Bonhams

Music

Los Angeles I October 28, 2021

Music

Los Angeles | Thursday October 28, 2021 at 11am

BONHAMS

7601 W. Sunset Boulevard
Los Angeles CA 90046
bonhams.com

SALE NUMBER

26884
Lots 1 - 141

AUCTION INFORMATION

Bonded pursuant to California Civil Code Sec. 1812.600;
Bond No. 57BSBGL0808

CATALOG: $45

ILLUSTRATIONS

Front Cover: lot 46
Inside Front Cover: lot 27
Inside Back Cover: lot 126
Back Cover: lot 37

PREVIEW SELECTED HIGHLIGHTS

Saturday October 23, 12pm-5pm
Sunday October 24, 12pm-5pm
Monday October 25, 10am-5pm
Tuesday October 26, 10am-5pm
Wednesday October 27, 10am-5pm

INQUIRIES

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The Philip Cushway / ArtRock Collection

© Independent/Alamy Stock Photo

Phil Cushway opened his first location of ArtRock in Ann Arbor, Michigan in 1985. “At the time,” he said, “there was no awareness of this form of art outside the San Francisco Bay Area, but I set about to change that.” Cushway began buying posters wholesale from Ben Friedman at Postermat in San Francisco and creating his own line of new designs. He built ArtRock into a successful mail-order company and, in 1989, relocated to San Francisco and eventually bought out Friedman’s inventory of over 1,000,000 pieces. Cushway said “Posters are my life and my passion and this much I know is true: Griffin, Mouse and Sperry are not only the scions of Toulouse-Lautrec, Mucha and Cheret, but their equals as well.” In addition to publishing over 500 limited-edition prints, he authored two books, *The Art of the Dead* (2012) and *Of Poetry and Protest: From Emmett Till to Trayvon Martin* (2016). All along, Cushway was an avid collector with a keen eye for design, history and rarity. Bonhams is proud to offer a selection from his personal collection.

1

2

1

BUDDY HOLLY & THE CRICKETS: CONCERT POSTER, 1958

A rare color, quad-size poster for Buddy Holly and the Crickets, Gary Miller, the Tanner Sisters, Des O'Connor and Ronnie Keene and his Orchestra at the Gaumont Theatre, Doncaster, Yorkshire, U.K., March 17, 1958.

40 x 30 in.

$3,000 - 5,000

Buddy Holly and the Crickets performed in 25 cities in England and Wales during their sole trip to Great Britain. As one of the earliest tours by an American rock and roll performer, Holly was massively influential on the generation of English musicians who comprised the British Invasion. This large-scale poster is one of two of this format from the tour known to be in existence and the only one known from the show in Doncaster.

2

JERRY LEE LEWIS: CONCERT POSTER, 1958

A rare color, quad-size poster for Jerry Lee Lewis, The Treniers, and the Hedley Ward Trio at Sheffield City Hall, Yorkshire, U.K., June 11, 1958, including black and white photographs of Lewis and the Treniers.

40 x 30 in.

$2,000 - 3,000

Jerry Lee Lewis was primed and ready to conquer England upon his arrival there in May 1958. It all blew up when the press discovered that Lewis had married his first cousin's teenaged daughter. The controversy that followed forced the tour to shut down after three dates. The performance at Sheffield never occurred but this vivid poster is an incredible relic of what could have been.

3

3

THE COASTERS: HAND-TINTED PHOTOGRAPH FROM THE APOLLO THEATRE

A hand-tinted photograph printed on composite board and matted. Previously displayed at the Apollo Theatre, New York, NY, circa 1965.
25 x 19 in.

$800 - 1,000

4

4

FATS DOMINO: HAND-TINTED PHOTOGRAPH FROM THE APOLLO THEATRE

A hand-tinted photograph printed on composite board. Previously displayed at the Apollo Theatre, New York, NY circa 1965.
20 x 16 in.

$800 - 1,000

5

5

CARLA THOMAS: HAND-TINTED PHOTOGRAPH FROM THE APOLLO THEATRE

A hand-tinted photograph printed on composite board and matted. Previously displayed at the Apollo Theatre, New York, NY, circa 1965.
21 x 18 in.

$500 - 700

6

7

8

6
THEM (VAN MORRISON): CONCERT POSTER, 1966
A poster for Them, Love, Grass Roots, Peter Wheat and the Breadmen, The Canadian Fuzz, The Immediate Family, The Ratz and The Nimitz Freeway at the Strand Theatre, Modesto, California, July 23, 1966.
24 x 16 in.

$3,500 - 4,000

An extraordinary billing of artists that reads like a dictionary of garage rock. Them, from Belfast, Northern Ireland, featured Van Morrison on vocals and were leading lights of the genre with their version of "Gloria," a song that virtually every band had to play. Love, from Los Angeles, combined a thrilling front man, Arthur Lee, with great songwriting. The Grass Roots, also from Los Angeles, scored a few big chart hits. Of the remainder of the bill, mostly bands from the East Bay area of California, some released independent singles that are now highly collectable.

7
UFO CLUB: CALENDAR POSTER, 1967
A poster advertising performances for Pink Floyd (July 7), Cream (July 14), and Tyrannosaurus Rex/Soft Machine/Incredible String Band/ Marc Bolan and John's Children (July 21) at the UFO Club, London, U.K., July 1967, design by Hapshash and the Coloured Coat.
24 x 18 in.

$700 - 900

8
CRAZY WORLD OF ARTHUR BROWN: CONCERT POSTER, 1967
A poster for the Crazy World of Arthur Brown featuring shows in London, with Soft Machine (UFO Club, May 16) and Liverpool (Love Festival, May 23), also known as *UFO Coming*, second printing, design by Hapshash and the Coloured Coat, Osiris #104.AoR 3.189.
29.5 x 19.5 in

$700 - 900

9

9
TRAFFIC: "DEAR MR. FANTASY" POSTER, 1967
A poster featuring the second line-up of Traffic (Chris Wood, Jim Capaldi and Steve Winwood), design by David Browning, printed on foil.
30 x 20 in.

$600 - 800

10

10
OZ MAGAZINE: INSERT POSTER, 1967
A poster included with OZ Magazine issue #4 (U.K. version), titled "Join the Lost Generation," design by Martin Sharp.
30 x 20 in.

$700 - 900

Australian-born designer/illustrator Martin Sharp utilized an antiquarian image of an indigenous person for this poster which advocated for the legalization of cannabis in the U.K.

11

11
LEGALIZE CANNABIS RALLY POSTER: HYDE PARK, 1967
A poster for a rally to "Legalize Cannabis-The Putting Together of the Heads," July 16, 1967, Speakers Corner, Hyde Park, London, U.K., design by Martin Sharp, printed on foil.
30 x 20 in.

$300 - 500

12
PINK FLOYD: CONCERT POSTER, 1967
A poster for Pink Floyd at the UFO Club, London, U.K., July 28, 1967, design by Hapshash and the Coloured Coat, Osiris A114.
29.75 x 19.75 in.

$700 - 900

12

13
THE MOVE/PINK FLOYD: CONCERT POSTER, 1967
A poster advertising two separate shows at the UFO Club, The Move, May 26 and Pink Floyd, June 2, 1967, design by Jacob and the Coloured Coat, Osiris OA117.
29.5 x 19.5 in

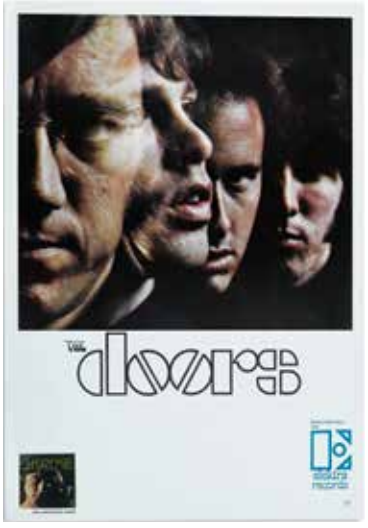
$700 - 900

13

14
THE DOORS: PROMOTIONAL POSTER, 1967
A promotional poster from Elektra Records for the debut self-titled album by the Doors, with photographs by Joel Brodsky.
28.75 x 19.75 in.

$300 - 500

The layout of this poster allowed it to be used as a tour blank, in which local concert presenters could write in information about a specific performance.



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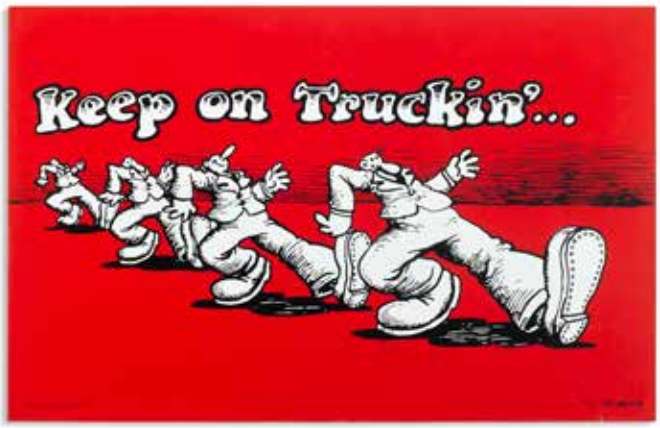

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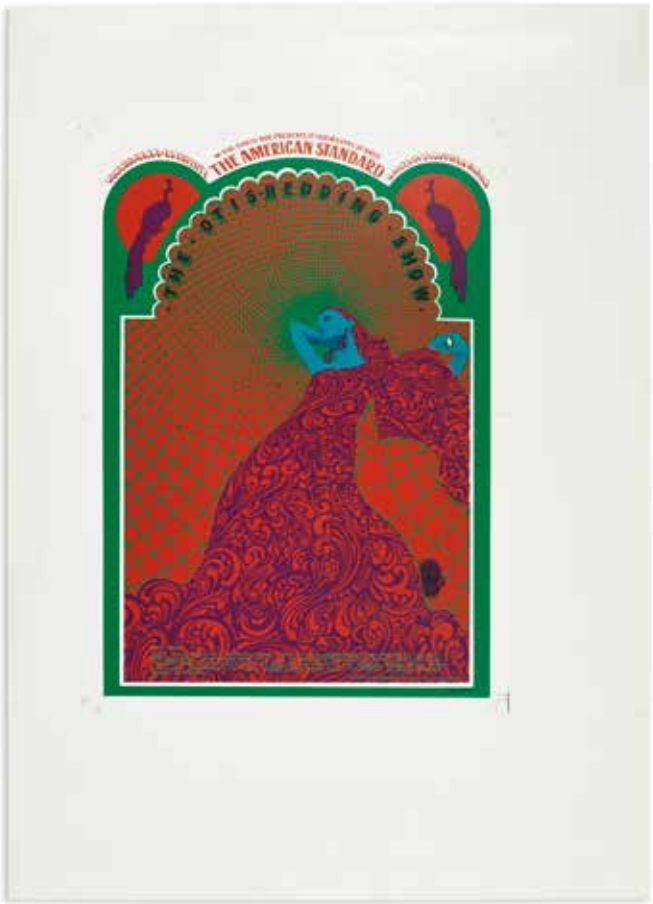


17

15
THE DOORS: UNCUT PROOFSHEET FOR FD-50, SIGNED BY VICTOR MOSCOSO, 1967
An uncut, first-printing proof sheet comprising one poster, six postcards and two tickets for Family Dog Presents The Doors, Country Joe and the Fish and Sparrow at the Avalon Ballroom, March 3-4, 1967, known as FD-50, signed by the poster's designer, Victor Moscoso.
28 x 20.5 in.

$2,500 - 3,500

After a poster was printed, the printer would take all the parts used to create the print, wrap them up in a package of construction paper and tape an uncut proof sheet to the exterior. That way all the pieces would be together if another print run was needed. This is the reference proof that was taped to the parts for FD-50.

16
R. CRUMB: *KEEP ON TRUCKIN'* POSTER
A Personality Poster brand poster for R. Crumb's emblematic *Keep on Truckin'* drawing, copyright date 1967.
33 x 21.75 in.

$1,000 - 1,500

Robert Crumb's *Keep on Truckin'* drawing was one of those events where something seemingly trivial and passing escalates into a cultural moment. First included in *Zap Comix*, the image and phrase was embraced by young people. Rather quickly, the image and phrase began to show up on posters, t-shirts, patches and badges, much to Crumb's consternation. After years of litigation, Crumb was able to secure the copyright to *Keep on Truckin'*. This is a vintage, licensed version of the poster in rare condition.

17
OTIS REDDING: UNCUT PROOF SHEET FOR FD-D16, 1967
An uncut, unnumbered proof sheet for an appearance by Otis Redding at the Family Dog, Denver, Colorado, December 22, 1967, design by Bob Fried, unpublished.
32 x 23 in.

$1,000 - 1,500

This particular poster was never printed because the concert never occurred. Otis Redding was killed in a plane crash on December 10, 1967 at age 26. The artwork had been ordered but not printed and this print was made in the late 1980s after the artwork had been rediscovered.

18

ORIGINAL ARTWORK: PAUL BUTTERFIELD/SLY & THE FAMILY STONE/VELVET UNDERGROUND BY NEON PARK, 1968

Original artwork for the poster advertising Paul Butterfield Blues Band, Sly & the Family Stone and The Velvet Underground at Shrine Auditorium, Los Angeles, California, July 12 and 13, 1968, design by Neon Park (born Martin Muller, 1940-1993), includes original drawing on illustration board and color separations from printing, Art of Rock 3.70.
29 x 23 in.

$1,500 - 2,500

A more musically diverse bill would be hard to find; a blues band from Chicago, a Bay Area group pioneering funk, soul and pop, and a New York City quartet expanding the boundaries of modern music. Visually, this three-band bill was captured as cloud-like letters coming through a door. Artist Neon Park was best known for his fantastical illustrated album covers for Little Feat.

18

19

19

ORIGINAL ARTWORK: PINK FLOYD/JEFF BECK/BLUE CHEER BY JOHN VAN HAMERSVELD AND BOB FRIED, 1968

Original cut-and-paste collage artwork for the poster advertising Pink Floyd, Jeff Beck and Blue Cheer at Shrine Auditorium, Los Angeles, California, July 26 and 27, 1968. Art of Rock 3.76. Includes a postcard of the final printed work.
20 x 20 in.

$3,000 - 5,000

In the mid to late 1960s, San Francisco had a wealth of talented artists creating concert posters. The leading light in Los Angeles was John Van Hamersveld. This piece, co-designed by Bob Fried, is among the best concert poster images of the era from Southern California.

20

21

20
MILES DAVIS: *BITCHES BREW* POSTER, 1970
An official poster of the full gatefold artwork for *Bitches Brew* by Miles Davis, design by Mati Klarwein, marketed and sold by Columbia House, the record club subsidiary of Columbia Records.
33 x 22 in

$500 - 700

Miles Davis's 1970 release *Bitches Brew* was another step in his endless progression as a musician, band leader and composer. This poster was advertised on the inner sleeves of albums on Columbia Records and their related labels and available by mail order. Other images in this series included Milton Glaser's rendering of Bob Dylan and poster versions of album cover from Santana, Blood Sweat and Tears, and Johnny Cash, among others.

21
ALLMAN BROTHERS BAND: A SOUVENIR POSTER, 1971
A poster published by Personality Posters of the Allman Brothers Band, featuring the classic lineup of the group, photograph by Jim Marshall.
39 x 27 in.

$200 - 400

The Allman Brothers Band's third full-length album, *At Fillmore East*, revealed the true power of the group as they played to a live audience. That album cover, shot by noted photographer Jim Marshall, captured the group at ease in front of a wall of equipment cases. The photograph in this commercially available poster was from the same sequence and is one of the few Jim Marshall images to be produced on this scale.

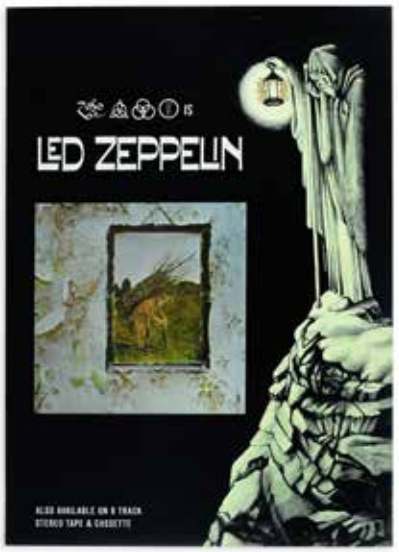
22

LED ZEPPELIN: AN ATLANTIC RECORDS PROMOTIONAL POSTER, 1973

A poster from Atlantic Records promoting the release of the album *Led Zeppelin IV*, also indicating the availability of the recording on 8 Track Stereo Tape and Cassette.

$1,000 - 2,000

Following the acoustic turn that *Led Zeppelin III* presented, the fourth album from Led Zeppelin was a step forward in the form shown on their first two long players. This 1973 release became the bedrock of their repertoire with songs such as “Stairway to Heaven,” “Black Dog,” “Rock and Roll” and “When the Levee Breaks.” This scarce poster shows the album’s cover, the full image found in the gatefold and the runes created to represent each member.



22

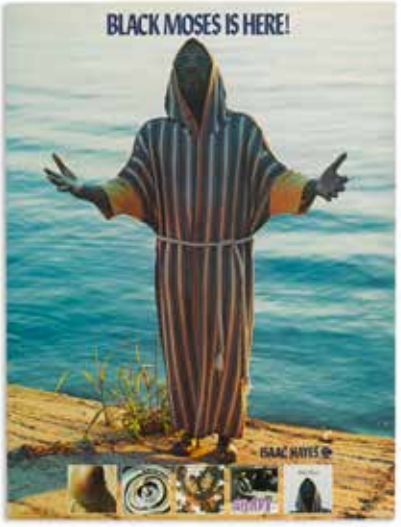
23

ISAAC HAYES: A PROMOTIONAL POSTER, 1971

A promotional poster for *Black Moses* by Isaac Hayes on Enterprise Records, a subsidiary of Stax Records, including images of his four previous releases.
24 x 18 in.

$400 - 600

Isaac Hayes, along with his creative partner David Porter, wrote and produced some of the most memorable soul songs of the 1960s including “Soul Man” and “Hold On, I’m Coming,” both by Sam and Dave. Hayes used his evocative bass vocal range, eclectic choice of material and his then-unconventional appearance to create a public persona as a solo performer. He became a major star and this record, *Black Moses*, cemented his place in popular culture.



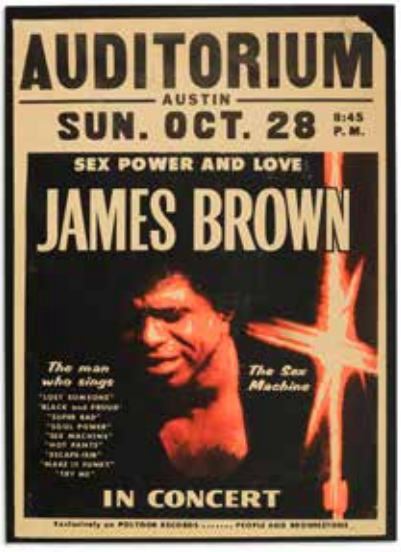
23

24

JAMES BROWN: CONCERT POSTER, 1973

A poster for James Brown at the Auditorium, Austin, Texas, Sunday October 28, 1973.
31 x 22 in.

$1,000 - 1,500

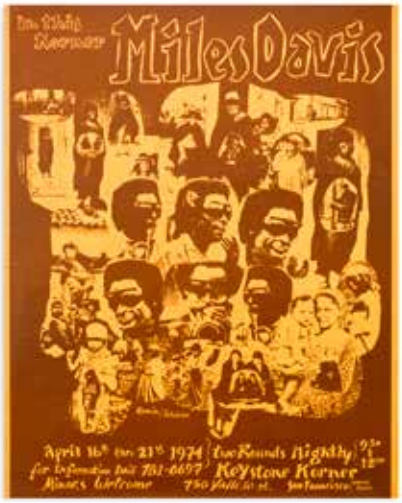


24

25

25
RAY CHARLES CONCERT POSTER, 1974
A poster for Ray Charles and his Raelettes at the Monroe, Louisiana, Civic Center, printed by Globe Poster of Baltimore.
28 x 22 in.

$500 - 700



26

26
MILES DAVIS: CONCERT POSTER, 1974
A poster for Miles Davis and his band at Keystone Korner, San Francisco, California, April 16-22, 1974.
22.5 x 18 in.

$1,000 - 1,500

Located on the edge of Chinatown and just off the main drag of North Beach in San Francisco, Keystone Korner was an important jazz venue. This stand of shows by Miles Davis came at a critical point. He had just released a new record, *Big Fun*, and was deep in a bout of substance abuse. Not long after these shows, Davis stepped away from music for five years.

27

27
BLONDIE: A PRIVATE STOCK RECORDS PROMOTIONAL POSTER, 1976
A promotional poster for the debut album from Blondie.
28 x 17 in.

$400 - 600

Blondie formed in New York City in 1974 and quickly became a mainstay at Max's Kansas City and CBGB. Their first record was their only one for Larry Uttal's Private Stock Records. Blondie later signed with and had their greatest success at Chrysalis Records.

28

PATTI SMITH: CONCERT POSTER, 1976

A British quad-format concert poster for Patti Smith and Her Band with special guest The Stranglers at The Roundhouse, Camden, London, U.K., May 16 and 17, 1976, featuring a photograph of Smith by Robert Mapplethorpe.
40 x 30 in.

$500 - 700

Patti Smith's appearance at the Roundhouse marked the first showing in the U.K. of a U.S. band affiliated with the punk/downtown scene in New York. This performance predates the Ramones' legendary gig at the same venue by six weeks. Posters for these shows were printed in very limited runs and on thin paper. This example is one of the finest known.

28

29

SEX PISTOLS: PROMOTIONAL POSTER FOR "GOD SAVE THE QUEEN," 1976

Virgin Records, design by Jamie Reid.
39 x 27.75 in.

$1,000 - 1,500

29

30

SEX PISTOLS: PROMOTIONAL POSTER FOR "PRETTY VACANT," 1977

A Virgin Records promotional poster for the Sex Pistols' third single which features the Jamie Reid design of two buses with destination signs for "Nowhere" and "Boredom."
40 x 28 in.

$500 - 700

30

31

31

SEX PISTOLS: PROMOTIONAL POSTER FOR "PRETTY VACANT," PHOTO VERSION, 1977

An alternate Virgin Records promotional poster for the Sex Pistols' third single, design by Jamie Reid.
39.75 x 29.75 in.

$500 - 700

32

32

SEX PISTOLS: PROMOTIONAL POSTER FOR "HOLIDAYS IN THE SUN," 1977

A Virgin Records promotional poster for the fourth Sex Pistols single, design by Jamie Reid.
39.5 x 27.5 in.

$400 - 600

33

33

SEX PISTOLS: POSTER FOR *NEVER MIND THE BOLLOCKS,* 1977

A poster that was included in the initial Virgin U.K. album pressings of *Never Mind the Bollocks,* designed by Jamie Reid and John Vamon.
39.50 x 25.50 in.

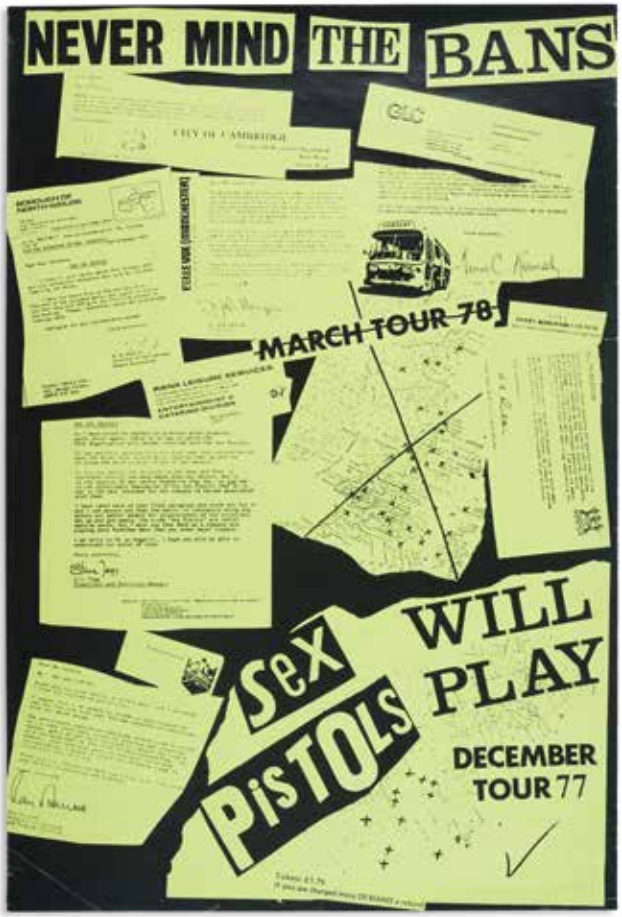
$400 - 600

34

SEX PISTOLS: TOUR POSTER, 1977

A color promotional U.K. tour poster *The Sex Pistols*, December 1977, design by Jamie Reid. This poster is a variation of the smaller black and white version.
37.25 x 25.25 in.

$1,000 - 1,500



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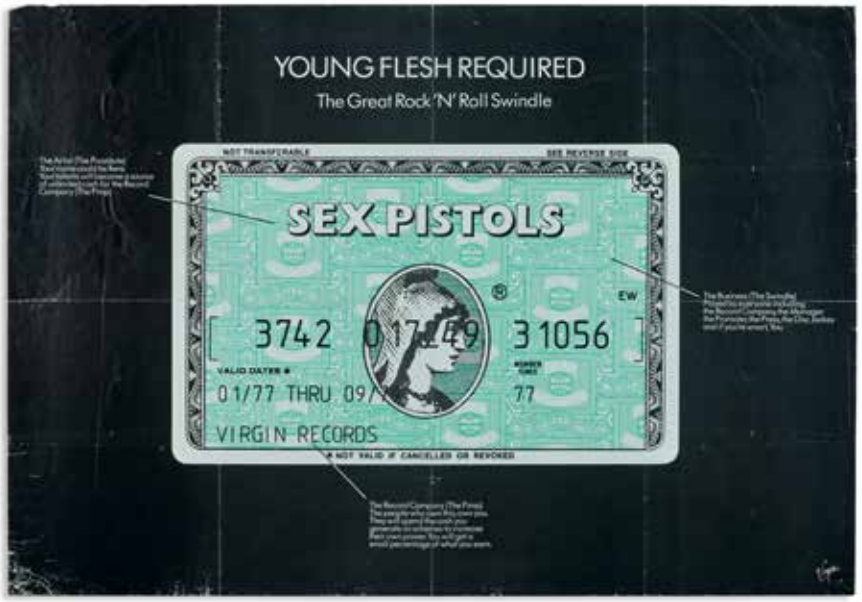


35

35

SEX PISTOLS: PROMOTIONAL POSTER FOR *THE GREAT ROCK 'N' ROLL SWINDLE*, 1980

A Virgin Records promotional poster for the soundtrack for *The Great Rock 'N' Roll Swindle*, design by Jamie Reid.
39.75 x 27.75 in.

$500 - 700

After John Lydon left the Sex Pistols, the remaining members continued working on a film project which became *The Great Rock 'N' Roll Swindle*. This poster differs greatly from the poster promoting the film which showed a cartoonish rendering of the cast.

36

36
LED ZEPPELIN: PRINTERS COLOR KEY AND SEPARATION, 1977
A printers color key and color separation for Led Zeppelin at Oakland Stadium, July 25-26, 1977, design by Randy Tuten and William Bostedt, Art of Rock 4.50.
33 x 21.75 in.

$1,500 - 2,000

This one-of-a-kind item was used in the printing process to create one of the most iconic Led Zeppelin concert posters. The image is split into four sheets, with one of each primary color and one black overlay. Together, they create the complete image in stunning color. This copy also has the stamp with the printer's approval checklist. Attached to high-quality poster board.

37

37
THE CLASH: CONCERT POSTER, 1978
A poster for the Clash at Top Rank Suite, Sheffield, Yorkshire, U.K., November 17, 1978.
28.50 x 19.75

$1,000 - 1,500

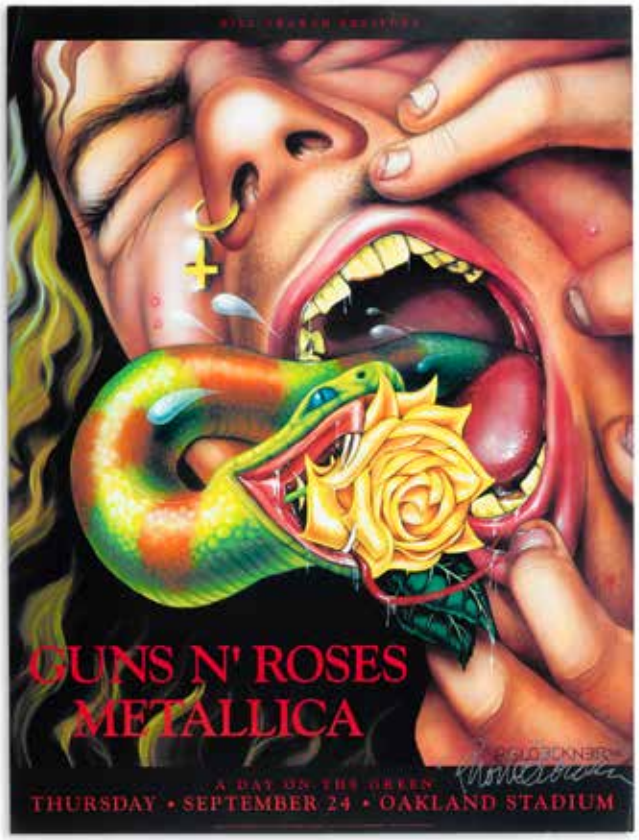
The *Sort It Out* tour was the Clash's U.K. tour in support of *Give 'Em Enough Rope*, their second album.

38

GUNS N' ROSES/METALLICA: CONCERT POSTER, 1992

A poster for Guns N' Roses and Metallica, Oakland Stadium, California, September 14, 1992, one of the *A Day on the Green* concerts produced by Bill Graham Presents, number 2 for that year, design by Phoebe Gloeckner, BGP064-PO.
29.25 x 22 in.

$200 - 400



38

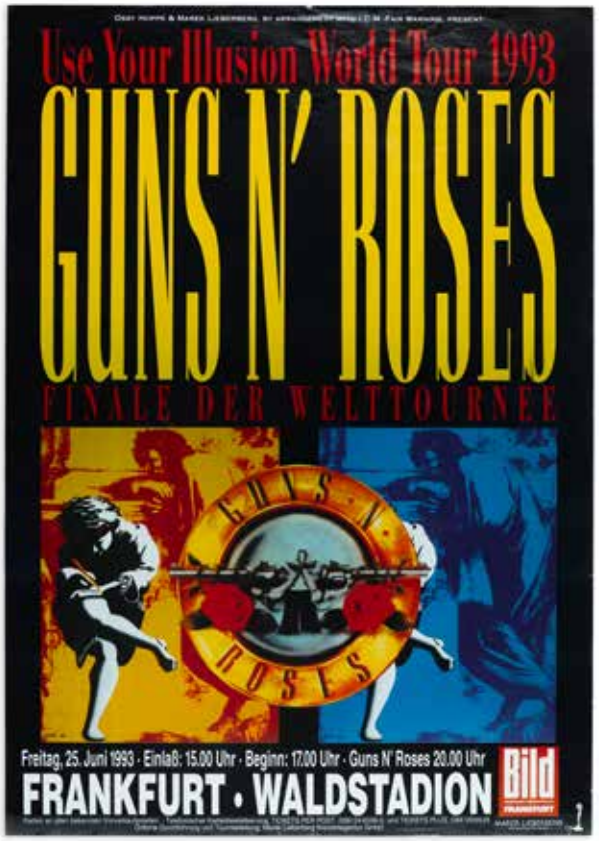
39

GUNS N' ROSES: CONCERT POSTER, 1993

A poster for Guns N' Roses at Waldstadion, Frankfurt, Germany, June 23, 1993.
33.75 x 23.50 in.

$200 - 400

This show occurred on the final European leg of Guns N' Roses *Use Your Illusion* tour. In total, the tour included 194 shows in 27 countries over the course of 18 months.



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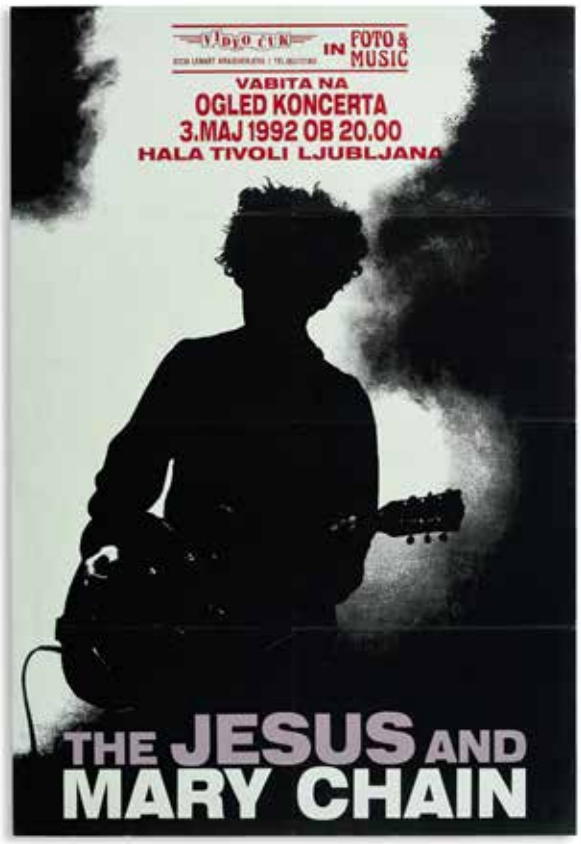


40

40
JESUS AND MARY CHAIN: CONCERT POSTER, 1992
A poster for a performance by Jesus and Mary Chain at Tivoli Hall, Ljubljana, Slovenia, May 3, 1992.
28.75 x 19.75 in

$300 - 500

41

41
NIRVANA: TOUR POSTER, 1992
A poster for Nirvana's first and only tour of Australia, January 24 - February 5, 1992.
30 x 19.75 in.

$700 - 900

As Nirvana's success exploded on a global scale, the nine scheduled shows in Australia listed here eventually expanded to a total of 11. This is an original first-printing of a highly desirable tour poster.

42

NIRVANA: CONCERT POSTER LITHOGRAPH

A limited edition lithographic print of the concert poster for Nirvana's performance at Palaghiaccio in Marino, Italy, February 22, 1994, design by Living Eye Images/Alessandro Locchi, numbered 129 of 1000, signed by the artist.
27.50 x 23.75. in.

$700 - 900

Nirvana only ever performed two more concerts following this performance outside of Rome, Italy.

42

43

43

MIKE WATT/FOO FIGHTERS: SIGNED CONCERT POSTER, 1995

A poster for Mike Watt with Foo Fighters and Hovercraft, The Palace, Hollywood, California, May 19, 1995, signed by Mike Watt.
35 x 22.5 in.

$300 - 500

Mike Watt earned a reputation as a fierce musician and thoroughly decent guy as a member of the Minutemen, and later, Firehose. His first solo album, *Ball-Hog or Tugboat?* featured many of the friends he'd made in his career. The three bands on this bill toured the U.S. together. Hovercraft was a duo of Beth Leibling and her then-husband, Eddie Vedder of Pearl Jam. Foo Fighters, then a four-piece band, were on their first national tour.

44

PEARL JAM: A PROMOTIONAL SIGN, 1998

A promotional sign from Epic Records made and used to promote the fifth album from Pearl Jam, *Yield*, 1998, the custom printed sign with painted stencil.
27 x 27 x 27 in.

$500 - 700

This sign, made in a limited run for promotion, is 9 inches smaller along each side than a standard U.S. yield sign.

44

WITH JOHN

1 Hallelujah.
2 That's Alright Mama. *
3 Stuck on you.
4 Tutti Frutti.
5 Long Tall Sally.
6 What did I say?
7 Red Sails in the Sunset.
8 Whole lotta Shakin'.
9 Mean Woman blues.
10 I don't care if the sun don't shine. *
11 Honey Don't.
12 Clarabella. *

POSSIBLES.?
1 Rip it up.
2 Fabulous.
3 Lotta Lovin.
4 Kansas City.
5 Jenny, Jenny.
13 Little Queenie. *

Cathy's Clown
* One after 4.09.
* Words of love.
* I'll never let you go.
* I wonder if I care as much.
* Save to fall.

FOR JOHN TO TRY
* Alright OK you win.

GROSVENOR

Words
Strings.
Flec.

* ones which aren't done every week.

45

THE BEATLES: AN IMPORTANT HANDWRITTEN SET LIST BY PAUL MCCARTNEY, 1960

A piece of paper inscribed in black ballpoint pen by Paul McCartney with a set list and song ideas for the Beatles' residency at the Grosvenor Ballroom, Liscard, Wallasey, 1960, the list titled GROSVENOR, the first list of songs numbered 1 through 13 comprising "Hallelujah" / "That's Alright Mama" / "Stuck On You" / "Tutti Frutti" / "Long Tall Sally" / "What Did I Say?" / "Red Sails in the Sunset" / "Whole Lotta Shakin'" / "Mean Woman Blues" / "I don't care if the sun don't shine" / "Honey Don't / Clarabella" / "Little Queenie," with additional songs added in pencil, "Oh my soul" / "Lucille" / "Lawdy Miss Clawdy," with another list below annotated "POSSIBLES?" comprising "Rip it up" / "Fabulous" / "Lotta Lovin'" / "Kansas City" / "Jenny Jenny," another list titled "WITH JOHN" comprising "Cathy's Clown" / "One after 909" / "Words of love" / "I'll never let you go" / "I wonder if I care as much" / "Sure to fall," and a final song noted "FOR JOHN TO TRY" with annotation, "Alright OK you win," some songs with asterisked and annotated, "ones which aren't done every week," additionally inscribed with an aide-memoire, "words / strings / plec."
9.5 x 8.25 in.

$150,000-250,000

This set list, and that in the following lot, is one of only eight Beatles set lists written by a band member known to be in existence. Six further Beatles set lists are known to exist but they are in the hands of either Road Manager Neil Aspinall or Roadie Mal Evans. In fact, this manuscript represents much more than merely a set list used for reference during a performance; McCartney lists an extensive number of tracks played by the band consistently during this early period, including ideas of songs "For John To Try." As Mark Lewisohn notes in his book *All These Years, Volume One: Tune In*, this piece of paper from "early summer 1960" represents "the earliest known surviving proof of the Beatles' early repertoire..."

The set list is titled *Grosvenor* referring to the Grosvenor Ballroom in Liscard, Wallasey, just across the River Mersey from the band's hometown of Liverpool. The Beatles played a series of gigs at the Grosvenor throughout June and July, 1960, billed as The Silver Beetles, including the first of many appearances with Gerry and the Pacemakers. Paul McCartney recalls their time at the Grosvenor in *The Anthology*: "The Grosvenor Ballroom in Wallasey was one of the worst places ... I remember one night a rumble had started before I realized what was happening. I ran to the stage to save my Elpico amp, my pride and joy at the time. There were fists flying everywhere. One Ted grabbed me and said, 'Don't move son, or you're bloody dead!' I was scared for my life, but I had to get that amp."

The tracks listed on this document show the band's fascination with, and influence of, American musicians. Featuring heavily are Elvis Presley ["That's Alright Mama," "Stuck On You," "I Don't Care If The Sun Don't Shine" and "I'll Never Let You Go"]; Little Richard ["Tutti Frutti," "Long Tall Sally," "Rip It Up," "Kansas City," "Jenny Jenny," and "Oh My Soul"]; and Ray Charles ["Hallelujah (I Love Her So)," "What Did I Say?" and "Mean Woman Blues"]. Such was the infancy of the band and their songwriting repertoire at this time that only one Lennon-McCartney original composition is listed: "The One After 909." This track was penned by Lennon and McCartney very soon after their first meeting at the Woolton Garden Fete in the Summer of 1957. The band cut a version of it during their recording session for "From Me To You" on March 5, 1963 but that version was unreleased until 1994. The 1969 sessions for *Let It Be* saw them revisit the song. The Beatles were clearly still adding to their repertoire at the time of McCartney writing this list with the inclusion of "Cathy's Clown," the single from the Everly Brothers released in April 1960, just weeks before the band's first appearance at the Grosvenor.

Poster advertising The Silver Beetles at the Grosvenor Ballroom, Monday June 6, 1960 [Not included in lot]

Between the Silver Beetles' Grosvenor show in late July and their return to the venue in December Pete Best joined the band, they played 106 nights in Hamburg and adopted the name The Beatles. They were truly just becoming a real band and years from having the world at their feet. This document is an extraordinary relic of those innocent days before Beatlemania took over the world.

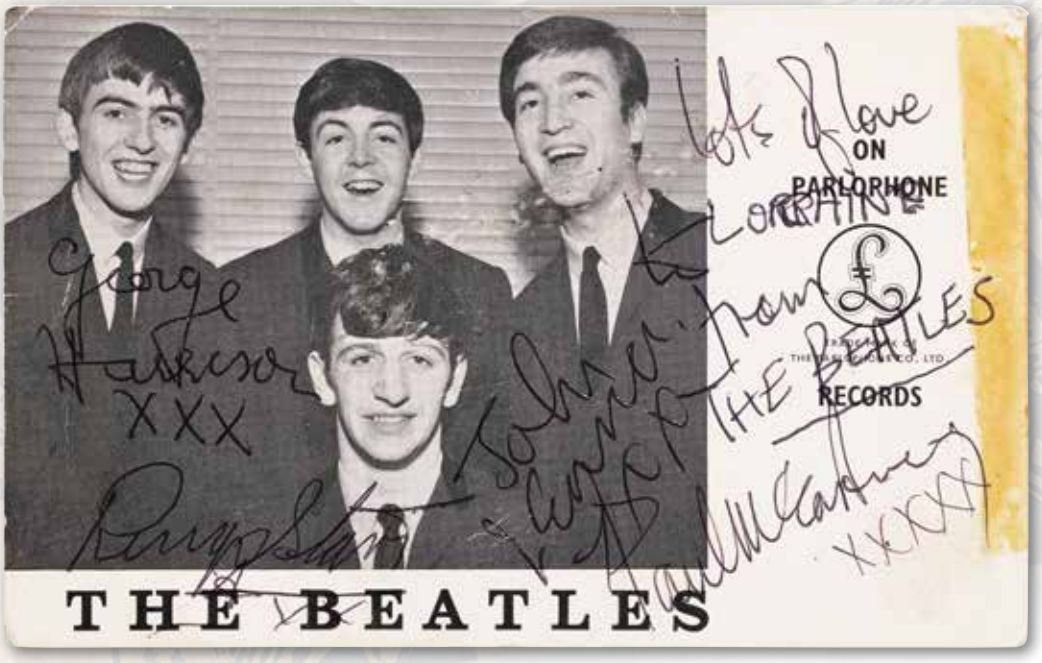
Literature

LEWISOHN, Mark *The Complete Beatles Chronicle*, London: Octopus Books, 1992
LEWISOHN, Mark *All These Years, Volume One: Tune In*, London: Little, Brown, 2016
THE BEATLES *Anthology*, London: Chronicle Books, 2000
MACDONALD, Ian *Revolution In The Head: The Beatles Records And The Sixties*, London: Pimlico Books, 1994

Exhibited

Ladies and Gentlemen...The Beatles!, The New York Library for the Performing Arts; The Grammy Museum and other locations, Traveling Exhibition, 2014-2019

SAW HER STANDING THERE.
RHYTHM & BLUES.
DO YOU WANNA KNOW A SECRET.
BEAUTIFUL DREAMER.
ANNA.
THANK YOU GIRL
FOOL OF SOMEBODY.
SWEET LITTLE 16.
FROM ME TO YOU.
LONG TALL SALLY.



46

THE BEATLES: AN IMPORTANT HANDWRITTEN SET LIST BY PAUL MCCARTNEY AND BEATLES SIGNED PROMOTIONAL POSTCARD, 1963

A Parlophone Records publicity postcard, signed by all four Beatles in black ballpoint pen and inscribed in Paul McCartney's hand, "lots of Love Lorraine, from The Beatles," with set list verso in blue and black ballpoint pens in Paul McCartney's hand, the list of songs comprising "Saw Her Standing There"/ "Rhythm & Blues" / "Do You Wanna Know a Secret?" / "Beautiful Dreamer" / "Anna" / "Thank You Girl" / "Fool of Somebody" / "Sweet Little Sixteen" / "From Me To You" / "Long Tall Sally," the autographs and set list obtained at the Majestic Ballroom, Luton, Bedfordshire, England, April 17, 1963.
3.5 x 6 in.

$150,000-250,000

This set list, and that in the preceding lot, is one of only eight Beatles set lists written by a band member known to be in existence. Six further Beatles set lists are known to exist but they are in the hands of either Road Manager Neil Aspinall or Roadie Mal Evans. Only two other Beatles set lists are accompanied by autographs from the band: one with a complete set of autographs and another signed by Ringo Starr and John Lennon on the reverse. These autographs are signed to "Lorraine," whose father drove the Beatles in Luton on the evening of April 17, 1963.

This set list dates from nearly three years after that in the previous lot. Much had changed for the band in those intervening years. They had spent five periods of time in Hamburg honing their craft in front of a live audience, and, more importantly, after signing a management contract with Brian Epstein in January, 1962, Epstein had successfully negotiated the band a recording contract with E.M.I. in June, 1962. Two months later, they had a new drummer in the form of Ringo Starr and the band was ready for their first tour of Scotland in January, 1963.

At the time of this performance in Luton, the Beatles were growing in popularity and stature in their native Great Britain. The evening before, their BBC television debut on *The 625 Show* was broadcast and the following weekend they performed at the Royal Albert Hall for the first time. The third Beatles single, "From Me to You" / "Thank You Girl" had just been released and on May 4 it became their first Number One hit single. Still, the performance at the Majestic was a standard two-sets-a-night ballroom gig.

Four of the tracks on this set list ["I Saw Her Standing There," "Anna," "Do You Want To Know A Secret" and "From Me To You"] were included on the Beatles' debut LP *Please Please Me*, released only three weeks prior to this Luton gig. "(A Shot of) Rhythm And Blues" was a staple of the Beatles live set but their version wasn't released until *Live At The BBC* in 1994. "Beautiful Dreamer" was a song written by Stephen Foster in the Nineteenth Century and had been recorded by dozens of artists from Bing Crosby to the Ink Spots and fellow Liverpudlian Ken Dodd. The Chuck Berry track, "Sweet Little 16" is also included and a Beatles favorite, the Little Richard track, "Long Tall Sally". "(If You Gotta Make a) Fool of Somebody," originally recorded by American R&B singer James Ray, would have sustaining impact on George Harrison as he made his version of that record's B-side, "Got My Mind Set On You," a solo hit in 1987.

By Fall of 1963, Beatlemania was a full-blown cultural event in the U.K. and gigs like the one in Luton would fade into the past. Within a year, The Beatles became the biggest act in the world.

Literature
LEWISOHN, Mark *The Complete Beatles Chronicle*, London: Octopus Books, 1992

Exhibited
Ladies and Gentlemen...The Beatles!, The New York Library for the Performing Arts; The Grammy Museum and other locations, Traveling Exhibition, 2014-2019

47

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47

THE BEATLES: SIGNED "LOVE ME DO" SINGLE

A single record, "Love Me Do," Parlophone Records, 1962, signed on the A-side label in blue ballpoint pen by John Lennon, Paul McCartney, George Harrison and Ringo Starr.
7 in. diam.

$15,000 - 25,000

Exhibited
Ladies and Gentlemen...The Beatles!, The New York Library for the Performing Arts; The Grammy Museum and other locations, Traveling Exhibition, 2014-2019

48

THE BEATLES: A HANDBILL AND TICKET, 1963

A color illustrated concert handbill for The Beatles, Billy J. Kramer with The Dakotas, The Lana Sisters and others, Odeon Cinema, Llandudno, Wales, Week of 12 August, 1963, with corresponding ticket stub, matted with a black-and-white publicity photograph, framed.
Handbill: 10 x 6 in. Frame: 22 x 26 in.

$1,000 - 1,500

49

THE BEATLES: TWO TICKET STUBS - U.S. & U.K., 1965 & 1966

A ticket stub for The Beatles' last concert at Candlestick Park, San Francisco, August 29, 1966; and a ticket stub for *The Beatles Show*, Hammersmith Odeon, December 10, 1965.
Largest: 2 1/2 x 5 in.

$800 - 1,200

49

50

THE BEATLES/PAUL MCCARTNEY: AN EARLY FAN LETTER

An Autograph Typed Letter from Paul McCartney to a fan, Irene, postmarked May 1, 1963, the letter with McCartney's home address, "20 Forthlin Road, Liverpool 18," the letter telling Irene, "Thanks for writing ... I'm glad you enjoyed the show, but I bet you didn't enjoy it as much as we did doing it!! I'll pass the message on to George about the egg and chips!!!! ...," also giving Irene the Beatles' fan club address at N.E.M.S., signed in black ballpoint pen, "love Paul McCartney," with corresponding transmittal envelope, framed.
Letter: 6 1/4 x 7 in., Frame: 15 x 11 1/4 in.

$2,000 - 4,000

50

51

THE BEATLES: CARNEGIE HALL CONCERT PROGRAM

A color illustrated program for Carnegie Hall's February-March 1964 program schedule, featuring a double-page spread for an appearance by The Beatles, February 12, 1964, including Paul McCartney erroneously named as "John McCartney."
11.25 x 8.25 inches

$1,000 - 1,500

This was the second and final public concert performance the Beatles made during their first trip to the U.S.

51

52

THE BEATLES: TWO TICKET STUBS - U.S., 1965 & 1966

Two ticket stubs for Beatles concerts: Shea Stadium, New York, NY, August 15, 1965 and Cleveland Stadium, Cleveland, OH, August 14, 1966.
Shea Stadium Ticket: 3.5 x 1.5 in., Cleveland Ticket: 4 x 1.15 in.

$500 - 700

The Beatles' 1965 performance at Shea Stadium in New York was a monumental event. Attended by 55,000 people, it was the biggest crowd the Beatles had ever faced and one of the largest entertainment events in U.S. history at the time. Despite the fact that the band were drowned out by the screams of their adoring public, the event solidified the Beatles' reputation as the biggest act in the world. By the time the Beatles returned to the U.S. in 1966, their popularity had waned slightly and they played to a few less-than-sold-out houses. Cleveland was the third of 14 U.S. cities the Beatles played on what became their final tour.

52

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THE BEATLES: *YESTERDAY AND TODAY*, FIRST STATE SEALED MONO ALBUM, ALAN LIVINGSTON COPY

The Beatles *Yesterday and Today*, Capitol Records, 1966, first state, mono, sealed in its original factory shrink-wrap, with a letter from Alan Livingston to Larry Morrell dated November 7, 1977.
12.25 x 12.25 in.

$15,000 - 20,000

The so-called "Butcher Block" album cover for the Beatles' 10th U.S album created no small amount of controversy when it was released. The negative reaction from retailers, media and the public at large led Capitol Records to withdraw the record and reissue it with a much tamer image. Alan Livingston, the president of Capitol Records in 1966, was given a box of the original pressings from the Los Angeles pressing plant and he held onto them for many years. In 1986, Livingston's son sold a few copies of his father's stash at a record show in Los Angeles, thus making the world aware of this rarity. The copy offered here pre-dates the release of those copies by nine years and includes the original signed letter to the recipient of this record in 1977. Sealed first state copies of *Yesterday and Today* are the most collectable of Beatles records and a legitimate "Livingston" version is the best among them.

Bonhams would like to thank Gary Johnson of Rockaway Records for his help in cataloguing this lot.

54

THE BEATLES: *YESTERDAY AND TODAY* ALBUM

An album *Yesterday and Today*, Capitol Records, 1966, second state, paste-over "Trunk" cover, Stereo, with a photocopy of a letter from Capitol Records concerning the withdrawal of the "Butcher" cover album.
12 x 12 in.

$6,000 - 8,000

54

55

55

THE BEATLES: *YESTERDAY AND TODAY* ALBUM

An album *Yesterday and Today*, Capitol Records, 1966, third state, peeled "Butcher" cover, Stereo.
12 x 12 in.

$1,000 - 1,500

56

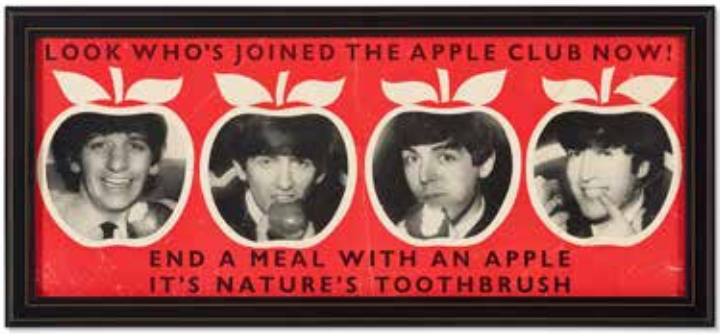
THE BEATLES: A *YESTERDAY AND TODAY* PROMOTIONAL POSTER

A rare promotional poster issued by Capitol Records to promote the album *Yesterday And Today*, Capitol Records, 1966, depicting the 'Trunk' sleeve, framed.
22 x 18 in., Frame: 27 3/4 x 23 3/4 in.

$800 - 1,200

56

57



58

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60

57
THE BEATLES: A *YELLOW SUBMARINE* CEL
Yellow Submarine, Apple Films/King Features, 1968
Ringo, multi cel set up.
Ringo: 6.25 x 4.5 in., Sight: 11 x 15 in., Frame: 19 x 23 in.

$500 - 700

The Beatles' third film was an obligation that the band was uninterested in fulfilling. The solution was an animated world where the Beatles had the starring role, performed some songs and saved the world. So removed from the filmmaking process, the Beatles didn't even supply their own voices. This hand-painted cell features drummer Ringo Starr who, as usual, offered cinematic comic relief.

58
THE BEATLES: APPLE CLUB POSTER
A rare dental advertising poster *Look Who's Joined The Apple Club Now! End A Meal With An Apple It's Nature's Toothbrush*, circa 1965, the red background printed with black-and white-photographs of the four Beatles, framed.
7 x 17 in., Frame: 8.25 x 18.25 in.

$400 - 600

59
THE BEATLES: THE JAPANESE EP COLLECTION, 1982
A limited edition, box set collection reissue of all the U.K. EPs with reproductions of the sleeves, pressed on red vinyl, sealed in original shrink wrap. Contains 13 single-disc EPs with four tracks each (*The Beatles' Hits, Twist And Shout, No.1, All My Loving, Long Tall Sally, Extracts From the Film 'A Hard Day's Night' {1}, Extracts From the Film 'A Hard Day's Night' {2}, Beatles For Sale, Beatles For Sale {No.2}, The Beatles Million Sellers, Yesterday, Nowhere Man*) and one double-disc EP (*Magical Mystery Tour*). A total of 60 tracks.
7.5 x 7.5 x 2 in.

$1,000 - 1,500

60
AN APPLE RECORDS WATCH GIFTED BY JOHN LENNON
An Old English brand mechanical wrist watch with Apple Records logo face and replacement brown leather strap, the watch gifted to the consignor by John Lennon, with letter of provenance.
9 x 1.5 in.

$1,000 - 2,000

This watch was given to music business executive Joel Diamond by John Lennon when Diamond visited the offices of Apple Records in London. A letter from Diamond, included in this lot, details the encounter.

61

62

61
JOHN LENNON AND YOKO ONO: SIGNED DRAWING, 1969
A line drawing self-portrait sketch of John Lennon and Yoko Ono autographed by both in ballpoint pen on paper, the sketch done at the Bed-In for Peace, Montreal, Canada, May, 1969.
6.5 x 8 in.

$6,000 - 8,000

This item was obtained by a journalist who spent three days with Lennon and Ono during their week-long peace event at the Queen Elizabeth Hotel, Montreal.

62
JOHN LENNON AND YOKO ONO: SIGNED DRAWING, 1978
A drawing by John Lennon, "Lest we forget 'Give Peace A Chance,'" felt pen on paper, comprising a large self-portrait caricature of John Lennon and Yoko Ono above a stylized self-portrait of Lennon and Ono at the Bed-In For Peace, 1969, signed and inscribed, "love John Lennon, Yoko Ono, '78," with two additional self-portrait caricatures and a sun motif, inscribed at top by Lennon, "lest we forget 'Give Peace A Chance.'"
8.5 in. x 11 in.

$25,000 - 35,000

This was drawn and inscribed by John Lennon during the period when he withdrew from public life to raise his young son. He purposefully evoked the Bed-Ins, a truly iconic moment in his life, with the lyric quote and drawing himself and his wife, Yoko Ono, in what appears to be a bed.

63

63

JOHN LENNON AND YOKO ONO: PRODUCTION PHOTOGRAPHIC PRINT FOR *JOHN LENNON SUMMER OF 1980*, 1983

An uncropped, photographic print of the image which was seen on the back cover of *Double Fantasy* by John Lennon and Yoko Ono, photograph by Kishin Shinoyama.
20 x 16 in.

$800 - 1,000

This photograph shows John Lennon and Yoko Ono standing near their home in New York City looking towards Central Park across Central Park West. This print was created for the production of Yoko Ono's book *John Lennon Summer of 1980*.

64

PAUL MCCARTNEY: CAVERN CLUB TICKET

A color illustrated ticket and two hospitality wristbands for Paul McCartney's last performance at the Cavern Club, *Paul McCartney Live at the Cavern, Liverpool* 14 December, 1999, framed.
Ticket: 4 x 10 in., Frame: 15.25 x 16.25 in.

$300 - 500

64

65

66

67

65

BLACK FLAG AND OTHERS: A COLLECTION OF CONCERT FLYERS AND HANDBILLS

A group of 21 various flyers and handbills for Black Flag and numerous other punk and hardcore bands for shows in Southern California in the early 1980s, designs by Raymond Pettibon.
Various Sizes: 11 x 17 in., 11 x 8.5 in., 8.5 x 5.5 in. and 5 x 4 in.

$2,000 - 4,000

The vibrant punk and hardcore scene in Los Angeles and Southern California produced many influential performers. One of the most enduring aspects of that movement was the artwork of Raymond Pettibon. Like Jamie Reid and the Sex Pistols or Stanley Mouse and the Grateful Dead, Pettibon's artwork created a visual aspect that perfectly encapsulated the energy of the scene. He created hundreds of images used on handbills and flyers distributed all throughout the region.

66

DAVID BOWIE: RARE VERSION OF *THE MAN WHO SOLD THE WORLD*, 1970

A rare UK edition of *The Man Who Sold The World* by David Bowie on Mercury Records, with textured "dress" cover and Tony Visconti production credit misspelled as "Tonny Visconti."
12 x 12 in.

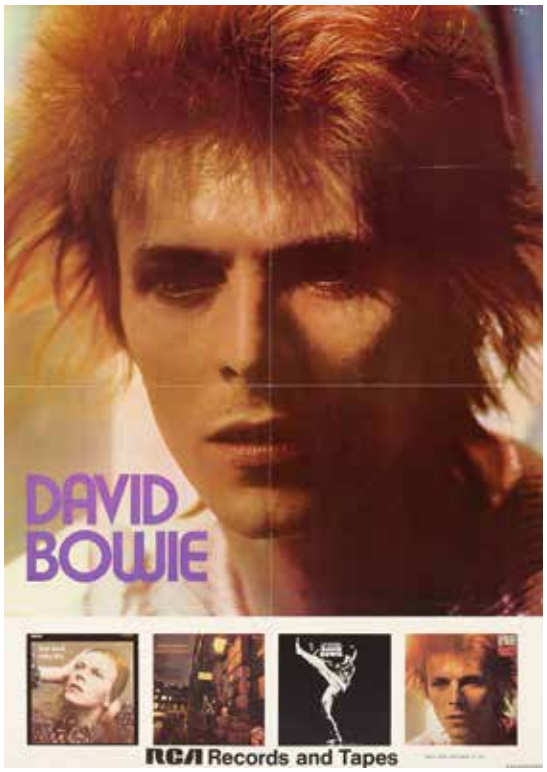
$2,000 - 3,000

67

DAVID BOWIE: RARE VERSION OF *THE MAN WHO SOLD THE WORLD*, 1970

A rare second edition of *The Man Who Sold The World* by David Bowie on Mercury Records with textured "dress" cover and corrected Tony Visconti production credit, stereo pressing.
12 x 12 in.

$2,000 - 3,000



68

69

68
DAVID BOWIE: PROMOTIONAL POSTER, 1972
An RCA Records poster promoting the re-release of "Space Oddity" as a U.S. single.
27.5 x 19.5 in.

$400 - 600

"Space Oddity" was first released in 1969 and went to Number One in the U.K. but did poorly in the U.S. After David Bowie had achieved growing acceptance in America, his record label reissued the song and it became his first U.S. Top 20 single.

69
DAVID BOWIE: PHOTOGRAPH BY BRIAN DUFFY
Brian Duffy (British, 1933-2010)
David Bowie in The Man Who Fell To Earth, White Sands, New Mexico, 1975
Color Archival Digital Print, with *Duffy Archive, London* blindstamp.
12 x 19.5 in.

$1,000 - 1,500

70
DAVID BOWIE: 2002 MELTDOWN FESTIVAL POSTER
A color illustrated festival poster *David Bowie's Meltdown*, Royal Festival Hall, London, June, 2002, featuring Suede, The Divine Comedy, Supergrass, The Dandy Warhols, The Yeah Yeah Yeahs and others.
60 x 40 in.

$200 - 400

Meltdown is an annual artist-curated arts and music festival presented at Royal Festival Hall in London, U.K. Other musicians who've curated Meltdown include Elvis Costello, M.I.A, Ornette Coleman and Jarvis Cocker.

70

71

72

71
JOHNNY CASH: RARE MATTERS BALLROOM POSTER, 1960
A two-color calendar poster for the Matters Ballroom in Decorah, Iowa, May 7 - June 4, 1960, including a show by *The Johnny Cash Show Plus the Tennessee Two* on May 16.
22 x 14 in.

$1,500 - 2,500

Johnny Cash was an artist in transition in the early '60s. His recordings for Sun Records positioned him as a rock and roll artist but, by the time of this performance, he'd moved to Columbia Records and was forging a path in country music. Matters (pronounced Mah-durs) Ballroom was like many of the hundreds of ballrooms that dotted the American Midwest and featured mostly regional talent and the occasional national act. The image on this poster utilizes a printing block with Cash's portrait. To our knowledge, this poster has never been offered at auction before.

72
THREE CONCERT POSTERS FROM DECORAH, IOWA
Comprising: A Matters Ballroom Calendar poster with Buddy Knox & Jimmy Bowen and others (1958) mounted on foam core board and shrink-wrapped; a poster for Ida Cox at the Grand Theatre (1937) on cardboard; and a later color copy Matters Ballroom calendar poster with Wanda Jackson and others (1961) mounted on foam core.
22 x 14 in.

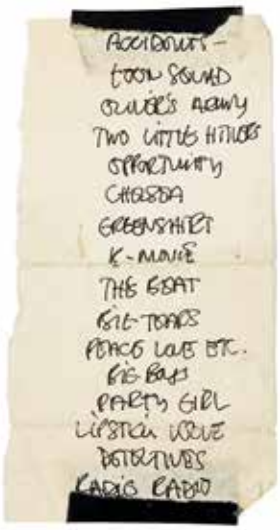
$200 - 400

73

73
JOHNNY CASH: MUGSHOT PHOTOGRAPH, 1965
A mugshot photograph of Johnny Cash taken in El Paso, Texas, October 5, 1965, the photograph showing front and side profile of Cash, with "*Sheriff's Dept, El Paso, Texas*" ID board with prisoner number 66185.
5 x 4 in.

$2,000 - 3,000

Johnny Cash was arrested in El Paso, Texas after crossing the border from Mexico. After finding a cache of prescription drugs in his guitar case, Cash was fined $1,000 and given a suspended sentence.



74

74
ELVIS COSTELLO: HANDWRITTEN SET LIST, 1979
A handwritten set list by Elvis Costello for a performance by Elvis Costello and the Attractions, Santa Cruz Civic Auditorium, California, February 11, 1979, the set list written in black ink listing 16 songs on a torn paper fragment, with black duct tape at top and bottom edges, with a corresponding *Bill Graham Presents* backstage pass. *Set List: 6 x 3 in.*

$1,000 - 1,500

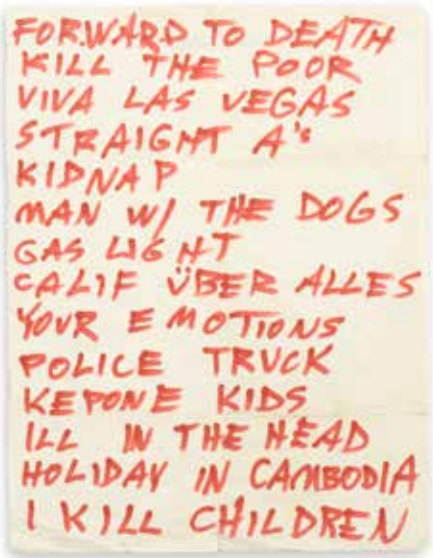
Elvis Costello's 1979 American Tour saw him and the Attractions working and performing with incredible intensity. The current album, *Armed Forces*, was his third in only 18 months. This set list features eight songs from that album and two that would feature on his following album *Get Happy*.

75

75
THE CLASH: CONCERT HANDBILL, 1979
New Yooth Productions, 1979, Theater 1839, Geary St., San Francisco, Thursday February 8, 1979.
11" x 8.5" in.

$600 - 800

The flyer lists the Zeros and Negative Trend on the lineup but does not name the Clash. However, the handbill features artwork taken from the cover of the Clash's 1978 album *Give 'Em Enough Rope* with the headline, "'White Riot In The Fillmore!' with / The Best Band Ever, Direct From England." The Clash was under contract with Bill Graham Productions at this time, but still wanted to perform this benefit for the New Yooth organization, which was looking for help in funding an all-ages concert venue. The organizers were surprised that the Clash agreed to do the show and even more surprised when the members showed up at a planning meeting. The band's name couldn't be used in the advertising, but the illustration left no doubt who was headlining.



76

76
THE DEAD KENNEDYS: HANDWRITTEN SET LIST, 1978
A handwritten set list for the Dead Kennedys' first-ever public performance, July 1978, Mabuhay Gardens, San Francisco, California, the list containing 14 songs handwritten in red felt pen.
10.5 x 8.5 in.

$1,000 - 1,500

The Dead Kennedy's arrival in 1978 proved that punk rock was not limited to New York and London. This document, written on the back of an insurance company form, reveals that they had already written several of their most memorable songs including "Holiday In Cambodia," "California Uber Alles" and "Kill The Poor" by the time they made their stage debut. This page was taken from the stage by bassist Klaus Fluoride and given to his girlfriend.

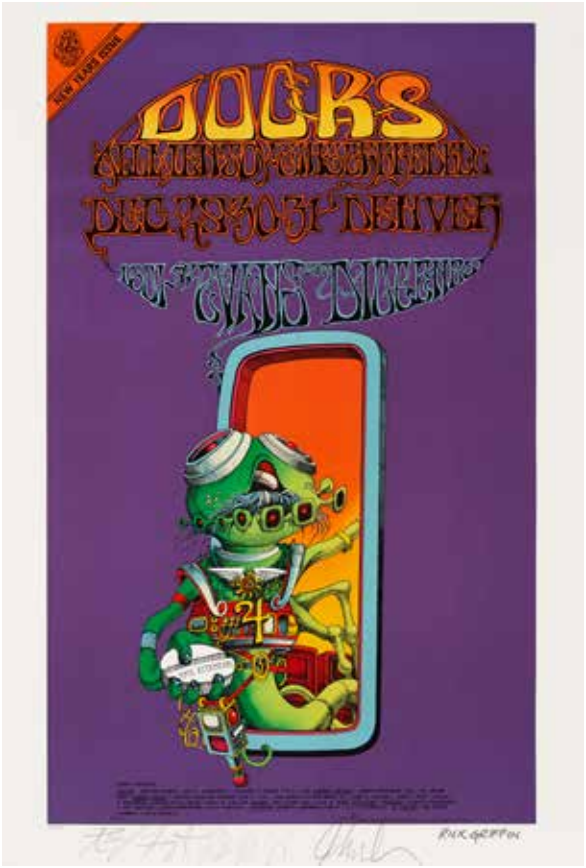
77

THE DOORS: LIMITED EDITION LITHOGRAPH OF FDD-18

A limited edition lithographic print by Rhino of FDD-18, The Doors at the Family Dog, Denver, numbered 70 of 500, signed by Ray Manzarek, Robbie Krieger and John Densmore of the Doors and a printed signature of artist Rick Griffin.
37.5 x 27 in

$500 - 700

This was the last concert in Denver promoted by Chet Helms and the Family Dog.



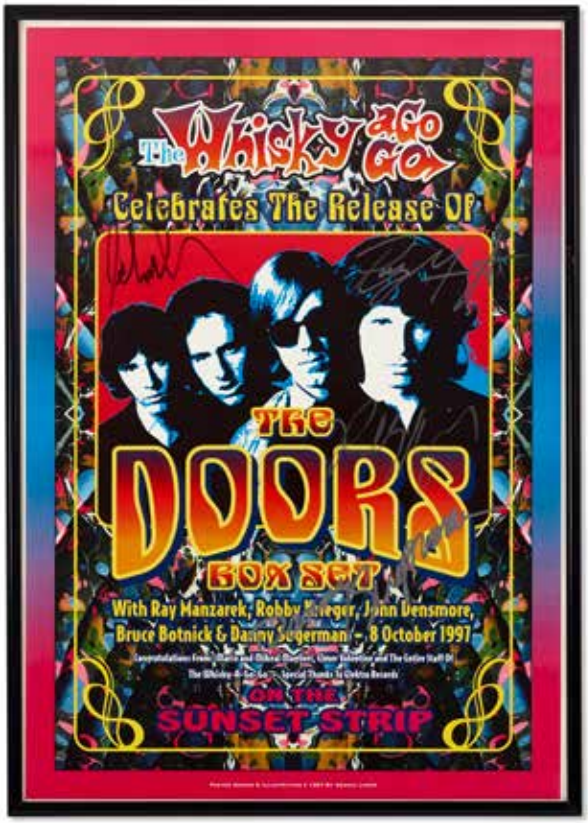
77

78

THE DOORS: SIGNED POSTER

A color illustrated poster *The Whisky A Go Go Celebrates The Release Of The Doors Box Set*, October 8, 1997, art by Dennis Loren, signed by Ray Manzarek, Robby Krieger, and John Densmore of the Doors, and their manager Danny Sugarman, framed.
Frame: 19.75 x 14 in.

$700 - 1,000



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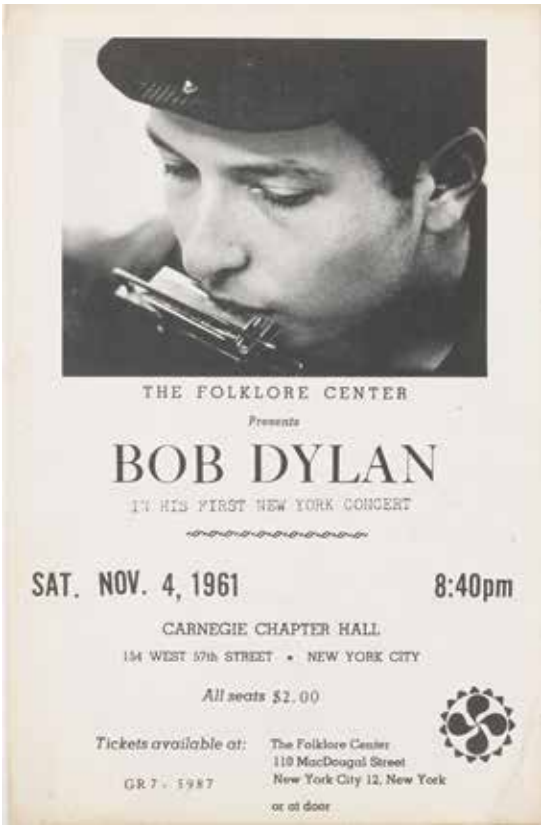

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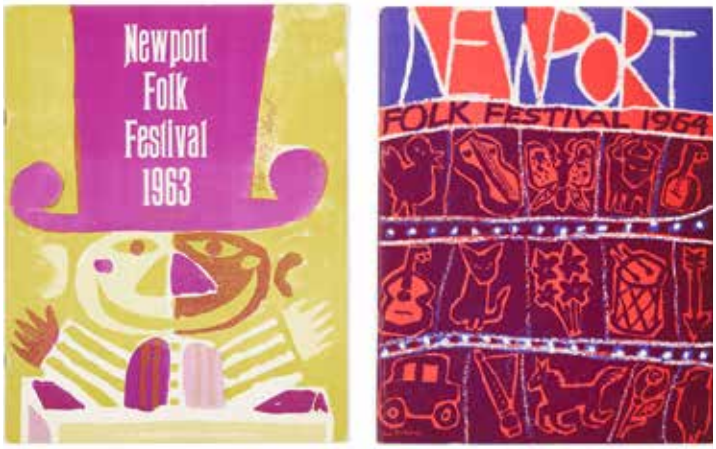


80

79
BOB DYLAN: CARNEGIE CHAPTER HALL PROGRAM, 1961
A rare early concert program for Dylan's first concert *The Folklore Center Presents Bob Dylan In His First New York Concert*, Carnegie Chapter Hall, New York, Saturday, 4 November, 1961.
8.5 x 5.5 in.

$1,000 - 1,500

81

80
NEWPORT FOLK FESTIVAL: TWO PROGRAMS
Two color illustrated programs for the Newport Folk Festival, 1963 and 1964.
Each: 11 x 8.5 in.

$500 - 700

Each program contains articles, advertising and a schedule of performances which includes Bob Dylan, Joan Baez, Pete Seeger, John Lee Hooker, Johnny Cash, Judy Collins and dozens more. The 1963 edition contains the Bob Dylan poem -*For Dave Glover* and the 1964 version has an essay from Phil Ochs.

81
BOB DYLAN: COLUMBIA RECORDS COUNTERTOP STANDEE
A cardboard, easel-backed promotional poster for Bob Dylan's debut album, 1962.
29.25 x 19.5 in.

$800 - 1,200

This is one of the earliest promotional items created for Bob Dylan by his record label.

82

BOB DYLAN: *HIGHWAY 61 REVISITED* ALBUM, 1965

A rare album *Highway 61 Revisited*, Columbia Records, 1965, mono version with limited edition portrait illustration insert.
12.25 x 12.25 in

$500 - 700

This is an early pressing of *Highway 61 Revisited* which includes an illustration of Bob Dylan by Lambert. It was graded for sale by Good Rockin' Tonight as EX7/MT9 for cover and disc respectively.

82

83

84

BOB DYLAN: *BLONDE ON BLONDE* ALBUM, SEALED STEREO VERSION, 1966

A rare LP *Blonde On Blonde* album, Columbia Records, 1966, stereo pressing, sealed in its original factory shrink wrap. Includes sticker promoting "Rainy Day Women 12 & 35" and "I Want You."
12.25 x 12.25 in.

$700 - 900

83

BOB DYLAN: *BLONDE ON BLONDE* DJ VERSION, 1966

A US radio station-only version of Bob Dylan's 1966 double album *Blonde on Blonde*, mono version. Columbia Records white labels printed "*RADIO STATION COPY - NOT FOR RESALE*" on both discs, with "*COLUMBIA RECORDS RADIO STATION SERVICE - NOT FOR RESALE*" label adhered to lower half of gatefold sleeve.
12.25 x 12.25 in.

$500 - 700

This original limited edition promotional pressing of Bob Dylan's landmark 1966 album was graded for sale by Good Rockin' Tonight as VG-EX 6/EX 7 for cover and discs respectively.

84

85

86

87

85
BOB DYLAN: *THE CUTTING EDGE 1965-1966: THE BOOTLEG SERIES VOL. 12*, LIMITED EDITION BOX SET
A CD box set containing 18 CDs with 379 recordings representing Bob Dylan's total recorded output (excluding concert recordings) from January 1965 through May 1966, box number 4359 of a numbered and limited edition of 5000. Also includes nine newly-pressed mono singles with sleeves, a strip of 16mm film from *Don't Look Back*, a leopard-print 45 adapter and a 180-page hardcover book.
12.5 x 12.5 x 4.25 in.

$1,000 - 1,500

This is a box set on a scale that is in direct proportion to the importance of the music it contains. In 1965 and 1966, Bob Dylan was in a creative frenzy. His defined output from the era, the albums *Bringing It All Back Home*, *Highway 61 Revisited* and *Blonde On Blonde* firmly established Bob Dylan as a boundless and substantive artist. Containing a staggering 379 studio recordings and demos, *The Cutting Edge* is an unparalleled look at that full creative process. This package also includes new pressings of nine singles with picture sleeves that Dylan recorded in that period. The 180-page book contains rare photos, essays and a sessionography.

86
BOB DYLAN: INSCRIBED COVER OF *BIOGRAPH*
A cover panel from *Biograph*, Bob Dylan's 1985 box set, inscribed by Bob Dylan to Clydie King, his long-time backing vocalist: "*For Clydie, My Greatest Love (that surpasses even my own understanding), Forever & Always, Bob*."
13.25 x 13.25 in.

$3,000 - 5,000

Bob Dylan said of Clydie King: "*She was my ultimate singing partner, no one ever came close. We were two soul mates...*"

87
BOB DYLAN: GENESIS PUBLICATIONS
SCAHTZBERG, Jerry, *Thin Wild Mercury: Touching Dylan's Edge*, Guildford: Genesis Publications, 2006, Collector Edition, number 366 of 1500, signed by Jerry Schatzberg, bound in cloth covers, in illustrated slipcase with printed drawstring bag.
Overall: 11.75 x 11.75 in.

$500 - 700

88

THE EAGLES: PHOTOGRAPH BY HENRY DILTZ

Henry Diltz (American, B. 1938)
The Eagles, Joshua Tree, 1972
Color Archival Digital Print, Open Edition, signed and titled by photographer in lower border.
1 x 14 in.

$300 - 500

88

89

MAURICE WHITE/EARTH, WIND & FIRE: A MXL-V69 MUGAMI MICROPHONE

A MXL-V69 Mogami tube microphone with power supply and 14' cable, used by Maurice White, longtime leader of Earth, Wind & Fire in his home studio.
9.5 x 3 in. (mic)

$1,000 - 1,500

89

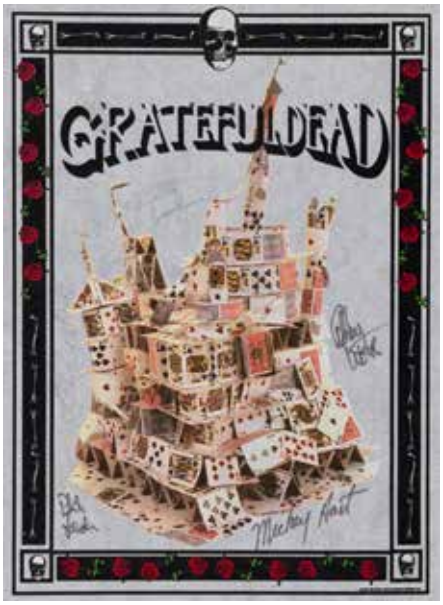
90

FLEETWOOD MAC: A HAND-DRAWN ILLUSTRATION PUBLISHED IN THE *LOS ANGELES TIMES*, 1979

An ink illustration of the classic lineup of Fleetwood Mac created for and published in the *Los Angeles Times* to accompany Robert Hilburn's review of *Tusk*, illustration by Nancy Ohanian, includes the original page from the Calendar section.
16 x 9.5 in.

$700 - 1,000

90



91

91
THE GRATEFUL DEAD: SIGNED TOUR POSTER
A reproduction of a poster on fabric, the poster for the Grateful Dead's *Built To Last* Tour, 1989, signed in pen by Jerry Garcia, Bob Weir, Phil Lesh, Bill Kreutzmann and Mickey Hart, matted
Overall: 25 x 20 in.

$4,000 - 6,000

92

92
GRATEFUL DEAD: GROUP OF LIVE CASSETTES FROM COLLECTION OF VINCE WELNICK
Approximately 440 cassette tapes containing recordings of Grateful Dead concerts made by Dan Healy, the band's sound engineer, dating from 1990 to 1994. Each cassette is labeled with the date and place of the concert and most are labeled "VW," and some are inscribed with song names or notes.
Cassettes: 4.25 x 2.75 in.

$1,500 - 2,000

The members of the Grateful Dead would each receive a cassette recording after every show they played, and these were the cassettes made especially for keyboardist Vince Welnick (1951-2006). Also included are a few of his satin backstage passes, which were tucked into the cassette cases. Welnick replaced Brett Mydland as the Grateful Dead's keyboardist after Mydland's death in 1990 and stayed with the band until Jerry Garcia's death in 1995. Prior to joining the Grateful Dead, he was the keyboardist for the Tubes.

93

93
GRATEFUL DEAD: LIMITED EDITION LITHOGRAPH OF FD-26
A limited edition lithographic print by Rhino of FD-26, also known as Skull & Roses, numbered 97 of 350, signed by Alton Kelley and Stanley Mouse.
41 x 30 in.

$500 - 700

Perhaps the most memorable of all the San Francisco concert posters of the 60s, FD-26 was originally made by Alton Kelley and Stanley Mouse to promote an appearance by the Grateful Dead at the Avalon Ballroom on September 16 and 17, 1966. Kelley and Mouse appropriated an image of a skeleton with roses created by Edward Joseph Sullivan in the late 19th century for an edition of *The Rubaiyat of Omar Khayyam* and embellished it with hand-drawn lettering. It became synonymous with the Grateful Dead and original printings are now highly collectable. This lithograph is an officially licensed version, beautifully printed on high quality paper.

94

94
GRATEFUL DEAD AND OTHERS: PSYCHEDELIC HANDBILLS
A large collection of approximately 90 psychedelic handbills, majority 1966-1968, mostly San Francisco and/or Bill Graham Presents, majority featuring The Grateful Dead, artists include Wes Wilson, Rick Griffin, David Singer, Bruce MacLean, including:
The Grateful Dead invite you to an afternoon of Inter-Galactic Travel, May 22, 1966; Hayfever, Leaves Grass Roots, Grateful Dead, Avalon Ballroom, May 27-28, 1966, design by Wes Wilson; Quicksilver Messenger Service, Grateful Dead, The Mothers, Fillmore, June 3-4, 1966, design by Wes Wilson; The Quick and The Dead, Avalon Ballroom, June 10-11, 1966, design by Wes Wilson; Independence Ball, Quicksilver Messenger Service, Big Brother & The Holding Company, Fillmore, July 1-3, 1966, design by Wes Wilson; Jefferson Airplane, Grateful Dead, Fillmore, July 15-17, design by Wes Wilson; Jefferson Airplane, Grateful Dead, Fillmore, August 12-13, 1966; Grateful Dead, James Cotton Blues Band, Fillmore, November 18-20, 1966, design by Wes Wilson; Grateful Dead, Junior Wells, Chicago Blues Band and The Doors, Fillmore, January 13-14, 1967, design by Wes Wilson; Jefferson Airplane, Grateful Dead, O' Keefe Centre, Toronto, July 31-August 5, 1967; Trip Or Freak, Quicksilver Messenger Service , Grateful Dead, Big Brother and the Holding Company, 1967; Grateful Dead, Sons of Champlain, Initial Shock, Avalon Ballroom, January 24-26, 1968, design by Rick Griffin; Grateful Dead/Quicksilver Messenger Service "Ben Franklin's Birthday" Carousel Ballroom, January 17, 1968, featuring the "Hundred Dollar Bill" design; Grateful Dead, Jefferson Airplane, Carousel Ballroom, March 15-17, 1968 "Sore Thumb" design by Alton Kelley.
Majority: 6 x 4 in.

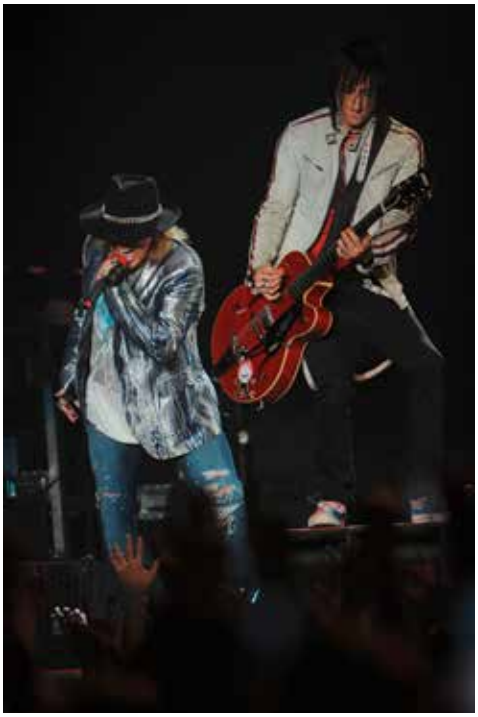
$5,000 - 7,000

95
GUNS N ROSES/RICHARD FORTUS: GRETSCH CHET ATKINS MODEL GUITAR
A Gretsch Chet Atkins model guitar, Serial Number SN JT08061642, red finish, twenty-two fret ebony fingerboard with mother of pearl inlays, TV Jones humbucker pickup, Bigsby tailpiece and black pickguard, body customized with decal, signed and inscribed on the reverse of the body in black pen "Played on the Chinese Democracy and the 2010 Tour, Richard Fortus, GnR, 6/19/2020," with hard-shell contour case; a letter of provenance signed by Fortus and approximately ten color photographs of Fortus with the guitar or playing the guitar on stage.
Largest Photograph: 8 x 6 in.

$5,000 - 7,000

95

(reverse)



Photograph Courtesy of Alamy

96

97

98

96
W.C. HANDY: SIGNED SHEET MUSIC AND PHOTO
A sheet music folio of "Sugar, That Sugar Baby of Mine" revised edition published in 1940, signed and inscribed, "*To a friend of my friend, W.C. Handy, 7-16-1942*," with a portrait photograph of Handy.
12 x 9 in. (sheet music), 10 x 8 in. (photo)

$200 - 400

W.C. Handy, the self-described "Father of the Blues" was not only a celebrated composer and bandleader, he made a significant mark as a music publisher. This particular song, which was published by his firm, was first recorded by African-American blues singer Ethel Waters in 1926. This particular sheet promotes a version by bandleader Benny Goodman from 1939.

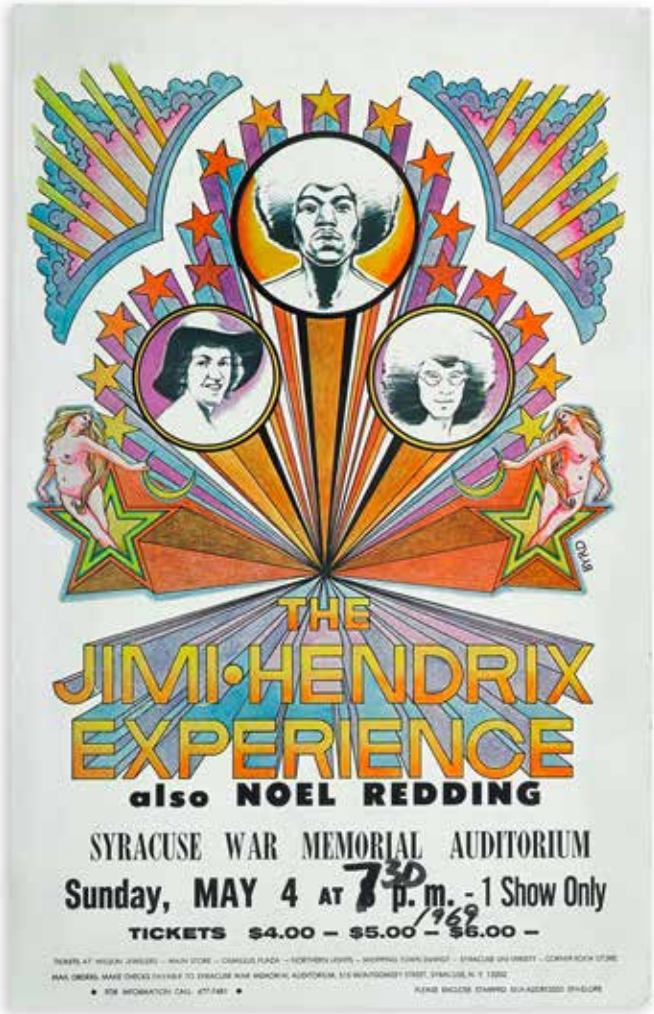
97
JIMI HENDRIX: *ELECTRIC LADYLAND* ALBUM
A rare album *Electric Ladyland*, Track Records, 1968, first pressing, naked ladies cover, blue text on inner gatefold sleeve.
12 x 12 in.

$1,000 - 1,500

98
JIMI HENDRIX AND OTHERS: CONCERT POSTER, 1969
A poster for the second Northern California Folk-Rock Festival, May 23-25, 1969, Santa Clara County Fairgrounds, San Jose, California, first printing, design by Linda Segul.
20.5 x 14 in.

$200 - 400

This bill featured robust representation of bands from both northern and southern California as well as roots pioneers Muddy Waters and Chuck Berry. Despite their listing on the poster, Led Zeppelin did not appear at this show.



99

100

99
THE JIMI HENDRIX EXPERIENCE: CONCERT POSTER
A color illustrated concert poster The Jimi Hendrix Experience also Noel Redding, Syracuse War Memorial, New York, May 4, 1969, art by David Byrd.
22 x 14 in.

$2,000 - 3,000

100
JIMI HENDRIX: PHOTOGRAPH BY HENRY DILTZ
Henry Diltz (American, B. 1938)
Jimi Hendrix, Woodstock, 1969
Color Archival Digital Print, Open Edition
Signed and titled by photographer to lower border.
14 x 11 in.

$300 - 500

101

JIMI HENDRIX: SHIRT WORN ON STAGE

A shirt of pale pink satin, the wrap shirt with tie fastening and voluminous cuffs, worn by Jimi Hendrix on stage during a performance on the BBC Television Show *Happening For Lulu*, aired on January 4, 1969; with a letter concerning the provenance; and a *Guitar Player* magazine, April, 2010, featuring a photograph of Hendrix wearing the shirt on *Happening For Lulu*; and a letter confirming the provenance.

$20,000 - 30,000

100 (detail)

The Jimi Hendrix Experience's appearance on *Happening for Lulu* was somewhat controversial; the band was slated to perform "Voodoo Child" and "Hey Joe," with Lulu scheduled to sing with the band on the latter. However, a few bars into the first verse of "Hey Joe," Hendrix abruptly stopped and announced "We'd like to stop playing this rubbish and dedicate a song to the Cream, regardless of what kind of group they may be in. We dedicate this to Eric Clapton, Ginger Baker and Jack Bruce," launching into a version of "Sunshine of Your Love" in a tribute to Cream who had announced their split earlier that day. According to Mitch Mitchell, the atmosphere at the BBC Studio was "so straight it was only natural that we would try to combat that atmosphere by having a smoke in our dressing room ..." The band played through the time that Lulu was due to join them on stage and well over the talking time scheduled at the end of their performance, ending with the show's producer, Stanley Dorfman, tearing his hair out and silently screaming at the band whilst pointing at his watch. It was a blistering performance but the band's antics landed them a lifetime ban from the BBC. Hendrix wears this shirt throughout the controversial performance.

The vendor acquired this shirt from Melinda Merryweather, who was a friend of Hendrix's and appeared in the 1970 documentary film *Rainbow Bridge*.

102

103

102

BUDDY HOLLY AND THE CRICKETS: RARE MATTERS BALLROOM POSTER, 1958

A three-color calendar concert poster for Matters Ballroom in Decorah, Iowa, July 2 - July 29, 1958, including an appearance by Buddy Holly and the Crickets on July 9, 1958.
22 x 14 in.

$3,000 - 5,000

1958 was a pivotal year for Buddy Holly. The near-constant tour schedule took him and the Crickets on package tours around the US, eastern Canada, Australia and Great Britain. This poster is from a brief run of headlining dates the group played in the summer of 1958. Matters (pronounced Mah-durs) Ballroom was like many of the hundreds of ballrooms that dotted the American Midwest and featured mostly regional talent and the occasional national act. To our knowledge, this poster has never appeared at auction before.

103

ROBERT JOHNSON: "FROM FOUR UNTIL LATE"/"HELL HOUND ON MY TRAIL," 1937

A rare 78 rpm record by Robert Johnson: *From Four Until Late/ Hell Hound On My Trail*, Vocalion Records, catalog number 03623, released in late 1937, in later sleeve.
10 in. diam.

$8,000 - 10,000

Despite his shockingly brief career and the decades since his death, few artists have endured like Robert Johnson. His songs and performances have inspired innumerable artists including Bob Dylan, the Rolling Stones, Cassandra Wilson, Red Hot Chili Peppers and Jack White. One of these titles, "Hell Hound on My Trail," has become synonymous with Johnson's mythology. Pre-war blues 78s are rare in any condition and this copy is an extraordinary example. Rated for sale by Good Rockin' Tonight as NM 8, this is likely one of the finest Robert Johnson 78s to come to market.

104

105

106

104
JANIS JOPLIN: CONCERT POSTER, 1969
A rare color illustrated concert poster *Janis Joplin and Band, The James Cotton Blues Band*, Canterbury House, Ann Arbor, Michigan, March 15, 1969, design by Allan Reid.
22 x 28 in.

$6,000 - 8,000

105
FREDDIE KING: COLLECTION OF TOUR RELATED ITEMS
Comprising: a letter on ruled paper, handwritten and signed in ink by Freddie King, a black-and-white promotional photograph, and a black-and-white tour blank performance poster previously folded.
Letter: 10.5 x 8.5 in.; Photograph: 10.25 x 8 in.; Poster: 22 x 14 in.

$600 - 800

Freddie King was a large man with a melodic and stinging guitar style that made him one of the most emulated guitarists of his era. His recordings for Federal Records, including the instrumentals “Hide Away,” “San-Ho-Zay” and “Sen-Sa-Shun” became essential material for any budding band of the mid-60s.

106
JERRY LEE LEWIS: CONCERT POSTER
A window card concert poster for an appearance by Jerry Lee Lewis, Bobby Bare, and Charlie Rich with additional support from George Kent, Linda Gail Lewis and Memphis Beats, September 5, 1964, Heart O’ Texas Coliseum, Waco Texas.
14 x 22 in.

$600 - 800

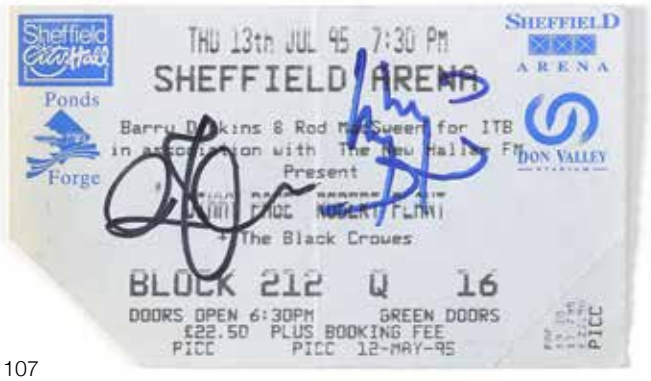
When it was revealed in 1958 that Jerry Lee Lewis had married his teenage cousin, his meteoric career came to a crashing halt. He had to wait out his Sun Records contract and eventually signed with Smash Records in 1963. Lewis balanced his rock and roll fame with foray into country music. It was there he rebuilt his career. This concert features “the Killer” with his fellow Sun Records alumni Charlie Rich and up-and-coming singer-songwriter Bobby Bare. Linda Gail Lewis, Jerry Lee’s sister, also appears.

107

ROBERT PLANT & JIMMY PAGE: SIGNED TICKET STUB, 1995

A ticket stub for Jimmy Page and Robert Plant at Sheffield Arena, July 13, 1995, signed on the front in felt pen by Page and Plant.
5.5 x 3.25 in.

$500 - 700



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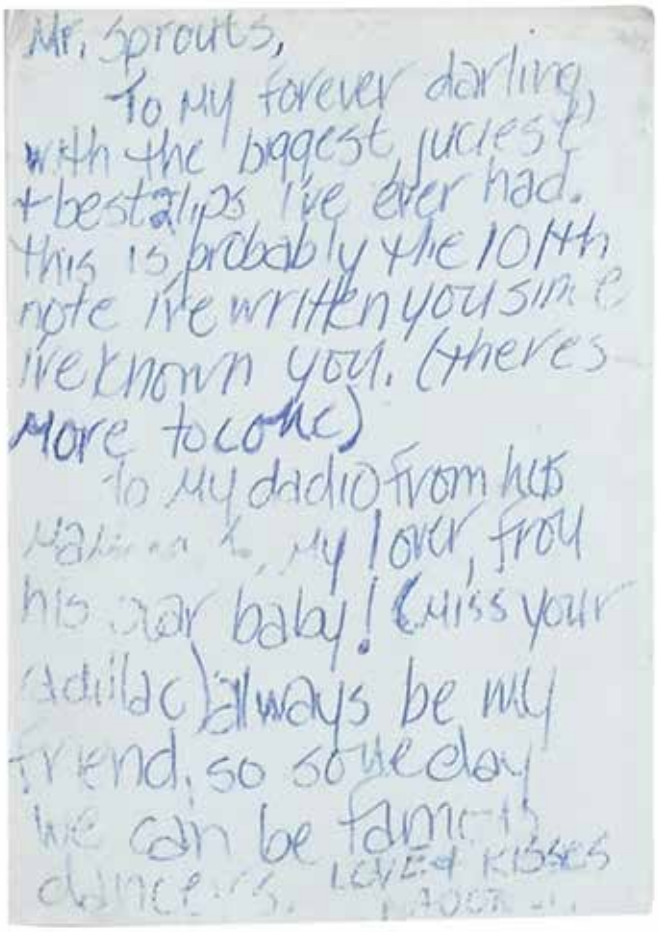
108



(reverse)

108

MADONNA: A SIGNED HIGH SCHOOL PHOTOGRAPH

A color photograph of Madonna taken for her high school yearbook, Rochester Adams High School, Rochester, Michigan, 1975, the reverse of the photograph inscribed in Madonna's hand in blue ballpoint pen to her high school boyfriend "Mr. Sprouts" with a personal message, signing off, "*always be my friend so some day we can be famous dancers, LOVE & KISSES, MADONNA,*" with a *Penthouse* magazine featuring Madonna on the front cover, September, 1985.
Photograph: 3.5 x 2.5 in., Magazine: 11 x 8.5 in.

$4,000 - 6,000

Madonna graduated from Rochester Adams High School with the class of 1976. Following graduation, she received a dance scholarship to attend the University of Michigan where she stayed for a year before moving to New York in 1978. She took dance classes at Alvin Ailey American Dance Theater, studied under Martha Graham and worked as a backup dancer for various artists before eventually signing her first record deal with Sire Records in 1982.

109

109
JONI MITCHELL, DAVID CROSBY, AND ERIC CLAPTON
Henry Diltz (American, B. 1938)
Joni, David & Eric, 1968
Color Archival Digital Print, Open Edition
Signed and titled by photographer to lower border.
11 x 14 in.

$300 - 500

110

110
KURT COBAIN/NIRVANA CHRISTMAS CARD
A Christmas card from Nirvana, 1991, the color printed greeting card with color photograph depicting Kurt Cobain, Dave Grohl and Krist Novoselic in a spoof family pose with Cobain wearing a baby's bib printed "Baby's First Christmas," the card signed and inscribed inside in red ballpoint pen in Cobain's hand, "Hairy Piss Miss Carrie, Love Kurdt, Chris, Dave," with two alternative color photographs depicting the band in different poses.
Card: 7 x 5 in., Photographs: 4 x 6 in.

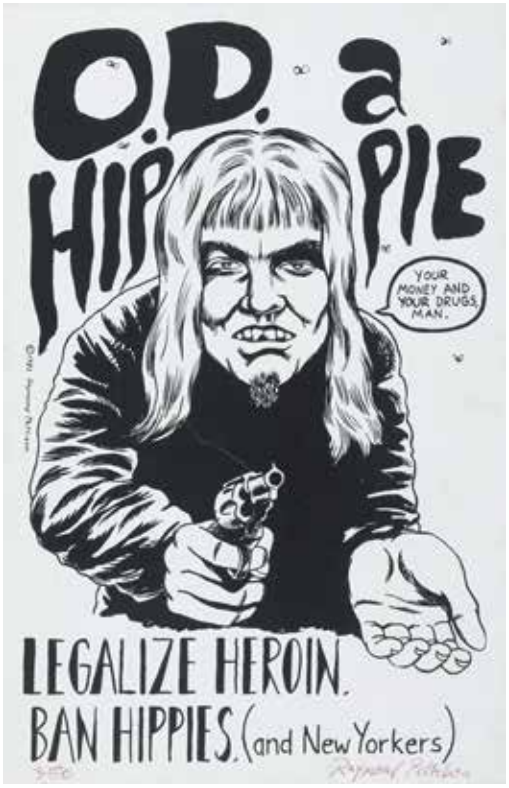
$8,000 - 12,000

The Carrie to whom this card was inscribed is Carrie Montgomery, one of Cobain's close friends and sister of Nirvana's then-tour manager, Craig Montgomery. Carrie recalls that Kurt gave her this card in New York in January 1992 when Nirvana was in town to film their first appearance on *Saturday Night Live* which aired on January 11. Apparently, Kurt couldn't decide which photograph to give her so he gave her all three. It is unknown how many of these cards were made by the band but to our knowledge, no other versions have surfaced to date.

111
RAYMOND PETTIBON: LITHOGRAPHIC PRINT, 1982
Raymond Pettibon (American, B. 1957)
O.D. a Hippie
Lithographic print, published by SST Records
Numbered 350 of an unknown edition and signed by the artist in red ink.
17.5 x 11.5 in.

$800 - 1,200

See the entry for Lot 65 for more information about Raymond Pettibon.



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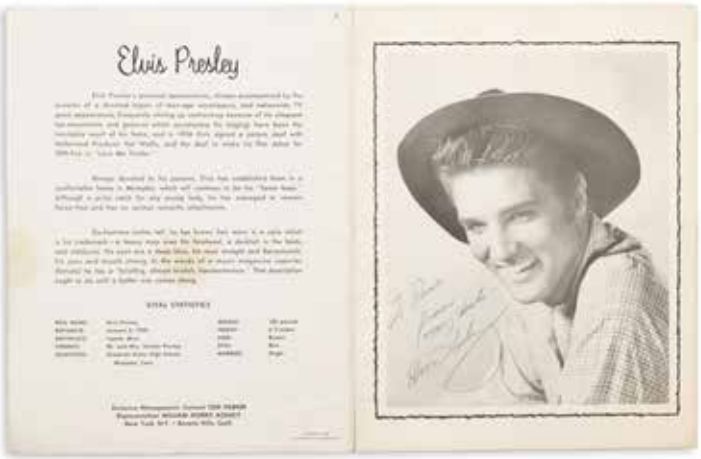

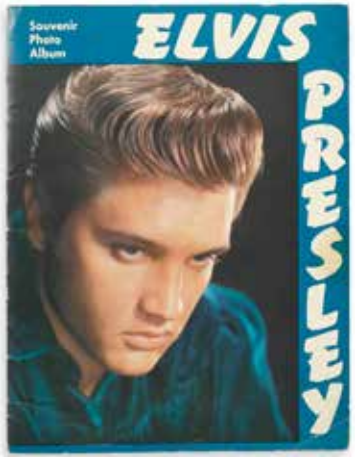

112

112
ELVIS PRESLEY: SIGNED SOUVENIR PHOTO ALBUM, 1956
A 16-page official Elvis Presley Souvenir Photo Album, 1956, full-color front and rear covers, with black-and-white interior images, signed and inscribed by Elvis Presley on the first interior page, "*To Reino, from, many thanks, Elvis Presley*."
11 x 8.5 in.

$3,000 - 5,000

Ever the dutiful son, Elvis Presley promised his beloved mother Gladys that he would avoid flying in airplanes as much as possible to keep her from worrying about his safety. In November 1957, he sailed to Honolulu, Hawaii from Oakland, California aboard the S.S. Matsonia on a four-day journey. Presley inscribed the book to Reino Heija, a bedroom steward on the ship.

Provenance
Family of Reino Heija

113

PRINCE: AN IMPORTANT EARLY STAGE COSTUME, 1983

A full-length stage coat of black grosgrain, adorned with white buttons to lapels, chest and cuffs, no label but likely designed by Louis and Vaughn, the coat worn on stage by Prince during the Benefit Concert for the Minnesota Dance Theatre, First Avenue Nightclub, Minneapolis, Minnesota, August 3, 1983, the concert which saw the debut of Prince's band The Revolution and during which Prince performed *Purple Rain* live for the first time; with two color still photographs.

$80,000-120,000

This coat was given by Prince to Susannah Melvoin, singer, songwriter and former fiancée of Prince and twin sister of Wendy Melvoin, guitarist with The Revolution from 1983 to 1986. Susannah was co-lead singer with the Prince-produced band, The Family, who had a hit single with "Screams Of Passion" and the original version of "Nothing Compares To You." Susannah also sang backing vocals on Prince's *Parade* album released in 1986, including the single "Anotherloverholenyohead" and many other Prince songs as his staff singer. Susannah is credited with co-writing "Starfish and Coffee" and is also the subject of Prince's iconic love song, "Nothing Compares To You."

It is well known that all of Prince's clothing and stagewear was custom made. He rarely relied on major designers. Instead, around the time of *Purple Rain* in 1985, Prince set up his own clothing design shop in a warehouse in Eden Prairie, Minnesota, the precursor to Paisley Park. He brought with him Jim Sherrin, a tailor from the local Guthrie Theater and later Helen Hiatt who worked on Prince's looks for *Purple Rain, Sign O' The Times* and *Lovesexy*. When Paisley Park was built in 1987, Prince moved the clothing designers and makers to the complex so that he had a team on hand to bring to life his style ideas. Designer Stacia Lang, who began designing Prince's clothing in 1990, recalls that she would often get instructions from Prince such as "*I want something Barbarella meets The Godfather*."

The Benefit Concert at which Prince wore this coat saw the debut performance of Prince's new band, The Revolution, with Wendy Melvoin on guitar. Prince and The Revolution performed "Purple Rain" as well as "Let's Go Crazy," "Computer Blue," "Baby I'm a Star," and "I Would Die 4 U." After additional overdubbing done at Sunset Sound in August and September, 1983, this live version of "Purple Rain" as well as "I Would Die 4 U" and "Baby I'm A Star" were released on the *Purple Rain* album in November of that year. During the final song of the show "D.M.S.R.," Prince has stripped down to a pair of underpants and he wears this coat. Video footage of the concert clearly shows this coat with the missing button as it still appears today. Footage of the concert can be viewed online at https://www.youtube.com/watch?v=mn7NpvHp0NY&t=142s

First Avenue was an important venue for Prince's early career. Proud of his Minneapolis roots, Prince would road test new material on stage at the club and it became the real-life setting for the *Purple Rain* movie. In a rare interview for *Rolling Stone* Magazine in 1985, Prince toured Minneapolis with the interviewer, Neal Karlen, and discussed the importance to him of First Avenue: "*Before Purple Rain, all the kids who came to First Avenue knew us, and it was just like a big, fun fashion show. The kids would dress for themselves and just try and look really cool. Once you got your thing right, you'd stop looking at someone else. You'd be yourself and you'd feel comfortable...*"

In August 1983, Prince had recently completed his *1999* Tour which ran from November 11, 1982 through to April 10, 1983. With this tour, Prince unveiled his signature look: ruffled white shirt under a purple trench coat with studded shoulder. This coat was immortalized in the video for *Purple Rain*, released in 1984. The black coat being offered here is an alternate version of that purple coat, with the same grosgrain fabric but without the studded shoulder piece and with a slightly different collar. It is believed that only one of these black versions was made, whereas a handful of the purple coats were made to meet the demanding requirements of the *1999* Tour. Earlier, Prince also sported a grey version around the time of the *Dirty Mind* LP and Tour in 1980-1981. That coat was immortalized in Allen Beaulieu's photographs at the time, one of which was used on the cover of the *Dirty Mind* LP. In an interview with *Musician* in 1983, Prince elaborated on his reason for wearing a trenchcoat: "*... if you've got a big coat on, I mean, who knows what he has on. I mean, it was hot out...'"*

Literature

SWENSSON, Andrea *Prince: Fashion*, Minneapolis: Paisley Park, 2017.
Vogue Magazine, "The Greatest Rock n Roll Closet Of All Time," 2018.
Rolling Stone Magazine, "Prince Talks: The Silence Is Broken," September, 1985.

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114

THE RAMONES: SIGNED SIRE RECORDS PROMOTIONAL POSTCARD, 1977

A black-and-white publicity postcard of the Ramones signed in ballpoint pen by Johnny Ramone, Dee Dee Ramone, Tommy Ramone and Joey Ramone, with Ramones logo and a listing of the albums and singles to date.
6.75 x 5 in.

$600 - 800

These autographs were obtained in person by the consignor at Tower Records in Berkeley, California.

115

THE ROLLING STONES: TONGUE AND LIPS LOGO

John Pasche (British, b. 1945)
Tongue and Lips: The Rolling Stones Logo
Acrylic and graphite on paper
Signed in pencil by the artist lower right
31.5 x 31.5 in.

$2,000 - 3,000

116

THE ROLLING STONES: CONCERT POSTER, 1976

A poster for two Rolling Stones concerts in Frankfurt am Main on April 28 and 29, 1976, featuring a full-color photograph of the band and ticket purchase details.
33 x 23.5 in

$500 - 700

The Rolling Stones kicked off their 1976 Tour of Europe with these two performances. Days before, the group announced that Ronnie Wood had become a full member of the Rolling Stones following his duties on the 1975 Tour of the Americas and the dissolution of the Faces.

117

THE ROLLING STONES: PROMOTIONAL POSTER DESIGNED BY ANDY WARHOL, 1977

A promotional poster for the Rolling Stones double-live album, *Love You Live*, printed on newsprint, designed by Andy Warhol. Folded as manufactured.
23 x 15 in.

$300 - 500

The Rolling Stones used Andy Warhol's compound in Montauk, New York to rehearse for their *1975 Tour of the Americas*. Warhol photographed the group, and the sessions produced the artwork for the 1977 double-live album and its related promotional materials.

118

THE ROLLING STONES: GENESIS PUBLICATIONS

TARLÉ, Dominique *Exile: The Making of Exile On Main St.*, Guildford: Genesis Publications, 2001, Collector Edition, number 366 of 2000, signed by Dominique Tarlé, quarter-bound in mustard leather, in illustrated slipcase.
Overall: 14.75 x 10 in.

$1,000 - 1,500

Dominique Tarle documented the Rolling Stones for six months in 1971 and 1972 as they settled in the South of France as tax exiles from Great Britain. During this time, the band recorded what some consider to be their masterwork, the double album *Exile on Main Street*. Tarle's photographs take the reader inside the inner circle of the band at a crucial point in their storied career.

118

119

THE ROLLING STONES: GENESIS PUBLICATIONS

I-Contact: The Complete Black-and-White Rolling Stones Archive of Gered Mankowitz, London: Genesis, 1990, Collectors Edition, signed and numbered 405 of 850 limited edition copies, spiral bound in heavy screen printed boards on black cloth with magnifying glass, similar cloth box, lge. 4to.
Overall: 17.5 x 12.5 in.

$800 - 1,200

Gered Mankowitz first photographed the Rolling Stones when he was just 18 years old. His cover photos for *December's Children* and *Between the Buttons* are among the most iconic images of the band. This volume presents the entirety of Mankowitz's archive of black-and-white images of the band, 3000 images of the Rolling Stones taken between 1965 and 1968.

119

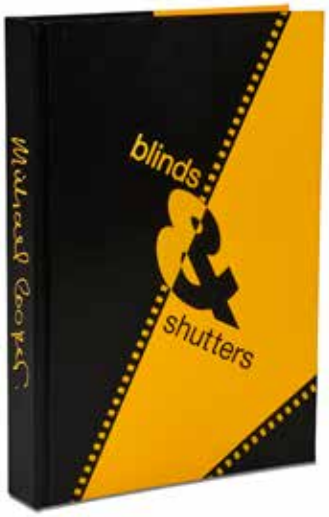
120

KEITH RICHARDS, ERIC CLAPTON AND OTHERS: GENESIS PUBLICATIONS

Blinds & Shutters, London: Genesis Hedley, 1990,
compiled by Brian Roylance with half-tone and color illustrations, numbered 2197 of 5000 limited edition copies, fourth page with attached paper with printed dedication by the photographer and ink signatures including Eric Clapton, Keith Richards, Andy Warhol and Peter Blake, forewords by Mick Jagger and Keith Richards, 'Kodak'-yellow leather and cloth with film-roll design and embossed title, photographer's facsimile signature on spine, similar cloth box, lge. 4to.
Overall: 15.5 x 11 in.

$1,000 - 1,500

Hailed by *USA Today* as the "*The most stupendous rock and roll picture book ever assembled,*" *Blinds and Shutters* is that and more. Photographer Michael Cooper was a creative force and a common point for many of the era's most important artists. This extravagant and highly collectable edition includes a page with signatures from some of Cooper's closest friends and collaborators including Keith Richards, Eric Clapton, Bill Wyman, Andy Warhol, Peter Blake and Anita Pallenberg, among others.



120

121

121
THE ROLLING STONES: *LET IT BLEED* BY ETHAN RUSSELL
Let It Bleed, Deluxe Edition, Author's Copy, numbered 21 of 35, signed by Ethan Russell, includes a photographic print of Mick Jagger and Keith Richards signed by Russell, in a custom clamshell case. *Overall: 17.5 x 14.5 in.*

$500 - 700

The ultimate view of the Rolling Stones 1969 American tour is found in this Deluxe Edition of *Let it Bleed* by Ethan Russell.

122

122
KEITH RICHARDS AND RONNIE WOOD: PHOTOGRAPH BY HENRY DILTZ
Henry Diltz (American, B. 1938)
Keith Richards & Ron Wood, 1979
Black and White Archival Digital Print, Open Edition
Signed and titled by photographer to lower border.
11 x 14 in.

$300 - 500

123

123
THE SMITHS: PROMOTIONAL POSTER, 1986
A color promotional poster from Sire/Rough Trade Records for The Smiths third album *The Queen Is Dead*, 1986.
23 x 11 in.

$500 - 700

124

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124

BRUCE SPRINGSTEEN: HARMONICA USED TO RECORD "JOHNNY 99," 1982

A Hohner Marine Band "E" Harmonica with box, with a signed and dated letter from Mike Batlan regarding the provenance.
4 x 1 in.

$2,000 - 2,500

Bruce Springsteen's *Nebraska* is a creative high point in a career full of them. Like the characters on *Born to Run* and *The River*, these people carried the burden of daily challenges and revealed the results. "Johnny 99" is a straight-up rocker in the tradition of Chuck Berry with the story of a man past his breaking point. As detailed in the accompanying letter from Mike Batlan, who engineered *Nebraska*, Springsteen used this harmonica on the recording.

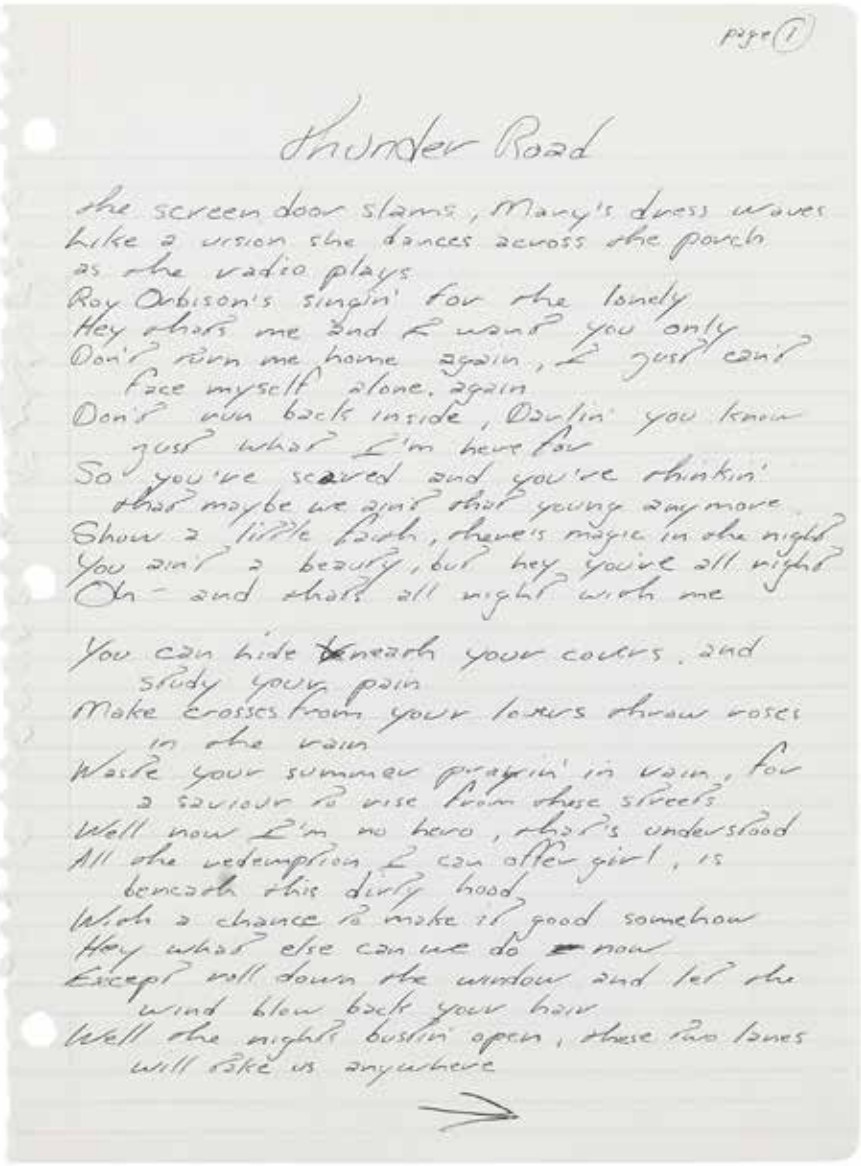
125

BRUCE SPRINGSTEEN: HARMONICA USED TO RECORD "THUNDER ROAD," 1975

A Hohner Marine Band "F" Harmonica with box, with a signed, dated and notarized letter from Mike Batlan regarding the provenance.
4 x 1 in.

$5,000 - 7,000

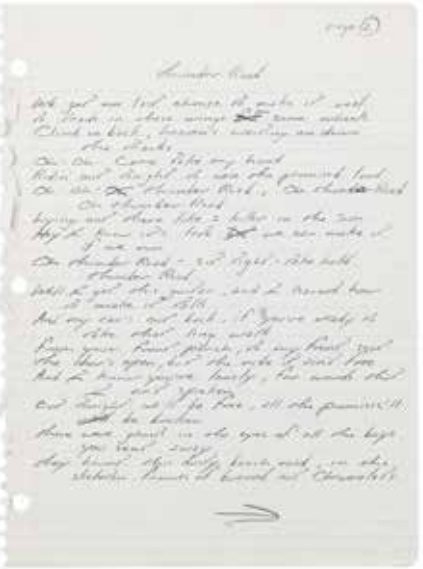
"Thunder Road" kicks off *Born to Run* with the sound of Roy Bittan on piano and Bruce Springsteen playing this harmonica. The accompanying letter explains the provenance of this instrument.

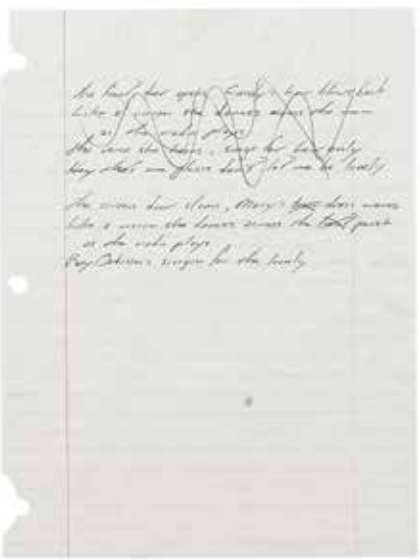


Thunder Road

the screen door slams, Mary's dress waves
like a vision she dances across the porch
as the radio plays
Roy Orbison's singin' for the lonely
Hey that's me and I want you only
Don't turn me home again, I just can't
face myself alone again
Don't run back inside, Darlin' you know
just what I'm here for
So you're scared and you're thinkin'
that maybe we ain't that young anymore
Show a little faith, there's magic in the night
You ain't a beauty, but hey you're all right
Oh - and that's all right with me

You can hide beneath your covers, and
study your pain
Make crosses from your lovers throw roses
in the rain
Waste your summer prayin' in vain, for
a saviour to rise from these streets
Well now I'm no hero, that's understood
All the redemption I can offer girl, is
beneath this dirty hood
With a chance to make it good somehow
Hey what else can we do now
Except roll down the window and let the
wind blow back your hair
Well the night's busting open, these two lanes
will take us anywhere





126
BRUCE SPRINGSTEEN: A COMPLETE SET OF HANDWRITTEN LYRICS TO "THUNDER ROAD," 1975

A four-page manuscript handwritten by Bruce Springsteen in pen on ruled notebook paper. Contains the entire song as recorded by Bruce Springsteen on his 1975 album, *Born to Run* with minimal changes, on three pages, the fourth page has two different drafts of the opening verse.
11 x 8.25 in. (pgs. 1-3) 10.5 x 8 in (pg. 4)

$50,000 - 70,000

As Springsteen said of his third album, *Born to Run*, in his 1998 book *Songs*, "*'Thunder Road' opens the album, introducing its characters and its central preposition: Do you want to take a chance? On us? On life?*" And with this song, the basis of his musical journey for the next dozen years was set. These characters aged with Springsteen and his audience. They forged a connection that established him as one of America's leading talents. On this document we see the final version of "Thunder Road" as it was recorded. There are no major changes from the text on pages one through three and what Springsteen sang, just small edits. The fourth page of this set contains two different drafts of the song's first verse, with one significantly different from the final. Springsteen is notorious for writing numerous drafts of his lyrics and this final draft, along with the lots that follow, are extraordinary rarities.

127

BRUCE SPRINGSTEEN: A COMPLETE SET OF HANDWRITTEN LYRICS TO "FOR YOU," 1972

A four-page manuscript handwritten by Bruce Springsteen in pen on ruled notebook paper with minimal corrections. Contains the entire song as recorded by Bruce Springsteen on his 1973 debut album, *Greetings From Asbury Park, N.J.* This draft omits the line "but you did not need my urgency" and has the word "your" instead of "my" in the line "don't give me your money, honey..."
9.75 x 7.5 in

$25,000 - 30,000

According to Bruce Springsteen, the songs that appeared on his debut album, *Greetings from Asbury Park, N.J.*, were "*...twisted autobiographies...I wrote impressionistically.*" In searching for his own voice, he was invariably compared to Bob Dylan, as was any singer-songwriter of that era. He changed the language that he used as he matured, paring down and becoming more direct. "*I never wrote in that style again,*" Springsteen said in *Songs*.

128

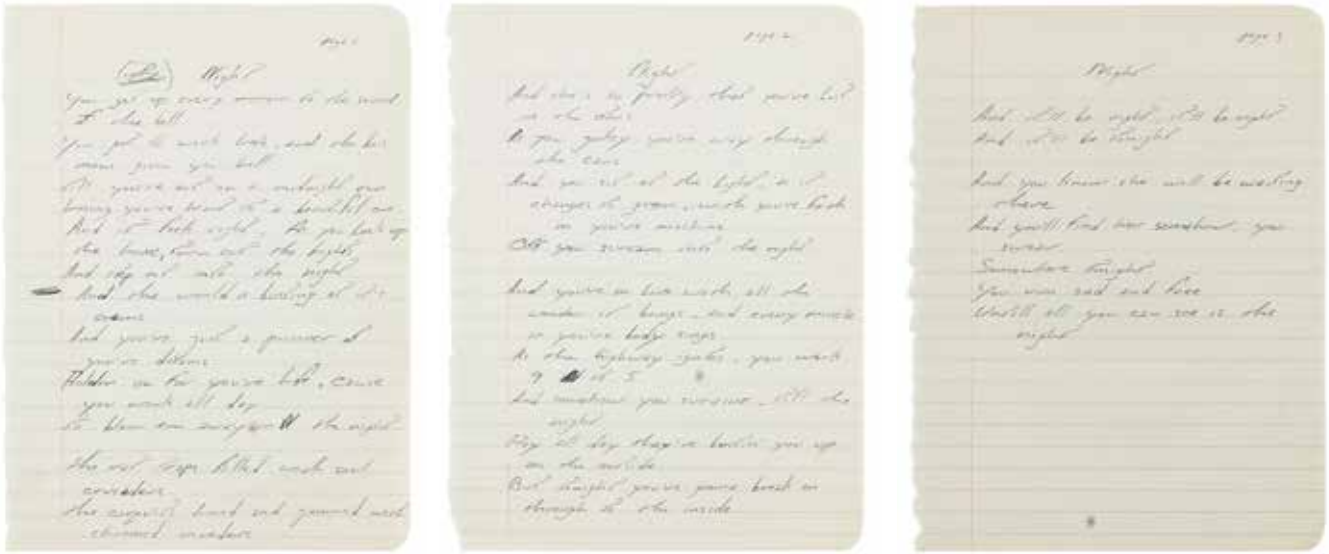
BRUCE SPRINGSTEEN: A COMPLETE SET OF HANDWRITTEN LYRICS TO "NIGHT," 1975

A three-page manuscript handwritten by Bruce Springsteen in pen on ruled notebook paper. Contains the entire song as recorded by Bruce Springsteen on his 1975 album, *Born to Run* with minimal notation.
9.75 x 7.5 in

$25,000 - 30,000

The workingman's tale that is *Born to Run* takes the characters through their daily lives. "Night" is a declaration of freedom from the mundane grind of work and exalts the life-affirming possibilities that exist after hours. Of the three manuscripts offered in this sale, "Night" is the only one that is written precisely as recorded by Bruce Springsteen.

127



128

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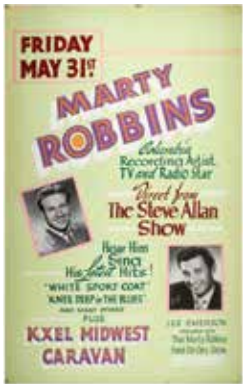
129

THE TURTLES: HAND-PAINTED CONCERT POSTER, 1966

A hand-painted poster for the Turtles at the Danceland Ballroom, Cedar Rapids, Iowa, February 19, 1966, painted by Andy Jennings, with die-cut photo inserts.
44 x 28 in.

$800 - 1,200

The Danceland Ballroom opened in Cedar Rapids, Iowa in 1927. Like the hundreds of ballrooms that dotted towns in the American Upper Midwest, the Danceland was a center of live entertainment for its community. It started its life hosting local dance bands and variety performers. As rock and roll became more popular, many ballrooms brought in nationally known performers. This show captures the Turtles as they were on the rise.



130

130

THREE HAND-PAINTED CONCERT POSTERS

Three hand-painted posters for performances at the Danceland Ballroom, Cedar Rapids, Iowa, comprising:
Bobby Rydell/Buddy Morrow and Orchestra/The Rock'n Flames, August 6, 1960; Marty Robbins/Lee Emerson, May 31, 1963; and The Vogues/Jonathan Clarke and His Colonial Ruffians, February 5, 1966.
Each: 44 x 28 in.

$800 - 1,200

Each of these posters is a singular copy made in advance of the individual performances and displayed at the Danceland Ballroom in Cedar Rapids, Iowa. All posters were designed and painted by Andy Jennings.

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U2: STANDEE FOR *BOY*

A promotional record store standee for the 1980 U2 Album *Boy*, framed.
10.25 x 27.5 in., Frame: 19 x 26 in.

$500 - 700

132

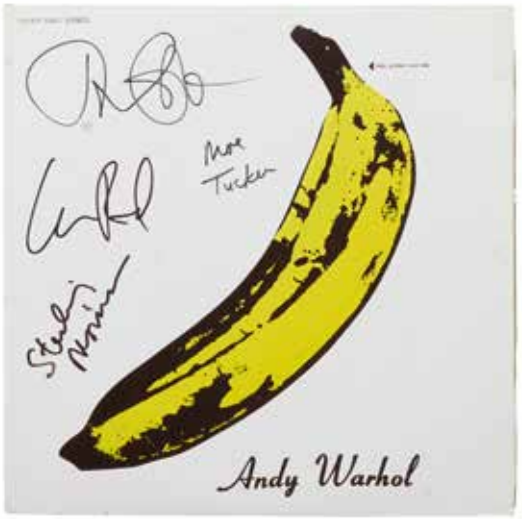
THE VELVET UNDERGROUND: SIGNED LP

A Japanese pressing (c. 1986) of *The Velvet Underground and Nico* on Verve Records, signed on the front cover in black pen by Lou Reed, John Cale, Maureen Tucker and Sterling Morrison.
12.25 x 12.25 in.

$1,000 - 1,500

When the Velvet Underground announced their reunion tour of Europe in 1993, the smart move by any hard-core fan was to go there and not wait for the North American tour. Considering their track record of arguments and recrimination, there was a chance the group wouldn't even make it through Europe, let alone another leg of the tour. And that's exactly what happened. Before they split again, however, the Velvets performed a series of breathtaking shows across the continent. This signed copy of the record was personally acquired by the consignor, a long-time acquaintance of the band, when he traveled to see the tour in its entirety.

Provenance: Collection of Nick Amster Fishelson (1948-2020)



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HANK WILLIAMS SIGNED PUBLISHING AGREEMENT, 1951

A two-page publishing agreement dated April 14, 1951 between Hank Williams and Acuff-Rose Publications, signed by Hank Williams and Wesley Rose and notarized, on bond typing paper.
13.25 x 8.5 in.

$2,000 - 3,000

Hank Williams is seen now as a singular American artist, but during his lifetime it was more complicated. While Williams struggled to achieve and maintan succcess, as well as his own personal turmoil, few stood as close by him as his publisher Wesley Rose. Acuff-Rose, founded by Wesley's father Fred and country legend Roy Acuff, championed Hank Williams' artistry. When this contract was signed, Williams was riding high with Tony Bennet's pop hit version of "Cold, Cold, Heart."

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THE WHO: A SET OF HANDWRITTEN AND SIGNED QUESTIONNAIRES, 1968

A set of four questionnaires for the U.S. magazine *Fave*, completed by hand and boldly signed by the four members of the Who, Pete Townshend, Roger Daltrey, John Entwistle and Keith Moon, the questionnaires filled out with standard answers to height, weight, hair color and eye color, the answers giving an insight in to the group's musical inspiration at that time, with answers to the question *Favorite Song(s) / Favorite Group(s)* including *Any Tamla Motown/ Smokey Robinson / Martha & The Vandellas* [Daltrey], *Barbara Anne, California girls / Beach Boys, Lettermen* [Moon], *Lovely Rita – Arnold Layne / Pink Floyd – Move – Beatles* [Townshend] and *Boris, All Things Bright & Beautiful / Beatles* [Entwistle], the band also sharing John Entwistle's love of scampi, Roger Daltrey's concern with his hair and Pete Townshend's self-deprecating comments on his nose.
Each: 11 x 8.5 in.

$2,000 - 3,000

Fave Magazine was a teen-oriented publication that featured fawning articles on pop stars, with a particular focus on doe-eyed, handsome young musicians like Davy Jones of the Monkees and Mark Lindsay of Paul Revere and the Raiders.

134

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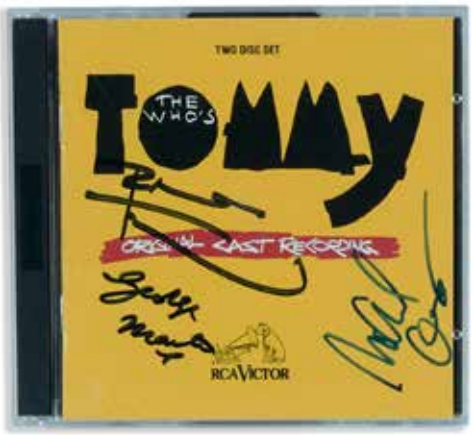
No lot



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PETE TOWNSHEND AND OTHERS: SIGNED CD SET FOR *TOMMY*, BROADWAY CAST RECORDING

A two-CD set featuring the original Broadway cast recording of *Tommy* with music by Pete Townshend and book by Des McAnuff, BMG Classics, 1993, signed by Pete Townshend, George Martin and Michael Cerveris.
5.5.x 5 in.

$300 - 500

The CD insert booklet signed by Townshend, record producer George Martin and Michael Cerveris who starred in the role of Tommy. Acquired by the consignor at an in-store appearance by the three signers at Tower Records, New York on July 13, 1993.

Provenance: Collection of Nick Amster Fishelson (1948-2020)

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THE WHO LIVE: GENESIS PUBLICATIONS

HALFIN, Ross *The Who Live: The Greatest Live Rock'N'Roll Band In The World*, Guildford: Genesis Publications, 2004, Collector Edition, number 366 of 1500 copies, signed by Ross Halfin, quarter-bound in black leather, with a gold CD *The Who Live At Leeds*, in illustrated slip case
Overall: 13 1/8 x 10 1/8 in.; book measures 12.75 x 10 in., slipcase measures 13 1/8 x 10 1/8 in.

$800 - 1,200

A visual survey of the Who onstage from their earliest days through the early 2000s, this volume features contributions from Pete Townshend, the Who's longtime manager Bill Curbishley, and producer/engineer Glyn Johns.

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WOODSTOCK: GENESIS PUBLICATIONS

LANG, Michael and Others, *Woodstock Experience*, Exile: The Making of Exile On Main St., Guildford: Genesis Publications, 2009, number 366 of 1000, Deluxe Edition, signed by Michael Lang and Arlo Guthrie, two cloth-bound volumes with gold and silver page edging, with hand-made folding case silk-screened with art by Shepard Fairey, Woodstock Music & Art Fair original ticket, lithograph by Peter Max and special 7" vinyl pressing of Santana's "Savor" and Jefferson Airplane's "White Rabbit".
Overall: 12.5 x 10.25 x 3.75 in.

$500 - 700

The story of Woodstock is told in luxurious two volumes. Volume One is the story through the words of 60 musicians, festival staff and attendees along with Henry Diltz's photographs. Volume Two presents the previously unpublished archive of photographs from Dan Garson, a 17-year-old high school student at the time of the show.

139
WOODSTOCK FESTIVAL TICKETS, 1969
Two three-day tickets for Woodstock Music And Art Fair, August 15-17, 1969.
Each: 2 x 5 in.

$600 - 800

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WOODSTOCK FESTIVAL PROGRAM, 1969
A color illustrated program for Woodstock Art And Music Fair, August 15-18, 1969; with a *RAT Subterranean News* Woodstock Special newspaper, August 12-26, 1969; and a *Life* magazine, Woodstock 20th Anniversary Special.
Program: 11 x 8 1/2 in.

$700 - 900

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141
WOODSTOCK FESTIVAL POSTER, 1969
A concert poster Woodstock Music & Art Fair, White Lake, New York, August 15-17, 1969, art by Arnold Skolnick, framed.
24 x 18 in.

$800 - 1,200

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Bonhams

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A GELATIN SILVER PHOTOGRAPH OF FRANK SINATRA SIGNED FROM SINATRA TO ROSALIND RUSSELL
$1,000 - 2,000

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We may also request a financial reference and /or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

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3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (vi) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US $25,000.00, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US $25,000.00, payment may also be made in or by the following methods:

(i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US $5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.

(ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.

(iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the

confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:

(i) The arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) The arbitration shall be conducted in New York, New York; and

(iii) Discovery and the procedure for the arbitration shall be as follows:

A. All arbitration proceedings shall be confidential;

B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

C. Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;

D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of

Conditions of sale - Continued

the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION

OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Seller's guide

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at **www.bonhams.com/us** for more information or call our Client Services Department at +1 (323) 850 7500.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at **www.bonhams.com/us.**
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at **www.bonhams.com/us**. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at **www.bonhams.com/us** or contact our Client Services Department.

Buyer's guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at **www.bonhams.com** or call our Client Services Department at +1 (212) 644 9001.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at **www.bonhams.com/us.**

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserve

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams client account is required to participate in bidding activity. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at **www.bonhams.com/us**, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit **www.bonhams.com/us** for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

$50-200.....by $10s

$200-500.....by $20/50/80s

$500-1,000.....by $50s

$1,000-2,000.....by $100s

$2,000-5,000.....by $200/500/800s

$5,000-10,000….....by $500s

$10,000-20,000.....by $1,000s

$20,000-50,000.....by $2,000/5,000/8,000s

$50,000-100,000.....by $5,000s

$100,000-200,000.....by $10,000s

above $200,000.....at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Bonhams Client Services Department, 7601 W Sunset Boulevard, Los Angeles, California 90046.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Client Services for our form.

Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third-party to collect, please provide details to our Client Services Department at **invoices.us@bonhams.com** prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available Monday through Friday between 9am – 4:30pm. To schedule collection of purchases, please contact our Client Services Department on +1 (323) 850 7500.

Shipping & Removal

Bonhams can accommodate shipping for certain items. If you wish to receive a Bonhams Shipping quote, please confirm as such at the time of registration. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges

Storage charges of $5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Notices to all Buyers

Comments in the catalog descriptions about condition are general in nature and are subject to the "as is" clause in our Conditions of Sale printed in this catalog. Condition reports are available upon request from the Department and are strongly recommended for all buyers who cannot view the property in person.

REGULATED SPECIES MATERIALS AND CITES PERMITS

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not insure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a Y next to the lot number contain one or more such regulated plant or animal materials. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export or import license or certificate or denial of a license's or certificate's issuance, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials.

Upon request, Bonhams can refer the purchaser to a third party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

PHYSICAL CONDITION OF LOTS IN THIS AUCTION

PLEASE NOTE THAT THERE IS NO REFERENCE IN THIS CATALOG TO THE PHYSICAL CONDITION OF ANY LOT. INTENDING BIDDERS MUST SATISFY THEMSELVES AS TO THE CONDITION OF ANY LOTS AS SPECIFIED IN THE 'LIMITATION OF LIABILITY' IN THE 'CONDITIONS OF SALE.'

As a courtesy to intending bidders, Bonhams will provide a written indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. Such report is also available for download from Bonhams website.

NO GUARANTEE OF AUTHENTICITY FOR CHINESE PAINTINGS AND CALLIGRAPHY

Current scholarship in the field of Chinese paintings and calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the Conditions of Sale does not apply to Chinese paintings and Chinese calligraphy. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams that the lot is a forgery and if within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, Bonhams will rescind the sale and refund the purchase price received. For this purpose a 'forgery' is defined as a work created with intent to deceive.

NO GUARANTEE OF AUTHENTICITY FOR JAPANESE AND KOREAN PAINTINGS AND CALLIGRAPHY

Current scholarship in the field of Japanese and Korean paintings and calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the Conditions of Sale does not apply to Japanese and Korean paintings, nor to Japanese and Korean calligraphy. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams that the lot is a forgery and if within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, Bonhams will rescind the sale and refund the purchase price received. For this purpose a 'forgery' is defined as a work created with intent to deceive.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Bonhams

Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding.
Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful
I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

Please email the completed Registration Form and requested information to:
Bonhams Client Services Department
7601 W. Sunset Blvd
Los Angeles, California 90046
Tel +1 (323) 850 7500
bids.us@bonhams.com

Sale title: Popular Culture/Music	**Sale date:** October 28, 2021
Sale no. 26884	**Sale venue:** Los Angeles

General Bid Increments:

$10 - 200 .....by 10s	$10,000 - 20,000 .....by 1,000s
$200 - 500 .....by 20 / 50 / 80s	$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
$500 - 1,000 .....by 50s	$50,000 - 100,000 .....by 5,000s
$1,000 - 2,000 .....by 100s	$100,000 - 200,000 .....by 10,000s
$2,000 - 5,000 .....by 200 / 500 / 800s	above $200,000 .....at the auctioneer's discretion
$5,000 - 10,000 .....by 500s	

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	

Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.

E-mail (in capitals) _____

By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.

I am registering to bid as a private client ☐ I am registering to bid as a trade client ☐

Resale: please enter your resale license number here
_____ We may contact you for additional information.

SHIPPING

Shipping Address (if different than above):

Address: _____ Country: _____

City: _____ Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:	Date:

Thunder Road

The screen door slams, Mary's dress waves
Like a vision she dances across the porch
as the radio plays
Roy Orbison's singin' for the lonely
Hey that's me and I want you only
Don't turn me home again, I just can't
face myself alone again
Don't run back inside, Darlin' you know
just what I'm here for
So you're scared and you're thinkin'
that maybe we ain't that young anymore.
Show a little faith, there's magic in the night
You ain't a beauty, but hey you're all right
Oh - and that's all right with me

You can hide ~~b~~neath your covers, and
study your pain
Make crosses from your lovers throw roses
in the rain
Waste your summer prayin' in vain, for
a saviour to rise from these streets
Well now I'm no hero, that's understood
All the redemption I can offer girl, is
beneath this dirty hood
With a chance to make it good somehow
Hey what else can we do now
Except roll down the window and let the
wind blow back your hair
Well the night's busting open, these two lanes
will take us anywhere

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