-through-body construction, neck and body are both crafted from Honduras mahogany. The fingerboard is rosewood. Weighing under 6 pounds and measuring 31" long, this guitar is small with a big sound. Features a full-sized, 25 1/2" 24 fret neck and a humbucker. String-clamp at the end of the neck and multi-purpose Wineomatic bridge and tuning system, both with heavy-duty, industrial-strength chrome plating. Unlike other guitars without headstocks, regular guitar strings can be used on this Lazer. Original multicolor star stickers included on body. As Winter himself said, the Lazer is the "closest thing I've found to sounding like a Strat and feeling like a Gibson." Winter often played Lazers and arguably made this kind of guitar as well known as it is. This guitar is lively and resonant, despite its small size. The sound of the bass strings is punchy and tight, almost like a 6-string baritone guitar. Johnny Winter was a blues guitarist and musician well known for his covers of songs by the likes of Chuck Berry and Bob Dylan, as well as for his own work. He is on Rolling Stone's list of the 100 Greatest Guitarists of all time. Winter came to the forefront of the electric blues scene in 1969 with the release of his major-label debut, Johnny Winter. Dan Erlewine met Johnny Winter in the late 1970s when he went backstage after a show and brought Winter one of his Chiquita guitars. Winter liked it and bought it from Erlewine. A few years later, Erlewine had designed a Lazer and after another show, brought back the guitar to Johnny. Eventually Johnny approached Erlewine about building a custom Lazer, and this guitar was the result. Bullseye Management representing the Johnny Winter Estate.



60: 1959 Gretsch played by Peter Green of Fleetwood Mac

USD 15,000 - 20,000

A original and rare 1959 Gretsch 6121 with factory fitted Bigsby. It retains its rare Filtertron pickups and includes the original Gretsch hard case. Peter Green is known as a 'guitar god' of British blues guitarists who has consistently been rated one of the greatest guitarists of all time, he was also the founder of Fleetwood Mac. His distinctive playing inspired music greats such as Eric Clapton and B.B. King. The guitar had a Grover tuning head upgrade many years ago, the Grover tuners can be seen in the picture where Peter Green is playing the guitar. This distinction makes the Gretsch instantly recognizable in the picture. This guitar is also identifiable from the way the original paint lacquer has crazed on the face of the guitar, this can be matched to the original picture. This Gretsch was owned by a friend of Peter Green and was part of a large personal collection. Peter loved it so much that he tried to buy it multiple times. The owner, however, resisted selling the guitar, and so Peter had to settle for playing it whenever he visited. Gretsch was founded in 1881 in Brooklyn by German immigrant Friedrich Gretsch. Gretsch guitars have been used by artists such as Eric Clapton and John Lennon, and beginning particularly in the 1950s and 60s, Vintage Gretschs have now become high sought after.

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61: Tom Petty and the Heartbreakers signed Fender

USD 20,000 - 30,000

A white Fender Stratocaster signed by Tom Petty and the members of his band the Heartbreakers. Serial #MX17905635. This guitar was donated by Fender to the Save Starlight Initiative, an organization working to save the deteriorating Starlight Bowl theater in Balboa Park, San Diego. When Petty played at the KAABOO Del Mar music festival only 15 days before he unexpectedly died at age 66, he and his band members signed this guitar on behalf of a campaign to save the deteriorating Starlight theater. Save Starlight is a non-profit organization that is working to restore, revive, and revitalize Starlight Bowl - an open-air amphitheater in the heart of San Diego's Balboa Park. From their site: "The Bowl has been closed since 2012, and has fallen into disrepair. We envision a venue for open-air performances, concerts, cinema, festivals, plays, community events, and musical theater. We imagine a new generation of diverse performances, a stage for the San Diego community hosting magical entertainment experiences. Our goal is to preserve the Bowl's heritage, ensure accessibility, and use creative technology to address opportunities and challenges for its location and architecture." In the early 80s and 90's major acts such as Santana, Jerry Garcia Band, Bob Dylan, The Ramones, Stevie Ray Vaughn, Lynyrd Skynard, The Doobie Brothers and dozens of others performed at Starlight. However, concerts were eventually forgotten as focus turned to musical theatre productions up until the theatre's closing in 2011. Bringing back concert performances is part of Save Starlight's vision for the theater's future. The story of this guitar began when Starlight Advisor, Alan Ames, and Community Outreach specialist, Jamie McGuffee, started a Celebrity Auction fundraising campaign. They began to contact artists playing in surrounding areas, starting with a signed guitar donated by Active Music, and signed by Buddy Guy and Ani DiFranco. Their ultimate goal is to collect over 20 celebrity autographed guitars to be showcased and auctioned off to raise funds for Starlight's future. With Tom Petty, Jamie was able to contact Richard Fernandez, his tour manager, and ask that Tom participate. The response was yes, but that it definitely had to be a Fender guitar! Jamie got the word of Tom's involvement to Fender Corporation and the company, loving the idea, overnighted a new Fender Stratocaster donated to Save Starlight. Virgin Records and Jenn Perell from KAABOO Festival learned the story, and got involved. On the night of Tom's performance, Save Starlight's CEO, Steve Stopper, brought the guitar to the festival and Jenn personally took it to the band's dressing room, and then handed it back to Steve at the end of the night. Jenn told Steve that Tom Petty played it and liked the guitar, then he and his bandmates all signed. The profits from this guitar will go towards Save Starlight's efforts to revive Starlight Bowl.



62: The Grateful Dead The Boarding House Live Tape #2

USD 3,000 - 5,000

The Grateful Dead The Boarding House Live Tape Recording #2 One live reel to reel audio tape of a performance by The Grateful Dead circa late 1960's. Unheard and archived since this time, this tape features an unaltered recording of The Grateful Dead, lead by Jerry Garcia, performing in San Francisco at the height of the psychedelic rock era. The tape contains rare audio from The Grateful Dead. It starts off with a drum beat, then a live version of the song "Good Lovin'." The tape then goes on to other hits. This audio contains much-improvised playing, and singing; And, it provides the raw feeling of that live show. Tape diameter measures 7 inches. Box is 7.25" square. The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists, and historic American folk musicians. The reel-to-reel audiotapes of these Grateful Dead performances were stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968. San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists. Guitarist, singer, and songwriter Jerry Garcia was best known as a founding member of the Grateful Dead - the rock band for which he served as the de-facto leader for 30 years. Concurrently for much of that time, he also performed in a variety of configurations and a variety of styles, sometimes switching to banjo or pedal steel guitar for the purpose. Ranging from a quintet to septet, the Grateful Dead is known for its unique and eclectic style, which fused elements of rock, psychedelia, experimental music, modal jazz, country, folk, bluegrass, blues, reggae, and space rock. They have a devoted fan base, known as "Deadheads". Founded in the San Francisco Bay Area amid the rise of the counterculture of the 1960s. The original members were Jerry Garcia (lead guitar, vocals), Bob Weir (rhythm guitar, vocals), Ron "Pigpen" McKernan (keyboards, harmonica, vocals), Phil Lesh (bass, vocals), and Bill Kreutzmann (drums). Original vintage box in acceptable condition. The track list on verso in marker for "Morning Dew" and "Good Lovin'" corresponds to audio on this rare tape.



63: Les Paul Acoustic guitar inscribed to Bob Dylan

USD 5,000 - 7,000

Les Paul loved Bob Dylan. When he was in his 20s he would play an acoustic guitar with a harmonica holder he had crafted himself out of a coat hanger and some wood, he also felt a kinship between Dylan's early music and his own playing in the 1930s. According to the consigner, Les was enthusiastic about the idea of giving this acoustic flattop to Dylan. Les played the guitar in his kitchen, checked it out, and then said, "make sure you hand it to him, it's a nice guitar!" Les at first misspelled Dylan's name as "Dilan," then corrected the mistake. Under Dylan's name he wrote, "Howdy!" and signed. Unfortunately the guitar never reached Dylan, but it stands as a testament to Les's respect for one of his favorite musicians. Lester William Polsfuss was an inventor and musician. A talented musician as well as inventor, Les Paul is credited with various recording innovations and his skilled guitar playing, however he is probably best known for helping to design the Gibson Les Paul. The consigner of these items, Ron Lovely, worked directly with Les Paul and was the one to bring various guitars that Les had signed to the artists they were meant for. The two men, who were friends for 20 years, began their "guitars to stars" tradition over a beer one night. This started off a tradition of artists giving guitars to each other - something Les did frequently - as well as artists signing and giving guitars to Ron Lovely, as he was a part of the network of friendly artists.

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64: Aretha Franklin Live Recording: The Charles Lewis Tapes

USD 5,000 - 10,000

Aretha Franklin Live Recording Tape: The Charles Lewis Collection The Charles Lewis Tape collection features countless professional live raw recordings of some of the biggest names in music. This one tape includes audio of a live concert by the Queen of Soul: Aretha Franklin. Complete and unedited from this performance, the audio was taken off the board by the sound engineer Charles Lewis c.1960's. Tape measures 7.5" in diameter and box measures 11.75". Chuck Lewis started his career in sound in the late fifties at Otto K. Olsen in Hollywood. While working there, he was the soundman/sound mixer for red carpet premieres at Grauman's Theater. In the sixties, Chuck was in charge of working at and overseeing performances at both the Hollywood Bowl and the Music Center. Chuck did sound for all types of performances; rock, jazz, classical, stand up, and theater. He worked with everyone from the Beatles to Baryshnikov. Chuck did have his favorites some of which were Robert Goulet, Groucho Marx, Don Rickles, Frank Sinatra, and Florence Henderson. In his later years, he worked solely for the Dorothy Chandler Pavilion as sound director and overseeing the Center Theater Group. Several years after Chuck's passing his children started to clear out his garage. Chuck had a sound rental business for a few years after he retired and his children were selling the sound equipment. They came across several boxes of reel to reel tapes that they had no idea existed. Among these tapes there was everything from rock, jazz, stand up, classical, and plays. These tapes feature live recordings that have gone untouched and unheard for 45 years or more. Multiple Grammy winner Aretha Franklin is known for such hits as "Respect," "Freeway of Love" and "I Say a Little Prayer." Aretha Franklin is the ultimate female soul singer of the Sixties. She is one of the most influential artists in pop, soul, gospel, and R&B. Franklin began her career as a child singing choir gospel. Following her signing to Atlantic Records in 1967, Franklin achieved commercial acclaim and success with songs such as "Respect", "(You Make Me Feel Like) A Natural Woman", "Spanish Harlem" and "Think". By the end of the 1960s decade, she had gained the title "The Queen of Soul". Franklin eventually recorded a total of 112 charted singles on Billboard, including 77 Hot 100 entries, 17 top ten pop singles, 100 R&B entries and twenty number-one R&B singles, becoming the most charted female artist in the chart's history. Franklin has won a total of 18 Grammy Awards and is one of the best-selling musical artists of all time, having sold over 75 million records worldwide. No copyrights or rights of any kind are included.



65: Jerry Garcia Acoustic 1990 Alvarez-Yairi Guitar

USD 100,000 - 150,000

Jerry Garcia's one-of-a-kind 1990 Alvarez-Yairi Prototype guitar. Serial #44162, model GY-1. Cedar top, rosewood back and sides, graphite neck. Made specifically for Garcia, this guitar was used on all seven of Jerry's albums recorded with mandolinist David Grisman. The two together were billed as Garcia/Grisman. It was also played by Jerry live at the Gold Coast Concert Bowl on August 24, 1991, in Squaw Valley, the Warfield Theater in San Francisco in 1991, and he can be seen playing it in the movie "Grateful Dawg," a documentary that investigates the deeply rooted friendship between Garcia and Grisman. The back is in pristine condition and features one geometric shape line, which runs down the bottom of the body. The headstock features a stylized tulip and an intricate "A" design in mother-of-pearl inlay. The backs of the tuners also feature the same "A" design. The lacquer is slightly chipped or bubbled in spots at the bottom of the body, and at one small spot on the bottom left corner of the headstock. The guitar measures 40 x 15.5 x 4". The black leather case measures 43 x 17 x 5". It is in worn fair condition due to the heavy usage from Garcia, to the point that some of the edges show the wood underneath the leather. The case's interior is lined in yellowish-orange velour. Interior is in good condition with minimal wear. Alvarez was established in 1965 by St. Louis Music. In the late 1960's, the company began working with Kazuo Yairi, a master luthier. The Yairi factory, in the small town of Kani, in the hills north of Nagoya, Japan, has produced guitars for 80 years. The late Kazuo Yairi was one of the finest and most successful luthiers his time, and helped to design and make Alvarez-Yairi guitars for nearly 50 years. From the consigner, regarding this guitar: "I was fortunate to work with, and get to know, Jerry Garcia in his final years when I recorded sessions for the seven acoustic albums he created with mandolinist David Grisman. You can hear Jerry playing this Alvarez guitar on all seven of the Garcia/Grisman albums, including their eponymous Garcia/Grisman and subsequent albums Not for Kids Only, Shady Grove, Been All Around this World, and Pizza Tapes. It was a great honor to work with this duo. It was also a huge turning point in my life. "The story of my ownership of this guitar starts with David Grisman. I met David in 1990 in Mill Valley, California when I was working as a live mix engineer with a band that included David's son Monroe and Creek Hart, son of Grateful Dead drummer Mickey Hart. I was just starting out as a recording engineer, so when David called me up and said, "Hey, a friend of mine just came over, can you come round and record us?" I said "Sure." The friend turned out to be Jerry Garcia." So started a musical collaboration that produced Jerry's finest acoustic recordings. It was also a collaboration that gave me the scope to gain confidence in my craft. I was still quite inexperienced, but Jerry's kind nature created a comfortable and nurturing atmosphere in which I was given free rein to learn and experiment. The sessions were very intimate, most times just Jerry, David and me. It was Jerry's escape. He would say, "If anyone calls, tell 'em I'm not here." He liked the Alvarez because its neck and action were kind to someone more used to an electric guitar. "During breaks in the tracking, I would often play the Alvarez in front of the microphones to fine-tune their placement. One day, Jerry asked me what kind of guitar I played and I said a "lousy one". That's when he offered this guitar to me. "Here, take this one," he said. That was Jerry all over. He was warm and genuine, very funny, smart and well spoken. I've treasured this guitar. Any marks were made by Jerry's music making. I envy the future owner."



66: Hendrix 'The Wind Cries Mary' Original 1967 UK Studio

USD 6,000 - 8,000

The Jimi Hendrix Experience released their third UK single, "The Wind Cries Mary" backed with "Highway Chile" May 5, 1967 on Track Records (604 004). The song was originally recorded at DeLane Lea Studios in London on February 3, 1967, and became a popular hit, released as a single and then later as part of the US version of the first Jimi Hendrix Experience album, 'Are You Experienced?' Polydor Records was the international distributor. This pre-release tape from Ryemuse Sound Studios in London, is a 1/4" tape on 7" reel, at 15 IPS (speed), MONO recording, a typical format used professionally at that time. A studio executive or audio engineer at Polydor Records received this copy, made directly off of the master recording from Track Records. Polydor had this single manufactured and released (mainly in Europe) in the summer of 1967. Audio engineer George Marino (Sterling Sound) and John McDermott (Jimi Hendrix Estate) reviewed this tape circa 2001, determining it was a discreet mono mix (as released), and was authentic. The tape is in its original box, and is in undamaged clean condition.

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67: Les Paul inscribed guitar to (The Artist) Prince

USD 5,000 - 7,000

This acoustic guitar has one of the rarest Les Paul signatures in the world. It is a vital part of music history as it demonstrates the influence one artist can have on another. Les Paul, upon first hearing of Prince, already very famous at the time, asked the consigner of this guitar - "Is he any good?" Our consigner had a laugh and equated Prince in the same category as Clapton, McCartney and Hendrix. Upon learning more about him, Les was very impressed by Prince and loved that he was making entire albums on his own. Les found commonality with Prince as he would often play all of the instruments on his own albums. Les lightheartedly drew a symbol on this acoustic guitar. He made a face in the "P" of his name, in reference to Prince changing his name to a symbol. His inscription reads, "To The Artist - / This is to [sic] good for me / Play it well." Lester William Polsfuss was an inventor and musician. A talented musician as well as pioneer, Les Paul is credited with various recording innovations and his skilled guitar playing, however he is probably best known for helping to design the Gibson Les Paul. The consigner of this item worked directly with Les Paul. The consigner of these items, Ron Lovely, worked directly with Les Paul and was the one to bring various guitars that Les had signed to the artists they were meant for. The two men, who were friends for 20 years, began their "guitars to stars" tradition over a beer one night. This started off a tradition of artists giving guitars to each other - something Les did frequently - as well as artists signing and giving guitars to Ron Lovely, as he was a part of the network of friendly artists.



68: Jefferson Airplane The Boarding House Live Tape # 3

USD 3,000 - 5,000

Jefferson Airplane The Boarding House Live Tape Recording # 3 Historical archived San Francisco live track tape of a performance by Jefferson Airplane circa late 1960's. Unheard and archived since this time, this master tape features an unaltered recording of Jefferson Airplane performing in San Francisco at the height of the psychedelic rock era. Tape contains rare live audio from Jefferson Airplane, among the various songs on this tape are some of their greatest hits. Tape diameter measures 7 inches. Box is 7.25" square. The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists and historic American folk musicians. The reel-to-reel audiotapes of this performance was stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968. San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists. Jefferson Airplane was a rock band based in San Francisco, California, who pioneered psychedelic rock. Formed in 1965, the group defined the San Francisco Sound and was the first from the Bay Area to achieve international commercial success. They were headliners at the three most famous American rock festivals of the 1960s - Monterey (1967), Woodstock (1969) and Altamont (1969) - and the first Isle of Wight Festival (1968) in England. Their 1967 break-out album Surrealistic Pillow ranks on the short list of the most significant recordings of the "Summer of Love". Two songs from that album, "Somebody to Love" and "White Rabbit", are among Rolling Stone's "500 Greatest Songs of All Time." The "classic" lineup of Jefferson Airplane, from October 1966 to February 1970, was Marty Balin (vocals), Paul Kantner (guitar, vocals), Grace Slick (vocals), Jorma Kaukonen (lead guitar, vocals), Jack Casady (bass), and Spencer Dryden (drums). Jefferson Airplane was inducted into the Rock and Roll Hall of Fame in 1996 and was presented with the Grammy Lifetime Achievement Award in 2016. Original vintage box in good condition. Track list in pen on box verso for "Motion Pictures Classics, A. Figder/Boston Pops" and "La Virgen de la Macarena" does not correspond to audio on this rare tape.



69: c. 1963 Wandre "Rock Oval" Guitar

USD 14,000 - 16,000

c. 1963 Wandre "Rock Oval" guitar, original red, blue, and copper metallic finish, with original tweed case. With its huge scooped treble cutaway, super thin semi-hollow body, and stunning colors, the "Rock-Oval" is the most desired Wandre model of all. With twin early Davoli pick-ups, "W" tailpiece, ivory-tone pickguard and bridge, round control panel, and Frazz markings. Very, very rarely does a "Rock-Oval" come up for acquisition, especially one this early and fine. Antony Wandre Pioli was born in Italy in 1926, the son of violin maker Roberto Pioli. He began making guitars in the 1950s. Today Wandre's 1950s & early '60s guitars are celebrated for their radical aluminum necks (which can't ever warp), their unique switching, and most of all their wonderful shapes and fantastic pop-art colors. Many are in art museums. Plus, they've been cherished and played by such noted guitarists as Jimi Hendrix, Buddy Miller (of Emmy Lou Harris fame), and Ace Frehley of Kiss. In 1957, Wandre began working with instrument makers Davoli (already well-known for their pick-ups and amps). While production runs were low (compared with US makers Fender or Gibson) they sold well the world over. Many were distributed under other brand names, like Frametz, Noble, Avalon, and others. Yet each and every guitar, from their 1957 beginnings right up to the mid-60s, was designed by Wandre himself and bears his name. Most were made in his famous round factory (now an Italian landmark) in the small town of Cavriago. The names that Wandre whimsically chose for his guitar models sound straight out of an early 60's Fellini movie: the solidbody "Doris", the hollowbody "Bikini" and "B.B." (for Brigitte Bardot), the "Cobra", "Twist", "Spazial", and many more. No matter how busy, Wandre always found time for his true passion, his art. The most sought-after of his guitars and basses are the "Rock-Oval" and "BB" models, with hand-painted colors. Each is both a musical and pop-art masterpiece. Of course, all genuine Wandre's are sought-after. No more will ever be made. For Antonio Wandre Pioli, who left us in 2004, his golden rule was that art and music equal freedom, and he lived his life to that guiding principle. Luckily for us, his spirit lives on in hundreds of his magical guitars. Of course, if you're among the fortunate to own one, you probably live by that golden rule yourself. Each of the Wandre guitars you see here are authentic and original, in excellent condition, and includes hard case. Whether on your wall as rare art, playing on stage or noodling at home, each is a treasure. Wandre vive! From The Illinois Collection.

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70: 1961 Elvis Presley Blue Hawaii Master Tape

USD 20,000 - 25,000

Elvis Presley original Master Track tape from the movie Blue Hawaii. This tape includes original takes of the hugely famous songs "Can't Help Falling in Love With You", "Aloha Oe" and "Hawaiian Sunset." Dated "3-23-61" in pencil, the 10" reel is in the original 11.75x11.75" cardboard sleeve. The tape is 1/2" and plays 15 ips. It is in good condition, with some wear on cover tape legend. Lead vocals were provided by Elvis Presley with backing vocals by The Surfers, with additional ensemble. The final track selected for publishing and sent to the client (Paramount Pictures) are marked on the tape cover in pencil. This is indicated by a capital M with a circle around the take # and "Out to RCA," next to it. This unique Elvis master tape was recorded at the well known Radio Recorders, the prime Los Angeles independent recording facility at the time this tape was recorded for the hit film. Many notable musicians recorded at Radio Recorders including: Elvis Presley, Jimi Hendrix, Frank Zappa, Billie Holiday, Charlie Parker, Jimmie Rodgers, Louis Armstrong, and The Carpenters - to name a few. Radio Recorders captured projects with 3 machines recording simultaneously. There is a 1/2 inch A tape (Stereo Master) a 1/2 inch B tape (Mono Master) and a 1/4 inch C tape (a Mono back-up) MONO is how most listeners first heard Elvis in the 1950s and 1960s, when it was the predominant audio format. Until 1968, each Elvis album was given a unique MONO and STEREO mix. Blue Hawaii is the fourteenth album by American singer and musician Elvis Presley, released on RCA Victor Records in mono and stereo, LPM/LSP 2426, on October 20, 1961. It is the soundtrack to the 1961 film of the same name starring Presley. Recording sessions took place at Radio Recorders in Hollywood on March 21, 22, and 23, 1961 and were sponsored by Paramount Pictures. In the United States, the album spent 20 weeks at the number one slot and 39 weeks in the Top 10 on Billboard's Top Pop LPs chart. It was certified Gold on December 21, 1961, Platinum and 2x Platinum on March 27, 1992 and 3x Platinum on July 30, 2002 by the Recording Industry Association of America. This master reel was recorded at Radio Recorders. During the 1940s and 50s, Radio Recorders, which was located in Hollywood, CA, was responsible for recording countless radio shows, both network and local. As the years progressed, major labels used Radio Recorders, well into the 1960s. Columbia, RCA Victor, Capitol, and Decca all utilized their studios and recording capabilities, and Radio Recorders was also the choice of many independent labels and both popular and classical artists - everyone from Stravinsky to Elvis. The consigner of this collection acquired this unique master tape directly from the Greenfield family. Jerome Greenfield was the General Manager of Radio Recorders at the time of the recording. After his death, in the process of clearing out his estate, his son found a number of unmarked boxes containing master reels from over 40 years ago. These were among them.



71: 1994 Fender D'Aquisto Blonde Ultra Archtop, #002

USD 35,000 - 45,000

A 1994 Fender built by James D'Aquisto at the Fender Custom Shop. Serial #002. Guitar is in mint condition. Blonde color, all solid carved maple and ebony. This line of guitars was offered in three different styles: Standard, Elite, and Ultra. The top-of-the-line Ultras have split-block shell inlays, ebony-button tuners and gold hardware. For one of the first guitar lines by the Fender Custom Shop, Fender commissioned the legendary James D'Aquisto to design a limited production archtop guitar. D'Aquisto had been the apprentice to John D'Angelo, and both men are considered two of the finest archtop guitar luthiers in the world. D'Aquisto personally oversaw the creation of the 1994 Fenders that were created in the Custom shop. In fact, the first two or three of these guitars, according to the manager of the shop at the time, were essentially hand built exclusively by D'Aquisto. As production continued, the other builders at Fender's shop took over the construction of the guitars more and more. James D'Aquisto passed away just a few months after the creation of this guitar, making it one of the last guitars ever built by D'Aquisto. This lot includes a cream colored case with bright red interior lining. Also includes a signed certificate of authenticity from the Fender custom shop dated March 31 '94. The Fender D'Aquisto Ultra #001 is currently in the North American Musical Instrument Museum in South Dakota. Provenance: D'Aquisto/Fender Custom Shop; Guernsey's, 1995; Private Collection Click here to view video of the guitar being played



72: Set list written by Jerry Garcia

USD 4,000 - 6,000

A set list written by Jerry Garcia, believed to be from when Jerry Garcia, of the Grateful Dead, played the Warfield Theater in San Francisco in 1991. The songs that are listed are, "Duo," "Walkin Boss," "1st Unto This Country," "Troubled!," and "Sweet South," and "Tell It To Me." The consigner of this guitar is a recording and system engineer who built a strong friendship with Jerry Garcia while recording many sessions for the Acoustic Disc albums created by Jerry and mandolinist David Grisman. Guitarist, singer, and songwriter Jerry Garcia was best known as a founding member of the Grateful Dead - the rock band for which he served as the de-facto leader for 30 years. Concurrently for much of that time, he also performed in a variety of configurations and a variety of styles, sometimes switching to banjo or pedal steel guitar for the purpose. Ranging from quintet to septet, the Grateful Dead is known for its unique and eclectic style, which fused elements of rock, psychedelia, experimental music, modal jazz, country, folk, bluegrass, blues, reggae, and space rock. They have a devoted fan base, known as "Deadheads". Founded in the San Francisco Bay Area amid the rise of the counterculture of the 1960s.

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73: 1966 Fender Electric XII

USD 5,000 - 7,000

Fender's mid-60s distinctive electric 12-string guitar model, the aptly named Electric XII. Serial #129528. Wear to the edges of the guitar is evident and there are some nicks on the body. One of the features that is most noticeable on the Electric XII is the bridge, which was one of Leo Fender's last designs before Fender was sold to CBS. Before the release of the Electric XII, most electric 12-string guitars used six-saddle bridges accommodating two strings apiece, which often made pinpoint intonation difficult. However the Electric's fully adjustable 12-saddle bridge allowed precise intonation for each string, and its string-through-body design offered increased sustain. The folk music trend that began in the 1960's, and that genre's use of 12-string guitars, inspired Gibson and Danelectro to make electric 12-strings by the early '60s, but tradition-bound folk artists ignored these unconventional electric guitars. It wasn't until early 1964, when Beatles lead guitarist George Harrison received a new 360/12 from Rickenbacker, that the electric 12-string sound gained prominence. Following on Harrison's heels, the Beach Boys, the Byrds, and the Who all began utilizing the electric 12-string. Due to the surging popularity of the instrument, Fender created its own version of the 12-string. If you've ever heard Led Zeppelin's epic "Stairway to Heaven," you've heard a Fender 12-string Electric XII being used to its fullest potential.



74: 1964 James Brown Grits & Soul Mono Tape

USD 7,000 - 9,000

Extremely Rare 1964 James Brown Grits & Soul Mono Tape. Tracks: "Infatuation," "Tempted," and "Mr. Hip." Grits & Soul was released in 1964 by Smash Records. It is an instrumental record featuring "The James Brown Band." This reel was recorded at Radio Recorders. During the 1940s and 50s, Radio Recorders, which was located in Hollywood, CA, was responsible for recording countless radio shows, both network and local. As the years progressed, major labels used Radio Recorders, well into the 1960s. Columbia, RCA Victor, Capitol, and Decca all utilized their studios and recording capabilities, and Radio Recorders was also the choice of many independent labels and both popular and classical artists - everyone from Stravinsky to Elvis. The consigner of this collection acquired this unique master tape directly from the Greenfield family. Jerome Greenfield was the General Manager of Radio Recorders at the time of the recording. After his death, in the process of clearing out his estate, his son found a number of unmarked boxes containing master reels from over 40 years ago. These were among them.



75: Jacques Brel's HOPF Acoustic Guitar

USD 14,000 - 18,000

An acoustic Dieter Hopf guitar that was played by Jacques Brel in various performances. Most likely hand made in Austria, dates from around 1956/1957. This guitar has a mother-of-pearl inlay design on the headstock. A strip of inlaid wood runs down the back of the neck of the guitar, and the guitar has a patterned wood inlay rosette, with matching patterned wood inlay trimming around the edges of the body. There are three minor splits in the wood on the front of the body, and a small scratch near the tailpiece. The hinged metal trapeze tailpiece reads "MADE IN WEST GERMANY" on bottom portion. Three of the strings are acrylic and three are steel. The neck of the guitar was reattached to the body after a performance in which Brel slipped and broke the guitar. The break is not visible. Red leather soft case. HOPFs are high-quality German guitars that create a deep, rich, and full-bodied sound. Dieter Hopf (b. 1936) is a German luthier who started his career making violins in Taunusstein, Germany, before turning to guitars. He passed his master's examination in 1968. Jacques Brel (1929- 1978) was a Belgian musician, actor, and director who sold over 25 million records worldwide. Brel found initial fame in France and Europe, later developing a cult following of global proportions. Born in Brussels in 1929, Brel did poorly in school but found an affinity for writing poetry and scripts. He was 15 when he began playing the guitar. After a stint in the army, Brel began writing songs and performed on the radio for the first time in 1952. He went on to sign major recording deals and to tour with various record companies. In 1957 he won the prestigious Grand Prix du Disque, the premier French award for musical recordings. Brel went on to compose and perform countless theatrical songs. He is widely considered a master of the French chanson, lyric-driven French music. Brel influenced many great musicians such as John Denver, Ray Charles, Frank Sinatra, David Bowie and Nina Simone; many of these musicians recorded his songs in English, translated from his original French. To this day, Jacques Brel is still the third best-selling Belgian recording artist of all time. Brel can be seen playing this guitar and singing on the cover of the album Jacques Brel: The Essential Recordings, a two-disc compilation of material released in 1954 and 1962 (Primo, 2015). He also played this guitar in various performances, for instance in a performance in 1958 on the French television program "36 Chandelles," presented by Jean Nohain, and in a performance filmed in 1961 and broadcast by the Dutch television station AVRO on June 10th, 1961. In this performance, his final song is his famous "Quand on a que l'amour." After finishing the song, while walking off-stage, he slips and falls, and the neck of the guitar is separated from the body. This guitar was given to the current consigner by a member of Jacques Brel's backing band during the performance where the neck of the guitar was broken. After Brel broke the guitar, he probably did not want to deal with fixing it, and so gave it to a member of the band immediately after the show. When the current consigner was young, he would play piano in the summer with the back door open. His neighbor - the previous member of Brel's backing band - who was around 65-70 at that time, would hear him playing. He loved the piano, as he had been a professional organist in earlier years. One summer day he came to the door with the guitar in hand and gave it to the consigner. It has been in his possession since.

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75A: The John D'Angelico Collection

USD 15,000 - 25,000

A collection of items from the workshop of the famed John D'Angelico, master luthier of archtop guitars. This lot includes three original molds for making John D'Angelico guitar bodies, two molds for two styles of mandolin, a neck blank used for sizing, a vintage hygrometer, a D'Aquisto prototype tailpiece, roughly 10 vintage photographs of John D'Angelico in his workshop (8 x 10"), and various D'Angelico ephemera. John D'Angelico (1905-1964) opened his first store in Little Italy in New York in the 1930s. A craftsman who had learned the art of making instruments while apprenticed to his grand uncle, he painstakingly hand-made his guitars, and at the peak of his store's production about 35 guitars were made per year with the assistance of two other employees. Throughout the years D'Angelico came to be known as the master of making archtop guitars. In 1952, he took on a 17-year-old musician, James D'Aquisto, as an apprentice. D'Aquisto (1935-1995) would go on to preserve the D'Angelico legacy and become a talented and well-known luthier in his own right. The molds in this lot were used by D'Angelico to give his distinctive archtop guitars their signature shape. He made every one of his guitars by hand, and throughout his career only made 1,164 guitars with the D'Angelico label. These molds are well-used. The outer frame of the backless mold has some cracks where the wood has been glued back together. In this lot are vintage 8x10" photographs of John D'Angelico in his workshop, building guitars and using what could be these molds or at least ones very similar. There are also molds for two different styles of mandolin - one for a-style, with a teardrop shape, and one for the more ornately curled f-style. D'Angelico made a limited number of hand crafted mandolins with these molds. The number is not clear, and is thought to be anywhere from under 100 to 300 total made. There is also a vintage electric hygrometer used to measure the amount humidity in the air. Hygrometers are essential for the care of acoustic guitars, as they ensure that the environment that the guitars are kept in is not too dry and will not cause their wood to crack. Serial #2361, style is W2, manufactured by C.J. Tagliabue MFG Co. This hygrometer unfortunately no longer functions. The leather strap that would have been used to carry the hygrometer around has broken and the wood of the exterior has some nicks and scratches. Otherwise in good condition, and an interesting look back at the equipment that used to be used in the care of guitars. An interesting part of this lot is an unfinished Mary Kaye neck blank. Mary Kaye (1924-2007) was a guitarist and singer who performed from the 1940s through the 1960s. She was a member, along with Frank Ross and Norman Kaye, of the Mary Kaye Trio. She often played D'Angelicos and this neck blank was made and sized specifically for her, and used to build her at least two D'Angelico guitars. The front of the blank has the D'Angelico logo laid into the headstock, the back of the headstock has the drawn guidelines for how the ornamental top should be carved, and "MARY KAYE" and "Double B.W." written on the back. Also included is a D'Aquisto gold-plated Prototype tailpiece, two original business cards from John D'Angelico, a copy of a D'Angelico New York Price list, the original newspaper page containing the obituary of John D'Angelico from the New York Times, a copy of the book *Acquired of the Angels* by William Schmidt - which describes the work of D'Angelico and D'Aquisto - and a Xerox copy of the journal/ serial number ledger used by both Jimmy D'Aquisto and John D'Angelico. When Jimmy D'Aquisto died in 1995, part of his remaining estate that was found in his workshop in Greenport, Long Island passed down to his ex-wife, and some went to his son, James D'Aquisto, Jr. The Jay family, previously the owners of Mandolin Bros on Staten Island, purchased this item from Mrs. Phyllis D'Aquisto in the summer or early fall of 1995.



76: Original Charlie Parker Saxophone Case

USD 3,000 - 4,000

Vintage Charlie Parker's saxophone case, with "CHARLIE PARKER / "BIRD"" written in white capital letters on the front. The hard black case measures 33.5 x 9 x 8", and the interior is lined in red. The case is in fair condition, wear consistent with Parker's frequent usage is apparent. Some scratches and cracking of the exterior, the interior partitions are not completely intact. The two clasps on the front still function. Charlie Parker was a hugely influential figure in the world of jazz, as well as a leading figure in the development of bebop. A saxophonist and composer, he was also an iconic figure within the Beat movement. Parker picked up the nickname "Yardbird" early in his career. There are many conflicting stories as to how he got the name. One story is that he would listen to bands from the yard outside a club. Another is that he loved eating chicken, which was also called yardbird.



77: 1952 Fender Esquire & '56 Champ amp & more

USD 40,000 - 50,000

1952 Fender Esquire, "butterscotch" blonde, original blackguard, with included all original 1954 Fender tweed Champ amp. Before the Telecaster, before even the Broadcaster, there was the Esquire, Fender's first solidbody electric guitar. Introduced in 1950, with one or two pickups, few were actually made. After a year of no Esquire production at all, in 1952 Fender re-introduced the guitar as the single pickup mate to the two pickup Telecaster. The rest is history. Guitarists as varied as Bruce Springsteen, Jeff Beck, a young B.B. King, and of course the great Luther Perkins, have all acclaimed the Esquire's phenomenal sound and feel. With its single pickup and unique cut-out switching, the Esquire gives more harmonic overtones, percussive attack, and a louder lead sound than any other Fender. You can go from lead, to mid-position "warm", to third position "dark" with just a click. Look at the photos. Judging by its slightly more rounded side-edges, the 1952 Esquire you see here is very special. It was likely a one-off prototype or early employee guitar, making it extremely rare. Oddly, while the body appears to have some overspray, it also blacklights perfectly, exactly the way a '52 blackguard Fender should. The all-original neck (pencil dated under the finish "TG 11-52") is time-darkened to a beautiful golden brown, with plenty of life on the original frets. Under the guard, and above, everything is correct, from routs to pickups to knobs, to the 1951 pots. The original masking tape at the base of the control cavity reads "Virginia 9-14-52". Serial number (on the bridge plate) is 1337. Of course the guitar has been well-loved. Its wear, dings, and scratches all attest to how excellently it plays. Plug it into the included 1954 Fender tweed Champ amp and the guitar sings. The amp is original from speaker, to transformer, to tubes, power cord, and more. Only the handle has been replaced (the original is included). The 1952 Esquire is complete with original "ashtray" bridge cover, matching serial number 1337 issue of "The Blackguard Book" limited edition (in original carton), plus the guitar's original and early Bulwin alligator-pattern 1952 Fender "thermometer" hard case (itself quite rare and valuable), and the fine-condition 1954 tweed Champ amp. Together an unparalleled 3-piece set of American musical history. Today, it's a rare event when an original 1952 Esquire comes up for acquisition. If you'd like to experience first-hand the inspired genius of Leo Fender, here's a golden opportunity. From the Illinois Collection.

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78: Louis Armstrong The Boarding House Live Tape #1

USD 2,000 - 3,000

Louis Armstrong The Boarding House Live Tape Recording #1 Historical archived San Francisco reel to reel audio tape recording of a performance by world renowned jazz musician and entertainer Louis Armstrong and his band. Unheard and archived since the 1960's, this tape features a live and unaltered recording of Armstrong. Tape contains rare live audio from Louis Armstrong the celebrated singer and trumpet player, known for his charismatic stage presence and voice. This audio features a candid interview with Armstrong and his band. Armstrong spotlights Cozy Col, his established and well known drummer, who plays a bit. And a newcomer at the time, Arvell Shaw who was his double bassist. Armstrong remarks that Col can tell you "More in 2 minutes with the drums than he can in a lifetime." The tape also features an instrumental rendition of "Lime House Blues." Tape diameter measures 7 inches. Box is 7.25" square. The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists and historic American folk musicians. The reel-to-reel audiotapes of this performance were stored for the many years during which they were all but forgotten. Until they again came to light, this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968. San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists. Louis Armstrong was an American trumpeter, composer, singer and occasional actor who was one of the most influential figures in jazz. His career spanned five decades, from the 1920s to the 1960s, and different eras in the history of jazz. Coming to prominence in the 1920s as an "inventive" trumpet and cornet player, Armstrong was a foundational influence in jazz, shifting the focus of the music from collective improvisation to solo performance. With his instantly recognizable gravelly voice, Armstrong was also an influential singer, demonstrating great dexterity as an improviser, bending the lyrics and melody of a song for expressive purposes. He was also very skilled at scat singing. Armstrong's influence extends well beyond jazz, and by the end of his career in the 1960s, he was widely regarded as a profound influence on popular music in general. Armstrong was one of the first truly popular African-American entertainers to "cross over", whose skin color was secondary to his music in an America that was extremely racially divided at the time. He rarely publicly politicized his race, often to the dismay of fellow African Americans, but took a well-publicized stand for desegregation in the Little Rock crisis. His artistry and personality allowed him socially acceptable access to the upper echelons of American society which were highly restricted for black men of his era. Original box in good condition. Writing in pen on verso "Bert Kaempfert- Strangers in the Night," does not correspond to audio on this tape.



79: 1959 Stratocaster, rare blue sparkle, with amp & more

USD 60,000 - 80,000

Very rare 1959 Fender Stratocaster, original aqua-blue sparkle finish, with original owner color photos, letter, and 1962 Silvertone amp. Kept in the same family for near 50 years, this spectacular guitar is not only beyond-rare, it is complete with photographs of the original owner with the guitar in the early 1960's. The photos authenticate and show the '59 Strat already in its stunning aqua-blue sparkle color. Also included is a letter from original owner "Mike", who in early 1960 sent the Stratocaster back to Fender to have them match the color to his drummer's sparkle-blue drum kit. Check out the included early black and white photo. That's one happy Mike at his grandmother's house, just after getting his Strat back, and practicing for a gig that night with his band "The Paragons". Also note the big Silvertone amp in the same photo. Since then, the guitar remains completely un-molested and (other than some buffing to remove a bit of grime and roughness) is as original as the day Mike got it back 57 years ago. The striking aqua-blue finish is still bright, bold, and beautiful. The untouched, un-refinished original neck (with "TG 11-59" neck date), still has its original frets. The pots are dated first week of 1959. The pick-ups, pickguard, and every part is 100% original to the guitar. Also included with the Stratocaster is the very clean and original 1961 Silvertone Model 1474-T amp, plus the early photographs, a letter from Mike the original owner, plus the Strat's original tweed Fender hard-case, original strap, patch-cord, Silvertone tag, footswitch, 1958 DownBeat magazine, and two late '50's and early '60's Fender catalogs. An extremely rare and beautiful guitar, whether under glass, on stage, or jamming with friends in your own den. Whether you are a collector, investor, player, or all three, this is a guitar that comes up for acquisition perhaps once in a lifetime. From the Illinois Collection.

Legendary Guitars & Musical Treasures - Dec 2



80: John Lee Hooker The Boarding House Live Tape #1

USD 1,000 - 2,000

John Lee Hooker The Boarding House Live Tape #1 Historical archived San Francisco live track tape of a performance by John Lee Hooker circa late 1960's. The tape features a raw blues concert from Hooker and his ensemble. Known to music fans around the world as the "King of the Boogie," John Lee Hooker endures as one of the true superstars of the blues genre: the ultimate beholder of cool. This tape features a live and unaltered recording of John Lee Hooker jamming at the height of his career. On the tape he sings various songs, among the most popular is "Rock With Me" and "Sally May." Hooker also provides commentary in between each song. This master tape is truly a piece of history for any blues lover. Tape diameter measures 7 inches. Box is 7.25" square. Thee "Boarding House Tapes" consist of professional audio of 1969's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists and historic American folk musicians. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968. San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists. The reel-to-reel audiotapes of these performances were stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. John Lee Hooker was an American blues singer, songwriter, and guitarist. The son of a sharecropper, he rose to prominence performing an electric guitar style adaptation of Delta blues. Hooker often incorporated other elements, including talking blues and early North Mississippi Hill country blues. He developed his own driving-rhythm boogie style, distinct from the 1930s-1940s piano-derived boogie-woogie. Original vintage box. Track list in pen on verso for "Say it with Flowers" and " Song of India" do not correspond to the John Lee Hooker tape inside.

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80A: Jimi Hendrix's 1963 Fender Stratocaster

USD 400,000 - 600,000

A 1963 White Fender Stratocaster that was owned and played by Jimi Hendrix in the 1960's, serial #L14985. The guitar features an Olympic White finish, Fender's period correct "small" headstock, a maple neck carved to the company's B contour, and a Brazilian rosewood fretboard. The guitar still has the original pickguard which has developed the often seen patina that via Polymer/UV reaction converted the white pickguard to the very desirable shade of Mint Green, this is a process that would have occurred naturally quite quickly after having been released from Fender plant, the guitar weighs 7.6 lbs. One of Hendrix's earliest owned Strats, he typically played this guitar whenever he went to Juggy Sound, in New York City, one of his preferred recording studios because - according to a feature story written on this guitar in March 2013 in Vintage Guitar Magazine by editor Ward Meeker - the studio was "smaller, more laid-back, and less high-tech." The story of this guitar begins in mid-1965, when Jimi began to work as a session player, moving away from his previous gig backing Little Richard. During this time he formed the band Blue Flame, and stayed in contact with various studios, particularly Juggy Sound, where he worked in 1965. The Strat had previously belonged to the studio's head, Henry "Juggy" Murray, with whom Jimi signed his first ever recording contract. The guitar generally stayed at the studio, where Hendrix employed it during early sessions there, but Jimi would also bring the guitar along with him to various other recording and jam sessions, and even to his father's house in Seattle. As Richard Bienstock writes in the March/April 2011 issue of Guitar Aficionado, "For any guitar enthusiast, a well-preserved 1963 Fender Stratocaster in Olympic White would be a discovery worth plunking down some hard-earned change for. When you consider that the '63 Strat here reportedly once belonged to an up-and-comer named Jimi Hendrix, you have an instrument that is a collector's dream." Leon Hendrix, Jimi's brother, remembers seeing the guitar in 1968 when the two lived together - seeing it both at Jimi's house in Benedict Canyon, as well as "at the house in Seattle." Leon remembered the guitar because he and Jimi discussed how odd the lime green pickguard was, and how Jimi thought the guitar looked strange under lights onstage. He also recalls seeing his brother work on this guitar, and recalls how Jimi often worked on his own guitars, and could do whatever was needed to make them work for him, particularly since Jimi was left-handed, and so would often have to make some of his own changes to his right-handed guitars. Consequently Jimi had dug a hole in the guitar to allow room for the placement of the vibrato block and springs. Leon Hendrix also specifically recalls seeing, as described by Michael G. Still, MGSO L.P. in a letter of authentication from 2009, "a black mark...made on the inside of the trem block on this guitar." The mark can be seen under the vibrato springs. This black mark is specific to this guitar, and "is not seen on any other Stratocasters of this period," Phil Winfield, President of Artistic Music Products LLC writes. A signed letter of provenance from Leon Hendrix is included with this guitar, where he attests to seeing it, mentions the black mark, and states that this was "one of Jimi's earliest owned Stratocasters in New York City." A picture of Leon playing this Strat at Electric Ladyland Studios NYC c.2005 can be seen above. Another aspect that makes this guitar specifically "Jimi" is the shortened vibrato bar. "Hendrix was known to do this to guitars because, being left-handed, he had to flip them upside-down, and the shorter bar offered less interference," Meeker writes in Vintage Guitar Magazine. Shortening the bar meant that it wouldn't get in his way while he was playing. The construction of this Fender is standard for a guitar of its period, with the smaller pre-1965 headstock, "nitrate" plastic green pickguard, Kluson tuners, and "clay dot" off-white position markers on a Brazilian rosewood fingerboard. The white paint finish of the guitar appears to have been redone some time ago, and does not appear to be factory. This could have been done anytime after the guitar left the factory in 1963, but "does appear to be decades old," according to Greg Dorsett of Rock Star Guitars. Richard Bienstock writes, "though nobody can say who did it, experts who have inspected it first-hand agree the finish - still in Fender's Olympic White or something very close - was applied some time ago and either covered or replaced the guitar's original sunburst." Hendrix did have a preference for white guitars (as Ward Meeker writes, "it's broadly accepted that he favored white Fender Stratocasters made prior to 1966"). Dave Hinson of Killer Vintage also agrees that it has been refinished in white, but adds that he "saw no parts changed or mods beyond what Jimi is said to have done." The electronics are all 1963 Fender and there is wear to the bottom edge of the guitar body, consistent with arm wear if the guitar was worn and played "upside-down," as it would be by a left-handed player. A picture of Jimi playing possibly this Strat can be seen above. Although the image is blurry and it is difficult to confirm with absolute certainty that he is playing this guitar, what is interesting to note is that the guitar that Hendrix holds here has a small headstock. In other images that can be located of Jimi playing an Olympic White Strat, every single one - besides this - shows him playing a guitar with a large headstock (1965 onwards production). Seymour Duncan, a guitar pickup specialist and inventor based out of Santa Barbara CA, was in the 1960s in high demand for pickup repairs and customization by such luminaries as David Gilmour, Billy Gibbons, Jeff Beck, Eric Clapton, Jimmy Page and, of course, Jimi Hendrix. When this guitar was shown to Seymour (he can be seen holding it in the pictures), he clearly remembered the guitar and he confirmed that the internal pickup repairs, rebuilds, and rewinds were indeed his work. A 1963 Stratocaster boasting his work is rare. Seymour was inducted into the Rock & Roll Hall of Fame in 2011 in the "Innovator" category in recognition of his services and contributions to the music industry, and to this day Seymour continues to innovate and create pickups at the Seymour Duncan facility in Santa Barbara CA. The one aspect of this guitar that was not changed to suit a left handed player was the button where the strap would attach. It was not switched so that the strap would be normal for a left-handed player. However, since Jimi would have been playing this guitar during studio sessions, he would have quite probably been seated, so it would not have mattered. Additionally, there were multiple reported times that Hendrix simply played with the strap in its original position. One such instance can be seen in the photograph where Hendrix is playing with Wilson Pickett in September of 1966. The strap of the guitar is running to the bottom of the guitar; Hendrix didn't bother to change it. Ward Meeker certainly did not find it strange: "Though it bears no hole on its upper treble bout that would hint at the installation of a strap button for use by a lefty, and its nut is very much that of a righty instrument, neither factor reduces the probability that it was a Hendrix guitar...Certainly, it may have hindered his playing when it came time to get fancy, but he tolerated it." Upon completing the Band of Gypsys album at Juggy Sound in February/March 1970, Jimi gave this Strat to Skip Juried, chief engineer of Juggy Sound, for his help and friendship throughout the years and as a show of appreciation for making Juggy Sound (which by 1970 was known as Sound Center) so readily available to him. Juried kept it until his death in the 1980's at this point the guitar was bequeathed to a family member. Eventually, this guitar ended up in the hands of Jesse Amoroso, owner of Cowtown Guitars. He discovered it when a collector asked Jesse if he could sell some guitars, vaguely calling them collectibles. What Jesse found was much better than he had imagined: a collection of historical documents, TV and movie props, and somewhere around 200 guitars. The crowning glory was this '63' Strat. As Amoroso says, in an article on the guitar in Las Vegas City Life, "anything Hendrix is rare, but his earlier Strats...no one knows where the hell they went...He smashed stuff." This guitar, intact and in quite good condition, is a collector's dream indeed. Stories about this legendary guitar can be found in Vintage Guitar Magazine (March 2013), "Jimi Jazz: 1963 Fender Stratocaster," by Ward Meeker, editor, p. 34-35, and in Guitar Aficionado (March/April, 2011), "Legendary Connection: The Unique Story of a '63 Fender Strat," by Richard Bienstock, p. 26. The Strat has also been featured in Las Vegas City Life. The guitar is accompanied by written authentication documentation by Leon Hendrix, brother of Jimi; Jesse Amoroso of Cowtown Guitars, NV; Dave Hinson, President of Killer Vintage, MO; Phil Winfield, President of Artistic Music Products LLC, NC; Greg Dorsett of Rock Star Guitars, CA; and Michael G. Still, MGSO L.P. More detail shots of guitar available upon request.

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81: Vicente Guyun Rare Handmade Cuban Electric Guitar

USD 15,000 - 20,000

An extremely rare black Cuban electric guitar, believed to be the first electric guitar made in Cuba. This guitar was handmade c.1940 by world-famous influential musician, harmonizer, and Cuban master teacher Vicente Gonzales Rubiera, better known as "Guyun." Guyun developed a modern concept of harmony, and a way to apply a classical technique to popular Cuban music. The guitar is black with a dark grey pickguard in fair condition. The metal tailpiece is tarnished, and the trim has fallen away slightly on two spots on the bottom of the guitar. There is a rust spot on the pickup. There are various scratches in the lacquer of the guitar. It is clear that the guitar has been handmade; some of the joins, where the neck meets the body, are slightly rougher than would appear on a factory-made guitar. It retains the original design Guyun envisioned. Similar to master model L-5 guitars by Gibson, this instrument is believed to be one of the first electric guitars made in Cuba. The scale length on the guitar is 25 1/2", longer than the 24 3/4" used by Gibson on most earlier instruments including the first Super 400's. Guyun installed everything on the guitar, including the small microphone under the words "argoni." Guyun was inspired to make this guitar when in the 1940's a friend of Guyun's brought him a Gibson electric guitar. He fell in love with its phantasmagorical sound, but had difficulty with the smaller cords of American manufactured guitars. He was used to the wider Spanish style and his large hands had difficulty adjusting. Guyun wrote Gibson asking if they could make this electric model to his larger preference. Gibson denied the request, as they made guitars in series' and they, at the time, did not handle unique requests. Unsatisfied Guyun decided the only option he had left was to learn how to make his own guitar. Skewing away from his acoustic past, he studied for two years in an electric-acoustic course, in order to be able to create the guitar he imagined. With the help of his friend, the guitar of his fantasies was completed and it was unlike anything ever before created in the small island of Cuba. This guitar made headlines. The Havana newspapers (original clippings included in lot) praised Guyun for creating this instrument. This unique electric guitar is the only remaining Guyun guitar that managed to leave Cuba. It was one of the only ones sold by Guyun's widow, who locked up the rest of his instruments in his studio after his death. Guyun friend and student brought the guitar to America during the political turmoil, amid the fall of Batista and the rise of Castro. Once in the US, the guitar was taken to a Gibson specialist who, upon hearing the sound could not believe this exquisite guitar was made in Cuba. Guyun has influenced countless generations of Latin American artists. Back in Cuba 14 of his acoustic instruments remain, but no other electric guitar personally owned by Guyun made it out of Cuba because of the communist government. This guitar is historical not only for Cuban and Latin musicians but music history in its totality. This lot includes an Original Vicente "Guyun" Gonzales Rubiera's book entitled "La Guitarra, su tecnica y Armonia" with handwritten notes, which acted as a bible to Guyun and his students. Lot also includes a page of his sheet music and 3 original photographs provided by his widow with negatives. The original axe cord for the guitar is included in its case. Vintage newspaper photo shows Guyun playing a guitar, with this electric guitar next to him.



82: 1961 Elvis Presley Blue Hawaii Master Tape

USD 20,000 - 25,000

Elvis Presley original Master Track tape from the movie Blue Hawaii. This tape includes original takes by Presley from the songs of the film. Dated "3-21-61" in pencil, the 10" reel is in the original cardboard sleeve. The tape is 1/2" and plays 15 ips. It is in good condition, legend is unreadable. Lead vocals were provided by Elvis Presley with backing vocals by The Surfers, with additional ensemble. The final track selected for publishing and sent to the client (Paramount Pictures) are marked on the tape cover in pencil. This is indicated by a capital M with a circle around the take # and "Out to RCA," next to it. This unique Elvis master tape was recorded at the well known Radio Recorders, the prime Los Angeles independent recording facility at the time this tape was recorded for the hit film. Many notable musicians recorded at Radio Recorders including: Elvis Presley, Jimi Hendrix, Frank Zappa, Billie Holiday, Charlie Parker, Jimmie Rodgers, Louis Armstrong, and The Carpenters - to name a few. Radio Recorders captured projects with 3 machines recording simultaneously. There is a 1/2 inch A tape (Stereo Master) a 1/2 inch B tape (Mono Master) and a 1/4 inch C tape (a Mono back-up) MONO is how most listeners first heard Elvis in the 1950s and 1960s, when it was the predominant audio format. Until 1968, each Elvis album was given a unique MONO and STEREO mix. Blue Hawaii is the fourteenth album by American singer and musician Elvis Presley, released on RCA Victor Records in mono and stereo, LPM/LSP 2426, on October 20, 1961. It is the soundtrack to the 1961 film of the same name starring Presley. Recording sessions took place at Radio Recorders in Hollywood on March 21, 22, and 23, 1961 and were sponsored by Paramount Pictures. In the United States, the album spent 20 weeks at the number one slot and 39 weeks in the Top 10 on Billboard's Top Pop LPs chart. It was certified Gold on December 21, 1961, Platinum and 2x Platinum on March 27, 1992 and 3x Platinum on July 30, 2002 by the Recording Industry Association of America. This master reel was recorded at Radio Recorders. During the 1940s and 50s, Radio Recorders, which was located in Hollywood, CA, was responsible for recording countless radio shows, both network and local. As the years progressed, major labels used Radio Recorders, well into the 1960s. Columbia, RCA Victor, Capitol, and Decca all utilized their studios and recording capabilities, and Radio Recorders was also the choice of many independent labels and both popular and classical artists - everyone from Stravinsky to Elvis. The consignor of this collection acquired this unique master tape directly from the Greenfield family. Jerome Greenfield was the General Manager of Radio Recorders at the time of the recording. After his death, in the process of clearing out his estate, his son found a number of unmarked boxes containing master reels from over 40 years ago. These were among them.

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83: Johnny Winter Black Erlewine Lazer Guitar

USD 90,000 - 100,000

Johnny Winter's Custom Black Erlewine Lazer. This guitar was played live by Johnny and was on the song "Illustrated Man" on his album Let Me In. Features neck-through-body construction, neck and body are both crafted from Honduras mahogany. The fingerboard is rosewood. Weighing under 6 pounds and measuring 31" long, this guitar is small with a big sound. Features a full-sized, 25 1/2" 24 fret neck and a humbucker. String-clamp at the end of the neck and multi-purpose Wineomatic bridge and tuning system, both with heavy-duty, industrial-strength chrome plating. Unlike other guitars without headstocks, regular guitar strings can be used on this Lazer. As Winter himself said, the Lazer is the "closest thing I've found to sounding like a Strat and feeling like a Gibson." Winter often played Lazers and arguably made this kind of guitar as well known as it is. This guitar is lively and resonant, despite its small size. The sound of the bass strings is punchy and tight, almost like a 6-string baritone guitar. Johnny Winter was a blues guitarist and musician well known for his covers of songs by the likes of Chuck Berry and Bob Dylan, as well as for his own work. He is on Rolling Stone's list of the 100 Greatest Guitarists of all time. Winter came to the forefront of the electric blues scene in 1969 with the release of his major-label debut, Johnny Winter. Dan Erlewine met Johnny Winter in the late 1970s when he went backstage after a show and brought Winter one of his Chiquita guitars. Winter liked it and bought it from Erlewine. A few years later, Erlewine had designed a black Lazer and after another show, brought back the guitar to Johnny. He bought that one as well. Bullseye Management representing the Johnny Winter Estate.



84: 1964 James Brown Grits & Soul Mono Tape

USD 7,000 - 9,000

Extremely rare original 1964 James Brown Grits & Soul Mono Tape. Tracks: "Devil's Hideaway" (this song was improperly identified by the engineer as "Devil's Den" and "Tengo Tango" (this song was improperly identified by the engineer as "Tango Tango") Grits & Soul was released in 1964 by Smash Records. It is an instrumental record featuring "The James Brown Band." This reel was recorded at Radio Recorders. During the 1940s and 50s, Radio Recorders, which was located in Hollywood, CA, was responsible for recording countless radio shows, both network and local. As the years progressed, major labels used Radio Recorders, well into the 1960s. Columbia, RCA Victor, Capitol, and Decca all utilized their studios and recording capabilities, and Radio Recorders was also the choice of many independent labels and both popular and classical artists - everyone from Stravinsky to Elvis. The consigner of this collection acquired this unique master tape directly from the Greenfield family. Jerome Greenfield was the General Manager of Radio Recorders at the time of the recording. After his death, in the process of clearing out his estate, his son found a number of unmarked boxes containing master reels from over 40 years ago. These were among them.



85: 1942 D'Angelico, Style A-1

USD 14,000 - 16,000

A 1942 D'Angelico archtop guitar in deep brown wood. Includes a hand crafted dark wood pickguard and mother of pear fret inlays. In good condition with small nicks from usage. Some parts have been replaced and refinished by one of the Italian-American luthiers still working in New York City in the 70's - what was known as the 'Italian Guild.' The luthier who refurbish the guitar has claimed that he was true to the way John D'Angelico finished his style A guitars during the 1940's. In full working condition. "D'Angelico" logo in cursive at the top of the headstock. John D'Angelico (1905-1964) opened his first store in Little Italy in New York in the 1930s. A craftsman who had learned the art of making instruments while apprenticed to his grand uncle, carrying on the tradition of Italian lutherie that dated back to the 17th century, D'Angelico painstakingly hand-made his guitars, and at the peak of his store's production about 35 guitars were made per year with the assistance of two other employees. Throughout the years D'Angelico came to be known as the master of making archtop guitars. In total he made 1,164 archtop guitars with the D'Angelico label. Click here to view video of the guitar being played



85A: Tom Petty's Takamine EF-360 S

USD 50,000 - 70,000

Tom Petty stage played & signed acoustic guitar. Takamine EF-360 S acoustic guitar, serial number 81030496, solid spruce top, Indian rosewood back, rosewood body and fingerboard, signed by Tom Petty with a Letter of Authenticity from Tom Petty and a photograph of him playing the guitar. Petty played this guitar while on tours from 1981-1986, during this time it was one of his main onstage guitars. During this time he recorded four albums: Hard Promises, Long After Dark, Southern Accents, and Pack Up The Plantation - Live!, and of course would perform the songs live while touring. During this time Petty also performed with U2 and many others at 1985's Live Aid. This guitar comes with a hand-signed letter of authenticity from Tom Petty. Framed in brown, the letter reads "This is my acoustic Takamine guitar I played on tour from 81' to 86' a lovely sound ... Tom Petty". In the bottom corner the letter features the Tom Petty "Wildflowers" red logo and stamp that matches the cover art for his second solo studio album c.1994. Framed letter measures 11 x 11 inches. Lot includes a color photograph of Tom Petty playing this guitar. Framed in black, the picture is in good condition and measures 14 x 18 inches. Tom Petty was an American singer-songwriter, multi-instrumentalist, record producer, and actor. Petty served as the lead singer of Tom Petty and the Heartbreakers. He was also a member and co-founder of the late 1980s supergroup the Traveling Wilburys, and his early band Mudcrutch. Petty recorded a number of hit singles with the Heartbreakers and as a solo artist. In his career, he sold more than 80 million records worldwide, making him one of the best-selling music artists of all time. In 2002, Petty was inducted into the Rock and Roll Hall of Fame. He died, aged 66, of cardiac arrest on October 2, 2017. Julien's, May 2008.

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86: Eleven Rare Radio Recorders Transcription Discs

USD 3,000 - 4,000

Eleven Archived master Armed Forces Radio recording of various popular singers c. 1940-1950's. 16" Electronic Transcription disk. 33 1/2 R.P.M. Artists included in these disks are: Disc 1: A Side Louis Armstrong and Ella Fitzgerald. B Side Louis Armstrong and Billie Holiday Disc 2: A Side Tommy Dorsey Disc 3: Peggy Lee Disc 4: Billie Holiday Disc 5: Duke Ellington Disc 6: Swing Classics Disc 7: Vic Damone Disc 8: Jimmy Dorsey Disc 9: Louis Armstrong Disc 10: Benny Goodman Disc 11: Peggy Lee Original master recording disks of a performance circulated and heard only on the Private Armed Forces Radio Service. The AFRS was known as "The Voice of Information and Education." The AFRS series of recordings include the full spectrum of American Popular Entertainment of the mid 20th Century. All forms of music are represented. These electrical transcriptions discs, were recordings made exclusively for radio broadcasting. They were widely used during the Golden age of Radio herein, they provided material - from station-identification jingles and commercials to full-length programs - for use by local stations, affiliates of one of the radio networks. Most wartime AFRS programs were produced in Hollywood, hence the "H" designation that AFRS gave to most of its programs. Thousands of Armed Forces Radio Service (AFRS) transcriptions were recorded from 1942 and thereafter. Many of these recordings were preserved in the form of the original discs. These performances were all Recorded Live at the Radio Recorders location in Hollywood during the 40s, and they were stored on-site in RR's Library-Archive. They may be unpublished beyond the original Airdate when the recording was captured. Sometime in the mid-80s, RR needed the space, so the clients were notified. These are the original historic master discs that were never picked up by the Air Force.



87: Madonna's First Performance Used Gibson Les Paul

USD 100,000 - 200,000

A Gibson Les Paul Classic in Black Beauty style, customized and played by Madonna on her 2001 Drowned World tour. Serial #001360. This guitar introduced "Madonna the guitar player" to the world. It is one of the most photographed guitars ever, appearing in magazines and newspapers from around the world. This was the first (electric) guitar Madonna ever played in performance. In 2001, during early rehearsals for her Drowned World tour, Madonna, who had been taking guitar lessons, decided that she wanted to debut her guitar playing for the first time in her show. The production design team for her tour had tried to convince her to play a customized futuristic, space-age looking guitar, thinking that the aesthetic would work with the rest of the theme of the tour, but Madonna refused. She believed that if she came out playing a guitar that looked like it was more ornamental than practical, the audience would never believe that she was actually playing. She wanted a more traditional looking guitar, so she asked her guitar technician - who had been with her since her 1990 Blonde Ambition tour - to procure a guitar for her, requesting the Gibson Les Paul. Madonna's tech also requested that Gibson add some gold hardware to the guitar, giving it a Custom/Black Beauty look. A Gibson representative brought both this primary guitar as well as a backup version. On tour, Madonna played this guitar on her new song "Candy Perfume Girl," the third song of her performance. The images that were taken of her playing the guitar during this performance went viral, appearing in magazines and articles around the world. Demand for Gibson Black Beauty guitars quickly spiked. Madonna was eventually presented with the Les Paul Horizon Award for Most Promising Up and Coming Guitarist. Before the final show of the Drowned World tour, which took place at the Staples Center in Los Angeles, Madonna called her guitar technician to her dressing room. There she presented this Les Paul guitar to him as a thank you, and signed it in gold paint pen, "Love, Madonna." The guitar has been in the possession of the technician since then. Shortly after the tour ended, the guitar was brought to Tim's Guitars in Baton Rouge, LA, so that the signature could be professionally clear-coated, to preserve it from any degradation. In 2004, as Madonna was gearing up for her Re-Invention tour, her guitar technician gave up his job with her as he had engagements with other performers. During production rehearsals, the backup Black Beauty Gibson, which Madonna had retained, was stolen from her dressing room, leaving this Gibson as the known guitar from Madonna's first tour as a guitar player.



88: Joni Mitchell Live Recording: The Charles Lewis Tapes

USD 15,000 - 18,000

Joni Mitchell Live Recording Audio Tape: The Charles Lewis Collection The Charles Lewis Tape collection features countless professional live raw recordings of some of the biggest names in music. This one tape includes audio of a live concert by world-renowned singer-songwriter-poet Joni Mitchell. Complete and unedited from this performance, the audio was taken off the board by the sound engineer Charles Lewis c. 1960's. Tape measures 7.5" in diameter and box measures 11.75". Audio runs for approximately 82 minutes and features the songs: 1. Cactus Tree 2. Big Yellow Taxi 3. Help Me Chuck Lewis started his career in sound in the late fifties at Otto K. Olsen in Hollywood. While working there, he was the soundman/sound mixer for red carpet premiers at Grauman's Theater. In the sixties, Chuck was in charge of working at and overseeing performances at both the Hollywood Bowl and the Music Center. Chuck did sound for all types of performances; rock, jazz, classical, stand up, and theater. He worked with everyone from the Beatles to Baryshnikov. Chuck did have his favorites some of which were Robert Goulet, Groucho Marx, Don Rickles, Frank Sinatra, and Florence Henderson. In his later years, he worked solely for the Dorothy Chandler Pavilion as sound director and overseeing the Center Theater Group. Several years after Chuck's passing his children started to clear out his garage. Chuck had a sound rental business for a few years after he retired and his children were selling the sound equipment. They came across several boxes of reel to reel tapes that they had no idea existed. Among these tapes there was everything from rock, jazz, stand up, classical, and plays. These tapes feature live recordings that have gone untouched and unheard for 45 years or more. Joni Mitchell is a Canadian singer-songwriter. Rolling Stone called her "one of the greatest songwriters ever", and she has been proclaimed as, "one of the most important and influential female recording artist of the late 20th century." Drawing from folk, pop, rock, and jazz, Mitchell's songs often reflect social and environmental ideals as well as her feelings about romance, confusion, disillusionment, and joy. Throughout her career, she has won various accolades, including 9 Grammy Awards. No copyrights or rights of any kind are included.

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89: 1952 Martin 5-18 Acoustic Guitar

USD 3,000 - 5,000

A vintage 1952 Martin 5-18 acoustic guitar. Serial #125091. Sitka spruce top with mahogany back and sides, and a rosewood fingerboard and bridge. This guitar is unique in that it is the smallest guitar in the Martin catalog. However, its small size doesn't mean small sound, as the guitar has a fair amount of volume and projection, sometimes even more projection than a standard-sized guitar. Martin guitars, beginning in the late 1800s, became increasingly standardized in their sizes, and went through 1-5, with 1 being the largest and 5 the smallest. The "5" designates this acoustic's unique size, which is slightly smaller than 3/4 size. The 5-18 is actually considered a "Terz" guitar, a German tradition of guitars tuned a minor third higher. 5-18s can certainly be played with standard tuning, but tuned at least two frets above standard pitch, their sound comes alive. It has a 16" body length with a 21.5" scale. It has an 11.25" lower bout and an 8.25" upper bout. C.F. Martin, Sr. was deeply influenced by the designs of Johan Stauffer, an important Austrian luthier, and was familiar with Stauffer's terz guitars. Some surviving Martins of the 1830s and '40s are terz guitars, and have a scale of 22". The guitar is in good condition. There are several nicks and scratches on the body of the guitar from use.



90: Guitar signed by Les Paul to David Bowie

USD 5,000 - 7,000

An acoustic guitar from the 1960s that Les Paul signed to David Bowie. Bowie would show up to Fat Tuesday's, a now-closed New York City club where Les Paul, Steve Miller, and other greats would often play. Bowie would apparently sit out of the way and watch the show in private. Eventually Bowie and Les became friends. Les had previously given a guitar to Bowie, this was the second one. Lester William Polsfuss was an inventor and musician. A talented musician as well as inventor, Les Paul is credited with various recording innovations and his skilled guitar playing, however he is probably best known for helping to design the Gibson Les Paul. The consigner of this item worked directly with Les Paul.



90A: Gretsch White Falcon played by Paul McCartney and U2

USD 20,000 - 25,000

A 1970 Gretsch White Falcon played by Paul McCartney as well as U2 during some of their studio sessions. The White Falcon is a high-end electric hollow body guitar introduced in 1954 by Gretsch. Created as a "showpiece" exhibiting the craft of Gretsch's luthiers, sales and demonstration representative Jimmie Webster created it for the 1954 NAMM Show, where the guitar was so popular that it was put into production and went on sale the following year. Throughout the years certain features have changed such as the double cutaway, which first appeared in 1962. This particular 1970 vintage Gretsch White Falcon was played by Paul McCartney in studio sessions, early 2002, at Dukes Rd, London W3 0SL, UK. The sessions during which McCartney played this Gretsch were right before his 2002 Driving World Tour. While McCartney is left-handed, he is also known to play right-hand instruments. This was usually achieved by flipping right-handed guitars and stringing them backwards. This Gretsch White Falcon was also played by U2 during studio and recording sessions in 2001. This guitar along with few other bits of studio equipment were delivered few days before U2 ended their highly successful Elevation World Tour and returned back to work on new tracks. U2's The Edge played this guitar during album recording sessions in December of 2001. This suggests that perhaps the guitar was being used during the session's for U2's album How to Dismantle an Atomic Bomb. All the invoice/delivery note papers to both artists are still present with the guitar. Also included is the original case the guitar was kept in.



90B: Hendrix 'Crosstown Traffic/Gypsy Eyes' 1969 UK Studio

USD 6,000 - 8,000

The Jimi Hendrix Experience UK single, "Crosstown Traffic" backed with "Gypsy Eyes", Track Records 604 029 was released April 4, 1969. Crosstown Traffic was the first song recorded (in Dec 67 at Olympic Studios in London) for the double album Electric Ladyland which was released in the UK Oct 25, 68. A studio executive or audio engineer at Polydor Records London received this copy March 7, 69, as seen on the receipt that accompanies the tape. The box is dated March 6, 69 when this tape was made directly from the master reel from Track Records. Polydor had the single manufactured and released (mainly in Europe) in the spring of 1967 after the JHE had headed out to America for an extended stay. The flip-side, Gypsy Eyes was recorded at the Record Plant in New York, NY variously between April and August, 1968. 1/4" tape, 7" reel at 15 IPS (speed), cut in Stereo. Audio engineer George Marino (Sterling Sound) and John McDermott (Jimi Hendrix Estate) reviewed this tape circa 2001, determining it was a stereo mix (as released), and was authentic. The tape is in it's original box, and is in undamaged clean condition. (2) pieces (tape in box & receipt).

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91: 20th c. Unique Antonio Cerrito Archtop Guitar

USD 50,000 - 60,000

20th c. Unique Antonio Cerrito Archtop Guitar Extremely rare 20th-century archtop guitar built by the master craftsman Antonio Cerrito. This is the only known hand built Antonio Cerrito archtop guitar currently believed to be in existence. It is a beautiful example from the workshops of the New York City Italian Guild. This Cerrito archtop has 6 strings, arched top and back and hollow body. Three pegs at the top, with F holes similar to members of the violin family. Handcrafted with solid wood painted black on the top, back and sides- wood left unpainted only lacquered above the string and soundhole area of the body. Guitar is in good condition with some scratching and wear. Original finish. Tailpiece has been replaced. In New York City, the first quarter of the 20th century saw the emergence of small guitar workshops founded by Italian immigrants such as J. Neptuno, R. Ciani, J. Bini, and others. Often called the Italian Guild, these luthiers produced work of excellent quality. This archtop was built by one of these luthiers, the revered Antonio Cerrito. Cerrito, considered one of the greatest influences on John D'Angelico, was a master guitar maker who worked during the early 1900s, into the 1940s. John D'Angelico went on to become one of the most highly regarded guitar makers of the early 1900s. Cerrito's design style can be seen reflected in D'Angelico's guitars. This archtop was the predecessor for many of the exquisite guitars used today by many of the world's greatest performers. Born in 1905 in New York to an Italian-American family, and was apprenticed in 1914 to his great-uncle, Raphael Ciani, who made violins, mandolins, and flat top guitars. D'Angelico took over as supervisor of Ciani's shop when he died. In 1932, he began working on his own designs in his own workshop in New York. He was highly influenced by Cerrito. The consignor of this guitar acquired this guitar directly from Jim Fisch (author along with L.B. Fred of Epiphone The House of Strathopoulos) collection. This guitar was the inspiration for a book Fisch was working on before he passed away. The book was going to highlight the work of the lesser-known individual guitar craftsmen of the 20c. He was convinced that the Antonio Cerrito was a special order that was made by the Oscar Schmidt company. The original t.p. and pick guard were of the type found on guitars from the Oscar Schmidt factory. More importantly, the finish was the exact type of sunburst found on Oscar Schmidt guitars from this period. This guitar was built as a custom order through the Oscar Schmidt company. They, of course, called upon their best luthier (subcontracted through the unofficial Italian Guild of N.Y.C.) and commissioned Antonio Cerrito to hand build the guitar. Click here to view video of the guitar being played



92: Pete Townshend signed Gibson

USD 4,000 - 6,000

A 1988 black Gibson signed by the Who frontman, Pete Townshend. Townshend almost never signed guitars, making this signature rare. The consignor of this item worked directly with Les Paul, and so was friendly with various stars of the musical world. Townshend signed this to the consigner when the two of them were hanging out and having a conversation about music in Boston.



93: 1944 Gibson J45 Banner & '45 Gibson BR-6 Amp

USD 12,000 - 16,000

1944 Gibson model J45 Acoustic flat top guitar, sunburst, with rare "banner" headstock. Includes original hard black case, rope strap, special cable & vintage DeArmond chrome plus white soundhole mic. As the famous "banner" headstock reads, when "Only a Gibson is Good Enough" this guitar is one of the reasons why. All original, from mahogany body to maple top, to tuners, frets, and every other part, the guitar has never had a break, mod, or repair (not many vintage J-45s can claim that). Plus, the wonderful low action and the sound are to die for, especially for blues, country, or slide. Even better, this gorgeous wartime guitar comes with a matching 1945 Gibson BR-6 amplifier, perfect for home or recording, with the also-included original 1950s vintage DeArmond soundhole mic/pick-up. Additionally, inside the original Lifton hard case is a slew of vintage Gibson literature: a yellow rope strap, early white Bakelite-tipped guitar cable, vintage green slide, old t-handle truss tool, vintage Mapes strings in original box, even a genuine "Music by Gibson" orange flyer and guitar teaching certificate, plus a 1947 Gibson price list showing the J-45 at just \$75! All together, the pristine Gibson J-45 guitar, amp, and literature are a museum-grade collector's and player's dream.



94: Guitar signed by Scotty Moore to BB King

USD 3,000 - 5,000

Gold sparkle Stagg electric guitar signed by Scotty Moore to BB King. Scotty Moore was one of the greatest guitarists of all time, and is best known for playing guitar for Elvis Presley. Many musicians have agreed that Moore was the one who brought the lead guitarist in a band to a role of prominence, rather than having all the focus be on the lead singer. Keith Richards, George Harrison, and Jeff Beck have all cited him as one of their greatest inspirations. The consigner of this item, music producer Ron Lovely, produced Scotty Moore at Abbey Road for a TV concert. He was friendly with Moore, who Moore signed this guitar to one of his idols, BB King, in his home in Nashville. Moore rarely signed guitars, but he admired the music of BB King, and this signed gift is a mark of his admiration. Ron Lovely worked directly with Les Paul and was the one to bring various guitars that Les had signed to the artists they were meant for. The two men, who were friends for 20 years, began their "guitars to stars" tradition over a beer one night. This started off a tradition of artists giving guitars to each other – something Les did frequently – as well as artists signing and giving guitars to Ron Lovely, as he was a part of the network of friendly artists. In this case, Ron was entrusted with getting this guitar to King. Unfortunately, the instrument never reached him, and so remained in Ron's possession.

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95: 1990 Fender VibroKing Amp

USD 2,000 - 3,000

1990 Fender VibroKing, blonde tolex, in excellent-plus condition. With a whopping three original 10" Jensen speakers and EL84 circuitry, the Fender custom-shop VibroKing was designed to give the player a myriad choice of tones. From an online review: "...it rings with a unique voice suited to a variety of blues and classic rock settings. Move from dark brooding soundscapes to bright springy surf tones. And cranking the dwell or mix knobs, gets you the organic range only a Fender can provide." The VibroKing also provides tone controls, "fat" switch, and more. All original, never modded, and in excellent to near-mint condition. The still-beautiful blonde Tolex harkens straight back to the great Fender amps of 1963, but updated with awesome 1990s effects.



96: 1961 Elvis Presley Kid Galahad Master Tape

USD 20,000 - 25,000

Elvis Presley original Master Track tape from the movie Kid Galahad. This tape includes original takes of popular songs from the movie. Dated "10-26-61" in pencil, the 10" reel is in the original cardboard sleeve. The tape is 1/2", it is in good condition with legend on the cover. Lead vocals were provided by Elvis Presley with backing vocals by The Jordanaires, with additional ensemble. The final track selected for publishing and sent to the client are marked on the tape cover in pencil. This is indicated by a capital M with a circle around the take #. This unique Elvis master tape was recorded at the well known Radio Recorders, the prime Los Angeles independent recording facility at the time this tape was recorded for the hit film. Many notable musicians recorded at Radio Recorders including: Elvis Presley, Jimi Hendrix, Frank Zappa, Billie Holiday, Charlie Parker, Jimmie Rodgers, Louis Armstrong, and The Carpenters - to name a few. Radio Recorders captured projects with 3 machines recording simultaneously. There is a 1/2 inch A tape (Stereo Master) a 1/2 inch B tape (Mono Master) and a 1/4 inch C tape (a Mono back-up) MONO is how most listeners first heard Elvis in the 1950s and 1960s, when it was the predominant audio format. Until 1968, each Elvis album was given a unique MONO and STEREO mix. Kid Galahad is an extended play Album by Elvis Presley, containing six songs from the motion picture of the same name. It was released by RCA-Victor in August 1962. Recording sessions took place ten months prior to the film's release on October 26 and 27, 1961, at Radio Recorders Studios in Hollywood, California. Six songs were recorded for the film, the soundtrack was issued as an extended play album in August 1962 to coincide with the film's premiere, and was sponsored by Mirisch Productions. It was certified Gold by the Recording Industry Association of America on March 27, 1992 for the sales of 250 thousand copies. This master reel was recorded at Radio Recorders. During the 1940s and 50s, Radio Recorders, which was located in Hollywood, CA, was responsible for recording countless radio shows, both network and local. As the years progressed, major labels used Radio Recorders, well into the 1960s. Columbia, RCA Victor, Capitol, and Decca all utilized their studios and recording capabilities, and Radio Recorders was also the choice of many independent labels and both popular and classical artists - everyone from Stravinsky to Elvis. The consigner of this collection acquired this unique master tape directly from the Greenfield family. Jerome Greenfield was the General Manager of Radio Recorders at the time of the recording. After his death, in the process of clearing out his estate, his son found a number of unmarked boxes containing master reels from over 40 years ago. These were among them.



97: 1955 Gretsch Round-Up guitar & 1955 Gretsch tweed amp

USD 20,000 - 25,000

1955 Gretsch Round-Up, Model 6130 with original tweed case, plus matching Gretsch 1955 tweed Electromatic Twin amplifier. Made for less than two years, from 1954 to mid-55, and based on the rare Gretsch Model 6121 Chet Atkins solidbody, the wonderful Round-Up guitar is even more sought-after, in being totally tricked out for rock-a-billy at the ranch. The 1955 Round-Up you see here came from the original owner, and has all the most desirable 1955 features: brass-studded leather-bound sides, burnt-in "G" brand, cactus & cow fret inlay, brass "belt-buckle" tailpiece with wagon & campfire scene, all gold hardware and knobs, brass synchro bridge, steer headstock, and incredibly, even the original "tortoiseshell" pickguard (a real rarity for these). Plus, unlike many a Gretsch, it has zero binding decay. Even the solder joints are untouched original. The gold and black DeArmond pick-ups deliver marvelous tones, with the maple mahogany top giving terrific sustain. Played by guitarists from Brian Setzer to Pete Townshend, original 1950s Gretsch Round-Ups are difficult to come by. To find a nicer example nicer than this one would be tough indeed. Complete with original tweed case, tooled-leather strap, original 1955 catalog (one of the few to show this model), plus a 1950's "Ed Sales Music Catalog" in original envelope (just as it was received by the guitar's owner back then). Also discovered in the guitar's case pocket, a genuine 1950's Gretsch harmonica in sweet condition and still in its original box! Best of all, the guitar comes with an included and awesome 1955 Gretsch Electromatic Twin amplifier in very rare and original Western tweed, matching the guitar's case. The amp is all original, right down to the twin 6"x11" speakers (both dated the 8th week of 1955), the 5" tweeter, transformers, even the dual 6V6-GT powerhouse tubes. Set of 1955 Gretsch Round-Up 6130 guitar in original tweed case, with original accessories, and rare 1955 Gretsch tweed Electromatic Twin amplifier. From the Illionois Collection.



98: Martin Guitar Norman Blake Signature Edition Acoustic

USD 4,000 - 6,000

A limited edition Martin guitar; Norman Blake Signature Edition, #31/100. Serial #4002589. Sides and back are Brazilian rosewood. Mint condition. Ornamental mother of pearl inlays on fret board. 12-fret construction, short scale length and a slightly-wider-than normal lower bout. Big, hearty sound, which works wonderfully for both flatpicking and fingerpicking. The label on the interior of the body says that this guitar is 31 out of 100 made, however, Martin never finished their edition run of these particular guitars, because at the time that they were making them, Brazilian rosewood supplies were growing low. Therefore this is one of the last of the guitars they made before they switched over to other kinds of rosewood, and one of a select number that they made in this style. Brazilian rosewood is prized as a tone wood when used on the backs and sides of guitars. Norman Blake was an Americana and folk singer and studio musician who toured and recorded with Johnny Cash for about 10 years. He also recorded with various other performers, among them Bob Dylan and Joan Baez. Additionally he was a musician in his own right, and performed with his wife Nancy Short, a cellist.

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99A: Rare 1960's Ludwig Black Oyster Drum Kit

USD 20,000 - 30,000

A rare vintage 60's Ludwig Black Oyster drum kit. This kit was used by Mark Ronson in recording sessions in June, 2011 and by Bryan Adams in 2007 for a photo shoot. Additionally, it was used by Universal Music in London for a Beatles era music display, as it is very similar to the kit that Ringo Starr used to play. Additionally, the set has been used in a Cavern Club display at the Savoy hotel for the Beatles Anthology press release, 1996; for Granada Television, Stars in Their Eyes, March 2003; in a film about Peter Sellers done by Shepperton Studios, filmed at the Dorchester Hotel in 2003; by The Horrors at Garden Studio in March of 2011, by the Magic Numbers in 2011, and by Abbey Road Studios, for a photo shoot in 2008 (the kit was used on numerous occasions by Abbey Road). This item is currently in the possession of the consigner, in the United Kingdom. If the winner of this item resides within the United States, they will only have to pay the cost of shipping from New York City. If the successful bidder wishes the item to be sent to them from the United Kingdom, however, they will only have to pay the cost of shipping from that location. Dependent on the location of the winner, either option will be available.



100: The Beatles Live Recording: The Charles Lewis Tapes

USD 75,000 - 100,000

The Beatles Live Audio Tape Recording: The Charles Lewis Collection The Charles Lewis Tape collection features countless professional live raw recordings of some of the biggest names in music. No name is bigger than The Beatles. This tape includes audio of a live concert by The Beatles, the foremost and most influential rock band of all time. Unedited from this performance, the audio on this tape was taken off the board and preserved by the sound engineer Charles Lewis c.1960's. It features the artist commentary that took place during the performance. Tape measures 7.5" in diameter and box measures 11.75". The Beatles audio includes 30 minute audio of the full unedited show. Songs included are: 1. Twist and Shout 2. She Loves You 3. You Can't Do That 4. All My Lovin' 5. Things We Said 6. Roll Over Beethoven 7. Can't Buy Me Love 8. If I Fell 9. I Want To Hold Your Hand 10. Boys 11. Hard Days Night 12. Long Tall Sally Chuck Lewis started his career in sound in the late fifties at Otto K. Olsen in Hollywood. While working there, he was the soundman/sound mixer for red carpet premiers at Grauman's Theater. In the sixties, Chuck was in charge of working at and overseeing performances at both the Hollywood Bowl and the Music Center. Chuck did sound for all types of performances; rock, jazz, classical, stand up, and theater. He worked with everyone from the Beatles to Baryshnikov. Chuck did have his favorites some of which were Robert Goulet, Groucho Marx, Don Rickles, Frank Sinatra, and Florence Henderson. In his later years, he worked solely for the Dorothy Chandler Pavilion as sound director and overseeing the Center Theater Group. Several years after Chuck's passing his children started to clear out his garage. Chuck had a sound rental business for a few years after he retired and his children were selling the sound equipment. They came across several boxes of reel to reel tapes that they had no idea existed. Among these tapes there was everything from rock, jazz, stand up, classical, and plays. These tapes feature live recordings that have gone untouched and unheard for 45 years or more. The Beatles are the best-selling band in history, with estimated sales of over 800 million physical and digital albums worldwide. They have had more number-one albums on the British charts and sold more singles in the UK than any other act. They are also the best-selling music artists in the United States, with 178 million certified units. In 2008, the group topped Billboard magazine's list of the all-time most successful artists; as of 2017, they hold the record for most number-one hits on the Hot 100 chart with twenty. They have received seven Grammy Awards, an Academy Award for Best Original Song Score and fifteen Ivor Novello Awards. The group was inducted into the Rock and Roll Hall of Fame in 1988, and all four main members were inducted individually from 1994 to 2015. They were also collectively included in Time magazine's compilation of the twentieth century's 100 most influential people. No copyrights or rights of any kind are included.



101: c. 1962 Wandre "BB"

USD 6,000 - 8,000

c. 1962 Wandre "B.B." in a very rare vertical multi-color hand-painted finish of red, yellow, green. Hollowbody, with double wild-shaped f-holes. Davoli pick-ups. Ivoroid pickguard. And the coolest of the Wandre_ fret inlays. Only once in a blue moon does a multi-color "B.B." model come up for sale, and rarely one this fantastic. Antony Wandre Pioli was born in Italy in 1926, the son of violin maker Roberto Pioli. He began making guitars in the 1950s. Today Wandre's 1950s & early '60s guitars are celebrated for their radical aluminum necks (which can't ever warp), their unique switching, and most of all their wonderful shapes and fantastic pop-art colors. Many are in art museums. Plus, they've been cherished and played by such noted guitarists as Jimi Hendrix, Buddy Miller (of Emmy Lou Harris fame), and Ace Frehley of Kiss. In 1957, Wandre_ began working with instrument makers Davoli (already well-known for their pick-ups and amps). While production runs were low (compared with US makers Fender or Gibson) they sold well the world over. Many were distributed under other brand names, like Framez, Noble, Avalon, and others. Yet each and every guitar, from their 1957 beginnings right up to the mid-60s, was designed by Wandre_ himself and bears his name. Most were made in his famous round factory (now an Italian landmark) in the small town of Caviago. The names that Wandre_ whimsically chose for his guitar models sound straight out of an early 60's Fellini movie: the solidbody "Doris", the hollowbody "Bikini" and "B.B." (for Brigitte Bardot), the "Cobra", "Twist", "Spazial", and many more. No matter how busy, Wandre_ always found time for his true passion, his art. The most sought-after of his guitars and basses are the "Rock-Oval" and "BB" models, with hand-painted colors. Each is both a musical and pop-art masterpiece. Of course, all genuine Wandre_s are sought-after. No more will ever be made. For Antonio Wandre_ Pioli, who left us in 2004, his golden rule was that art and music equal freedom, and he lived his life to that guiding principle. Luckily for us, his spirit lives on in hundreds of his magical guitars. Of course, if you're among the fortunate to own one, you probably live by that golden rule yourself. Each of the Wandre_ guitars you see here are authentic and original, in excellent condition, and includes hard case. Whether on your wall as rare art, playing on stage or noodling at home, each is a treasure. Wandre_ vive! From The Illinois Collection.

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102: The Jimi Hendrix Record Collection

USD 18,000 - 22,000

With 144 albums, 139 45s and 5 acetates, this is perhaps the largest collection of Jimi Hendrix's lifetime (pre-9/18/70) vinyl ever brought to auction in one lot. The focus of the collector was to assemble the whole of Jimi's worldwide vinyl output as issued while he was still playing. Though that goal was not completely achieved, this collection is an absolutely outstanding grouping of high quality examples from around the world. Much effort and research went into figuring out which issuance was lifetime or not, a distinction that may or may not be of relevance to everyone. But this is the authentic original material from Jimi's lifetime. Almost immediately after Jimi Hendrix's death, there was a huge surge of records created to fill demand for his music. Re-releases were issued, and fans looked to sources beyond official rereleases for new and different material. What was available were mostly poor quality bootlegs of live recordings, and a group of songs Jimi had recorded with Curtis Knight back in 65 & 67, that are mainly covers and not representative of the sensational music of his own that fans associate with The Experience. Dozens of repetitive albums and 45s were hastily assembled after his death through heavy studio editing and somewhat deceptive cover artworks, created out a very limited amount of source material. Over a thousand titles now exist in a bewildering array of quality and originality. This collection harkens back to a time of greater consistency and order in the world of Jimi Hendrix vinyl product. It contains the various early recordings with Jimi as a sideman that were issued from 64-70, and the legitimate work on the UK label Track Records, the US label Reprise Records, and the international releases of Polydor Records including labels partnered with Polydor, like Barclay Records in France. As well, larger markets such as Germany would distribute to smaller countries, so included are many different smaller region covers and labels. In the collection are also a few early, rare bootlegs, as well as a number of recordings from labels London and Decca, selling the legal Curtis Knight/Jimi material of the day (without over-hyping them as JIMI albums). There are also industry compilations and samplers from the various labels, military issuance, fan club issuances, and other formats such as DJ samples, promotional samples, Juke Box 45s, as well as some obscure overseas pop music compilations that have a Hendrix song included. And of course the Holy Grail: Acetates (or Lacquers). These are special copies for company use, actually cut (not pressed) on special lacquer coated aluminum core discs, often having handwritten or typed labels. Some highlights of the collection: An impressive run of top condition Japanese 1st pressing LPs complete with Obi. Five UK Acetates (four 45s and one LP acetate), including the Experience's earliest acetate "Hey Joe", a USA Axis mono white label (rarest commercially released Jimi LP), a top condition copy of My Flyer, top condition copy of My Diary, top copy of USA Hey Joe 45 with the x-rare paper insert, copies of tough true first pressings such as the UK Track EL with XXX'd runoff, many rare Track and Barclay promotional 45s and pieces that don't turn up in exhaustive searches of the internet and collector databases, many rare variations of covers, inner sleeves, and labels (all meticulously detailed with matrix and runoff information in a large data-based list), and much more. A comprehensive collection that spans from June 1964 (Isley Brothers with Jimi as a sideman), and goes until 9/18/70, with an acetate (for Monterey Pop) that was probably on a desk at Track Records being contemplated, at the time of Hendrix's death, this 288 piece collection is a dream come true for any Hendrix fan. The overall condition of this collection is Very Good++ to Near Mint. Collection was assembled with particular emphasis on top cover condition, always steering away from copies with ring wear, so vinyl condition is generally high. Full discography list available [here](#)



103: 3 Vintage 1960s Wandre "Cobra" Guitars

USD 14,000 - 18,000

An impressive set of three Wandre "Cobra" guitars. Each has beautiful, unique colors, and together they form a beautiful set. c. 1964 Wandre "Cobra" guitar, very rare blue and black. Excellent-fine original condition, twin Davoli pick-ups, black tail-piece cover, tremolo, and matching black "Cobra" headstock. c. 1963 Wandre "Cobra" guitar, rare green and black. Excellent-fine original condition, twin Davoli pick-ups, black tail-piece cover, tremolo, and matching black "Cobra" headstock. c. 1963 Wandre "Cobra" Guitar, red and black. In excellent original condition, twin Davoli pick-ups, black tail-piece cover, tremolo, matching black "Cobra" headstock. Antony Wandre Pioli was born in Italy in 1926, the son of violin maker Roberto Pioli. He began making guitars in the 1950s. Today Wandre's 1950s & early '60s guitars are celebrated for their radical aluminum necks (which can't ever warp), their unique switching, and most of all their wonderful shapes and fantastic pop-art colors. Many are in art museums. Plus, they've been cherished and played by such noted guitarists as Jimi Hendrix, Buddy Miller (of Emmy Lou Harris fame), and Ace Frehley of Kiss. In 1957, Wandr_ began working with instrument makers Davoli (already well-known for their pick-ups and amps). While production runs were low (compared with US makers Fender or Gibson) they sold well the world over. Many were distributed under other brand names, like Framez, Noble, Avalon, and others. Yet each and every guitar, from their 1957 beginnings right up to the mid-60s, was designed by Wandr_ himself and bears his name. Most were made in his famous round factory (now an Italian landmark) in the small town of Cavriago. The names that Wandr_ whimsically chose for his guitar models sound straight out of an early 60's Fellini movie: the solidbody "Doris", the hollowbody "Bikini" and "B.B." (for Brigitte Bardot), the "Cobra", "Twist", "Spazial", and many more. From The Illinois Collection.

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104: Herb Alpert Recording: The Charles Lewis Tapes

USD 2,000 - 3,000

Herb Alpert Live Recording Audio Tape: The Charles Lewis Collection The Charles Lewis Tape collection features countless professional live raw recordings of some of the biggest names in entertainment and music. This tape includes audio of a performance by jazz musician Herb Alpert. Unedited and raw, the audio on this tape was taken off the board and preserved by the sound engineer Charles Lewis c.1960's. Tape measures 7.5" in diameter and box measures 11.75". Audio runs for approximately 2 1/2 hours and is quite a show. It features Herb Alpert, Sergio Mendes, and the Baja Marimba Band. Featured songs include: 1. Tijuana Taxi 2. The Happening 3. Taste of Honey Chuck Lewis started his career in sound in the late fifties at Otto K. Olsen in Hollywood. While working there, he was the soundman/sound mixer for red carpet premiers at Grauman's Theater. In the sixties, Chuck was in charge of working at and overseeing performances at both the Hollywood Bowl and the Music Center. Chuck did sound for all types of performances; rock, jazz, classical, stand up, and theater. He worked with everyone from the Beatles to Baryshnikov. Chuck did have his favorites some of which were Robert Goulet, Groucho Marx, Don Rickles, Frank Sinatra, and Florence Henderson. In his later years, he worked solely for the Dorothy Chandler Pavilion as sound director and overseeing the Center Theater Group. Several years after Chuck's passing his children started to clear out his garage. Chuck had a sound rental business for a few years after he retired and his children were selling the sound equipment. They came across several boxes of reel to reel tapes that they had no idea existed. Among these tapes there was everything from rock, jazz, stand up, classical, and plays. These tapes feature live recordings that have gone untouched and unheard for 45 years or more. Herb Alpert is an American jazz musician most associated with the group variously known as Herb Alpert & the Tijuana Brass, Herb Alpert's Tijuana Brass, or TJB. Alpert's musical accomplishments include five No. 1 albums and 28 albums total on the Billboard Album chart, nine Grammy Awards, fourteen platinum albums, and fifteen gold albums. Alpert has sold 72 million records worldwide. Alpert is the only recording artist to hit No. 1 on the U.S. Billboard Hot 100 pop chart as both a vocalist ("This Guy's in Love with You", 1968), and an instrumentalist ("Rise", 1979). No copyrights or rights of any kind are included.



104A: David Bowie's Owned and Played 1989 Gibson L4

USD 75,000 - 100,000

A David Bowie played and owned 1989 Gibson L4 Custom guitar, serial number 82377535, with a black finish. This guitar was used by David Bowie in the studio, on stage, and while on tour with Tin Machine. One of Bowie's preferred instruments during this period, it can be seen in live videos and Music News reports from 1989. The guitar is also featured in videos for the Tin Machine 1 Album. Tin Machine was a band that consisted of David Bowie on lead vocals and guitar, Reeves Gabrels on guitar, Tony Fox Sales on bass, and Hunt Sales on drums. The band was a return to a collaborative band setting for Bowie, who had been a solo artist since the 1970s. Tin Machine was active from 1988 to 1992. By some accounts, the group challenged Bowie to be more spontaneous, with fewer takes and less production put into music making. Bowie was said to have taken inspiration from a favorite band, the Pixies, to contribute to the edgy rock sound of Tin Machine. This Gibson was used heavily in the studio for the recording of Tin Machine II. Reeves, the guitarist of Tin Machine details in a signed letter, included with this lot, that the guitar was most notably used on the songs "One Shot," "Shopping for Girls," and "Goodbye Mr.Red." The guitar is accompanied by a Sound + Vision tour program booklet. The booklet, which measures 16 x 11 1/2 inches, features 8 full pages of Bowie playing this Gibson L4 custom guitar. Plus a framed black and white picture of Bowie strumming the guitar, which measures, framed, 15 1/2 x 12 1/2 inches. This lot includes a signed letter of authenticity from Reeves Gabrels, who was a member of Tin Machine and worked with Bowie for years. Letter measures 8 1/2 x 5 1/2 inches and is written in black marker and dated 6/04/04. In the letter, Reeves certifies the authenticity and details his first-hand accounts of Bowie playing this guitar. David Bowie changed music history. He was a leading figure in popular music for over five decades, acclaimed by critics and musicians alike for his innovative work. His career was marked by reinvention and visual presentation, his music and stagecraft significantly influencing popular music. During his lifetime, his record sales, estimated at 140 million albums worldwide, made him one of the world's best-selling music artists. In the UK, he was awarded nine Platinum album certifications, eleven gold, and eight silver, releasing eleven number-one albums. In the US, he received five platinum and nine gold certifications. He was inducted into the Rock and Roll Hall of Fame in 1996. Julien's, February 2009.

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105: Bruce Springsteen 1963 Fender Precision Bass

USD 100,000 - 200,000

A 1963 Fender Precision Bass played by Bruce Springsteen on his debut album *Greetings from Asbury Park, N.J.* (Columbia Records, 1973). Serial #L64990. Springsteen played this bass on the songs "Spirit in the Night" and "Blinded by the Light," which when covered by Manfred Mann's Earth Band became a top ten hit in the United States and the United Kingdom. In the 1940s, Californian inventor Leo Fender realized that he could improve upon the engineering of hollow-body acoustic guitars with the creation of electric solid body guitars. Not only that, but he realized that there were ways to streamline the process of creating such guitars. The Fender Precision bass was introduced in 1951 and revolutionized the musical world. The electric Precision bass was more compact than the acoustic double basses used previously, as well as amplified so as to be audible amongst other instruments. The introduction of the P-bass, as well as of the Telecaster electric guitar - the first solid body Spanish-style electric guitar - in the same year would lead to the beginning of the creation of what is now the modern-day rock group. The amplified sound of these instruments meant that smaller groups of musicians could get together and still create big sounds. This instrument is a double cutaway solid body Fender Precision Bass with a single coil split pickup. The guitar is in fair condition, with some very small nicks and holes on the front of the body, and two divots in the wood where the bassist would have placed his thumb while playing. The black paint on the panels surrounding the volume and tone control knobs is faded around the edges. Bass comes with soft pale brown leather Straplok System guitar strap. In 1972, Bruce Springsteen's first album had been finished and submitted by his manager at the time to Clive Davis, then the President of Columbia Records. Mr. Davis believed that it was necessary for Springsteen to write and record a couple of more songs for the album that would be more radio-friendly and would appeal to a mainstream audience. In response to this, Springsteen wrote "Blinded by the Light" and "Spirit in the Night," and he and his manager went back into the studio to record them. However, Springsteen's usual bassist was not available, so Bruce decided to play the bass sections himself. Needing an instrument, he turned to his manager, who in turn called the bassist of a band that he had been in in the late 1960's - The Balloon Farm. The bass had been played on all of their songs, most notably on their 1968 Billboard Top 40 hit "A Question of Temperature." The bassist lived nearby, and so he came to the studio bringing his 1963 Fender Precision bass, which Springsteen played while recording the two songs. *Greetings from Asbury Park, N.J.*, when it was released, was a critical favorite. The Boss is famous for his depictions of the American working class, and his debut is no exception. With its complex lyrics and folk sound, this first album from a then virtually unknown Bruce Springsteen drew comparisons to the work of Bob Dylan and Van Morrison. It would of course in time become clear that Springsteen was in a category all his own, as he went on to sell 120 million records worldwide, win 20 Grammys, and be inducted into the Rock and Roll Hall of Fame. This item is being consigned by the individual who lent the bass to Springsteen, in conjunction with his first manager.



105A: Grateful Dead Poster signed by all members of the band

USD 2,000 - 4,000

A Grateful Dead poster signed by all the members of the Grateful Dead in the 1990s. Signatures read: "Jerry Garcia," "Mickey Hart," "Bobby Weir," "Billy Kreutzmann," and "Vince Welnick." With the exception of Welnick, all of the signatures are from founding members of the band. The consigner of this guitar is a recording and system engineer who built a strong friendship with Jerry Garcia while recording many sessions for the Acoustic Disc albums created by Jerry and mandolinist David Grisman.



106: Boz Scaggs The Boarding House Live Tapes #2 and #3

USD 1,500 - 2,500

Archived tape recording of a live performance circa late 1960's by popular singer Boz Scaggs. 7 inches. Box is 7.25" square. These tapes feature live and unaltered recordings of Boz Scaggs performing in San Francisco. The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists and historic American folk musicians. The reel-to-reel audiotapes of this performance was stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968. San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists. William Royce "Boz" Scaggs is an American singer, songwriter, and guitarist. He was a guitarist and occasional lead singer with the Steve Miller Band in the 1960s, and in the 1970s gained fame with several solo Top 20 hit singles in the United States, including the hits "Lido Shuffle" and "Lowdown" from the critically acclaimed album *Silk Degrees* (1976), which peaked at #2 on the Billboard 200. Scaggs continues to write, record music, and tour.

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107: John Denver's 1982 Greven, "The White Lady"

USD 50,000 - 60,000

John Denver's 1982 acoustic 6-string Greven guitar, nicknamed "The White Lady." Sitka spruce top (from Ketchikan, Alaska), and highly flamed hard maple back, sides and neck (from Pennsylvania). No serial number, just has "John Denver" inlaid on the neck block. The decoration on this instrument is intricate and beautiful. The heel of the guitar is carved in a druid-celtic pattern of leaves. The fretboard features progressively blossoming flowers. The headstock features lovely abalone artwork inlay taken from a painting by artist Maxfield Parrish. There is a small label on the neck block, which is visible by looking through the sound hole, that reads simply, "John Denver." This guitar was used by Denver in the 1982 Muppets Special, on Denver's album Flower that Shattered the Stone, in Johnny Carson specials from 1984-1988, and in various other tours and recording sessions. Guitar is in perfect working and structural condition. Body has some scratches, including scratches near the pickguard, consistent with use. Headstock has wear, tuners show wear as well. Denver commissioned two guitars, one a 6-string and one a 12, from famed guitar luthier John Greven around 1982. Fully documented and verified. John Denver gifted this instrument to his friend Malcolm MacDonald around the fall of 1991. Click here to view video of John Denver's playing 1982 Greven guitar. Also, click here to view video of the guitar being played



107A: Photo of Famous Rock Stars, signed by 7 musicians

USD 1,500 - 2,500

A framed picture of various stars of the rock and music world that hung on the wall of the legendary Manny's Music. Manny's was a Manhattan music store that has since closed. Many years ago Guernsey's did an auction of items from the store, this was arguably the most outstanding picture, as it featured a large group of stars together. Measures 17 x 21" in original Manny's frame. Upper row: Tim Coppello (Ken Dolls and Tina Turner's saxophonist) and Todd Rundgren (Utopia). Middle row: Burton Cummings (The Guess Who), Ringo Starr, and Joe Walsh (Eagles). Bottom row: Timothy B. Schmit (Eagles), Dave Edmunds (Love Sculpture), and Nils Lofgren (autograph not present).



108: 1967 Gibson EB2 D Bass

USD 9,000 - 12,000

A 1967 Gibson EB2 D bass, serial number 320700. This guitar has its rare original finish of Burgundy Mist (sometimes known as Sparkling Mist). Used by Mark Ronson as well as the band Kasabian, both in 2010. A semi-hollow body with double-Venetian-cutaway silhouette and two f-shaped holes. With the letter 'D' denoting double pickups, this original instrument is a real beauty. This was Gibson's top-of-the-line bass and was only produced for a short time. It is in very nice condition with some minor chips and some lacquer crazing, and a slight later Gibson labelled pickup cover fitted. Comes complete with hard case. Paperwork detailing the delivery of this bass to the studio for use by Ronson and by Kasabian will be included with guitar. This item is currently in the possession of the consigner, in the United Kingdom. If the winner of this item resides within the United States, they will only have to pay the cost of shipping from New York City. If the successful bidder wishes the item to be sent to them from the United Kingdom, however, they will only have to pay the cost of shipping from that location. Dependent on the location of the winner, either option will be available.



109: 1967 Fender Telecaster Custom Sunburst

USD 20,000 - 30,000

1967 Fender Telecaster Custom guitar, sunburst, in n.o.s. near un-played all original new condition. The guitar comes in the original black case with accessories. Some guitars just surpass the term "near mint". They live in a completely different universe, where time apparently stopped the day they were made. This stunning '67 Tele Custom must be from that other universe too. In fact, it's so amazingly clean it looks like a brand-new re-issue. But of course it isn't. It is 100% genuine 1967 Fender, from strap-pin to headstock, to twin pick-ups, to everything in-between. The original sunburst finish gleams like glass, and from its rock maple neck to Custom double-bound body, the guitar literally doesn't have a single ding on it. Best of all, it sounds like only a true vintage Tele can. Whether you set it to low volume, mids, or cranked high. Plug it into the equally near n.o.s. clean 1967 Fender Pro-Reverb "blackface" amplifier (that we are also offering), and your ears will beg you to play on forever. Plus check out all the cool things that this astonishingly clean '67 Telecaster comes with: original black case, hang-tag, Fender store tag, 1967 full-line Fender catalog, 1967 Fender "Album of the Stars", unused original 60's black Fender strap, and vintage guitar cable. All in all, without time travel you will not find another 1960s Telecaster Custom in this investment-grade near new condition - if another even exists.



109A: Fender '67 Pro Reverb Amp

USD 5,500 - 7,500

1967 Fender Pro Reverb "blackface" amplifier. Serial Number F132867. Near-mint original condition, and the mate to the '67 Tele Custom that we are also offering. Kept pristine and near perfect since purchased new 50 years ago. Original, from the whopping twin 12" Jensen C12N speakers, to the transformers, tubes, unmarred original grille cloth, and crisp black Tolex. The spring-reverb unit and circuitry alone makes this one of the best amps Fender ever produced. Complete with its original tags, instructions, schematic, and foot-switch, plus padded cover and more.

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110: 1961 Elvis Presley Blue Hawaii Master Tape

USD 20,000 - 25,000

Elvis Presley original Master Track tape from the movie Blue Hawaii. This tape includes original takes of the songs "Almost Always" and "Moonlight Swim." Dated "3-22-61" in pencil, the 10" reel. The tape is 1/2" and plays 15 ips. It is in the original cardboard sleeve in good condition, torn paper on cover legend. Lead vocals were provided by Elvis Presley with backing vocals by The Surfers, with additional ensemble. The final track selected for publishing and sent to the client (Paramount Pictures) are marked on the tape cover in pencil. This is indicated by a capital M with a circle around the take # and "Out to client," next to it. This unique Elvis master tape was recorded at the well known Radio Recorders, the prime Los Angeles independent recording facility at the time this tape was recorded for the hit film. Many notable musicians recorded at Radio Recorders including: Elvis Presley, Jimi Hendrix, Frank Zappa, Billie Holiday, Charlie Parker, Jimmie Rodgers, Louis Armstrong, and The Carpenters - to name a few. Radio Recorders captured projects with 3 machines recording simultaneously. There is a 1/2 inch A tape (Stereo Master) a 1/2 inch B tape (Mono Master) and a 1/4 inch C tape (a Mono back-up) MONO is how most listeners first heard Elvis in the 1950s and 1960s, when it was the predominant audio format. Until 1968, each Elvis album was given a unique MONO and STEREO mix. Blue Hawaii is the fourteenth album by American singer and musician Elvis Presley, released on RCA Victor Records in mono and stereo, LPM/LSP 2426, on October 20, 1961. It is the soundtrack to the 1961 film of the same name starring Presley. Recording sessions took place at Radio Recorders in Hollywood on March 21, 22, and 23, 1961 and were sponsored by Paramount Pictures. In the United States, the album spent 20 weeks at the number one slot and 39 weeks in the Top 10 on Billboard's Top Pop LPs chart. It was certified Gold on December 21, 1961, Platinum and 2x Platinum on March 27, 1992 and 3x Platinum on July 30, 2002 by the Recording Industry Association of America. This master reel was recorded at Radio Recorders. During the 1940s and 50s, Radio Recorders, which was located in Hollywood, CA, was responsible for recording countless radio shows, both network and local. As the years progressed, major labels used Radio Recorders, well into the 1960s. Columbia, RCA Victor, Capitol, and Decca all utilized their studios and recording capabilities, and Radio Recorders was also the choice of many independent labels and both popular and classical artists - everyone from Stravinsky to Elvis. The consigner of this collection acquired this unique master tape directly from the Greenfield family. Jerome Greenfield was the General Manager of Radio Recorders at the time of the recording. After his death, in the process of clearing out his estate, his son found a number of unmarked boxes containing master reels from over 40 years ago. These were among them.



111: 1932 Gibson L-50

USD 3,500 - 5,500

A rare 1932 acoustic Gibson L-50 archtop guitar. The Gibson L-50 archtop model went through various changes throughout the 30's and 40's, such as changes in hardware and in body shape. An early model, this guitar was only built at this size and with its particular hardware during this year. Sunburst finish. Total height 37 3/4". The back of the guitar has had work done to restore it. All of its parts and the finish are original.



112: 1964 James Brown Grits & Soul Master Tape

USD 7,000 - 9,000

Extremely rare 1964 James Brown Grits & Soul Master Tape. Tracks: "Infatuation," "Tempted," and "Mr. Hip." Grits & Soul was released in 1964 by Smash Records. It is an instrumental record featuring "The James Brown Band." This master reel was recorded at Radio Recorders. During the 1940s and 50s, Radio Recorders, which was located in Hollywood, CA, was responsible for recording countless radio shows, both network and local. As the years progressed, major labels used Radio Recorders, well into the 1960s. Columbia, RCA Victor, Capitol, and Decca all utilized their studios and recording capabilities, and Radio Recorders was also the choice of many independent labels and both popular and classical artists - everyone from Stravinsky to Elvis. The consigner of this collection acquired this unique master tape directly from the Greenfield family. Jerome Greenfield was the General Manager of Radio Recorders at the time of the recording. After his death, in the process of clearing out his estate, his son found a number of unmarked boxes containing master reels from over 40 years ago. These were among them.



113: 1966 Jaguar, in rare factory original Orange Sparkle

USD 20,000 - 30,000

1966 Fender Jaguar, rare factory-original Orange-Gold Sparkle, and near-mint. This guitar is simply spectacular. One of just two or three original 1960's Fender guitars ever finished in this blazing color, it is still as vibrant and eye-popping as when it was specially ordered 52 years ago. Likely requested in late 1965 or early '66 by a premier Fender dealer, this was not a standard Fender color. Yet it is not a re-fin, but 100% factory original (as verified by the "ES", for Extra Special, stamped into the body prior to finishing). In fact, other than a couple of small touched-up dings, the guitar is dead-straight and all correct from stem to stern, on top of being in superb condition. Every part, from its neck (dated April 1966), to tuners, frets, pick-ups, pickguard, and everything in-between, is original to the spring day in 1966 when it was made. Looking at the guitar in motion, the sparkle finish seems to come alive. Glinting and glittering in the light, the color subtly shifts from bright orange-gold to red and back again. One of the rarest original 1960's Fender guitars in the world, this mind-blowing Jaguar is complete with its 1966 black Fender hard case, plus original 1966 Fender 38-page color catalog, March 1966 "Fender Facts", original strap, cable, Fender mini brochure, and more. From The Illinois Collection.

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113A: 1965 Fender Deluxe Reverb amplifier

USD 4,000 - 5,000

1965 Fender Deluxe Reverb amplifier in near-mint condition, excepting some minor scratches. SN #A04656. Original 1960's Fender "black-faces" are today among the most sought-after amps by players and collectors both, especially in this condition. All original, from its 12" Oxford blue-label speaker, transformers, on-board reverb and tremolo, and all the electronics, to its crisp pristine black Tolex. Even still has its original power cord and tubes! From The Illinois Collection.



114: Jefferson Airplane The Boarding House Live Tape #1

USD 3,000 - 5,000

Jefferson Airplane The Boarding House Live Tape Recording #1 Historical archived live track tape of a performance by Jefferson Airplane circa late 1960's. Unheard and archived since this time, this master tape features a live and unaltered recording of Jefferson Airplane performing in San Francisco at the height of the psychedelic rock era. Tape contains rare live audio from Jefferson Airplane, among the various songs on this tape are some of their biggest hits. Tape diameter measures 7 inches. Box is 7.25" square. The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists and historic American folk musicians. The reel-to-reel audiotapes of this performance was stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968. San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists. Jefferson Airplane was a rock band based in San Francisco, California, who pioneered psychedelic rock. Formed in 1965, the group defined the San Francisco Sound and was the first from the Bay Area to achieve international commercial success. They were headliners at the three most famous American rock festivals of the 1960s - Monterey (1967), Woodstock (1969) and Altamont (1969) - and the first Isle of Wight Festival (1968) in England. Their 1967 break-out album Surrealistic Pillow ranks on the short list of the most significant recordings of the "Summer of Love". Two songs from that album, "Somebody to Love" and "White Rabbit", are among Rolling Stone's "500 Greatest Songs of All Time." The "classic" lineup of Jefferson Airplane, from October 1966 to February 1970, was Marty Balin (vocals), Paul Kantner (guitar, vocals), Grace Slick (vocals), Jorma Kaukonen (lead guitar, vocals), Jack Casady (bass), and Spencer Dryden (drums). Jefferson Airplane was inducted into the Rock and Roll Hall of Fame in 1996 and was presented with the Grammy Lifetime Achievement Award in 2016. Original vintage box in acceptable condition. "Tijuana Brass" written in pen on the side of the box does not correspond to audio on this rare tape.



115: 1958 Gretsch SilverJet and 1959 Gretsch Amp

USD 8,000 - 12,000

1958 Gretsch Silver-Jet single-cutaway, original and in fine condition, with included 1959 Gretsch amplifier and more. With its Gibson Les Paul-inspired mahogany body, the vintage Gretsch SilverJet boasts not just a dazzling sparkle finish. Unlike the Les Paul, the body is multi-chambered, adding resonance plus reducing the guitar's weight (a real shoulder-saver -- the fine example you see here, from 1958, is just 7 lbs). In 1955, a creative craftsman at Gretsch had the brilliant idea to combine the sparkle finish of their celebrated drum sets with one of their new solidbody guitars. And the celebrated Model 6129 Silver-Jet was born. With its original twin DeArmond single-coil pickups, Burns tremolo, and low action, this rare 1958 SilverJet both plays and sounds killer. Plus it's original down to its rosewood fingerboard (with "thumbnail" pearl inlay), to its pots, tuners, arrow knobs, chrome "G" tailpiece, and black Gretsch-embossed pickguard. In fact, other than a few minor dings and scratches on its back, it remains in eye-popping beautiful condition. Making the 1958 SilverJet even more special is the included 1959 Gretsch Model 6156-T amplifier. With 12" speaker (dated October 1957) to transformers, tubes, grille cloth, and still pristine black-ribbed Tolex, plus adjustable on-board tremolo, it is all original (other than updated power cord for safer use). Also included with the sensational 1958 SilverJet guitar and 6156-T amp are all the tags, cards, original strap, original gray hard-case, and more. 1958 Gretsch Model 6129 SilverJet, single-cutaway, with included 1959 Gretsch Model 6156-T amplifier, plus all the tags, cards, strap, etc.



115A: 1964 Gretsch SilverJet and 1964 Gretsch Amp

USD 10,000 - 14,000

1964 Gretsch SilverJet double-cutaway, original and in fine condition, with included 1964 Gretsch amplifier. The 1964 Gretsch Silver-Jet is even rarer than the scarce 1950s models. Gretsch had removed the Silver-Jet from its line of electrics in 1962 when they switched to the double-cutaway body design. After that the SilverJet could only be ordered by special request -- making double-cutaway Model 6129s (like the '64 you see here) exceedingly rare today. With its powerful and original "FilterTron" humbucking pickups, 22-fret fingerboard, plus a myriad of advanced switching and tone circuitry (new for the double-cutaway Jet models) guitarists were wowed with a terrific span of expression. And of course the striking sparkle finish still mesmerizes audiences to this day. Included with the SilverJet is an all-original 1964 Gretsch 6150-T amplifier, original from its speaker, gleaming control panel, tremolo circuit, to all the components inside and out. Plus it's in truly near-mint condition. Its small size and big sound are perfect for home or on the road. It's believed that only two dozen or so double-cut SilverJets were ever made. We haven't seen another up for acquisition in many years. Also included with the set of 1964 SilverJet guitar and original 1964 amp: a vintage Gretsch catalog, tags, plus cards, strap, vintage price list and more, and the original gray hard-case. Rare 1964 Gretsch Model 6129 SilverJet double-cutaway guitar, in original case, with all accessories, and included 1964 Gretsch 6150-T amplifier. From the Illinois Collection.

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116: Original 1968 Jimi Hendrix gold record and framed print

USD 3,500 - 4,500

Original 1968 Jimi Hendrix gold record for "Electric Ladyland", with included framed original printing of the album cover artwork. The masterpiece LP "Electric Ladyland" was released on October 16, 1968. With songs such as "Crosstown Traffic" and "All Along the Watchtower", within weeks it was at Billboard's number one. And it stayed at the top of the charts for months. This original gold record pressing -- celebrating half a million sold -- was presented to Reprise Records in early 1969, and was proudly displayed in their NY studio offices for many years. Reprise was wound-down in 1976 by owner Warner Bros. Jimi Hendrix died in 1970. But if any guitarist lives on in their music, it is Jimi himself. Three generations have now been influenced by his genius. He was the master, bar none.



117: 1999 Speedster Deluxe amplifier

USD 3,000 - 5,000

A 1999 Speedster Deluxe, deep cobalt violet-blue, near mint and all original, with original covers, paperwork, footswitch, and more. One near-invisible small area of touch-up on one edge-curve. Switches from 110v to 220v for playing overseas. Designed by professional amplifier guru Michael Soldano, and entirely made here in the U.S., original Speedster amplifiers are sadly no longer being produced and very few were ever built, making this amp very collectible. From the fantastic retro styling of the deep midnight-blue double cabinet, to the engine-milled aluminum face, to the hand-wired 6V6 circuitry, built-in spring reverb, 12" Jensen speaker, and meter-monitored adjustable tube bias, everything about this amp is designed to make a player sound great, via his or her own choice of dozens of tones, shading, and drives, that set the Speedster apart from any other amp on the planet. From The Illinois Collection.



117A: New York Dolls 1958 Gretsch Double Anniversary

USD 10,000 - 15,000

A 1958 Gretsch Double Anniversary 6117 hollow body, in Tobacco Sunburst finish. The Gretsch Anniversary series debuted in 1958 as a celebration of 75 years since the company's founding. For many, the ultimate vintage Anniversaries are the originals. Like other Anniversary models, the Sunburst-finished version of the classic Double Anniversary was introduced in 1958, originally with twin FilterTron pickups. (these pickups were only fitted in the first 2 years of production). This Gretsch is in very nice and totally original condition, it has some nice of wear on the back of the neck and retains its original case. This guitar was used in recording sessions by legendary punk rockers The New York Dolls around September 2010 in the UK. The New York Dolls created punk rock before there was a term for it. Building on the Rolling Stones' dirty rock & roll, Mick Jagger's androgyny, girl group pop, the Stooges' anarchic noise, and the glam rock of David Bowie and T. Rex, the New York Dolls created a new form of hard rock that presaged both punk rock and heavy metal. Although they self-destructed quickly, the band's first two albums remain among the most popular cult records in rock & roll history! This item is currently in the possession of the consigner, in the United Kingdom. If the winner of this item resides within the United States, they will only have to pay the cost of shipping from New York City. If the successful bidder wishes the item to be sent to them from the United Kingdom, however, they will only have to pay the cost of shipping from that location. Dependent on the location of the winner, either option will be available.



118: Elvis Presley 1965 Paradise Hawaiian Style Mono Tape

USD 20,000 - 25,000

Elvis Presley original Mono Track tape from the Paramount Pictures film Paradise Hawaiian Style. This tape includes original takes of the popular songs "Drums of the Island" from the movie. Dated "7-26-65" in pencil, the 10" reel is in the original sleeve. The tape is 1/4", it is in good condition with track legend on the cover. Lead vocals were provided by Elvis Presley with backing vocals by The Jordanaires, with additional ensemble. The final track selected for publishing were sent to the client. They are marked on the tape cover with a red circle around the take #. This unique Elvis tape was recorded at the well known Radio Recorders, the prime Los Angeles independent recording facility at the time this tape was recorded for the hit film. Many notable musicians recorded at Radio Recorders including: Elvis Presley, Jimi Hendrix, Frank Zappa, Billie Holiday, Charlie Parker, Jimmie Rodgers, Louis Armstrong, and The Carpenters - to name a few. Radio Recorders captured projects with 3 machines recording simultaneously. There is a 1/2 inch A tape (Stereo Master) a 1/2 inch B tape (Mono Master) and a 1/4 inch C tape (a Mono back-up) MONO is how most listeners first heard Elvis in the 1950s and 1960s, when it was the predominant audio format. Until 1968, each Elvis album was given a unique MONO and STEREO mix. Paradise, Hawaiian Style is the twenty-sixth album by American singer and musician Elvis Presley, released by RCA Victor in mono and stereo, LPM/LSP 3643, in June 1966. It is the soundtrack to the 1966 film of the same name starring Presley. Recording sessions took place at Radio Recorders in Hollywood, California, on July 26 and 27, and August 2, 1965. It peaked at number 15 on the Top LP's chart. This reel was recorded at Radio Recorders. During the 1940s and 50s, Radio Recorders, which was located in Hollywood, CA, was responsible for recording countless radio shows, both network and local. As the years progressed, major labels used Radio Recorders, well into the 1960s. Columbia, RCA Victor, Capitol, and Decca all utilized their studios and recording capabilities, and Radio Recorders was also the choice of many independent labels and both popular and classical artists - everyone from Stravinsky to Elvis. The consigner of this collection acquired this unique master tape directly from the Greenfield family. Jerome Greenfield was the General Manager of Radio Recorders at the time of the recording. After his death, in the process of clearing out his estate, his son found a number of unmarked boxes containing master reels from over 40 years ago. These were among them.

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119: 1940s Kay Archtop

USD 1,000 - 1,500

A 1940's Kay electric archtop guitar, comes with its original case. Trapeze tailpiece, white fingerboard with a graphic of an easel with a "K" on it in black. Sharp florentine cutaway. A few small chips on the headstock, and what seems to be a slight red paint splatter on a portion of the back of the body. The Kay Musical Instrument Company was one of many early musical instrument manufacturers in the United States. The Kay company was officially established in 1931 at Chicago, Illinois by Henry Kay Kuhmeyer. Kay offered their first electric guitar in 1936, the year that Gibson introduced the first Spanish style electric. This makes Kay one of the earliest companies to offer the electric guitar. Lot includes authentic Kay Warranty Card.



120: 1961 Elvis Presley Kid Galahad Mono Tape

USD 20,000 - 25,000

Elvis Presley original Mono Track tape from the movie Kid Galahad. This tape includes original takes of popular songs from the movie. Dated "10-27-61" in pencil, the 10" reel is in the original cardboard sleeve. The tape is 1/4", it is in good condition with legend on the cover. Lead vocals were provided by Elvis Presley with backing vocals by The Jordanaires, with additional ensemble. The final track selected for publishing and sent to the client are marked on the tape cover in pencil. This is indicated by a capital M with a circle around the take #. This unique Elvis tape was recorded at the well known Radio Recorders, the prime Los Angeles independent recording facility at the time this tape was recorded for the hit film. Many notable musicians recorded at Radio Recorders including: Elvis Presley, Jimi Hendrix, Frank Zappa, Billie Holiday, Charlie Parker, Jimmie Rodgers, Louis Armstrong, and The Carpenters - to name a few. Radio Recorders captured projects with 3 machines recording simultaneously. There is a 1/2 inch A tape (Stereo Master) a 1/2 inch B tape (Mono Master) and a 1/4 inch C tape (a Mono back-up) MONO is how most listeners first heard Elvis in the 1950s and 1960s, when it was the predominant audio format. Until 1968, each Elvis album was given a unique MONO and STEREO mix. Kid Galahad is an extended play album by Elvis Presley, containing six songs from the motion picture of the same name. It was released by RCA-Victor in August 1962. Recording sessions took place ten months prior to the film's release on October 26 and 27, 1961, at Radio Recorders Studios in Hollywood, California. Six songs were recorded for the film, the soundtrack was issued as an extended play album in August 1962 to coincide with the film's premiere, and was sponsored by Mirisch Productions. It was certified Gold by the Recording Industry Association of America on March 27, 1992 for the sales of 250 thousand copies. This master reel was recorded at Radio Recorders. During the 1940s and 50s, Radio Recorders, which was located in Hollywood, CA, was responsible for recording countless radio shows, both network and local. As the years progressed, major labels used Radio Recorders, well into the 1960s. Columbia, RCA Victor, Capitol, and Decca all utilized their studios and recording capabilities, and Radio Recorders was also the choice of many independent labels and both popular and classical artists - everyone from Stravinsky to Elvis. The consigner of this collection acquired this unique master tape directly from the Greenfield family. Jerome Greenfield was the General Manager of Radio Recorders at the time of the recording. After his death, in the process of clearing out his estate, his son found a number of unmarked boxes containing master reels from over 40 years ago. These were among them.



120A: Paul McCartney Modified 1953 Gold Gibson Les Paul

USD 25,000 - 30,000

A rare 1953 gold Gibson Les Paul. This kind of guitar is often referred to as a "Goldtop." Paul McCartney played this guitar during his recording sessions at Air Studios / Lyndhurst Hall, London, in 2012, while he was working on his album "NEW," produced by Mark Ronson, Ethan Johns, Paul Epworth and Giles Martin. While McCartney is left-handed, he is also known to play right-hand instruments. This was usually achieved by flipping right-handed guitars and stringing them backwards. Mark Ronson also used this guitar in his studio sessions in 2015. Paul McCartney needs no introduction. Mark Ronson is one of the most successful British musicians working today, and has won multiple Grammy's, particularly for his production work. He has also had two albums that peaked at #1 and #3 in the British charts. McCartney and Ronson are not the only famous artists who prefer to play Goldtops. Bono, Duane Allman, and Keith Richards have all played this type of guitar as well. Distinctive for their sound, Goldtops are also of course showstoppers with their glamorous shimmering gold color. The Goldtop is described by Gibson as the "Les Paul that started it all." In 1952, Gibson teamed with popular 1950s musician and music technology innovator Les Paul to design and produce a line of solid body electric guitars. This 1953 Gibson Les Paul Standard Gold guitar, with modifications from 1957, is an example of the first generation of Gibson's Les Paul models. Until 1958, all Gibson Les Paul guitars had a gold finish, and were often referred to as "Goldtops." This model started out in 1952 with a trapeze tailpiece derived from a jazz guitar, whose horizontal metal cross piece doubled as the bridge and the saddle, but at some point during 1953 Gibson realized that louder forms of music (and players who needed to adjust for action differences) would need something a little different, and so a combination bridge-tailpiece replaced the original trapeze design. However, this particular 1953 Les Paul has the stopbar tailpiece and tune-o-matic bridge introduced to the guitar in 1957. This conversion was most likely done in the 1970s. The neck was not reset to 57 angle after the conversion. Double black reissue humbuckers. The face gold paint was refinished by Clive Brown in 2005, this is the only aspect of the finish that was redone. Reproduction bridge, tail piece, and pegs. There are some very small nicks and dings on the body of the guitar, but it is near mint condition. A beautiful guitar that provides powerful, beefy tones, it is no small surprise Paul McCartney chose to play this fantastic guitar in studio. Previous to being included in this auction, this guitar was on display at the Grammy Museum, in Los Angeles, in their "Rare Guitars" exhibition, May 2015-June 2016. All of the paperwork showing the delivery of the guitar to the studio, for Paul McCartney's use, is included with the guitar.

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122: Emmylou Harris The Boarding House Live Tape #1

USD 2,000 - 3,000

Emmylou Harris: The Boarding House Live Tape Recording #1 Archived track tape of a live performance by Grammy award winning country singer, Emmylou Harris. 7 inches. Box is 7.25" square. This tape features a live unaltered recording of Emmylou performing in San Francisco. Unheard and archived since the 1960's, this tape features various popular songs. Among them the hit song "That's All it Took." The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists and historic American folk musicians. The reel-to-reel audiotapes of this performance was stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968. San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists. Emmylou Harris is an American country singer, songwriter and musician. She has released many popular albums and singles over the course of her career, and she has won 13 Grammys as well as numerous other awards, including induction into the Country Music Hall of Fame. Her work and recordings include work as a solo artist, a bandleader, an interpreter of other composers' works, a singer-songwriter, and a backing vocalist and duet partner. Few artists have had such a profound impact on contemporary music as Emmylou Harris. Blessed with a crystalline voice, a remarkable gift for phrasing, and a restless creative spirit, she traveled a singular artistic path, proudly carrying the torch of "cosmic American music" passed down by her mentor, Gram Parsons. Even more than four decades into her career, Harris' latter-day music remained as heartfelt, visionary, and vital as her earliest recordings. Original box in good condition. Track list on box verso in pen does not correspond to the rare Emmylou Harris performance audio on this tape.



123: 1969 original Zemaitis prototype guitar & Vox amp

USD 20,000 - 25,000

1969 original Zemaitis prototype electric solidbody, one of just three known. With included near-mint 1964 Vox AC-4 amplifier. The U.K.'s Tony Zemaitis became a legend in his own lifetime. He actually began with acoustic guitars in the late 1950's and 60's, and soon caught the attention of London's premier guitarists. Many of his acoustic guitars are iconic for their heart-shaped sound-holes (including a monster 12-string for George Harrison). In 1969, Tony began experimenting with his first electric solidbody guitars, and by the mid-70s his list of grateful customers reads like a who's-who of British rock royalty: Ron Wood, Ronnie Lane, Spencer Davis, Eric Clapton, and across the pond Bob Dylan, too. But this guitar, the one that you see here, is among the very first electrics that Tony Zemaitis made -- if not the first -- and is one of just three 1969 prototypes known to exist. And it is all Zemaitis, through and through. From the solid mahogany body to the dark "rustic" sienna finish, to its aluminum bridge, tailpiece and cover, to its mahogany neck with ebony fingerboard, to the metal "Z" plate headstock (made by noted UK engraver Danny O'Brien). The guitar is similar to the other two known prototypes, in body style, twin humbuckers, and elongated pick-up routs (allowing Tony or his customers to experiment with different pick-ups). But this guitar features the first example of Tony's power-board circuitry and added control knob. The guitar not only plays incredible, with its volume and tone controls the range of sounds is breathtaking. Plug it into the included and all original and near-mint 1963 Vox AC-4 amp (quite valuable in its own right) and you will understand why some Zemaitis guitars have sold for upwards of \$50,000 to \$100,000. But they all started with this one and just two others. Keeping to Tony's philosophy of working alone and only by bespoke request, he built only 5 to 10 guitars a year. Making each and every original vintage Zemaitis guitar very rare and very special. Tony passed in 2004. But when you pick up the guitar, you will be holding in your hands the very inception of legend. And as Ron Wood said, "Tony lives every time I play one of his guitars." Original 1969 Zemaitis electric solidbody prototype in original hard case, with included near-mint 1963 Vox AC-4 amplifier. From the Illinois Collection.

Legendary Guitars & Musical Treasures - Dec 2



124: The Grateful Dead The Boarding House Live Tape #3

USD 3,000 - 5,000

The Grateful Dead The Boarding House Live Tape #3 Historical archived San Francisco live track tape of a performance by The Grateful Dead circa late 1960's. Unheard and archived since this time, this tape features a live and unaltered recording of The Grateful Dead, lead by Jerry Garcia, performing in San Francisco at the height of the psychedelic rock era. Tape contains rare audio from The Grateful Dead, among the various songs on this tape, the most popular is "I Know You Rider," "Good Lovin," and "Sugar Magnolia." This master tape is truly a piece of history for any Grateful Dead "Deadhead" fanatic. Tape diameter measures 7 inches. Box is 7.25" square. The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists and historic American folk musicians. The reel-to-reel audiotapes of this performance was stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968. San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists. Guitarist, singer, and songwriter Jerry Garcia was best known as a founding member of the Grateful Dead - the rock band for which he served as the de-facto leader for 30 years. Concurrently for much of that time, he also performed in a variety of configurations and a variety of styles, sometimes switching to banjo or pedal steel guitar for the purpose. Ranging from quintet to septet, the Grateful Dead is known for its unique and eclectic style, which fused elements of rock, psychedelia, experimental music, modal jazz, country, folk, bluegrass, blues, reggae, and space rock. They have a devoted fan base, known as "Deadheads". Founded in the San Francisco Bay Area amid the rise of the counterculture of the 1960s. The original members were Jerry Garcia (lead guitar, vocals), Bob Weir (rhythm guitar, vocals), Ron "Pigpen" McKernan (keyboards, harmonica, vocals), Phil Lesh (bass, vocals), and Bill Kreutzmann (drums). Original vintage box in acceptable condition. Believed to be original notes on verso in pen date this recording to April 3, 1960.



125: Guitar inscribed by Les Paul to Carlos Santana

USD 5,000 - 7,000

Acoustic guitar with trapeze tailpiece signed by Les Paul, to Carlos Santana. Santana is considered one of the greatest guitarists of all time and Les Paul was an admirer of his work. Lester William Polsfuss was an inventor and musician. A talented musician as well as inventor, Les Paul is credited with various recording innovations and his skilled guitar playing, however he is probably best known for helping to design the Gibson Les Paul. The consigner of this item worked directly with Les Paul.



126: America Live Recording: The Charles Lewis Tapes

USD 2,000 - 3,000

America Live Recording Audio Tape: The Charles Lewis Collection The Charles Lewis Tape collection features countless professional live raw recordings of some of the biggest names in music. This one tape includes audio of a live concert by the popular band America. Complete and unedited from this performance, the audio was taken off the board by the sound engineer Charles Lewis c.1960's. Tape measures 7.5" in diameter and box measures 11.75". Tape audio runs for approximately 45 minutes and includes the songs: 1. I Need You 2. Venture Highway Chuck Lewis started his career in sound in the late fifties at Otto K. Olsen in Hollywood. While working there, he was the soundman/sound mixer for red carpet premiers at Grauman's Theater. In the sixties, Chuck was in charge of working at and overseeing performances at both the Hollywood Bowl and the Music Center. Chuck did sound for all types of performances; rock, jazz, classical, stand up, and theater. He worked with everyone from the Beatles to Baryshnikov. Chuck did have his favorites some of which were Robert Goulet, Groucho Marx, Don Rickles, Frank Sinatra, and Florence Henderson. In his later years, he worked solely for the Dorothy Chandler Pavilion as sound director and overseeing the Center Theater Group. Several years after Chuck's passing his children started to clear out his garage. Chuck had a sound rental business for a few years after he retired and his children were selling the sound equipment. They came across several boxes of reel to reel tapes that they had no idea existed. Among these tapes there was everything from rock, jazz, stand up, classical, and plays. These tapes feature live recordings that have gone untouched and unheard for 45 years or more. America is a rock band formed in England in 1970 by Dewey Bunnell, Dan Peek, and Gerry Beckley. The trio met as sons of U.S. Air Force personnel stationed in London, where they began performing live. America achieved significant popularity in the 1970s and was famous for the trio's close vocal harmonies and light acoustic folk-rock sound. The band released a string of hit albums and singles, many of which found airplay on pop/soft rock stations. Their 1974's Holiday featured the hits "Tin Man" and "Lonely People"; and 1975's Hearts generated the number one single "Sister Golden Hair" alongside "Daisy Jane." No copyrights or rights of any kind are included.

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127: Jerry Garcia acoustic - "Penco"

USD 20,000 - 30,000

Jerry Garcia Penco acoustic guitar with rosewood fingerboard and exquisite inlaid floral pattern down the wood neck. Wood back, inside sound hole the original Penco label with model No.190 is noted. This guitar was played, as pictured, by Jerry Garcia at a birthday party for Taro Hart, the son of Jerry's fellow Grateful Dead band mate Mickey Hart. The party, which took place in the 1990s, was attended by an eclectic and colorful combination of guests, including the Tibetan Gyuto Monks and then Governor of California Jerry Brown. The consigner of this guitar is a recording and system engineer who built a strong friendship with Jerry Garcia while recording many sessions for the Acoustic Disc albums created by Jerry and mandolinist David Grisman. The consigner's friendship with Jerry, David Grisman and the Harts was the reason he and this Penco guitar were part of the birthday celebrations. Guitarist, singer, and songwriter Jerry Garcia was best known as a founding member of the Grateful Dead - the rock band for which he served as the de-facto leader for 30 years. Concurrently for much of that time, he also performed in a variety of configurations and a variety of styles, sometimes switching to banjo or pedal steel guitar for the purpose. Ranging from quintet to septet, the Grateful Dead is known for its unique and eclectic style, which fused elements of rock, psychedelia, experimental music, modal jazz, country, folk, bluegrass, blues, reggae, and space rock. They have a devoted fan base, known as "Deadheads". Founded in the San Francisco Bay Area amid the rise of the counterculture of the 1960s. The guitar is in good condition with repairs made and some wear. A few minor scratches around the head of the body and bottom.



128: Les Paul inscribed signed guitar to Bono

USD 5,000 - 7,000

Archtop guitar that Les Paul signed to Bono from U2. Les Paul respected U2 as a band, and as he already had a large amount of archtop guitars in his possession, he decided to sign this one to Bono. Lester William Polfuss was an inventor and musician. A talented musician as well as inventor, Les Paul is credited with various recording innovations and his skilled guitar playing, however he is probably best known for helping to design the Gibson Les Paul. The consigner of these items, Ron Lovely, worked directly with Les Paul and was the one to bring various guitars that Les had signed to the artists they were meant for. The two men, who were friends for 20 years, began their "guitars to stars" tradition over a beer one night. This started off a tradition of artists giving guitars to each other - something Les did frequently - as well as artists signing and giving guitars to Ron Lovely, as he was a part of the network of friendly artists.



129: 1979 Fender Stratocaster

USD 2,000 - 3,000

A 1979 Fender Stratocaster with Sunburst finish. You can't go wrong with a Strat, and the sound on this vintage guitar will not disappoint. The 1970s saw a resurgence of the popularity of Fender, in large part due to Jimi Hendrix. For Jimi, the Fender Stratocaster was a preferred guitar, and his frequent usage of the model led to it becoming popular with guitar players everywhere. Eric Clapton also brought recognition to the name when he launched his solo career in 1970, playing a Fender Strat. Fair condition. Usage, some nick marks on back. One large area of wear by edge of pickguard. A couple of spots of finish wear on back.



130: 1961 Elvis Presley Kid Galahad Master Tape

USD 20,000 - 25,000

Elvis Presley original master reel from the movie Kid Galahad. This tape includes original takes of popular songs from the movie. Dated "10-26-61" in pencil, the 10" reel is in the original cardboard sleeve. The tape is in good condition with legend on the cover. Lead vocals were provided by Elvis Presley with backing vocals by The Jordanaires, with additional ensemble. This unique Elvis tape was recorded at the well known Radio Recorders, the prime Los Angeles independent recording facility at the time this tape was recorded for the hit film. Many notable musicians recorded at Radio Recorders including: Elvis Presley, Jimi Hendrix, Frank Zappa, Billie Holiday, Charlie Parker, Jimmie Rodgers, Louis Armstrong, and The Carpenters - to name a few. Radio Recorders captured projects with 3 machines recording simultaneously. There is a 1/2 inch A tape (Stereo Master) a 1/2 inch B tape (Mono Master) and a 1/4 inch C tape (a Mono back-up) MONO is how most listeners first heard Elvis in the 1950s and 1960s, when it was the predominant audio format. Until 1968, each Elvis album was given a unique MONO and STEREO mix. Kid Galahad is an extended play Album by Elvis Presley, containing six songs from the motion picture of the same name. It was released by RCA-Victor in August 1962. Recording sessions took place ten months prior to the film's release on October 26 and 27, 1961, at Radio Recorders Studios in Hollywood, California. Six songs were recorded for the film, the soundtrack was issued as an extended play album in August 1962 to coincide with the film's premiere, and was sponsored by Mirisch Productions. It was certified Gold by the Recording Industry Association of America on March 27, 1992 for the sales of 250 thousand copies. This master reel was recorded at Radio Recorders. During the 1940s and 50s, Radio Recorders, which was located in Hollywood, CA, was responsible for recording countless radio shows, both network and local. As the years progressed, major labels used Radio Recorders, well into the 1960s. Columbia, RCA Victor, Capitol, and Decca all utilized their studios and recording capabilities, and Radio Recorders was also the choice of many independent labels and both popular and classical artists - everyone from Stravinsky to Elvis. The consigner of this collection acquired this unique master tape directly from the Greenfield family. Jerome Greenfield was the General Manager of Radio Recorders at the time of the recording. After his death, in the process of clearing out his estate, his son found a number of unmarked boxes containing master reels from over 40 years ago. These were among them.

Legendary Guitars & Musical Treasures - Dec 2



131: Les Paul signed inscribed guitar to Tom Petty

USD 5,000 - 7,000

Acoustic guitar that Les Paul signed to Tom Petty. The Traveling Wilbury's, which consisted of Bob Dylan, Roy Orbison, George Harrison, Tom Petty, and Jeff Lynn, apparently reminded Les Paul of the days when he would play alongside stars such as Bing Crosby, who was a lifelong friend of Paul's. When he signed this guitar to Petty, he did not string the guitar, laughing and saying, "It's fine just the way it is, let them have some fun with that one." This was a guitar that he was particularly fond of. Lester William Polsfuss was an inventor and musician. A talented musician as well as inventor, Les Paul is credited with various recording innovations and his skilled guitar playing, however he is probably best known for helping to design the Gibson Les Paul. The consigner of these items, Ron Lovely, worked directly with Les Paul and was the one to bring various guitars that Les had signed to the artists they were meant for. The two men, who were friends for 20 years, began their "guitars to stars" tradition over a beer one night. This started off a tradition of artists giving guitars to each other _ something Les did frequently _ as well as artists signing and giving guitars to Ron Lovely, as he was a part of the network of friendly artists.



131A: 1961 Vox AC30 /4 in Original Fawn Tolex

USD 10,000 - 14,000

A very rare 1961 Vox AC30/4, Black Panel 4 Input model. Amp has the original fawn 'Rexine' covering on cabinet. The electronics on this amplifier, with the exception of a few caps, are all original. Original power and output transformers, original Celestion blue speakers (one has been reconed), and original JMI foot switch. This is the 'holy grail' of Vox AC30's and was only made for a very short time with the black panel and 4 inputs. Many consider the AC30/4 to have the best tone of all the AC30 models due to the way it was wired. This amp has been maintained to work properly and can be plugged in and turned up immediately after purchase, for that amazing Vox sound. This item is currently in the possession of the consigner, in the United Kingdom. If the winner of this item resides within the United States, they will only have to pay the cost of shipping from New York City. If the successful bidder wishes the item to be sent to them from the United Kingdom, however, they will only have to pay the cost of shipping from that location. Dependent on the location of the winner, either option will be available.



132: Merle Haggard The Boarding House Live Tape #2

USD 2,000 - 3,000

Merle Haggard The Boarding House Live Tape Recording #2 Archived track tape of a live performance by American country singer, songwriter, guitarist, and fiddler Merle Haggard. 7 inches. Box is 7.25" square. This tape features a live and unaltered recording of Merle Haggard performing in San Francisco. Unheard and archived since the 1960's, this tape features various of his most popular songs. The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists and historic American folk musicians. The reel-to-reel audiotapes of this performance was stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968. San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists. Merle Haggard and his band "the Strangers" helped create the Bakersfield sound, which is characterized by the twang of Fender Telecaster and the unique mix with the traditional country steel guitar sound, new vocal harmony styles in which the words are minimal, and a rough edge not heard on the more polished Nashville sound recordings of the same era. Between the 1960s and the 1980s, he had 38 number-one hits on the US country charts, several of which also made the Billboard all-genre singles chart. Haggard continued to release successful albums into the 2000s. Original box in good condition.



133: 1923 Martin 0-21 Brazilian Rosewood Acoustic

USD 6,000 - 8,000

A rare 1923 Martin 0-21 pre-war acoustic. Serial #10818. A definitive model from a builder that needs no introduction, this instrument features silk and steel strings and has back and sides constructed of Brazilian rosewood. Martin has not made Brazilian rosewood guitars like this since the late 1960's. Brazilian rosewood, when used on guitar backs and sides, creates a strong, lovely tone. Production of this particular model stopped in 1948. The neck has a quintessential '20s Martin V shaped profile with fairly slender shoulders. Fair condition. There is a crack running from the bridge to the bottom of the guitar, some light scratches, and some bubbling of the varnish on one spot on the top. Otherwise good condition. This lot includes a black guitar case.

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134: Jefferson Airplane The Boarding House Live Tape # 4

USD 3,000 - 5,000

Jefferson Airplane The Boarding House Live Tape # 4 Historical archived San Francisco live track tape of a performance by Jefferson Airplane circa late 1960's. Unheard and archived since this time, this master tape features a live and unaltered recording of Jefferson Airplane performing in San Francisco at the height of the psychedelic rock era. Tape contains rare live audio from Jefferson Airplane, among the various songs on this tape are some of their greatest hits. Tape diameter measures 7 inches. Box is 7.25" square. The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists and historic American folk musicians. The reel-to-reel audiotapes of this performance was stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968. San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists. Jefferson Airplane was a rock band based in San Francisco, California, who pioneered psychedelic rock. Formed in 1965, the group defined the San Francisco Sound and was the first from the Bay Area to achieve international commercial success. They were headliners at the three most famous American rock festivals of the 1960s - Monterey (1967), Woodstock (1969) and Altamont (1969) - and the first Isle of Wight Festival (1968) in England. Their 1967 break-out album Surrealistic Pillow ranks on the short list of the most significant recordings of the "Summer of Love". Two songs from that album, "Somebody to Love" and "White Rabbit", are among Rolling Stone's "500 Greatest Songs of All Time." The "classic" lineup of Jefferson Airplane, from October 1966 to February 1970, was Marty Balin (vocals), Paul Kantner (guitar, vocals), Grace Slick (vocals), Jorma Kaukonen (lead guitar, vocals), Jack Casady (bass), and Spencer Dryden (drums). Jefferson Airplane was inducted into the Rock and Roll Hall of Fame in 1996 and was presented with the Grammy Lifetime Achievement Award in 2016. Original vintage box in acceptable condition. Subject field written in pen on side of box for "Ronnie Aldrich, Two Pianos, Hollywood" does not correspond to audio on this rare tape.



135: 1933 National Duolian Resonator Guitar

USD 4,000 - 6,000

Vintage 1933 National Duolian Resonator Guitar. Patent #1741453. Steel body with rolled-edge f-holes. This rare guitar features a nickel-plated tailpiece and ebonized maple fingerboard with no binding. National built the Duolian metal-body vintage resonator from 1930 to 1938. What makes this Duolian different from many others is its very rare shade of greyish dark green. Features original National Duolian Made in the USA stamp at the top of the neck. In 1927, John Dopyera and steel guitar player George Beauchamp formed the National String Instrument Corporation to manufacture resonator guitars under the brand name "National". These guitars used steel cones within the instruments to create a sound that was loud enough to be audible over brass and reed instruments. The early large-body Duolians had flat f holes, the rarer transitional models had rolled-in f holes similar to what became the norm on the smaller guitars. The Duolian proved ideal for propulsive playing. Its steel body can provide percussive rhythms. Guitar is in good condition with much wear around the headstock. Includes black guitar case.



136: Original Jimi Hendrix 1968 Scarab & Sun concert poster

USD 3,000 - 4,000

Original 1968 Jimi Hendrix concert poster, Winterland, October 10, 11, 12. First printing. Known as the "Scarab & Sun" poster, its eye-popping bright colors and stunning design make it one of the most desirable and collectible Hendrix posters ever. Created by famous S.F. Bay Area artists Rick Griffin and Victor Moscoso (and one of only two they collaborated on). Authentic first printing (as verified by the lack of a red "W" to the right of the ticket-strip at the bottom). The poster is in gallery fine condition, with no tape marks, holes, or folds. It measures 21.5 x 14". Whether framed under glass in your den or office, or stored away as an investment, it is a treasure of both American rock music and art history.



136A: Jimi Hendrix Original 1971 Electric Lady Studios Tape

USD 400 - 600

Original tape box with tape from Jimi Hendrix's recording studio Electric Lady Studios. Daniel Blumenau in-house artist around the time of the opening, stated that a little known fact was that Jimi had suggested the design of the letters for the studio logo. Much of the design and vibe of the studio was due to Jimi's input while it was being built. The tape is a 90 second long recording called a "radio spot", an advertisement for radio stations to broadcast, promoting the Rainbow Bridge Movie as it came to their local area. The movie started to be distributed in the Fall of 1971. 1/4" tape, 5" reel at 7-1/2 IPS (speed), cut in Stereo. Audio engineer George Marino (Sterling Sound) and John McDermott (Jimi Hendrix Estate) reviewed this tape circa 2001, determining it was a stereo mix, and was authentic. The tape is in its original box, and is in undamaged clean condition.

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137: 1961-62 Fender Super amplifier

USD 4,000 - 5,000

1961-62 Fender Super Amp, an original vintage Brown Tolex 6G4-A, in super fine condition. Famous for its natural big sound, and inspiring creative tones, the earliest "brown" 1960s Super Amps, like this gorgeous example, are extremely desirable today. All original, with twin 10" Jensen P10R speakers, original "wheat" grill cloth, and built-in vibrato (with a wide range of expression and fully adjustable in both speed and intensity). Plus it pumps out 40 watts of pure vintage Fender amplification. Its dynamic range of sound is near unlimited, from bright highs to warm rich mids and highs. Especially when you build upon it with your own effects and pedals. One of the nicest vintage brown Fender amps available for acquisition in a long while. Complete with original Victoria cover. From The Illinois Collection.



137A: Guitar signed by Tom Petty

USD 2,000 - 3,000

An electric guitar signed by Tom Petty, signed on October 29th of 2011 in North Ridge, CA. A black electric Dean guitar. Tom Petty was an American singer-songwriter, multi-instrumentalist, record producer, and actor. Petty served as the lead singer of Tom Petty and the Heartbreakers. He was also a member and co-founder of the late 1980s supergroup the Traveling Wilburys, and his early band Mudcrutch. Petty recorded a number of hit singles with the Heartbreakers and as a solo artist. In his career, he sold more than 80 million records worldwide, making him one of the best-selling music artists of all time. In 2002, Petty was inducted into the Rock and Roll Hall of Fame. He died, aged 66, of cardiac arrest on October 2, 2017. Guitar does not come with a case. From the Dallas International Guitar Show.



138: Johnny Mathis Master Tape Recording c.1957

USD 2,000 - 4,000

Master tracks from the movie Lizzie, starring Eleanor Parker. "It's Not for Me to Say" and "Warm & Tender." Mathis' recording of "It's Not for Me to Say" - arranged by Ray Conniff - reached #5 on the Billboard Top 100 Singles chart. The original song is from 1957, with music by Robert Allen and lyrics by Al Stillman. This master reel was recorded at Radio Recorders. During the 1940s and 50s, Radio Recorders, which was located in Hollywood, CA, was responsible for recording countless radio shows, both network and local. As the years progressed, major labels used Radio Recorders, well into the 1960s. Columbia, RCA Victor, Capitol, and Decca all utilized their studios and recording capabilities, and Radio Recorders was also the choice of many independent labels and both popular and classical artists - everyone from Stravinsky to Elvis. The consigner of this collection acquired this unique master tape directly from the Greenfield family. Jerome Greenfield was the General Manager of Radio Recorders at the time of the recording. After his death, in the process of clearing out his estate, his son found a number of unmarked boxes containing master reels from over 40 years ago. These were among them.



139: Gibson Les Paul Custom Guitar

USD 2,000 - 3,000

A 2005 Gibson Custom Les Paul. Serial #02005612. Golden hardware contrast against a bright reddish-orange flamed top. The pickups show the beginnings of some oxidization, and the back scratch pad has wear to it. Otherwise in excellent condition. Gibson Les Paul Customs are crafted with a hand-carved maple top, which is fitted to a body made from a solid piece of mahogany with strategically routed holes to lessen the weight of the guitar, resulting in a Les Paul with enhanced acoustic qualities and improved resonance.



139A: Hofner Bass signed by Paul McCartney

USD 6,000 - 8,000

Hofner Icon-B left-handed bass guitar signed by Paul McCartney on the tortoise shell pickguard. Signature is in silver marker. McCartney signed this Hofner in Los Angeles, CA, on February 8th, 2006. The Beatles were known for using Hofner bass guitars, most notably, Hofners can be heard on the songs "Hard Day's Night" and "I Feel Fine." The unique Hofner violin bass was designed by Walter Hofner in 1955 and first shown to the public at the Frankfurt Musikmesse in the spring of 1956. It seems that Hofner's intention was to produce a bass guitar that would be appealing to players of the upright bass (double bass) who no longer wanted to carry such a big heavy instrument around to play in beat and jazz groups. He also designed the bass so that the construction method would be familiar to the workers at Hofner who had been making violins for decades. The result was a bass in a similar style to a classical stringed instrument, that was built in much the same way - hollow bodied, arched topped, and a set-in neck. Hofner also used components from the Hofner electric guitar line that he adapted for the bass, so it also got the familiar ebony bridge, the wire tailpiece, the oval control panel, and the black bar pickups. From the Dallas International Guitar Festival Show. Lot includes two letters of authentication verifying the McCartney signature, one from Perry Cox, author of The Official Price Guide to the Beatles Records & Memorabilia, the other by Frank Caiazza.

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140: Taj Mahal The Boarding House Live Tape #1

USD 1,000 - 2,000

Taj Mahal The Boarding House Live Tape Recording #1 Historical archived San Francisco live tape recording of a performance by blues musician Taj Mahal. Unheard and archived since this time, this master tape features a live and unaltered recording of Taj Mahal performing in San Francisco at the height of the music scene of the 1960's. Tape contains rare live audio from Taj Mahal, the self-taught singer-songwriter and film composer who played the guitar, piano, banjo and harmonica, plus other instruments. Among the various songs on this tape, the most popular are some of his greatest hits. The tape diameter measures 7 inches. Box is 7.25" square. The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists and historic American folk musicians. The reel-to-reel audiotapes of this performance was stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968. San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists. Henry Saint Clair Fredericks who uses the stage name "Taj Mahal", is an American blues musician. He often incorporates elements of world music into his works. Mahal has done much to reshape the definition and scope of blues music over the course of his almost 50-year career by fusing it with nontraditional forms, including sounds from the Caribbean, Africa and the South Pacific. Original vintage box in good condition. Writing on verso does not correspond to audio on this rare tape.



141: Johnny Cash & Kitty Wells Signed 1968 Gibson Dove

USD 18,000 - 20,000

A 1968 Gibson Dove signed by Johnny Cash & Kitty Wells. Kitty Wells, a famous country singer in her own right, was also a part of Johnny Cash's ensemble for many of his performances. This rare '68 Gibson features art of a dove sitting among flowering branches on the pickguard. It has a solid spruce top, maple back and sides. Serial #910996. The Dove was introduced in 1962 as Gibson's second square-shoulder dreadnought after the Hummingbird. Like the Hummingbird, the Dove's set of unique visual details has made it one of Gibson's more iconic acoustic guitars. Johnny Cash is widely considered to be one of the most influential and best selling musicians of all time. He has the rare honor of having been inducted into the Country Music, Rock and Roll, and Gospel Music Halls of Fame. Likewise, Kitty Wells was a famous country singer with Top 10 hit songs throughout the 50s and 60s. In 1952, Wells' "It Wasn't God Who Made Honky Tonk Angels" made her the first female country singer to top the U.S. country charts, and turned her into the first female country star. The consigner of this guitar purchased it from the widow of a man connected to Johnny Cash. Lot also includes Johnny Cash's autobiography Man in Black, signed by Cash, and picture. Good condition, some wear from usage, Lot includes worn black guitar case.



142: James Brown 1964 Produced Mono Tape of Bobby Byrd

USD 4,000 - 6,000

Extremely rare James Brown 1964 Master Track Produced Tape of Bobby Byrd. Recorded June 29, 1964. "I've Got a Girl," "I'm Lonely," and promos. Producer: James Brown. Bobby Byrd was a soul and R&B singer. He and James Brown were bandmates in The Famous Flames, and in fact Byrd is credited with the discovery of Brown. This reel was recorded at Radio Recorders. During the 1940s and 50s, Radio Recorders, which was located in Hollywood, CA, was responsible for recording countless radio shows, both network and local. As the years progressed, major labels used Radio Recorders, well into the 1960s. Columbia, RCA Victor, Capitol, and Decca all utilized their studios and recording capabilities, and Radio Recorders was also the choice of many independent labels and both popular and classical artists - everyone from Stravinsky to Elvis. The consigner of this collection acquired this unique master tape directly from the Greenfield family. Jerome Greenfield was the General Manager of Radio Recorders at the time of the recording. After his death, in the process of clearing out his estate, his son found a number of unmarked boxes containing master reels from over 40 years ago. These were among them.



142A: Bob Dylan's 1962 Gold Sparkle Fender Stratocaster

USD 150,000 - 250,000

A 1962 Fender Stratocaster in extremely rare Gold Sparkle finish, previously owned by the legendary Bob Dylan. Commonly considered to be one of the best years for Stratocasters, 1962 Strats are highly sought after. Making this guitar even more unique is its Gold Sparkle finish, done in the Fender Custom Shop in 1991. The guitar was brought to the shop by Cesar Diaz, who was a guitar technician and amplifier builder who worked for greats such as Eric Clapton, he also played in Bob Dylan's band in the early 1990s. Included along with the guitar is a copy of the original invoice from the Fender Custom Shop, addressed to "Cesar Diaz c/o Bob Dylan", stating the order: "Refinish to gold sparkle per Bob's specification". Also provided is a letter signed by Cesar Diaz on his stationery, stating that the guitar belonged to Bob Dylan, as well as a letter from Detlef Alder of Guitar Point, citing the ownership history and certifying the guitar's authenticity. This guitar, one of the very few 1962 Stratocasters to have a gold sparkle finish - perhaps one of out of fewer than 10 - is in mint condition. The sparkle finish is luminescent. The neck block is signed by J. Black, a Fender master builder from 1989 to 2002. The professionally-done refinish aside, every single aspect of this guitar is original and true to the 1962 Fender Stratocaster. Bob Dylan is of course one of the most iconic figures in musical history. One of the best selling artists of all time, he has received numerous Grammys, a Golden Globe, and the Nobel Prize in Literature. Lauded as "the voice of a generation," Dylan's songs became anthems for the counterculture movement that was burgeoning in the 1960s. His originality and his talent for complex and poetic lyrics remain defining features of his groundbreaking music. Guitar comes complete with original Fender brown tolex hardshell case. Click here to view video of the guitar being played

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143: 1990s Paisley Fender Stratocaster

USD 1,500 - 2,500

A 1990s pink paisley Fender Stratocaster. Bright pink body, pink paisley design over all. The psychedelic design is a showstopper. Also impressive on this guitar are its sound, feel and performance. The tone from this guitar is the classic Strat tone from the 50's and 60's. A throwback to the funky design and sound of the vintage Fenders.



144: Jefferson Airplane The Boarding House Live Tape # 6

USD 3,000 - 5,000

Jefferson Airplane The Boarding House Live Tape # 6 Historical archived San Francisco live track tape of a performance by Jefferson Airplane circa late 1960's. Unheard and archived since this time, this master tape features an unaltered recording of Jefferson Airplane performing in San Francisco at the height of the psychedelic rock era. Tape contains rare live audio from Jefferson Airplane, among the various songs on this tape are some of their greatest hits. Tape diameter measures 7 inches. Box is 7.25" square. The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists and historic American folk musicians. The reel-to-reel audiotapes of this performance was stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968. San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists. Jefferson Airplane was a rock band based in San Francisco, California, who pioneered psychedelic rock. Formed in 1965, the group defined the San Francisco Sound and was the first from the Bay Area to achieve international commercial success. They were headliners at the three most famous American rock festivals of the 1960s - Monterey (1967), Woodstock (1969) and Altamont (1969) - and the first Isle of Wight Festival (1968) in England. Their 1967 break-out album Surrealistic Pillow ranks on the short list of the most significant recordings of the "Summer of Love". Two songs from that album, "Somebody to Love" and "White Rabbit", are among Rolling Stone's "500 Greatest Songs of All Time." The "classic" lineup of Jefferson Airplane, from October 1966 to February 1970, was Marty Balin (vocals), Paul Kantner (guitar, vocals), Grace Slick (vocals), Jorma Kaukonen (lead guitar, vocals), Jack Casady (bass), and Spencer Dryden (drums). Jefferson Airplane was inducted into the Rock and Roll Hall of Fame in 1996 and was presented with the Grammy Lifetime Achievement Award in 2016. Original vintage box in good condition. "Symphonies of Bethoven" written in pen on side of box does not correspond to audio on this rare tape.



145: 1980 Guild S70-A

USD 1,500 - 2,500

A 1980 electric solid body Guild S70-A guitar. Serial #EE100051 located on the back of the headstock. A highly sought after vintage classic, only 135 of this kind of Guild were made in 1980. The Guild S70A was a favorite of the late 70's and early 80's rock era. The tone of these guitars is compared to that of a Strat, the S70-A can hit a range of tones, from dark and deep, to bright and precise. Blonde wood with a natural finish, glossy black pickguard. The lacquer of the guitar is worn away on the back where the guitar body would have rested against whoever was holding it. 3 Single Coil pickups with 2 Mini toggles. This guitar has an absolute classic look with its old-school stopbar tailpiece. There are some black scratch marks along the bottom. Otherwise good condition. Comes with soft case.



146: Chamber Brothers: The Boarding House Tapes #1 and #2

USD 1,000 - 2,000

Chamber Brothers: The Boarding House Live Recordings Tape #1 and #2 Two archived live track tapes of a set of performances by popular American soul band The Chamber Brothers. Tape is 7 inches. Box is 7.25" square. These tapes feature unaltered recording of The Chamber Brothers performing in San Francisco. The Chamber Brothers changed the soul genre with their hit song "Time Has Come Today." Unheard and archived since the 1960's, these two tapes feature various popular songs. The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists and historic American folk musicians. The reel-to-reel audiotapes of this performance was stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968. San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists. The Chambers Brothers are an American soul band, best known for their eleven-minute long 1968 hit "Time Has Come Today". The group was part of the wave of new music that integrated American blues and gospel traditions with modern psychedelic and rock elements. Their music has been kept alive through heavy use in film soundtracks. Few artists have had such a profound influence on contemporary music as the Chamber Brothers. Tape #1: Original box in good condition some wear. Tape #2: Original box in good condition. Track list on box verso in pen for "Luigi Chianti" and "David Carroll" does not correspond to the rare Chamber Brothers audio on this tape.

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147: John Denver's 1979 Ovation Adamas 12-string

USD 50,000 - 60,000

A pale green 12-string Ovation Adamas with autumnal leaf design and unique circular sound holes. A one-of-a-kind heirloom, a fine instrument once owned and used extensively on world tours by international pop star John Denver. The serial number is: 656-94688-9. It also was hand signed by the owner of the Ovation Guitars company at the time, Charles Kamen II. This is visible on the label. John Denver played this guitar during his 1981 World Tour, during his 1984 Asian World Tour, and on the John Denver: Music and the Mountains television special in 1981. This Ovation Adamas has been maintained in perfect working condition. The guitar body, electronics, pick ups, neck, frets, intonation, nut, bridge, headstock and tuning gears are all set up to professional specs. The guitar is tuned to C#, its amplified sound is uniquely Ovation Adamas. However, the instrument's acoustic tonal quality and projection are reminiscent of the best 612 and 512 12-string Guild guitars of the 1960's and 70's era. This guitar is ready to play and record. Comes with original brown hard case, with stickers put on by Denver. [Click here to view video of the guitar being played](#)



148: Tom Paxton The Boarding House Live Tape #1

USD 1,000 - 2,000

Tom Paxton The Boarding House Live Tape #1 Archived tape of a live performance circa late 1960's by popular folk singer Tom Paxton. 7 inches. Box is 7.25" square. This tape features a live and unaltered recording of Tom Paxton performing in San Francisco. Paxton rose to fame for his emotionally effective songs which cover an array of topics, from the serious and profound to the lighthearted and comical. Unheard and archived since this performance, this tape features various of his most popular songs, raw and uncensored. Paxton's songs have been covered by John Denver, Dolly Parton, Bob Dylan and Willie Nelson among many others. He has performed thousands of concerts around the world. The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists and historic American folk musicians. The reel-to-reel audiotape of this performance was stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968. San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists. Thomas Paxton is an American folk singer-songwriter who has had a music career spanning more than fifty years, and has proven to be one of the most durable of the singer/songwriters to emerge from the Greenwich Village folk revival scene of the early '60s. In 2009, Paxton received a Grammy Lifetime Achievement Award. He is noteworthy as a music educator as well as an advocate for folk singers to combine traditional songs with new compositions. Paxton's songs can be emotionally effective and cover a wide range of topics, from the serious and profound to the lighthearted and comical. Original box in good condition some wear. "Hendrix" written in pencil on verso does not correlate to the rare Tom Paxton audio on this tape.



149: c. 1963 Wandre "Blue Jeans/Tri-Lam"

USD 2,000 - 3,000

c. 1963 Wandre "Blue Jeans/Tri-Lam," in deep black. In excellent condition, 1 pick up, white pick guard, 2 f-holes. All original specs. With black form-fitting case. Antony Wandre Pioli was born in Italy in 1926, the son of violin maker Roberto Pioli. He began making guitars in the 1950s. Today Wandre's 1950s & early '60s guitars are celebrated for their radical aluminum necks (which can't ever warp), their unique switching, and most of all their wonderful shapes and fantastic pop-art colors. Many are in art museums. Plus, they've been cherished and played by such noted guitarists as Jimi Hendrix, Buddy Miller (of Emmy Lou Harris fame), and Ace Frehley of Kiss. In 1957, Wandre_ began working with instrument makers Davoli (already well-known for their pick-ups and amps). While production runs were low (compared with US makers Fender or Gibson) they sold well the world over. Many were distributed under other brand names, like Framez, Noble, Avalon, and others. Yet each and every guitar, from their 1957 beginnings right up to the mid-60s, was designed by Wandre_ himself and bears his name. Most were made in his famous round factory (now an Italian landmark) in the small town of Cavriago. The names that Wandre_ whimsically chose for his guitar models sound straight out of an early 60's Fellini movie: the solidbody "Doris", the hollowbody "Bikini" and "B.B." (for Brigitte Bardot), the "Cobra", "Twist", "Spazial", and many more. From The Illinois Collection.

Legendary Guitars & Musical Treasures - Dec 2



150: Carole King Live Recording: The Charles Lewis Tapes

USD 4,000 - 6,000

Carole King Live Recording Tape: The Charles Lewis Collection The Charles Lewis Tape collection features countless professional live raw recordings of some of the biggest names in music. This one tape includes audio of a live concert by world-renowned singer-songwriter Carole King. Complete and unedited from this performance, the audio was taken off the board by the sound engineer Charles Lewis c.1960's. Tape measures 7.5" in diameter and box measures 11.75". Chuck Lewis started his career in sound in the late fifties at Otto K. Olsen in Hollywood. While working there, he was the soundman/sound mixer for red carpet premiers at Grauman's Theater. In the sixties, Chuck was in charge of working at and overseeing performances at both the Hollywood Bowl and the Music Center. Chuck did sound for all types of performances; rock, jazz, classical, stand up, and theater. He worked with everyone from the Beatles to Baryshnikov. Chuck did have his favorites some of which were Robert Goulet, Groucho Marx, Don Rickles, Frank Sinatra, and Florence Henderson. In his later years, he worked solely for the Dorothy Chandler Pavilion as sound director and overseeing the Center Theater Group. Several years after Chuck's passing his children started to clear out his garage. Chuck had a sound rental business for a few years after he retired and his children were selling the sound equipment. They came across several boxes of reel to reel tapes that they had no idea existed. Among these tapes there was everything from rock, jazz, stand up, classical, and plays. These tapes feature live recordings that have gone untouched and unheard for 45 years or more. Carole King is an American composer and singer-songwriter. [2] She is the most successful female songwriter of the latter half of the 20th century in the USA, having written or co-written 118 pop hits on the Billboard Hot 100. King also wrote 61 hits that charted in the UK making her one of the most successful female songwriters. King has made 25 solo albums, the most successful being Tapestry, which held the record for most weeks at No. 1 by a female artist for more than 20 years. King has won four Grammy Awards and was inducted into the Songwriters Hall of Fame and the Rock and Roll Hall of Fame for her songwriting. No copyrights or rights of any kind are included.



150A: Gerry Mulligan Vintage Photograph Collection

USD 3,000 - 5,000

A collection of 12 rare Gerry Mulligan photographs, plus a framed ensemble photograph of Mulligan with jazz legends such as Doc Severinsen, Dave Brubeck, Buddy Monroe, Ray Brown, Eddie Danniels, Cab Calloway, and Eric Kunzel. The photo, framed in silver, is signed by all of the musicians, and measures 13x15". The vintage photos include candid and performance shots of the late musician. The collection of 11 photos includes: 1. Gerry Mulligan playing Saxophone, 1976, black and white by Gastone Vermizzi, Milan, 9.5x12". 2. Gerry Mulligan holding Baritone, black and white, 1985, by Herb Snitzer, 14x11". 3. Portrait of Gerry Mulligan, black and white, 1972, by Armen Kachaturian, NY, 14x11". 4. Gerry Mulligan at a TV Studio with Joe Jones and Jimmy Rushing, C.1957, NY, 11x14". 5. Gerry Mulligan with Chet Baker at rehearsal for Carnegie Hall Concert, color photograph, November 1974, 8x12". 6. Gerry Mulligan at Nick Engelman's workshop, having his saxophone repaired, 1975, 8x10". 7. Gerry Mulligan playing with Zoot Sims, Al Cohn and Dave McKenna at the Church of the Heavenly Rest Concert, 1985, 8 1/4x10 1/2". 8. Gerry Mulligan with Zubin Mehta rehearsing with the New York Philharmonic, Dec. 1989, by David Archer, 10x8". 9. Dizzy Gillespie, 1991, by Jimmy Katz, 14x11". 10. Young Gerry Mulligan, holding a saxophone with Ben Webster, photo by William Claxton, 17x11". 11. Postcard Photo of Gerry Mulligan and Ben Webster, photo by William Claxton, sent to Gerry, July, 1990, 4x6". 12. Gerry Mulligan playing the clarinet with Ron Odrich, black and white, measures 15x10". Gerry Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. He was a giant in the jazz world and regarded as one of, if not the greatest, jazz baritonists of all time. Though Mulligan is primarily known as a jazz baritone saxophonist - playing the instrument with a light and airy tone in the era of cool jazz - he was also a skilled arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. This collection comes to us directly from the Mulligan family. The proceeds will go to The Gerry and Franca Mulligan Foundation, a charitable foundation established to fulfill Gerry's wishes to provide music education to young musicians, donate musical instruments to inner city schools, and perpetuate the music of Gerry Mulligan.



150B: Gerry Mulligan's Cashmere Cardigan

USD 700 - 900

Gerry Mulligan's cashmere and wool zippered cardigan. Camel color, size 52, Made in Italy. Lot includes a B&W photograph of Gerry Mulligan composing at the piano in his apartment in Milan while wearing this cardigan, in November 1992. Photo by Elena Carminati. Gerry Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. He was a giant in the jazz world and regarded as one of, if not the greatest, jazz baritonists of all time. Though Mulligan is primarily known as a jazz baritone saxophonist - playing the instrument with a light and airy tone in the era of cool jazz - he was also a skilled arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. This item comes to us directly from the Mulligan family. The proceeds from this item will go to The Gerry and Franca Mulligan Foundation, a charitable foundation established to fulfill Gerry's wishes to provide music education to young musicians, donate musical instruments to inner city schools, and perpetuate the music of Gerry Mulligan.

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150C: Two Gerry Mulligan Address Books

USD 2,000 - 3,000

Gerry Mulligan's original address books. The first of the two is a dark brown address book by designer Nazareno Gabrielli. It includes Mulligan's cards and personal notes. The second of the two address books is an "At a Glance" black covered and spiral bound book. Most addresses included in the "At a Glance" book have been crossed out. These address books are fascinating, as they contain the names, numbers, and addresses of all the musicians and friends Gerry was in contact with during his life, such as Brazilian composer and pianist Antonio Carlos Jobim, Norman Granz, a jazz impresario - and founder of five record labels, or famed musician Dizzy Gillespie. Gerry Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. He was a giant in the jazz world and regarded as one of, if not the greatest, jazz baritonists of all time. Though Mulligan is primarily known as a jazz baritone saxophonist - playing the instrument with a light and airy tone in the era of cool jazz - he was also a skilled arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. These items come to us directly from the Mulligan family. The proceeds will go to The Gerry and Franca Mulligan Foundation, a charitable foundation established to fulfill Gerry's wishes to provide music education to young musicians, donate musical instruments to inner city schools, and perpetuate the music of Gerry Mulligan.



150D: Gerry Mulligan Handwritten Lyrics: "Jeru"

USD 1,500 - 2,000

Gerry Mulligan's handwritten lyrics for the song "Jeru." In September 1948, Miles Davis formed a nine-piece band that featured arrangements by Mulligan, Evans and John Lewis. The band initially consisted of Davis on trumpet, Mulligan on baritone saxophone, trombonist Mike Zwerin, alto saxophonist Lee Konitz, Junior Collins on French horn, tubist Bill Barber, pianist John Lewis, bassist Al McKibbin and drummer Max Roach. Over the next couple of years, Davis reformed the nonet on three occasions to record twelve pieces for release as singles. These were eventually compiled on a Capitol Records record, titled Birth of the Cool. Mulligan wrote and arranged three of the tunes recorded, one of these was "Jeru." The song is named after himself. Gerry Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. He was a giant in the jazz world and regarded as one of, if not the greatest, jazz baritonists of all time. Though Mulligan is primarily known as a jazz baritone saxophonist - playing the instrument with a light and airy tone in the era of cool jazz - he was also a skilled arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. This item comes to us directly from the Mulligan family. The proceeds from this item will go to The Gerry and Franca Mulligan Foundation, a charitable foundation established to fulfill Gerry's wishes to provide music education to young musicians, donate musical instruments to inner city schools, and perpetuate the music of Gerry Mulligan.



150E: Gerry Mulligan Selmer Tenor Saxophone

USD 60,000 - 80,000

Gerry Mulligan's Selmer Tenor Saxophone. Serial #23592. Played and used by Gerry Mulligan. Gerry Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. He was a giant in the jazz world and regarded as one of, if not the greatest, jazz baritonists of all time. Though Mulligan is primarily known as a jazz baritone saxophonist - playing the instrument with a light and airy tone in the era of cool jazz - he was also a skilled arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. This item comes to us directly from the Mulligan family. The proceeds from this item will go to The Gerry and Franca Mulligan Foundation, a charitable foundation established to fulfill Gerry's wishes to provide music education to young musicians, donate musical instruments to inner city schools, and perpetuate the music of Gerry Mulligan.



150F: Gerry Mulligan Handwritten Lyrics: "I'd Rather Lead a B"

USD 2,000 - 2,500

Original Gerry Mulligan's handwritten lyrics for the songs "I'd Rather Lead a Band" + "It Must Be Christmas." "It Must Be Christmas" appeared on the 1980 album Holliday with Mulligan, a collaboration between Judy Holliday and Gerry Mulligan. "I'd Rather Lead a Band" was a slightly different kind of song for Mulligan when he debuted it in the late 80s - in the song he presented himself as a singer, with a casual, conversational style. Gerry Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. He was a giant in the jazz world and regarded as one of, if not the greatest, jazz baritonists of all time. Though Mulligan is primarily known as a jazz baritone saxophonist - playing the instrument with a light and airy tone in the era of cool jazz - he was also a skilled arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. This item comes to us directly from the Mulligan family. The proceeds will go to The Gerry and Franca Mulligan Foundation, a charitable foundation established to fulfill Gerry's wishes to provide music education to young musicians, donate musical instruments to inner city schools, and perpetuate the music of Gerry Mulligan.

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150G: Gerry Mulligan's Iconic Silk Jacket

USD 2,000 - 3,000

Gerry Mulligan's iconic silk jacket. A cream silk jacket and as well as black dress pants worn by the musician. Jacket is by M. Bardelli of Milan, pants by Giovanni in 1989. Also included in this lot is a photograph of Gerry Mulligan wearing the jacket and playing saxophone during a performance in California at the Hollywood Bowl, 1987. Photograph by Joe La Russo, black and white, measures 10x8", 14x11" mounted. Gerry Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. He was a giant in the jazz world and regarded as one of, if not the greatest, jazz baritonists of all time. Though Mulligan is primarily known as a jazz baritone saxophonist - playing the instrument with a light and airy tone in the era of cool jazz - he was also a skilled arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. This item comes to us directly from the Mulligan family. The proceeds from this item will go to The Gerry and Franca Mulligan Foundation, a charitable foundation established to fulfill Gerry's wishes to provide music education to young musicians, donate musical instruments to inner city schools, and perpetuate the music of Gerry Mulligan.



150H: Gerry Mulligan "Down Beat" Award, 1996

USD 800 - 1,200

Gerry Mulligan's "Down Beat" Award, 1996. DownBeat is a publication that is dedicated to jazz and blues. They are named after the "downbeat" in music. DownBeat Jazz Hall of Fame includes winners from both the readers' and critics' poll. The results of the readers' poll are published in the December issue, those of the critics' poll. In 1996 Mulligan was honored with this award. Gerry Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. He was a giant in the jazz world and regarded as one of, if not the greatest, jazz baritonists of all time. Though Mulligan is primarily known as a jazz baritone saxophonist - playing the instrument with a light and airy tone in the era of cool jazz - he was also a skilled arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. This item comes to us directly from the Mulligan family. The proceeds from this item will go to The Gerry and Franca Mulligan Foundation, a charitable foundation established to fulfill Gerry's wishes to provide music education to young musicians, donate musical instruments to inner city schools, and perpetuate the music of Gerry Mulligan.



150I: Gerry Mulligan + Judy Holliday's Handwritten Lyrics: "What's the Rush?"

USD 2,000 - 3,000

Gerry Mulligan + Judy Holliday's Handwritten Lyrics: "What's the Rush?." This song appeared on the 1980 album Holliday with Mulligan, which featured the two singers. Judy Holliday was an actress and a singer who was perhaps best known for appearing in various Broadway shows. Lot also includes the CD with Judy Holliday. Gerry Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. He was a giant in the jazz world and regarded as one of, if not the greatest, jazz baritonists of all time. Though Mulligan is primarily known as a jazz baritone saxophonist - playing the instrument with a light and airy tone in the era of cool jazz - he was also a skilled arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. This item comes to us directly from the Mulligan family. The proceeds from this item will go to The Gerry and Franca Mulligan Foundation, a charitable foundation established to fulfill Gerry's wishes to provide music education to young musicians, donate musical instruments to inner city schools, and perpetuate the music of Gerry Mulligan.



150J: Gerry Mulligan Selmer Alto Saxophone

USD 60,000 - 80,000

Selmer alto saxophone owned by Gerry Mulligan. Serial #M127353. Gerry Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. He was a giant in the jazz world and regarded as one of, if not the greatest, jazz baritonists of all time. Though Mulligan is primarily known as a jazz baritone saxophonist - playing the instrument with a light and airy tone in the era of cool jazz - he was also a skilled arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. This item comes to us directly from the Mulligan family. The proceeds from this item will go to The Gerry and Franca Mulligan Foundation, a charitable foundation established to fulfill Gerry's wishes to provide music education to young musicians, donate musical instruments to inner city schools, and perpetuate the music of Gerry Mulligan.



150K: Gerry Mulligan "Song for Strayhorn" file

USD 2,000 - 3,000

Gerry Mulligan "Song for Strayhorn" full original pencil score and copies for Symphony Orchestra, 27 pages. Gerry Mulligan performed his "Song for Strayhorn" with Chet Baker, at Carnegie Hall in 1987, and this version was released on the album Carnegie Hall Concert, 1987, by CBS Associated. Gerry Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. He was a giant in the jazz world and regarded as one of, if not the greatest, jazz baritonists of all time. Though Mulligan is primarily known as a jazz baritone saxophonist - playing the instrument with a light and airy tone in the era of cool jazz - he was also a skilled arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. This item comes to us directly from the Mulligan family. The proceeds from this item will go to The Gerry and Franca Mulligan Foundation, a charitable foundation established to fulfill Gerry's wishes to provide music education to young musicians, donate musical instruments to inner city schools, and perpetuate the music of Gerry Mulligan.

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150L: Gerry Mulligan Handwritten Lyrics: "Loving You"

USD 1,000 - 1,500

Gerry Mulligan Handwritten Lyrics: "Loving You." One page. This song featured Judy Holliday, an actress and a singer who was perhaps best known for appearing in various Broadway shows, and was released on Holliday with Mulligan, in 1980. Gerry Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. He was a giant in the jazz world and regarded as one of, if not the greatest, jazz baritonists of all time. Though Mulligan is primarily known as a jazz baritone saxophonist - playing the instrument with a light and airy tone in the era of cool jazz - he was also a skilled arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. This item comes to us directly from the Mulligan family. The proceeds from this item will go to The Gerry and Franca Mulligan Foundation, a charitable foundation established to fulfill Gerry's wishes to provide music education to young musicians, donate musical instruments to inner city schools, and perpetuate the music of Gerry Mulligan.



150M: Gerry Mulligan's Quartet Books

USD 1,500 - 2,000

Old quartet books belonging to Gerry Mulligan. Sorted alphabetically and comprising five manila folders. Notation on each indicating how many pages are handwritten by Gerry Mulligan. Includes songs such as "Jumping Bean" (Dave Brubeck & Gerry Mulligan) and "Across the Track Blues." Gerry Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. He was a giant in the jazz world and regarded as one of, if not the greatest, jazz baritonists of all time. Though Mulligan is primarily known as a jazz baritone saxophonist - playing the instrument with a light and airy tone in the era of cool jazz - he was also a skilled arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. This item comes to us directly from the Mulligan family. The proceeds from this item will go to The Gerry and Franca Mulligan Foundation, a charitable foundation established to fulfill Gerry's wishes to provide music education to young musicians, donate musical instruments to inner city schools, and perpetuate the music of Gerry Mulligan.



150N: Gerry Mulligan Handwritten Lyrics: "Summer's Over"

USD 1,000 - 1,500

Gerry Mulligan Handwritten Lyrics: "Summer's Over." One page. Composed by Judy Holliday and Gerry Mulligan, this song is from Gerry Mulligan And The Concert Jazz Band ‎- Gerry Mulligan Presents A Concert In Jazz, 1979, Verve Records. Gerry Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. He was a giant in the jazz world and regarded as one of, if not the greatest, jazz baritonists of all time. Though Mulligan is primarily known as a jazz baritone saxophonist - playing the instrument with a light and airy tone in the era of cool jazz - he was also a skilled arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. This item comes to us directly from the Mulligan family. The proceeds from this item will go to The Gerry and Franca Mulligan Foundation, a charitable foundation established to fulfill Gerry's wishes to provide music education to young musicians, donate musical instruments to inner city schools, and perpetuate the music of Gerry Mulligan.



150O: Gerry Mulligan Borgani Curved Soprano Saxophone

USD 15,000 - 20,000

Gerry Mulligan's Borgani curved soprano saxophone. Serial #03. Also included in this lot is a black & white 10x8" publicity photograph of Mulligan wearing a white turtleneck and double-breasted jacket, with the Borgani sax, by Gunnar Holmberg. Gerry Mulligan can be heard playing this sax on Legends Live, recorded at Liederhalle, Stuttgart, on November 22nd, 1977, and on Walk on the Water, recorded 1980, which won a Grammy in 1982 for Best Jazz Instrumental, Big Band. Gerry Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. He was a giant in the jazz world and regarded as one of, if not the greatest, jazz baritonists of all time. Though Mulligan is primarily known as a jazz baritone saxophonist - playing the instrument with a light and airy tone in the era of cool jazz - he was also a skilled arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. This item comes to us directly from the Mulligan family. The proceeds from this item will go to The Gerry and Franca Mulligan Foundation, a charitable foundation established to fulfill Gerry's wishes to provide music education to young musicians, donate musical instruments to inner city schools, and perpetuate the music of Gerry Mulligan.



150P: Gerry Mulligan Handwritten Lyrics: "Dixie" + "Dixie Lov

USD 1,500 - 2,500

Gerry Mulligan Handwritten Lyrics: "Dixie" + "Dixie Love Call" (Score), Mulligan Publishing Co., Inc. Gerry Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. He was a giant in the jazz world and regarded as one of, if not the greatest, jazz baritonists of all time. Though Mulligan is primarily known as a jazz baritone saxophonist - playing the instrument with a light and airy tone in the era of cool jazz - he was also a skilled arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. These items come to us directly from the Mulligan family. The proceeds will go to The Gerry and Franca Mulligan Foundation, a charitable foundation established to fulfill Gerry's wishes to provide music education to young musicians, donate musical instruments to inner city schools, and perpetuate the music of Gerry Mulligan.

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150Q: Gerry Mulligan's Travel Bag and personal belongings

USD 2,000 - 4,000

Gerry Mulligan's travel bag by Hartmann Luggage, complete with his personal belongings. Mulligan used this bag for 15 years. The contents of the bag include personal effects such as reading glasses, a yellow legal pad with a playlist in Gerry's handwriting, a file labeled "To Be Edited" containing phone messages, notes on performers for "Song Album," music for "Another Day Like Yesterday," "On the Road with Me," and "Eyes are Burning," and a Kata scarf given to Gerry by Thantog Rinpoche, Abbot of Namgyal Monastery, after a benefit concert. Numerous other personal items are included, altogether the bag and its contents provides a glimpse at the kind of items Gerry would carry with him while traveling for his music. Gerry Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. He was a giant in the jazz world and regarded as one of, if not the greatest, jazz baritonists of all time. Though Mulligan is primarily known as a jazz baritone saxophonist - playing the instrument with a light and airy tone in the era of cool jazz - he was also a skilled arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. These items come to us directly from the Mulligan family. The proceeds will go to The Gerry and Franca Mulligan Foundation, a charitable foundation established to fulfill Gerry's wishes to provide music education to young musicians, donate musical instruments to inner city schools, and perpetuate the music of Gerry Mulligan.



150R: Gerry Mulligan Handwritten Lyrics: "Miss River Lullaby"

USD 1,500 - 2,500

Gerry Mulligan's handwritten lyrics for the song "Miss River Lullaby" (for cornet and bass), and "Sigh with the Wind." Gerry Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. He was a giant in the jazz world and regarded as one of, if not the greatest, jazz baritonists of all time. Though Mulligan is primarily known as a jazz baritone saxophonist - playing the instrument with a light and airy tone in the era of cool jazz - he was also a skilled arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. These items come to us directly from the Mulligan family. The proceeds will go to The Gerry and Franca Mulligan Foundation, a charitable foundation established to fulfill Gerry's wishes to provide music education to young musicians, donate musical instruments to inner city schools, and perpetuate the music of Gerry Mulligan.



150S: Gerry Mulligan Lacquered Conn Baritone Saxophone #34076

USD 80,000 - 100,000

Gerry Mulligan Laquered Conn Baritone Saxophone. Serial #340760. Comes complete with original black leather case. Saxophone has light, beautifully engraved artwork on the body of the instrument. It reads "Made by Conneto Floral", and "El Khart, USA". The engraving feature leaflike floral imagery and an exquisite contour portrait of a woman's face. The saxophone is in good condition but has slight rusting. White mother of pearl keys. The saxophone includes a detachable mouthpiece and a wooden reed. The metallic part of the mouthpiece is inscribed "Made in Paris by Vandoren". It is a B-35 model. The saxophone's black leather case is lined with worn purple velour. The outside is heavily worn from usage and leather has peeled away on the edges to show exposed wood. The handle is taped heavily. Locks are in good condition. Stuck to the case are three vintage stickers belonging to Mulligan. The first square sticker features a red background and depicts a white Saxophone design. It reads "4 eme International Jazz Festival, Nimes, 1979, 10/16 Juillet". The two other stickers pertain to a University of Colorado performance and read "Program Council Presents, Woddy Herman in Concert." 15 x 41 x 6.5" Black Leather Case, 39 x 9" Saxophone. This lot also includes three 10x8" black & white photographs of Gerry Mulligan with this baritone saxophone. One shot is him with the instrument, the second is a close-up, and the third is a publicity photograph by Gunnar Holmberg, in which Mulligan is wearing a white turtleneck and double-breasted jacket. Gerry Mulligan played this saxophone on many of his albums, including Legends Live; Gerry Mulligan and his Ten-Tette, Presented by Gene Norman; Pacific Jazz; Reverse Reeds- Lee Konitz Plays with the Gerry Mulligan Quartet; Feelin' Good; and Walk on the Water. Mulligan brought a light sound to his baritone sax, and played with the speed and dexterity of an altoist. Gerry Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. He was a giant in the jazz world and regarded as one of, if not the greatest, jazz baritonists of all time. Though Mulligan is primarily known as a jazz baritone saxophonist - playing the instrument with a light and airy tone in the era of cool jazz - he was also a skilled arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. This item comes to us directly from the Mulligan family. The proceeds from this item will go to The Gerry and Franca Mulligan Foundation, a charitable foundation established to fulfill Gerry's wishes to provide music education to young musicians, donate musical instruments to inner city schools, and perpetuate the music of Gerry Mulligan.



150T: Gerry Mulligan's American Composers Notes

USD 1,500 - 2,500

Gerry Mulligan's handwritten and copied notes for the program American Composers Orchestra Concert, Monday, February 25, 1985. Founded in 1977, American Composers Orchestra (ACO) is an orchestra dedicated to the creation, performance, preservation and promulgation of music by American composers. Gerry Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. He was a giant in the jazz world and regarded as one of, if not the greatest, jazz baritonists of all time. Though Mulligan is primarily known as a jazz baritone saxophonist - playing the instrument with a light and airy tone in the era of cool jazz - he was also a skilled arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. This item comes to us directly from the Mulligan family. The proceeds from this item will go to The Gerry and Franca Mulligan Foundation, a charitable foundation established to fulfill Gerry's wishes to provide music education to young musicians, donate musical instruments to inner city schools, and perpetuate the music of Gerry Mulligan.

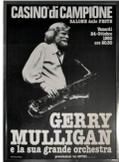
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150U: Gerry Mulligan "Down Beat" Award, 1976

USD 1,500 - 2,500

DownBeat is a publication that is dedicated to jazz and blues. The magazine is named after the "downbeat" in music. DownBeat Jazz Hall of Fame includes winners from both the readers' and critics' poll. In 1976 Mulligan was honored with this award. Gerry Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. He was a giant in the jazz world and regarded as one of, if not the greatest, jazz baritonists of all time. Though Mulligan is primarily known as a jazz baritone saxophonist - playing the instrument with a light and airy tone in the era of cool jazz - he was also a skilled arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. This item comes to us directly from the Mulligan family. The proceeds from this item will go to The Gerry and Franca Mulligan Foundation, a charitable foundation established to fulfill Gerry's wishes to provide music education to young musicians, donate musical instruments to inner city schools, and perpetuate the music of Gerry Mulligan.



150V: Gerry Mulligan Casino de Campione Poster

USD 700 - 900

Framed poster for Gerry Mulligan, Casino di Campione, Como, Italy, Salone delle Feste, October, 1980. 28x19.5". Gerry Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. He was a giant in the jazz world and regarded as one of, if not the greatest, jazz baritonists of all time. Though Mulligan is primarily known as a jazz baritone saxophonist - playing the instrument with a light and airy tone in the era of cool jazz - he was also a skilled arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. This item comes to us directly from the Mulligan family. The proceeds from this item will go to The Gerry and Franca Mulligan Foundation, a charitable foundation established to fulfill Gerry's wishes to provide music education to young musicians, donate musical instruments to inner city schools, and perpetuate the music of Gerry Mulligan.



150W: Gerry Mulligan Buffet Clarinet

USD 20,000 - 30,000

Gerry Mulligan's Buffet clarinet. Serial #F308744. Gerry Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. He was a giant in the jazz world and regarded as one of, if not the greatest, jazz baritonists of all time. Though Mulligan is primarily known as a jazz baritone saxophonist - playing the instrument with a light and airy tone in the era of cool jazz - he was also a skilled arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. This item comes to us directly from the Mulligan family. The proceeds from this item will go to The Gerry and Franca Mulligan Foundation, a charitable foundation established to fulfill Gerry's wishes to provide music education to young musicians, donate musical instruments to inner city schools, and perpetuate the music of Gerry Mulligan.



150X: Gerry Mulligan & Dave Brubeck Quartet, Teatro La Fenice

USD 800 - 1,200

A framed poster for the Gerry Mulligan & Dave Brubeck Quartet, Teatro La Fenice, Venice, November 11, 1970. 40.5x14.25". Gerry Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. He was a giant in the jazz world and regarded as one of, if not the greatest, jazz baritonists of all time. Though Mulligan is primarily known as a jazz baritone saxophonist - playing the instrument with a light and airy tone in the era of cool jazz - he was also a skilled arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. This item comes to us directly from the Mulligan family. The proceeds from this item will go to The Gerry and Franca Mulligan Foundation, a charitable foundation established to fulfill Gerry's wishes to provide music education to young musicians, donate musical instruments to inner city schools, and perpetuate the music of Gerry Mulligan.



150Y: Gerry Mulligan "K-4 Pacific" File

USD 1,500 - 2,500

Gerry Mulligan's "K-4 Pacific" file, original pencil score for Symphony Orchestra, 32 pages. This song, named after a Pennsylvania R.R. steam engine locomotive that used to run by Mulligan's house in Ohio, during his childhood, is often called one of Mulligan's greatest achievements as a writer. Mulligan loved train rides, and in this extended song, builds excitement and energy, much like the motion of a train. Gerry Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. He was a giant in the jazz world and regarded as one of, if not the greatest, jazz baritonists of all time. Though Mulligan is primarily known as a jazz baritone saxophonist - playing the instrument with a light and airy tone in the era of cool jazz - he was also a skilled arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. This item comes to us directly from the Mulligan family. The proceeds from this item will go to The Gerry and Franca Mulligan Foundation, a charitable foundation established to fulfill Gerry's wishes to provide music education to young musicians, donate musical instruments to inner city schools, and perpetuate the music of Gerry Mulligan.

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150Z: Gerry Mulligan Festival Shirt and Vest

USD 700 - 900

A vintage cream-colored heavy cotton shirt worn by Gerry Mulligan for many years while playing in summer festivals. By Vincent of Darien. The argyle vest is cashmere, and by Ballantyne of Scotland. Size 42. Also included in this lot is a photograph of Gerry wearing the cotton shirt and playing baritone saxophone (8x10"), the other a black and white portrait by Caspari de Geus, of Gerry, wearing this vest, sitting on a trunk during his European Tour at the Hague, 1992 (12x9.5"). Gerry Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. He was a giant in the jazz world and regarded as one of, if not the greatest, jazz baritonists of all time. Though Mulligan is primarily known as a jazz baritone saxophonist - playing the instrument with a light and airy tone in the era of cool jazz - he was also a skilled arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. This item comes to us directly from the Mulligan family. The proceeds from this item will go to The Gerry and Franca Mulligan Foundation, a charitable foundation established to fulfill Gerry's wishes to provide music education to young musicians, donate musical instruments to inner city schools, and perpetuate the music of Gerry Mulligan.



151: Les Paul signed guitar to Robert Plant

USD 3,500 - 4,500

An acoustic guitar that Les Paul signed to Robert Plant, of Led Zeppelin. Les Paul chose this particular acoustic because he thought that it would be like a guitar that Plant or Page would have growing up as a teenager in England. Les was a fan of British rock, and loved artists like the Beatles, the Rolling Stones, Jeff Beck, and Eric Clapton. He was always aware of what guitars the British Invasion artists were playing, what amps they were using, and how these artists were innovating and changing the music that came before them. Les eventually became friendly with various British stars, and Jimmy Page was a friend of his. The consigner delivered a handful of guitars from Paul to Led Zeppelin. Some of them reached the band, this was one that never reached Plant. Lester William Polsfuss was an inventor and musician. A talented musician as well as inventor, Les Paul is credited with various recording innovations and his skilled guitar playing, however he is probably best known for helping to design the Gibson Les Paul. The consigner of these items, Ron Lovely, worked directly with Les Paul and was the one to bring various guitars that Les had signed to the artists they were meant for. The two men, who were friends for 20 years, began their "guitars to stars" tradition over a beer one night. This started off a tradition of artists giving guitars to each other - something Les did frequently - as well as artists signing and giving guitars to Ron Lovely, as he was a part of the network of friendly artists.



151A: Pair of Mersey Super 15 Amps

USD 4,000 - 5,000

Built in the early 1960s by WEM / Watkins, these two amps are quite rare, as only eight were ever made. Few have contributed as much to the technology behind rock & roll as Charlie Watkins and his company, WEM. His guitars and amplifiers launched the careers of many British guitarists in the 60's and 70's. Notable users of Watkins / WEM amps include Pink Floyd, The Who, The Rolling Stones and Hendrix. Charlie's amplifiers quickly became the mainstay of the early British 'Beat Boom,' in 1963/64 these particular amplifiers were made on special order from Hussy's Music Shop in Liverpool - the shop that sold the Beatles and many other 'beat bands' their instruments. Hussy's was also a meeting place for many bands throughout the years until its closure in 1995. Frank Hussy originally ordered 50 of these amplifiers but only 8 in total were made, making these incredibly rare indeed, only 5 out of the original 8 are known to exist! They both work and are in original and unrestored condition. These amps are great pieces of 'beat band' history and are highly sought after. This item is currently in the possession of the consigner, in the United Kingdom. If the winner of this item resides within the United States, they will only have to pay the cost of shipping from New York City. If the successful bidder wishes the item to be sent to them from the United Kingdom, however, they will only have to pay the cost of shipping from that location. Dependent on the location of the winner, either option will be available.



152: Garcia signed lithograph of Not For Kids Only Cover

USD 3,000 - 4,000

A signed lithograph of the art from the album cover of Not For Kids Only, an album of children's songs by Garcia/Grisman. Lithograph measures 18x14.5" with frame. Jerry Garcia did the art for this album cover. Garcia/Grisman is the collaboration between Jerry Garcia of the Grateful Dead and mandolinist David Grisman. The lithograph depicts Garcia and Grisman performing for a group of children. Also included in this lot is a signed 8x10" black and white headshot of Garcia and Grisman. They have both signed it. The consigner of this guitar is a recording and system engineer who built a strong friendship with Jerry Garcia while recording many sessions for the Acoustic Disc albums created by Jerry and mandolinist David Grisman.



153: 1970s Fuzz Box Pedal used by Jimmy Page

USD 2,500 - 3,500

A Colorsound Tone Bender Jumbo Fuzz Box pedal, c. 1970s, that was used by Jimmy Page in a recording session at Sound Stage Studios, Unit 1, on Gorst Road in London. This is a very rare and sought-after fuzz pedal. This pedal has more bass than other Tone Bender-pedals, hence the name Jumbo. This pedal creates an amazing sound, with loads of full-on-in-your-face fuzz and endless sustain. The real magic of the Jumbo Tone Bender lies within its bass response. This pedal is ideal for creating deep and chunky fuzz tones. It can do slow and low riffs and brings some serious heaviness. Preferred by the likes of people like Jimmy Page, Jeff Beck, Pete Townshend, and Jack White. The invoice information to the studio and Page specifically is provided, authenticating the provenance of this pedal.

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154: Jethro Tull Live Recording: The Charles Lewis Tapes

USD 2,000 - 4,000

Jethro Tull Live Recording Audio Tape: The Charles Lewis Collection The Charles Lewis Tape collection features countless professional live raw recordings of some of the biggest names in music. This tape includes audio of a performance by English rock band Jethro Tull. Unedited from this performance, the audio on this tape was taken off the board and preserved by the sound engineer Charles Lewis c.1960's. Tape measures 7.5" in diameter and box measures 11.75". Chuck Lewis started his career in sound in the late fifties at Otto K. Olsen in Hollywood. While working there, he was the soundman/sound mixer for red carpet premiers at Grauman's Theater. In the sixties, Chuck was in charge of working at and overseeing performances at both the Hollywood Bowl and the Music Center. Chuck did sound for all types of performances; rock, jazz, classical, stand up, and theater. He worked with everyone from the Beatles to Baryshnikov. Chuck did have his favorites some of which were Robert Goulet, Groucho Marx, Don Rickles, Frank Sinatra, and Florence Henderson. In his later years, he worked solely for the Dorothy Chandler Pavilion as sound director and overseeing the Center Theater Group. Several years after Chuck's passing his children started to clear out his garage. Chuck had a sound rental business for a few years after he retired and his children were selling the sound equipment. They came across several boxes of reel to reel tapes that they had no idea existed. Among these tapes there was everything from rock, jazz, stand up, classical, and plays. These tapes feature live recordings that have gone untouched and unheard for 45 years or more. Jethro Tull is an English rock band formed in Blackpool, Lancashire in 1967. Initially playing blues rock, the band developed its sound to incorporate elements of British folk music and hard rock to forge a progressive rock signature. No copyrights or rights of any kind are included. The group first achieved commercial success in 1969, with the folk-tinged blues album *Stand Up*, which reached No. 1 in the UK, and they toured regularly in the UK and the US. Jethro Tull has sold an estimated 60 million albums worldwide, with 11 gold and five platinum albums among them. They have been described by Rolling Stone as "one of the most commercially successful and eccentric progressive rock bands". No copyrights or rights of any kind are included.



155: Les Paul electric guitar signed to the Edge

USD 2,500 - 3,500

Bright red Lyon electric guitar that Les Paul signed to the Edge, the lead guitarist of U2. Serial #BC6097699. Les Paul appreciated the work of other talented guitarists and particularly appreciated how the Edge used various effects on his guitars to create various sounds. As a musical innovator himself, Les Paul admired innovation from other guitarists. Lester William Polsfuss was an inventor and musician. A talented musician as well as inventor, Les Paul is credited with various recording innovations and his skilled guitar playing, however he is probably best known for helping to design the Gibson Les Paul. The consigner of this item worked directly with Les Paul.



156: Elvis Presley 1957 Loving You Mono Tape

USD 20,000 - 25,000

Elvis Presley original Mono Track tape from the album *Loving You*. This tape includes original takes of the song by the same name. Dated "02-14057" in pencil, the 10" reel is in the original sleeve. The tape is 1/4", it is in good condition with legend on the cover. Lead vocals were provided by Elvis Presley with additional ensemble. The final track selected for publishing were sent to the client. This unique Elvis tape was recorded at the well known Radio Recorders, the prime Los Angeles independent recording facility at the time this tape was recorded for the hit film. Many notable musicians recorded at Radio Recorders including: Elvis Presley, Jimi Hendrix, Frank Zappa, Billie Holiday, Charlie Parker, Jimmie Rodgers, Louis Armstrong, and The Carpenters - to name a few. Radio Recorders captured projects with 3 machines recording simultaneously. There is a 1/2 inch A tape (Stereo Master) a 1/2 inch B tape (Mono Master) and a 1/4 inch C tape (a Mono back-up) MONO is how most listeners first heard Elvis in the 1950s and 1960s, when it was the predominant audio format. Until 1968, each Elvis album was given a unique MONO and STEREO mix. *Loving You* is the third studio album by American singer and musician Elvis Presley, issued on RCA Victor Records in mono, LPM 1515, in July 1957. Recording sessions took place on January 15, 16, 17, and 18, 1957, at the Paramount Pictures Scoring Stage, and on January 12, 13, 19, and February 23 and 24, 1957, at Radio Recorders in Hollywood. It spent ten weeks at No. 1 on the Billboard Top Pop Albums chart. It was certified Gold on April 9, 1968 by the Recording Industry Association of America. This reel was recorded at Radio Recorders. During the 1940s and 50s, Radio Recorders, which was located in Hollywood, CA, was responsible for recording countless radio shows, both network and local. As the years progressed, major labels used Radio Recorders, well into the 1960s. Columbia, RCA Victor, Capitol, and Decca all utilized their studios and recording capabilities, and Radio Recorders was also the choice of many independent labels and both popular and classical artists - everyone from Stravinsky to Elvis. The consigner of this collection acquired this unique master tape directly from the Greenfield family. Jerome Greenfield was the General Manager of Radio Recorders at the time of the recording. After his death, in the process of clearing out his estate, his son found a number of unmarked boxes containing master reels from over 40 years ago. These were among them.



157: EKO 12-string Acoustic Guitar

USD 800 - 1,200

An EKO 12-string acoustic guitar, made in Italy. These guitars have a sturdy bridge and great playing action, due to the bolt-on neck and the adjustable aluminium bridge saddle. A sturdy guitar with a nice weight. Original EKO label in sound hole in Italian. Model "Rio Bravo 12." In 1962, EKO decided to produce a series of folk guitars, upon popular demand by Italian and foreign markets. After a thorough market research, the dreadnought shape was chosen, very much in fashion in the U.S. at the time. This guitar and its 6-string counterpart were incredibly successful in Europe, and many have compared the quality of the sound to Martins or Gibsons.

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158: The Association Master Tape c.1965

USD 1,000 - 1,500

Recorded on April 7th, 1965 for JG Records. Tracks: "I'll Be There - basic", "Call Your Name - Basic," "Babe I'm Gonna Leave You - Basic," "Baby Can't You Hear Me Call Your Name - Basic," and vocal overdubs of Baby Can't You Hear Me Call Your Name" (2), Babe Im Gonna Leave You, and I'll Be There. Tape measures 16" in diameter. The Association was a California sunshine pop band who during the late 1960s had numerous hits at or near the top of the Billboard charts. The band had multiple singers and was known for their intricate vocal harmonies. This master track was recorded at Radio Recorders. During the 1940s and 50s, Radio Recorders, which was located in Hollywood, CA, was responsible for recording countless radio shows, both network and local. As the years progressed, major labels used Radio Recorders, well into the 1960s. Columbia, RCA Victor, Capitol, and Decca all utilized their studios and recording capabilities, and Radio Recorders was also the choice of many independent labels and both popular and classical artists - everyone from Stravinsky to Elvis. The consigner of this collection acquired this unique master tape directly from the Greenfield family. Jerome Greenfield was the General Manager of Radio Recorders at the time of the recording. After his death, in the process of clearing out his estate, his son found a number of unmarked boxes containing master reels from over 40 years ago. These were among them.



159: American Flag guitar signed by Les Paul to Paul Simon

USD 5,000 - 7,000

A Jay Turser American Flag guitar, signed by Les Paul to Paul Simon. Neck is broken. Les would sign and give guitars to artists that he was a fan of. He signed it, "To Paul / Keep pickin!" This particular guitar never reached Simon. Lester William Polsfuss was an inventor and musician. A talented musician as well as inventor, Les Paul is credited with various recording innovations and his skilled guitar playing, however he is probably best known for helping to design the Gibson Les Paul. The consigner of these items, Ron Lovely, worked directly with Les Paul and was the one to bring various guitars that Les had signed to the artists they were meant for. The two men, who were friends for 20 years, began their "guitars to stars" tradition over a beer one night. This started off a tradition of artists giving guitars to each other - something Les did frequently - as well as artists signing and giving guitars to Ron Lovely, as he was a part of the network of friendly artists.



160: The Grateful Dead The Boarding House Live Tape #4

USD 3,000 - 5,000

The Grateful Dead The Boarding House Live Tape Recording #4 One live reel to reel audio tape of a performance by The Grateful Dead circa late 1960's. Unheard and archived since this time, this tape features an unaltered recording of The Grateful Dead, lead by Jerry Garcia, performing in San Francisco at the height of the psychedelic rock era. The tape contains rare audio from The Grateful Dead. It starts off with a jam session and a live version of the song "The Eleven." The tape then goes on to other hits. Among these, the most popular is "Sittin' on Top of the World" and "Doing that Rag." This audio is full of spontaneous guitar solos, improvised playing, and singing; And, it provides the raw feeling of a live show. Tape diameter measures 7 inches. Box is 7.25" square. The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists, and historic American folk musicians. The reel-to-reel audiotapes of these Grateful Dead performances were stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968. San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists. Guitarist, singer, and songwriter Jerry Garcia was best known as a founding member of the Grateful Dead - the rock band for which he served as the de-facto leader for 30 years. Concurrently for much of that time, he also performed in a variety of configurations and a variety of styles, sometimes switching to banjo or pedal steel guitar for the purpose. Ranging from a quintet to septet, the Grateful Dead is known for its unique and eclectic style, which fused elements of rock, psychedelia, experimental music, modal jazz, country, folk, bluegrass, blues, reggae, and space rock. They have a devoted fan base, known as "Deadheads". Founded in the San Francisco Bay Area amid the rise of the counterculture of the 1960s. The original members were Jerry Garcia (lead guitar, vocals), Bob Weir (rhythm guitar, vocals), Ron "Pigpen" McKernan (keyboards, harmonica, vocals), Phil Lesh (bass, vocals), and Bill Kreutzmann (drums). Original vintage box. Acceptable good. The track list on verso in pen for "Happy Time" from the Broadway Musical and "Funny Girl" music from the motion picture do not correspond to audio on this rare tape.



161: Guitar signed by Aerosmith and Les Paul

USD 2,500 - 3,500

Epiphone acoustic guitar signed by Brad Whitford, Tom Hamilton, and Joe Perry of Aerosmith, as well as by Les Paul. All four of these guitarists played or strummed on this guitar, then all ended up signing it. This guitar is quite probably the only guitar signed by the three guitarists of Aerosmith, as well as by Les Paul - a rare combination of signatures of some incredible guitar players. Lester William Polsfuss was an inventor and musician. A talented musician as well as inventor, Les Paul is credited with various recording innovations and his skilled guitar playing, however he is probably best known for helping to design the Gibson Les Paul. The consigner of these items, Ron Lovely, worked directly with Les Paul and was the one to bring various guitars that Les had signed to the artists they were meant for. The two men, who were friends for 20 years, began their "guitars to stars" tradition over a beer one night. This started off a tradition of artists giving guitars to each other - something Les did frequently - as well as artists signing and giving guitars to Ron Lovely, as he was a part of the network of friendly artists.

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162: Van Cliburn Master Tape Recording c.1960

USD 2,000 - 4,000

Extremely Rare Van Cliburn Master Tape December 4th, 1960 recording of pianist Van Cliburn. Client: Hollywood Bowl Association. Tracks: Concerto No. II, First Movement and part of Second Movement. Harvey Lavan "Van" Cliburn Jr. was an American pianist who achieved worldwide recognition in 1958, at the age of 23, when he won the inaugural quadrennial International Tchaikovsky Piano Competition in Moscow during the Cold War. His subsequent recording of the Tchaikovsky Piano Concerto No. 1 won the 1958 Grammy Award for Best Classical Performance. It was certified a gold record in 1961, and it became the first classical album to go platinum, achieving that certification in 1989. This master reel was recorded at Radio Recorders. During the 1940s and 50s, Radio Recorders, which was located in Hollywood, CA, was responsible for recording countless radio shows, both network and local. As the years progressed, major labels used Radio Recorders, well into the 1960s. Columbia, RCA Victor, Capitol, and Decca all utilized their studios and recording capabilities, and Radio Recorders was also the choice of many independent labels and both popular and classical artists - everyone from Stravinsky to Elvis. The consignor of this collection acquired this unique master tape directly from the Greenfield family. Jerome Greenfield was the General Manager of Radio Recorders at the time of the recording. After his death, in the process of clearing out his estate, his son found a number of unmarked boxes containing master reels from over 40 years ago. These were among them.



163: Elmer Snowden Banjo

USD 6,000 - 8,000

Elmer Snowden tenor banjo, with the headstock signed by many jazz greats including Thelonious Monk, Larry Coryell, George Benson, Bermy Kessel, Gary Burton, Buddy Guy, and others. The signatures on this banjo are from Snowden's performance at the Jazz Expo '67, which took place at the Royal Festival Hall in London and at the Odeon Theatre in Hammersmith from 21st to 29th October, 1967. Billed as "The Newport Jazz Festival in Britain" and presented by Harold Davison, George Wein and Jack Higgins, the performing artists included Miles Davis, Herbie Hancock, Wayne Shorter, Buddy Guy, and many more. Following the Expo, Snowden toured Europe with the Newport Guitar Workshop. Snowden is seen holding what is believed to be this instrument on the cover of his 1960 album "Harlem Banjo!". Elmer Snowden began his musical career in the 1920's and even worked early on with Duke Ellington and Count Basie. Throughout the next three decades, Elmer fronted many bands; unfortunately none of these bands were ever recorded and Snowden spent most of his career far from the limelight in relative obscurity. Snowden made numerous appearances as a session musician, sideman, or accompanist on almost every New York City label from 1923 on, but though he accompanied many well-known female blues singers, he was rarely given credit for his playing. Elmer was "rediscovered" at age 59 in 1959 when Philadelphia area producer and radio host Chris Alpertson heard him playing banjo and decided to record him. Elmer played with a hot, swingy style and had an amazing sense of drive. His playing was raw and primitive, yet free-spirited and soulful. After scrapping an initial recording session that didn't quite work, Alpertson assembled a backing band consisting of Cliff Jackson on piano, Tommy Bryant on bass, and Jimmy Crawford on drums. This quartet ended up working well together. The 1960 album "Harlem Banjo!" was the result, and it was Elmer's first appearance as a leader on a recording. Additional recordings of Snowden playing banjo from these and other sessions are rumored to exist, but those have yet to surface. In the world of tenor banjo, especially jazz tenor banjo, Elmer Snowden's 1960 album "Harlem Banjo!" is considered the Holy Grail. At the time of its release, four-string banjoists were basically just strummers, but Elmer did more: he alternated between inventive leads and tasteful, intuitive backup. Interestingly, he played tenor banjo tuned a fifth lower than most players of that time, with a low G on his bottom string, like a mandolin. This is the same tuning that the innovative Irish tenor banjoist Barney McKenna of the Dubliners would later adopt. Nowadays GDAE tuned tenor banjo is commonplace, no small thanks to Elmer.



164: Tony Bennett and Shirley Jones Live Audio: The Charles

USD 15,000 - 18,000

Tony Bennett and Shirley Jones Live Recording Audio: The Charles Lewis Collection The Charles Lewis Tape collection features countless professional live raw recordings of some of the biggest names in music. This tape includes audio of a live performance by world-renowned singer Tony Bennett and a performance by Shirley Jones. Unedited from this concert, for the Julie Stein Show, the audio was taken off the board by the sound engineer Charles Lewis c.1960's. Bennette sings various songs among them "Make Someone Happy" and "You're My Girl." Tape measures 7.5" in diameter and box measures 11.75". Tracklist included. Chuck Lewis started his career in sound in the late fifties at Otto K. Olsen in Hollywood. While working there, he was the soundman/sound mixer for red carpet premiers at Grauman's Theater. In the sixties, Chuck was in charge of working at and overseeing performances at both the Hollywood Bowl and the Music Center. Chuck did sound for all types of performances; rock, jazz, classical, stand up, and theater. He worked with everyone from the Beatles to Baryshnikov. Chuck did have his favorites some of which were Robert Goulet, Groucho Marx, Don Rickles, Frank Sinatra, and Florence Henderson. In his later years, he worked solely for the Dorothy Chandler Pavilion as sound director and overseeing the Center Theater Group. Several years after Chuck's passing his children started to clear out his garage. Chuck had a sound rental business for a few years after he retired and his children were selling the sound equipment. They came across several boxes of reel to reel tapes that they had no idea existed. Among these tapes there was everything from rock, jazz, stand up, classical, and plays. These tapes feature live recordings that have gone untouched and unheard for 45 years or more. No copyrights or rights of any kind are included.

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165: 1985-86 Mesa Boogie Mark III amplifier

USD 2,500 - 3,500

A 1985-86 Mesa Boogie Mark III amplifier, black striped, in excellent condition. This famous amp made Mesa Boogie's name, and set the bar for metal, blues, and shredding tones in 1980s recording studios from N.Y. to L.A. This amp has it all: reverb, simul-class, graphic equalizer, and huge magnet EVM 12" speaker, and incredible power output. Go from cleans to crunches, with plenty of headroom. The lustrous Brazilian Imapua wood cabinet and cane-weave grille are still in beautiful excellent condition, with just a few minor scratches. The amp has never been modded and is all original, from tubes to early "black stripe" circuitry. Built in the U.S. From The Illinois Collection.



166: Iron Butterfly Live Tape: The Charles Lewis Collection

USD 3,000 - 5,000

Iron Butterfly Live Tape: The Charles Lewis Collection The Charles Lewis Tape collection features countless professional live raw recordings of some of the biggest names in music. This one tape includes audio of performances by the rock band Iron Butterfly. Complete and unedited, the audio was taken off the board by the sound engineer Charles Lewis c.1960's. Tape measures 7.5" in diameter and box measures 11.75". Chuck Lewis started his career in sound in the late fifties at Otto K. Olsen in Hollywood. While working there, he was the soundman/sound mixer for red carpet premiers at Grauman's Theater. In the sixties, Chuck was in charge of working at and overseeing performances at both the Hollywood Bowl and the Music Center. Chuck did sound for all types of performances; rock, jazz, classical, stand up, and theater. He worked with everyone from the Beatles to Baryshnikov. Chuck did have his favorites some of which were Robert Goulet, Groucho Marx, Don Rickles, Frank Sinatra, and Florence Henderson. In his later years, he worked solely for the Dorothy Chandler Pavilion as sound director and overseeing the Center Theater Group. Several years after Chuck's passing his children started to clear out his garage. Chuck had a sound rental business for a few years after he retired and his children were selling the sound equipment. They came across several boxes of reel to reel tapes that they had no idea existed. Among these tapes there was everything from rock, jazz, stand up, classical, and plays. These tapes feature live recordings that have gone untouched and unheard for 45 years or more. Iron Butterfly is an American rock band best known for the 1968 hit "In-A-Gadda-Da-Vida", providing a dramatic sound that led the way towards the development of hard rock and heavy metal music. Formed in San Diego, California, among band members who used to be "arch enemies", their heyday was the late 1960s. The band's seminal 1968 album In-A-Gadda-Da-Vida is among the world's 40 best-selling albums, selling more than 30 million copies. No copyrights or rights of any kind are included.



167: Les Paul signed guitar to Jimmy Page

USD 3,500 - 4,500

An electric guitar that Les Paul signed to Led Zeppelin guitarist Jimmy Page. Les and Jimmy were friends, and Les was a fan of Led Zeppelin. Les was always impressed by the music coming from the UK. He loved the Beatles, the Rolling Stones, Jeff Beck, and Eric Clapton, and formed friendly relationships with many of the greatest British artists. Page in particular was a friend of his, and this guitar was his fond gift to a fellow legendary guitarist. Les Paul ultimately signed two electric guitars for Page, this one never managed to reach him. The inscription reads, "To Jimmy Page / A Dear Friend." Lester William Polsfuss was an inventor and musician. A talented musician as well as inventor, Les Paul is credited with various recording innovations and his skilled guitar playing, however he is probably best known for helping to design the Gibson Les Paul. The consigner of these items, Ron Lovely, worked directly with Les Paul and was the one to bring various guitars that Les had signed to the artists they were meant for. The two men, who were friends for 20 years, began their "guitars to stars" tradition over a beer one night. This started off a tradition of artists giving guitars to each other _ something Les did frequently _ as well as artists signing and giving guitars to Ron Lovely, as he was a part of the network of friendly artists.



168: Two Jackie & Roy Master Tapes c.1958

USD 1,000 - 5,000

Two rare archived Jackie & Roy Master Tape recordings. Recorded August 11, 1958. Stereo reel #1-B. Ampar Records. Track list: "How Are You Fixed for Love" and "Let me Love You." Jackie Cain and Roy Kral were a husband and wife jazz duo. This master reel was recorded at Radio Recorders. During the 1940s and 50s, Radio Recorders, which was located in Hollywood, CA, was responsible for recording countless radio shows, both network and local. As the years progressed, major labels used Radio Recorders, well into the 1960s. Columbia, RCA Victor, Capitol, and Decca all utilized their studios and recording capabilities, and Radio Recorders was also the choice of many independent labels and both popular and classical artists - everyone from Stravinsky to Elvis. The consigner of this collection acquired this unique master tape directly from the Greenfield family. Jerome Greenfield was the General Manager of Radio Recorders at the time of the recording. After his death, in the process of clearing out his estate, his son found a number of unmarked boxes containing master reels from over 40 years ago. These were among them.



168A: Guitar signed by Led Zeppelin

USD 3,000 - 5,000

An electric guitar signed by three members of Led Zeppelin: Robert Plant, singer; Jimmy Page, lead guitarist; and John Paul Jones, bassist. Small nick near the signatures. Red electric Tradition guitar. John Paul Jones signed the guitar in San Francisco in 2001. Jimmy Page then signed it on February 13th, 2005, in Los Angeles. Robert Plant signed the guitar eight years later on June 26th, 2013, also in LA. Guitar does not come with a case. From the Dallas International Guitar Show.

Legendary Guitars & Musical Treasures - Dec 2



169: c. 1963 Wandre "Spazial"

USD 6,000 - 8,000

c. 1961 Wandre "Spazial" guitar, in deep cobalt blue. Excellent-fine condition. A thin semi-hollowbody, with black-smoke point-stripes. Ivoroid pickguard, twin Davoli pick-ups, early square control panel, and "W" tailpiece. Very cool and early fret inlays too. Antony Wandre Pioli was born in Italy in 1926, the son of violin maker Roberto Pioli. He began making guitars in the 1950s. Today Wandre's 1950s & early '60s guitars are celebrated for their radical aluminum necks (which can't ever warp), their unique switching, and most of all their wonderful shapes and fantastic pop-art colors. Many are in art museums. Plus, they've been cherished and played by such noted guitarists as Jimi Hendrix, Buddy Miller (of Emmy Lou Harris fame), and Ace Frehley of Kiss. In 1957, Wandr_ began working with instrument makers Davoli (already well-known for their pick-ups and amps). While production runs were low (compared with US makers Fender or Gibson) they sold well the world over. Many were distributed under other brand names, like Framez, Noble, Avalon, and others. Yet each and every guitar, from their 1957 beginnings right up to the mid-60s, was designed by Wandr_ himself and bears his name. Most were made in his famous round factory (now an Italian landmark) in the small town of Cavriago. The names that Wandr_ whimsically chose for his guitar models sound straight out of an early 60's Fellini movie: the solidbody "Doris", the hollowbody "Bikini" and "B.B." (for Brigitte Bardot), the "Cobra", "Twist", "Spazial", and many more. From The Illinois Collection.



170: Jimmie Rodgers Master Tape c.1950's

USD 1,000 - 1,500

Rare archived Jimmie Rodgers Master Tape recording. "It Came Upon a Midnight Clear" from "It's Christmas Once Again". This seasonal offering from Jimmie Rodgers features a Christmas carol that was originally written in 1849 by Edmund Sears. The engineer misspelled Rodger's name as "Jimmy Rogers" on the tape legend. Jimmie Rodgers was a pop singer who achieved his greatest level of popularity in the 1950's. He had multiple hits on the Billboard Pop charts, such as "Honeycomb" and "Kisses Sweeter Than Wine." This master reel was recorded at Radio Recorders. During the 1940s and 50s, Radio Recorders, which was located in Hollywood, CA, was responsible for recording countless radio shows, both network and local. As the years progressed, major labels used Radio Recorders, well into the 1960s. Columbia, RCA Victor, Capitol, and Decca all utilized their studios and recording capabilities, and Radio Recorders was also the choice of many independent labels and both popular and classical artists - everyone from Stravinsky to Elvis. The consigner of this collection acquired this unique master tape directly from the Greenfield family. Jerome Greenfield was the General Manager of Radio Recorders at the time of the recording. After his death, in the process of clearing out his estate, his son found a number of unmarked boxes containing master reels from over 40 years ago. These were among them.



171: Plexiglass guitar used by Duran Duran

USD 8,000 - 12,000

A 1969 Ampeg Dan Armstrong plexiglass guitar that was played in Duran Duran's music video "Girl Panic!" from the album All You Need is Now, released 2010 on Tape Modern Records. Played by supermodel Yasmin le Bon, Simon le Bon's wife, in the music video. Video was styled by D&G and was the cover story of Harper's Bazaar with a photoshoot of the models with the guitar, as well as the companion plexiglass bass. These guitars were also played by the actual members of Duran Duran. The guitar was used by Roger Taylor, and the bass was used by John Taylor. This 1969 Armstrong space-age model was one first, the original clear acrylic instruments. Light years ahead of its time, these iconic Ampegs have been played by artist such as Keith Richards, Bill Wyman, and Dave Grohl. Built from lucite as part of a collaboration between Dan Armstrong and Ampeg, these models feature a bolt-on neck, clear lucite body, and interchangeable pickups. The "Girl Panic!" music video, which is the length of a short film - over 9 minutes long - was directed by Jonas Akerlund, filmed by Erik Sohlström, and shot on location at the Savoy hotel in central London in June of 2011. The premise of the video is that famous supermodels actually become Duran Duran, playing their instruments and singing. The cast of models consists of Naomi Campbell, Helena Christensen, Cindy Crawford, Eva Herzigova, and Yasmin Le Bon. The models do interviews and photo shoots as Duran Duran, surrounded by decadence and couture. The artistically shot and edited music video includes a sequence of interviews and enthralling clips of what models do on a daily basis: Writhing over floors like they're having seizures, strutting down hallways in five inch stiletto booties, and waking up in Balmain dresses, drenched in last night's Eau de Chambord. The December 2011 issue of Harper's Bazaar UK has a first look - along with a photoshoot with supermodels featuring these two exclusive guitars. Both guitars screen-match the video and photos with their unique wood grain pattern.

Legendary Guitars & Musical Treasures - Dec 2



172: Commander Cody The Boarding House Live Tape #1

USD 1,500 - 2,500

Commander Cody The Boarding House Live Tape Recording #1 Archived track tapes of a live performance c.1960's by popular country -rock band Commander Cody. 7 inches. Box is 7.25" square. This tape features a live an unaltered recording of the band Commander Cody performing in San Francisco. Unheard and archived since this performance, this tape recording features various of his most popular songs, raw and uncensored. The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists and historic American folk musicians. The reel-to-reel audiotapes of this performance was stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968 .San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists. Commander Cody and His Lost Planet Airmen are an American country rock band founded in 1967 in Ann Arbor Michigan. The group's founder was George Frayne IV (who's is Commander Cody). The band's style mixed country, rock 'n' roll, western swing, rockabilly, and jump blues together on a foundation of boogie-woogie piano. They were among first country-rock bands to take its cues less from folk-rock and bluegrass and more from the rowdy barroom country of the Ernest Tubb and Ray Price style. The band became known for marathon live shows. Alongside Frayne, the classic lineup was Billy C. Farlow (vocals and harmonica); John Tichy (guitar and vocals); Bill Kirchen (Lead guitar); Andy Stein (saxophone and fiddle); Paul "Buffalo" Bruce Barlow (bass guitar); Lance Dickerson (drums); Steve Davis and Bobby Black on steel guitar.



173: Two 1964 Wandre Basses - Tigre & Cobra

USD 8,000 - 10,000

A pair of two 1964 Wandre basses - "Cobra" and "Tigre." c. 1964 "Cobra" bass, an extremely rare red and white finish, plus rare black "loop" "Cobra" headstock, twin Davoli pick-ups, all in excellent-fine original condition. A very rare color combination. c. 1964 Wandre "Tigre" bass, orange-red and black, near-mint original condition, twin Davoli pick-ups, matching red headstock, original bridge cover, finger rest, black pearl tuners and knobs. Antony Wandre Pioli was born in Italy in 1926, the son of violin maker Roberto Pioli. He began making guitars in the 1950s. Today Wandre's 1950s & early '60s guitars are celebrated for their radical aluminum necks (which can't ever warp), their unique switching, and most of all their wonderful shapes and fantastic pop-art colors. Many are in art museums. Plus, they've been cherished and played by such noted guitarists as Jimi Hendrix, Buddy Miller (of Emmy Lou Harris fame), and Ace Frehley of Kiss. In 1957, Wandr_ began working with instrument makers Davoli (already well-known for their pick-ups and amps). While production runs were low (compared with US makers Fender or Gibson) they sold well the world over. Many were distributed under other brand names, like Framez, Noble, Avalon, and others. Yet each and every guitar, from their 1957 beginnings right up to the mid-60s, was designed by Wandr_ himself and bears his name. Most were made in his famous round factory (now an Italian landmark) in the small town of Cavriago. The names that Wandr_ whimsically chose for his guitar models sound straight out of an early 60's Fellini movie: the solidbody "Doris", the hollowbody "Bikini" and "B.B." (for Brigitte Bardot), the "Cobra", "Twist", "Spazial", and many more. From The Illinois Collection.



174: Merle Haggard The Boarding House Live Tape #1

USD 2,000 - 3,000

Merle Haggard The Boarding House Live Tape #1 Archived track tape of a live performance by American country singer, songwriter, guitarist, and fiddler Merle Haggard. 7 inches. Box is 7.25" square. This tape features a live an unaltered recording of Merle Haggard performing in San Francisco. Unheard and archived since the 1960's, this tape recording features various of his most popular songs. The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists and historic American folk musicians. The reel-to-reel audiotapes of this performance was stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968 .San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists. Merle Haggard and his band "the Strangers" helped create the Bakersfield sound, which is characterized by the twang of Fender Telecaster and the unique mix with the traditional country steel guitar sound, new vocal harmony styles in which the words are minimal, and a rough edge not heard on the more polished Nashville sound recordings of the same era. Between the 1960s and the 1980s, he had 38 number-one hits on the US country charts, several of which also made the Billboard all-genre singles chart. Haggard continued to release successful albums into the 2000s. Original box in good condition.

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175: Plexiglass bass used by Duran Duran

USD 8,000 - 12,000

A 1969 Dan Armstrong plexiglass bass that was played in Duran Duran's music video "Girl Panic," from the album All You Need is Now, released 2010 on Tape Modern Records. Played by famous supermodel Cindy Crawford in the music video. Video was styled by D&G and was the cover story of Harper's Bazaar with a photoshoot of the models with the guitars. These guitars were also played by the actual members of Duran Duran. The guitar was used by Roger Taylor, and the bass was used by John Taylor. This 1969 Armstrong space-age model was one first, the original clear acrylic instruments. Light years ahead of its time, these iconic Ampegs have been played by artist such as Keith Richards, Bill Wyman, and Dave Grohl. Built from lucite as part of a collaboration between Dan Armstrong and Ampeg, these models feature a bolt-on neck, clear lucite body, and interchangeable pickups. The famous and beautiful Cindy Crawford gets a lot of screen time in the video as bassist John Taylor, and wears everything from buttery leather jackets to the ultimate rock and roll chick outfit - a green furry monster coat over a matching skin tight snakeskin skirt. Her glamorous and decadent appearance matches the unique look of the eye-catching plexiglass guitar. The "Girl Panic!" music video, which is the length of a short film - over 9 minutes long - was directed by Jonas Akerlund, filmed by Erik Sohlstrom, and shot on location at the Savoy hotel in central London in June of 2011. The premise of the video is that famous supermodels actually become Duran Duran, playing their instruments and singing. The cast of models consists of Naomi Campbell, Helena Christensen, Cindy Crawford, Eva Herzigova, and Yasmin Le Bon. The models do interviews and photo shoots as Duran Duran, surrounded by decadence and couture. The artistically shot and edited music video includes a sequence of interviews and enthralling clips of what models do on a daily basis: Writhing over floors like they're having seizures, strutting down hallways in five inch stiletto booties, and waking up in Balmain dresses, drenched in last night's eau de chambord. The December 2011 issue of Harper's Bazaar UK has a first look - along with a photoshoot with supermodels featuring these two exclusive guitars. Both guitars screen-match the video and photos with their unique wood grain pattern.



176: Two A.B. Skhy The Boarding House Live Tapes #1 and #2

USD 500 - 800

Two A.B. Skhy The Boarding House Live Recording Tapes #1 and #2 Two archived San Francisco live track tape of a live performance by electronic blues band A.B. Skhy. Tape diameter measures 7 inches. Box is 7.25" square. Unheard and archived since the 1960's, this tape features a live and unaltered recording of the A.B. Skhy performing in San Francisco. Tape #1 and #2 feature some of their greatest hits. The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists and historic American folk musicians. The reel-to-reel audiotapes of this performance was stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968. San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists. A.B. Skhy, a band originally named "New Blues", was an American electric blues band from Milwaukee, which formed in 1968. They recorded two albums before splitting up in the early 1970s, the band comprised Dennis Geyer (guitar, vocals), Jim Marcotte (bass guitar), Terry Anderson (drums), and Howard Wales (keyboards). Wales had previously played with artists such as James Brown and Freddie King. They relocated to San Francisco and changed the band name to "A.B. Skhy", building a following with live performances. They were signed by MGM Records and worked with producer Richard Delvy on their self-titled debut album, released in 1969. The album featured contributions from guitarist Russell DaShiell, harmonica player Jim Liban, and flautist Otis Hale and spawned the single "Camel Back", which reached number 100 on the Billboard Hot 100. Tape #1: Original box in good condition with some wear. "Sound of Music by Percy Faithful" and "Tijuana Brass" written in pen on the side of box does not correspond to the A.B. Skhy audio contained in this tape. Tape #2: Original box in good condition with some wear. Track list on box verso for "Serenade for Strings" and "Nutcracker Suite" does not correspond to the A.B. Skhy audio contained in this tape.



177: Don Rickles Live Recording: The Charles Lewis Collectio

USD 3,000 - 5,000

Don Rickles Live Audio Tape: The Charles Lewis Collection The Charles Lewis Tape collection features countless professional live raw recordings of some of the biggest names in entertainment and music. This tape includes audio of a performance by comedian Don Rickles. Unedited and raw, the audio on this tape was taken off the board and preserved by the sound engineer Charles Lewis c. 1960's. Tape measures 7.5" in diameter and box measures 11.75". Chuck Lewis started his career in sound in the late fifties at Otto K. Olsen in Hollywood. While working there, he was the soundman/sound mixer for red carpet premiers at Grauman's Theater. In the sixties, Chuck was in charge of working at and overseeing performances at both the Hollywood Bowl and the Music Center. Chuck did sound for all types of performances; rock, jazz, classical, stand up, and theater. He worked with everyone from the Beatles to Baryshnikov. Chuck did have his favorites some of which were Robert Goulet, Groucho Marx, Don Rickles, Frank Sinatra, and Florence Henderson. In his later years, he worked solely for the Dorothy Chandler Pavilion as sound director and overseeing the Center Theater Group. Several years after Chuck's passing his children started to clear out his garage. Chuck had a sound rental business for a few years after he retired and his children were selling the sound equipment. They came across several boxes of reel to reel tapes that they had no idea existed. Among these tapes there was everything from rock, jazz, stand up, classical, and plays. These tapes feature live recordings that have gone untouched and unheard for 45 years or more. Donald Rickles was an American stand-up comedian, actor, and author. He became well known as an insult comic. His prominent film roles included Run Silent, Run Deep (1958) with Clark Gable and Kelly's Heroes (1970) with Clint Eastwood, and beginning in 1976 he enjoyed a two-year run starring in the NBC television sitcom C.P.O. Sharkey. He received widespread exposure as a popular guest on numerous talk and variety shows, including The Dean Martin Show, The Tonight Show Starring Johnny Carson and Late Show with David Letterman. No copyrights or rights of any kind are included.

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178: Emmylou Harris The Boarding House Live Tape #2

USD 2,000 - 3,000

Emmylou Harris: The Boarding House Live Tape Recording #2 Archived live track tape of a live performance by Grammy award winning country singer, Emmylou Harris. 7 inches. Box is 7.25" square. This tape features a live and unaltered recording of Emmylou performing in San Francisco. Unheard and archived since the 1960's, this tape features various popular songs. The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists and historic American folk musicians. The reel-to-reel audiotapes of this performance was stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968 .San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists. Emmylou Harris is an American country singer, songwriter and musician. She has released many popular albums and singles over the course of her career, and she has won 13 Grammys as well as numerous other awards, including induction into the Country Music Hall of Fame. Her work and recordings include work as a solo artist, a bandleader, an interpreter of other composers' works, a singer-songwriter, and a backing vocalist and duet partner. Few artists have had such a profound impact on contemporary music as Emmylou Harris. Blessed with a crystalline voice, a remarkable gift for phrasing, and a restless creative spirit, she traveled a singular artistic path, proudly carrying the torch of "cosmic American music" passed down by her mentor, Gram Parsons. Even more than four decades into her career, Harris' latter-day music remained as heartfelt, visionary, and vital as her earliest recordings. Original box in good condition. Track list on box verso in pen does not correspond to the rare Emmylou Harris performance audio on this tape.



179: 1985 Epiphone signed by Noel Gallagher of Oasis

USD 2,500 - 3,500

An electric 1985 archtop Epiphone signed by Noel Gallagher, the lead singer of famous British band Oasis. The consigner and Gallagher met up on one of Oasis's early tours - he and Noel had been friendly for a few years at this point - and Noel showed the consigner some of his guitars that he was going to be using in his show. Noel had been interested in buying an Epiphone for a while, and so the consigner brought one of his own Epiphones. Noel played the guitar and tuned it, and in fact liked it so much he tried to buy it from the consigner at that time. However, our consigner was attached to the guitar, so Noel ended up simply signing it and reluctantly handing it back. SN: 85074752. The consigner of these items, Ron Lovely, worked directly with Les Paul and was the one to bring various guitars that Les had signed to the artists they were meant for. The two men, who were friends for 20 years, began their "guitars to stars" tradition over a beer one night. This started off a tradition of artists giving guitars to each other - something Les did frequently - as well as artists signing and giving guitars to Ron Lovely, as he was a part of the network of friendly artists.



180: Doc Watson The Boarding House Live Tape #1

USD 1,000 - 2,000

Archived track tapes of a live performance c.1960's by popular singer Doc Watson. 7 inches. Box is 7.25" square. This tape recording features a live and unaltered recording of Doc Watson performing in San Francisco. The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists and historic American folk musicians. The reel-to-reel audiotapes of this performance was stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968 .San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists.



180A: Super 8 unreleased film of Hendrix

USD 600 - 800

Unreleased super 8 film reel with various performers captured, including Jimi Hendrix. The reel is audience-filmed, no sound. Typical fan shot footage with 2-3 minutes devoted to each of 4 different acts. The Jimi Hendrix footage is from Chicago Civic Opera House 2/25/68, and is poor quality, as the house lights were down with the act spotlighted. For the Hendrix collector, this footage is of interest as this particular film is not in circulation nor featured anywhere. Mostly you can see Jimi's guitar and hands as they show up against his white Strat. He is more clearly visible during the popping of flash bulbs, at one point for a couple frames is fully illuminated. Though dark one can see that roadie Gerry Stickles had to come up and fix an effects box during the performance, and at another point Jimi can be seen bouncing up and down (probably playing Foxy Lady). The Sonny & Cher footage is shot with more house lighting so it and the Rascals parts are higher quality (Dino can be discerned playing congas on Groovin'). What looks like Paul Revere (and the Raiders) is also dark with only him mostly visible doing some dance steps. Though a typical lower quality audience film, this previously unknown and unique video is a fascinating peek back in time at entertainment as it was in late 1967 to mid 1968. The reel comes with a home-made VHS tape copy (the only copy) made by the consigner. Photos shown here shot from a TV screen playing the old VHS, the super 8 images on the original tape are one generation clearer.

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181: 1974 LoPrinzi LR-15

USD 3,000 - 4,000

A vintage 1974 LR-15 handmade LoPrinzi acoustic. Serial #2133. It has a European spruce top, Brazilian rosewood back and sides, and a mahogany neck. Ebony fingerboard. Body has three small scratches on the lower bout, near one of the edges. One side also has some marks. Augustino LoPrinzi founded the LoPrinzi Guitar Company in 1972, but had been building guitars in his personal workshop long before then. This guitar would have been one of the earlier ones that the LoPrinzi Guitar Company built. The 1970's were an important period for guitar production. The 1960's surge in interest in acoustic instruments had stretched the ability of the major manufacturers to meet the public demand. Because of this, smaller companies such as LoPrinzi were able to flourish, producing smaller runs of instruments with a high level of quality for a client base of dedicated musicians.



182: Gordon Lightfoot The Boarding House Live Tape #1

USD 800 - 1,200

Archived lived track tapes of a live performance c.1960's by popular singer Gordon Lightfoot. 7 inches. Box is 7.25" square. This tape features a live unaltered recording of Doc Watson performing in San Francisco. The "Boarding House Tapes" consist of professional audio of 1960's era live recordings from San Francisco performances and interviews of many of the (soon to be) best-known rock bands, blues artists and historic American folk musicians. The reel-to-reel audiotapes of this performance was stored for the many years during which they were all but forgotten. Until they again came to light this material has not been distributed into commercial markets. These were all local recorded performances. Performed and recorded with the full knowledge and permission of the participating artists and performers at live concerts presented between 1963 and 1968. San Francisco at this time was the epicenter of psychedelic music and youth. Most of the concerts took place at the historic Boarding House nightclub which was host to legendary performers such as Neil Young, Patti Smith, and Janis Joplin among many others. Performances and interviews also took place at San Francisco State University and no matter the venue they always catered to loyal audiences with the most authentic musical artists.



183: Guitar signed by Johnny Winter

USD 1,000 - 1,500

The consigner of this item conducted one of the last filmed interviews with Johnny Winter, on his final American tour, as part of a documentary about American musical greats. This guitar was signed by Winter at that time. Johnny Winter was a blues guitarist and musician well known for his covers of songs by the likes of Chuck Berry and Bob Dylan, as well as for his own work. He is on Rolling Stone's list of the 100 Greatest Guitarists of all time. Winter came to the forefront of the electric blues scene in 1969 with the release of his major-label debut, Johnny Winter. The consigner of this item worked directly with Les Paul, and because of this and because he was a musician himself, was friendly with various stars of the musical world.



184: Roberta Flack & Quincy Jones Recording: The Charles Lew

USD 2,000 - 3,000

Roberta Flack & Quincy Jones Live Audio Tape: The Charles Lewis Collection The Charles Lewis Tape collection features countless professional live raw recordings of some of the biggest names in music. This tape includes audio of a performance by renowned American singer Roberta Flack and audio from music legend Quincy Jones. Unedited from this performance, the audio on this tape was taken off the board and preserved by the sound engineer Charles Lewis c.1960's. Tape measures 7.5" in diameter and box measures 11.75". Chuck Lewis started his career in sound in the late fifties at Otto K. Olsen in Hollywood. While working there, he was the soundman/sound mixer for red carpet premiers at Grauman's Theater. In the sixties, Chuck was in charge of working at and overseeing performances at both the Hollywood Bowl and the Music Center. Chuck did sound for all types of performances; rock, jazz, classical, stand up, and theater. He worked with everyone from the Beatles to Baryshnikov. Chuck did have his favorites some of which were Robert Goulet, Groucho Marx, Don Rickles, Frank Sinatra, and Florence Henderson. In his later years, he worked solely for the Dorothy Chandler Pavilion as sound director and overseeing the Center Theater Group. Several years after Chuck's passing his children started to clear out his garage. Chuck had a sound rental business for a few years after he retired and his children were selling the sound equipment. They came across several boxes of reel to reel tapes that they had no idea existed. Among these tapes there was everything from rock, jazz, stand up, classical, and plays. These tapes feature live recordings that have gone untouched and unheard for 45 years or more. Roberta Flack is an American singer and musician. She is best known for her classic #1 singles "The First Time Ever I Saw Your Face", "Killing Me Softly with His Song" and "Feel Like Makin' Love", and for "Where Is the Love" and "The Closer I Get to You", two of her many duets with Donny Hathaway. Flack was the first, and remains the only, solo artist to win the Grammy Award for Record of the Year on two consecutive years: "The First Time Ever I Saw Your Face" won at the 1973 Grammys as did "Killing Me Softly with His Song" at the 1974 Grammys. Quincy Jones is an American record producer, actor, conductor, arranger, composer, musician, television producer, film producer, instrumentalist, magazine founder, entertainment company executive, and humanitarian. He came to prominence in the 1950s as a jazz arranger and conductor, before moving on to work prolifically in pop music and film scores. His career spans six decades in the entertainment industry and a record 79 Grammy Award nominations, and 28 Grammys, including a Grammy Legend Award in 1991. No copyrights or rights of any kind are included.

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185: Les Paul acoustic signed to Garth Brooks

USD 3,500 - 4,500

Les Paul loved country music and played country under the name Rhubarb Red in earlier years. He had his favorites, such as Chet Atkins and Gene Autry. He also appreciated the music of Garth Brooks and so signed this guitar to him - "Hi Garth / Keep Pickin!" Unfortunately the guitar never reached Brooks. Lester William Polsfuss was an inventor and musician. A talented musician as well as inventor, Les Paul is credited with various recording innovations and his skilled guitar playing, however he is probably best known for helping to design the Gibson Les Paul. The consigner of this item worked directly with Les Paul.



185A: Autographed Eric Clapton Guitar

USD 1,000 - 2,000

An autographed Eric Clapton guitar. A Johnson electric guitar, black with a white pickguard. Guitar does not come with a case. Guitar is missing the small back cover for the tremolo. From the Dallas International Guitar Show.
