



**JOHNNY
WINTER**
THE AUCTION

JOHNNY★WINTER

AUCTION

GIBSON BRANDS NEW YORK SHOWROOM
421 WEST 54TH ST. NYC

FRIDAY, SEPT. 30 - 6 P.M. LOTS 1 - 200
SATURDAY, OCT. 1 - LOTS 201 TO COMPLETION

PREVIEW

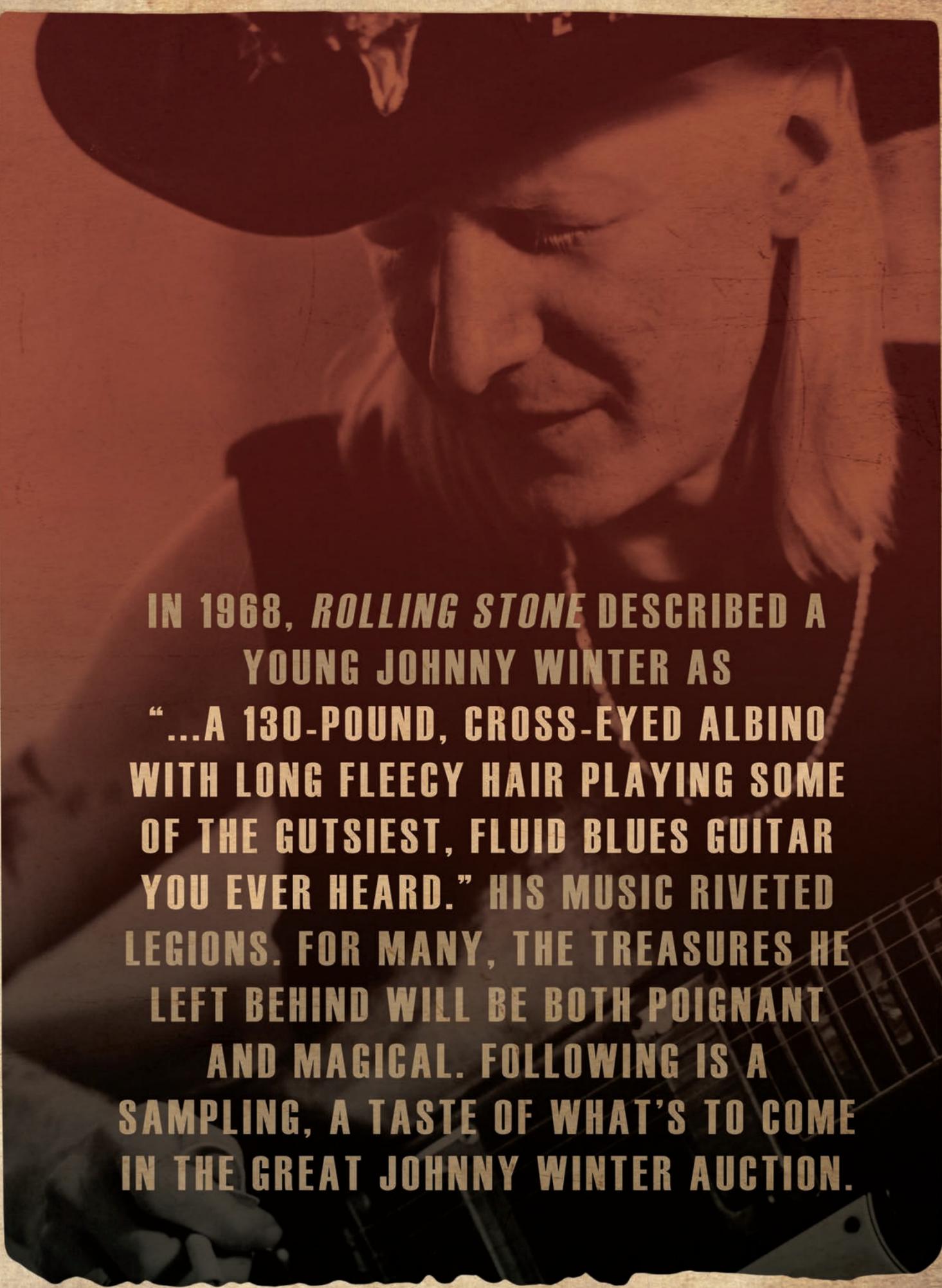
WED, SEPT. 28: 2 - 6 THURS, SEPT. 29: NOON - 7
FRI, SEPT. 30: NOON - 6 ★ SAT, OCT. 1: 10 - NOON

ONLINE BIDDING

LIVEAUCTIONEERS.COM
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GUERNSEY'S

65 E 93RD STREET NEW YORK, NY 10128
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IN 1968, *ROLLING STONE* DESCRIBED A YOUNG JOHNNY WINTER AS “...A 130-POUND, CROSS-EYED ALBINO WITH LONG FLEECY HAIR PLAYING SOME OF THE GUTSIEST, FLUID BLUES GUITAR YOU EVER HEARD.” HIS MUSIC RIVETED LEGIONS. FOR MANY, THE TREASURES HE LEFT BEHIND WILL BE BOTH POIGNANT AND MAGICAL. FOLLOWING IS A SAMPLING, A TASTE OF WHAT’S TO COME IN THE GREAT JOHNNY WINTER AUCTION.

JOHNNY ★ WINTER

Rolling Stone's illustrious introduction speaks to the improbability of the fact that John Dawson Winter III, the whitest guitarist in Beaumont, Texas ever became Johnny Winter, blues-rock icon. This improbability, however—the weirdness and wildness of Johnny Winter—is what makes him so compelling as an unlikely but utterly unmatched ambassador of the blues.

Born in 1944 in Beaumont, Johnny Winter exposed himself to blues culture from an early age, seeking out concerts by classic bluesmen such as B.B. King and Muddy Waters—Johnny's blues hero who would eventually collaborate with him on some of his greatest work of the '70s. Inspired by these Southern powerhouses, Johnny and his brother Edgar soon began performing and recording with Texas-based record labels,

teenage efforts that led to the 1968 release of Johnny's first album, *The Progressive Blues Experiment*.

The publication of *Rolling Stone's* Texas blues feature in the same year, with its striking praise and funky characterization of Winter's presence and playing, aligned with Winter's guest performance at a Mike Bloomfield/Al Kooper concert attended by representatives from Columbia Records. These events precipitated a record label bidding war for Johnny Winter that culminated in an unbelievable \$600,000 deal with Columbia—the largest advance in the history of the recording industry at the time, breaking Vby a \$200,000 contract between Atlantic Records and Led Zeppelin.

This unprecedented advance gave way to a banner year of album releases and performances. In 1969 Winter released his eponymous first Columbia album featuring tracks that would become Johnny Winter classics, including a cover of "Sonny Boy" Williamson's "Good Morning Little School Girl," and his own composition, "Dallas." In the same year he recorded a second album, *Second Winter*, and also

saw Imperial Records re-release *The Progressive Blues Experiment*, bringing the album new and wider recognition.

These successes propelled Winter into a series of tours and festival performances—including an hour-long set at Woodstock—and established him as the fiery bluesman who would go on to jam with other great blues and rock musicians of the era, such as Janis Joplin and Jimi Hendrix, and later, Eric Clapton.

Having cemented himself as a force to be reckoned with in the world of the blues and American rock and roll, Winter went on to find new ways to honor the blues by taking on a role as a producer. A lifelong admirer of Muddy Waters, Winter committed to reviving Waters' career and formed a legendary partnership with his hero, "the father of modern Chicago blues." The Grammy Award-winning hits that came out of this unique relationship between two boss bluesmen are among the most celebrated of Winter's career.

The Muddy Waters Sessions speak to Winter's passion for traditional blues music and musicians and his ability to transform them in a new and often personal context. This instinct of his illustrates how, for Winter, performing and producing in the blues tradition was a way of thriving in a landscape that is not always emotionally or socially hospitable. In the same *Rolling Stone* story that

gave Winter his big break, he reflects on his origins as a Texan outsider—"an albino in a redneck town"—recalling that "growin' up in school, I really got the bad end of the deal. People teased me and I got in a lot of fights. I was a pretty bluesy kid."

Evident in Johnny Winter's legacy is the way in which "the blues" functions not only as an expression of the intensities and struggles of a "bluesy" outsider, but also as the means of asserting the weird and wonderful vitality of outsiders. This is perhaps why Winter called the blues a "living music," conscious that respect for the blues—and unapologetic guitar-slinging—can be translated into a respect for the challenges that drive people to play it.



AGE OF CLUBS

SPRINGFIELD, IL

ADMISSIONS \$3.00 PER COUPLE

FRIDAY, NOV 28

ONE NIGHT ONLY

9 to 1AM

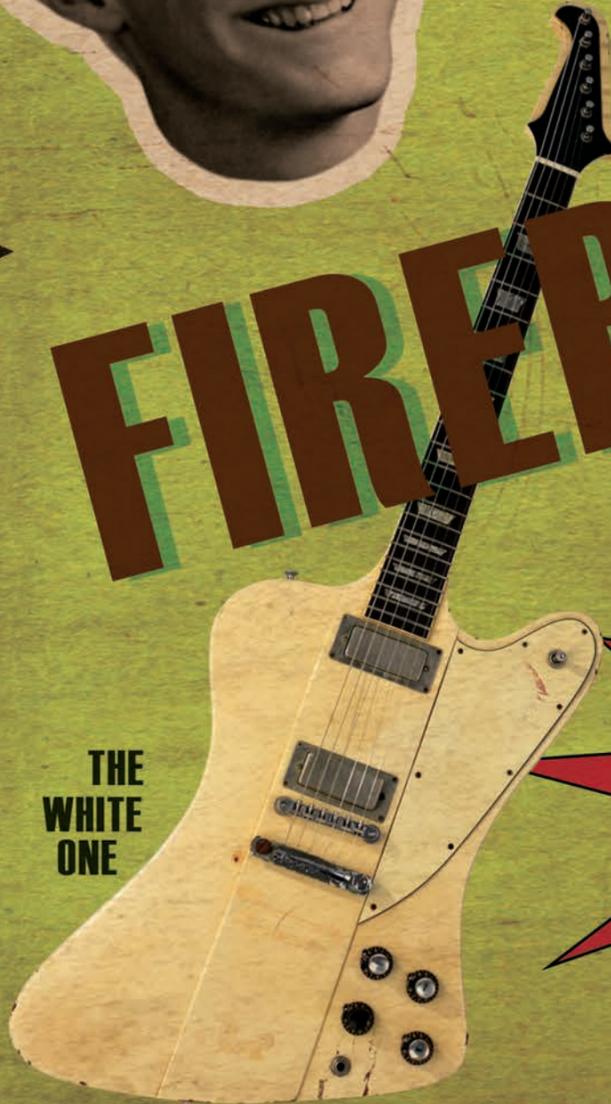
TABLES \$1.00



JOHNNY'S

**GIBSON
FIREBIRDS**

THE
WHITE
ONE

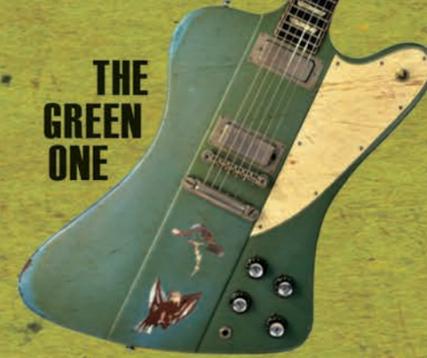


**5 KILLER
GUITARS**

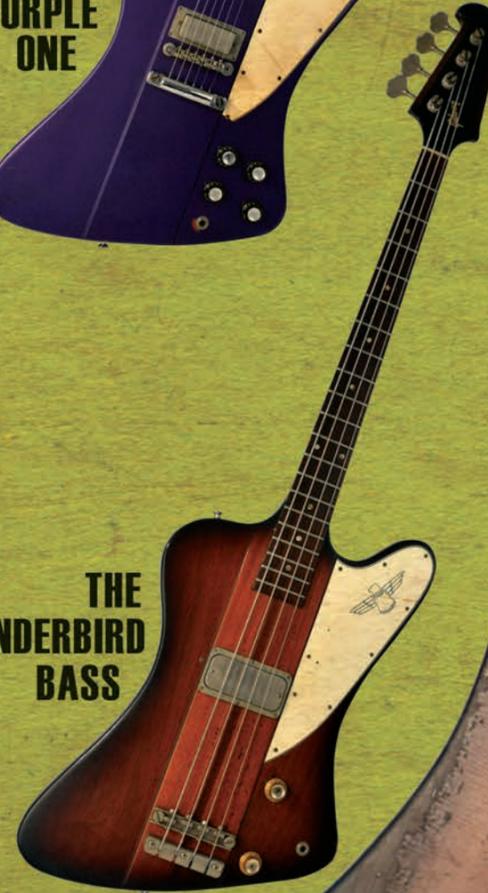
THE
PURPLE
ONE



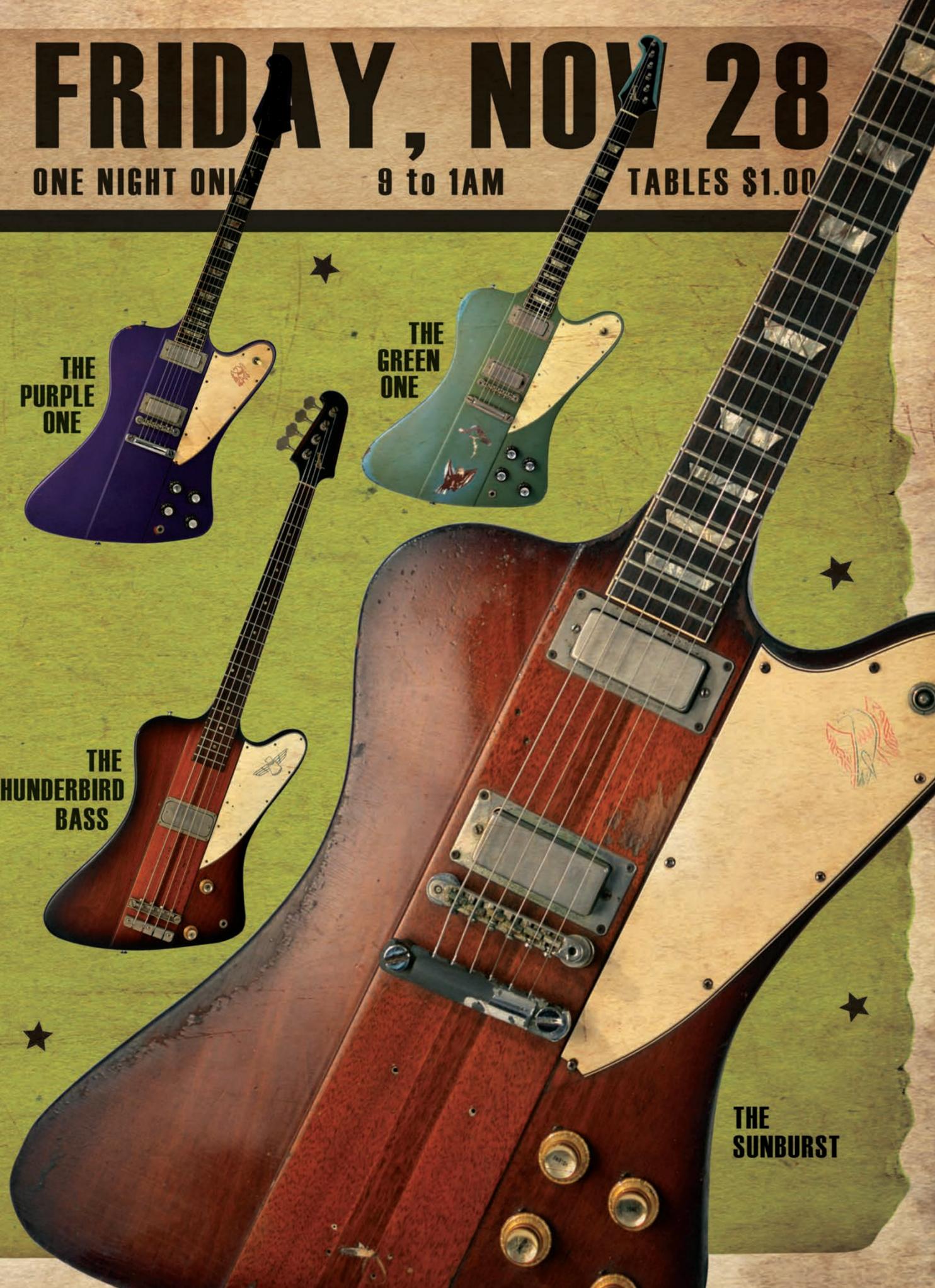
THE
GREEN
ONE



THE
THUNDERBIRD
BASS



THE
SUNBURST



THE FILLMORE

SAN FRANCISCO, CA

NIGHT ONLY

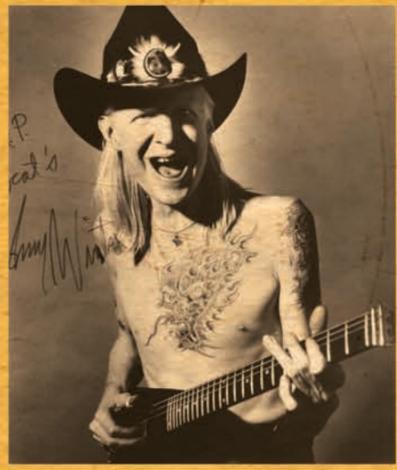
FRIDAY, APRIL 9

9 to 1AM

PRE-SALE \$1.00

AT DOOR \$2.50

JW LOVED LAZERS



THESE LAZERS AS WELL AS MANY OF THE OTHER INSTRUMENTS IN THIS AUCTION CAN CLEARLY BE SEEN BEING PLAYED BY JOHNNY IN COUNTLESS PERFORMANCE VIDEOS

STRAIGHT FROM AUSTIN

JOHNNY:
GARBAGE CANS WITH STRINGS,
MAYBE...
BUT YA GOTTA
LOVE THAT
RAW SOUND



CUSTOM
RESONATORS...
VERY COOL

ARAGON BALLROOM

CHICAGO, IL

RESERVATIONS (773) 5-9305

FRIDAY, SEPT 25

PRE-SALE \$1.00

DANCING 9 to 1AM

AT DOOR \$2.00

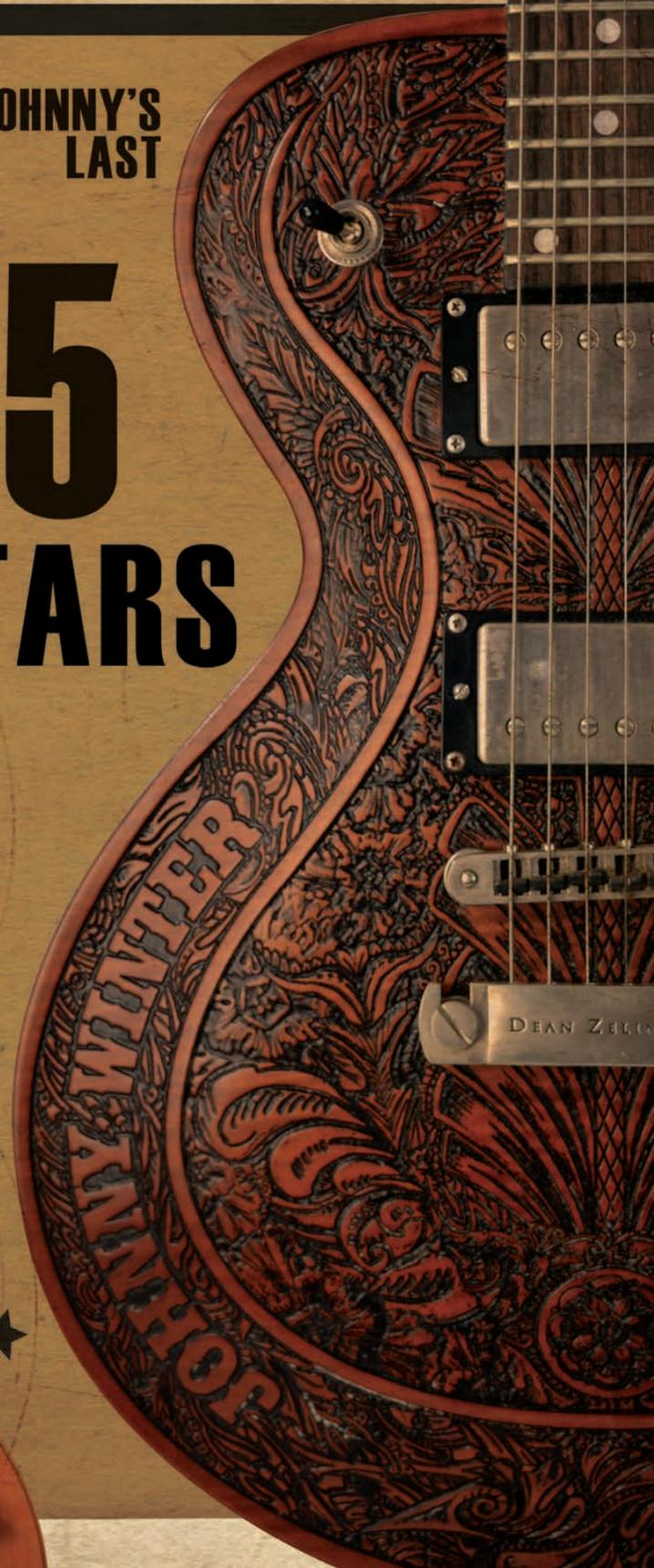
NO WAY, JOHNNY'S
FIRST GUITAR
TOO COOL!!!!

JOHNNY'S
FIRST



JOHNNY'S
LAST

35
GUITARS



PANTHER HALL

ONE SHOW ONLY

THURS, MARCH 12

DANCING 9 to 1AM

PRE-SALE \$1.00

AT DOOR \$2.50

JW'S LOOK



FROM THE
RAUNCHIEST,

STAGE WORN
OUTFITS

TO HIS
BLACK TIE
& TAILS



DENVER COLISEUM

DENVER, CO

TABLES RESERVATION \$1.00

WED, AUGUST 19

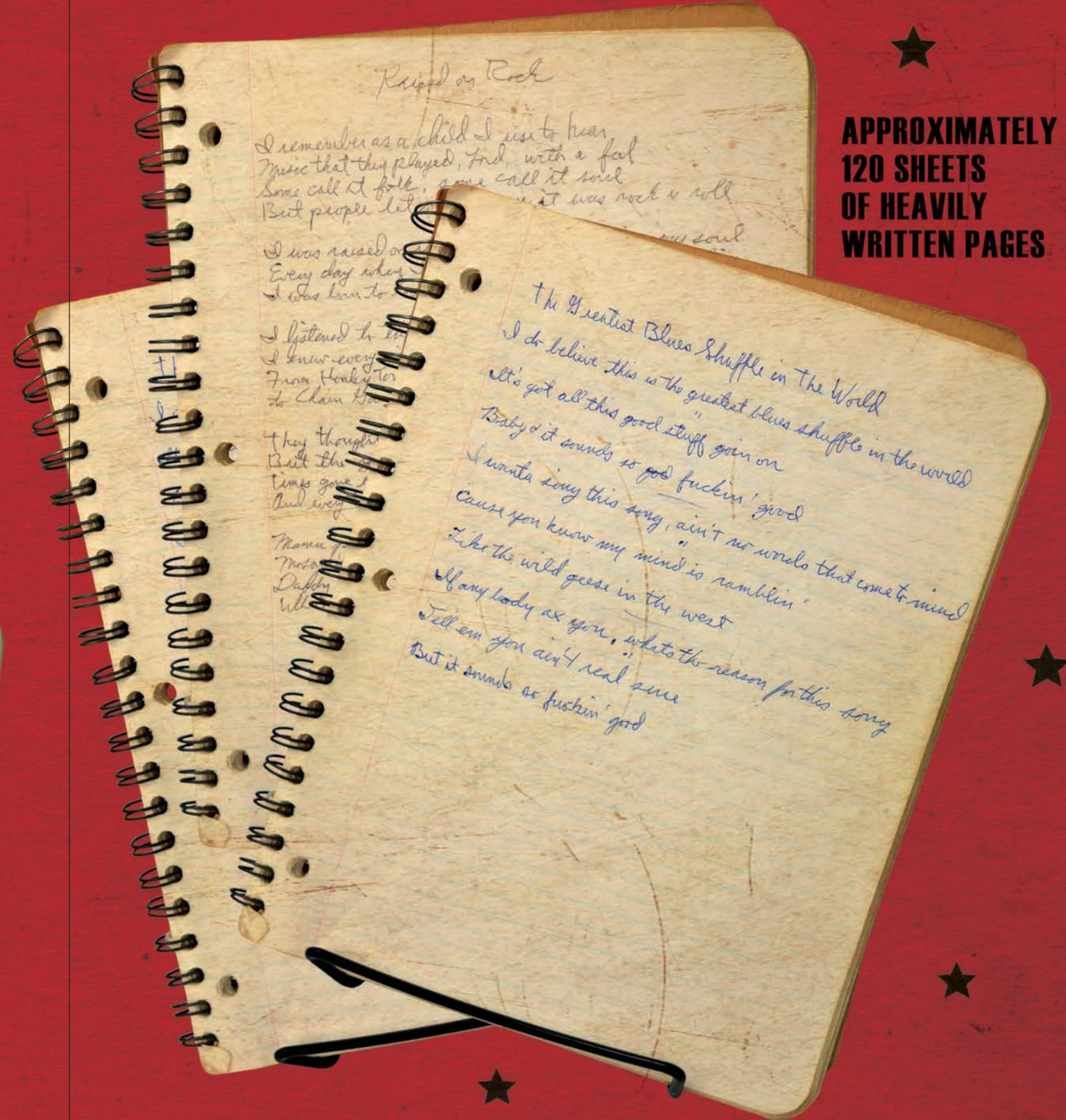
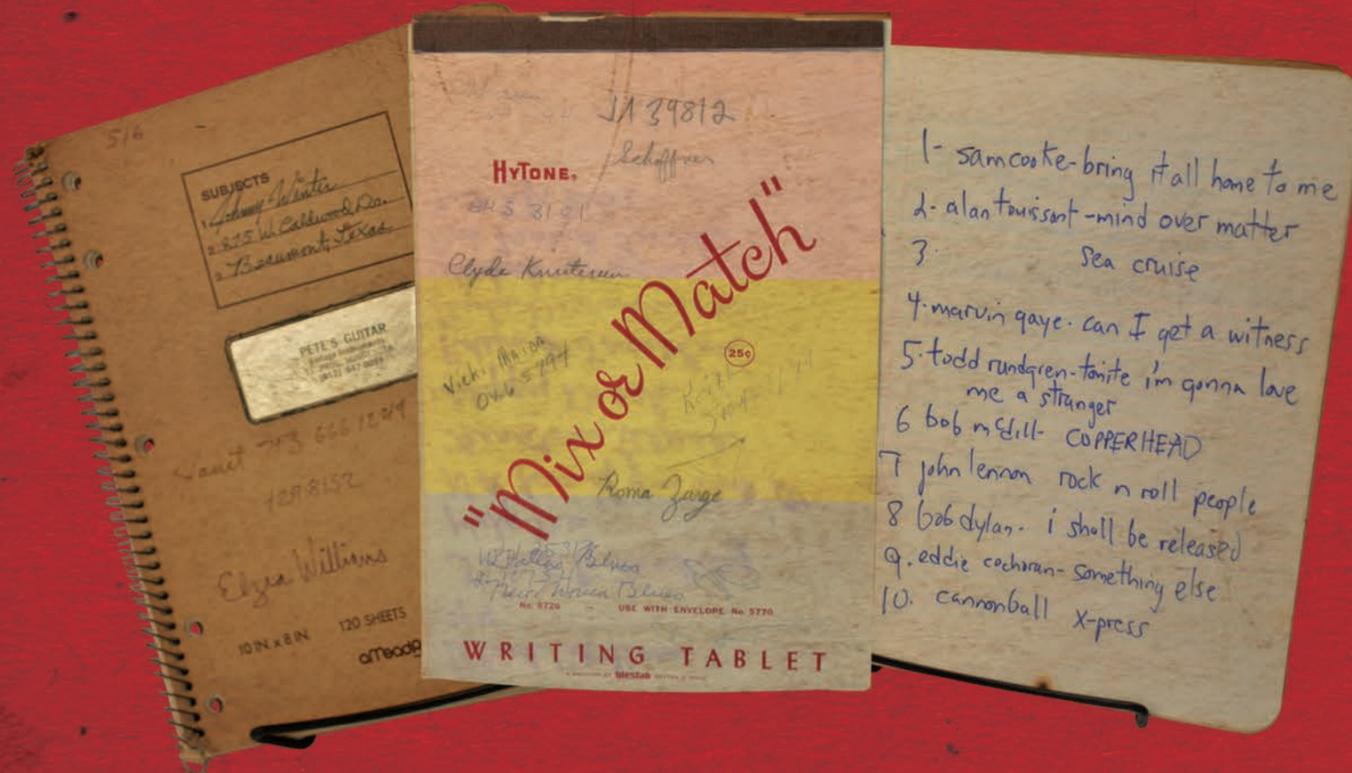
DANCING 9 to 1AM

PRE-SALE \$1.00

AT DOOR \$2.50

★ **NOTEBOOKS** ★
FULL OF JOHNNY'S
HANDWRITTEN
MUSIC... UNREAL! ★

★
APPROXIMATELY
120 SHEETS
OF HEAVILY
WRITTEN PAGES



GRONA LUND ROOM

STOCKHOLM, SWEDEN

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TUESDAY, JUNE 26

DANCING 9 to 1AM

PRE-SALE \$1.00

AT DOOR \$2.00

★ THESE AND 100'S OF OTHER
★ PERSONALS ALL TO BE SOLD

JW'S
OWN CLIPPED
BEARD!

★ JOHNNY'S
★ HIGH SCHOOL RING



BILL GRAHAM'S
INSCRIBED BELT BUCKLE



STAMPEDE CORRAL

CALGARY, AB, CANADA

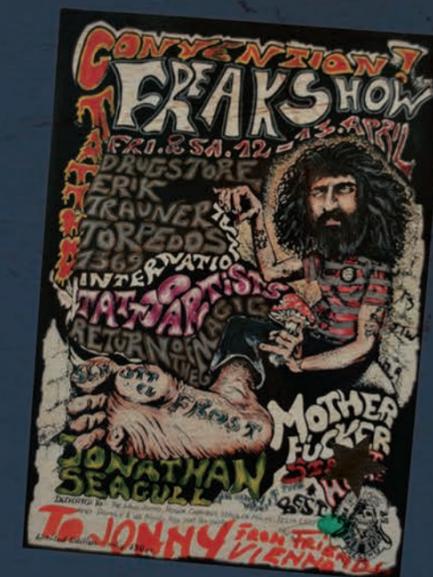
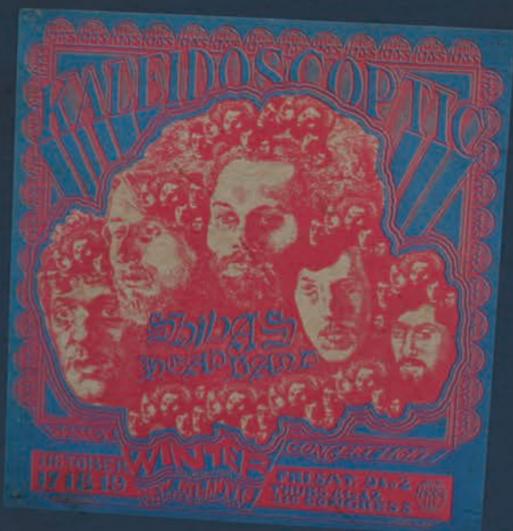
TABLES RESERVATIONS \$1.00

MON, OCTOBER 18

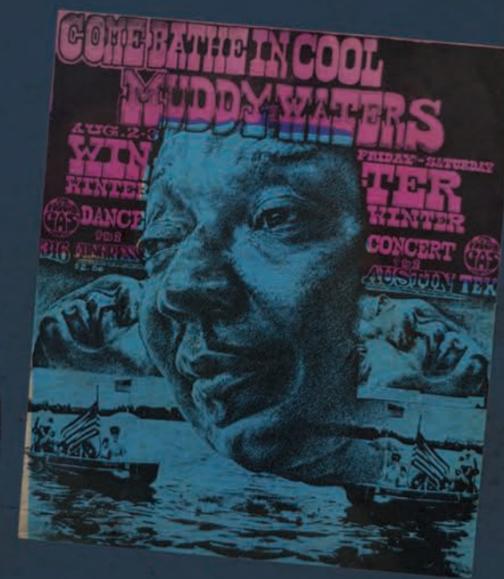
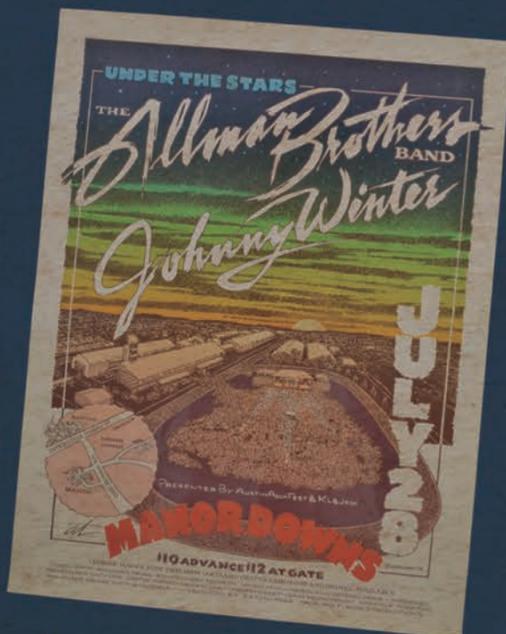
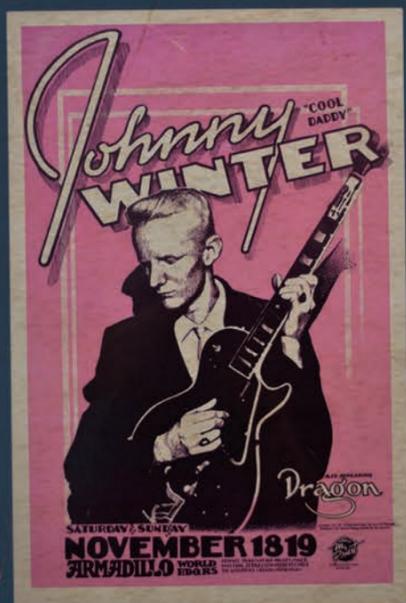
DANCING 8 to ?

PRE-SALE \$1.00

AT DOOR \$2.00



JOHNNY'S POSTER COLLECTION



THANK YOU

Over the years, we have often been called upon to work with the families of extraordinarily accomplished individuals. Our efforts have resulted in the presentation of treasured artifacts reflective of the lives of those legendary figures. Without question, these are humbling tasks. And so it has been representing the extensive body of items reflective of the late, truly great Johnny Winter.

We would like to thank Johnny's beloved wife Susan for the trust she has placed in us. Further thanks to Paul Nelson for being a good friend to Johnny and valuable liaison between us and Johnny's family. Lastly, we would like to thank the folks at Gibson for remembering Johnny and providing their exciting New York City showrooms for the auction sale of his fabled guitars and other iconic belongings.

ARLAN ETTINGER	KATIE JOHNSON
BARBARA MINTZ	JOANNE GRANT
SUSAN JAFFE	RICHARD HERZFELD
RAFAEL ZEGARRA	STEVE KLEIN
KATHLEEN OTTINGER	BRAD KAPLAN

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PLEASURE PIER
MARINE ROOM
WEDNESDAY, JULY 20
ADMISSION PRE SALE \$1.50 AT DOOR \$1.75
9 P. M. UNTIL

IN PERSON

BB.

KING



AND HIS Sensational
10 PIECE
BAND

AMERICAN PRINTING & LITHOGRAPHING CO.—DALLAS

COMING SOON

B.B. KING

THE AUCTION

GUERNSEY'S

65 E 93RD STREET
NEW YORK, NY 10128

PLANTATION CLUB

CONROE, TEXAS

WEDNESDAY - THURSDAY

7:30 To 10:30

ADMISSION \$2.00 Per Couple

★ IN PERSON ★

JOHNNY

WINTERS



Willard PIANO SLIM

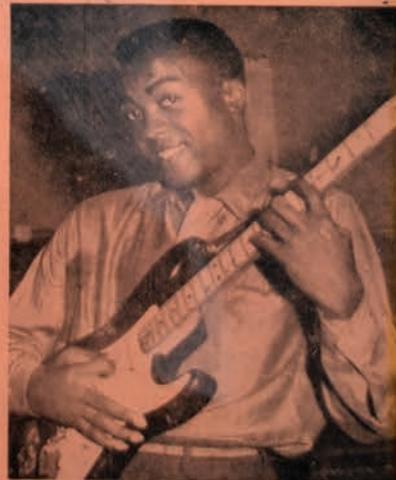
BURTON

AND THE
INVADERS

JOE GUITAR

HUGHES

DOING The ELVIS PRESSLEY ACT



FORD MARSHALL PRESS—Poster Photos—HOUSTON, TEXAS

GUERNSEY'S