



Bonhams

Entertainment Memorabilia

Wednesday 18 December 2013
Knightsbridge, London



Entertainment Memorabilia

Wednesday 18 December 2013 at 12noon
Knightsbridge, London

Bonhams

Montpelier Street
Knightsbridge
London SW7 1HH
www.bonhams.com

Viewing

Sunday 15 December
11am to 3pm
Monday 16 December
9am to 4.30pm
Tuesday 17 December
9am to 4.30pm
Wednesday 18 December
9am to 10am

Bids

+44 (0) 20 7447 7448
+44 (0) 20 7447 7401 fax
To bid via the internet please visit
www.bonhams.com

Please note that bids should be submitted no later than 24 hours before the sale.

New bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bids not being processed.

Bidding by telephone will only be accepted on a lot with a lower estimate in excess of £400.

Enquiries

Director
Stephanie Connell
+44 (0) 20 7393 3844
stephanie.connell@bonhams.com

Senior Specialist

Katherine Schofield née Williams
+44 (0) 20 7393 3871
katherine.schofield@bonhams.com

Consultant Specialist

Stephen Maycock
+44 (0) 20 7393 3844
stephen.maycock@bonhams.com

Sale Number: 20772

Catalogue: £15

Live online bidding is available for this sale

Please email bids@bonhams.com with "Live bidding" in the subject line 48 hours before the auction to register for this service.

Customer Services

Monday to Friday 8.30am to 6pm
+44 (0) 20 7447 7447

Please see back of catalogue for important notice to bidders

Illustrations

Front cover: Everett Collection/
Rex Features, Dr. Who and the Daleks, 1965

Back cover: Lot 331

Inside front cover: Lot 360

Inside back cover: Lot 94

The following symbol is used to denote that VAT is due on the hammer price and buyer's premium

† VAT 20% on hammer price and buyer's premium

* VAT on imported items at a preferential rate of 5% on hammer price and the prevailing rate on buyer's premium

W These lots will be removed to Bonhams Park Royal Warehouse after the sale. Please read the sale information page for more details.

Y These lots are subject to CITES regulations, please read the information in the back of the catalogue.



Bonhams 1793 Limited

Registered No. 4326560
Registered Office: Montpelier Galleries
Montpelier Street, London SW7 1HH

+44 (0) 20 7393 3900
+44 (0) 20 7393 3905 fax

Bonhams 1793 Ltd Directors

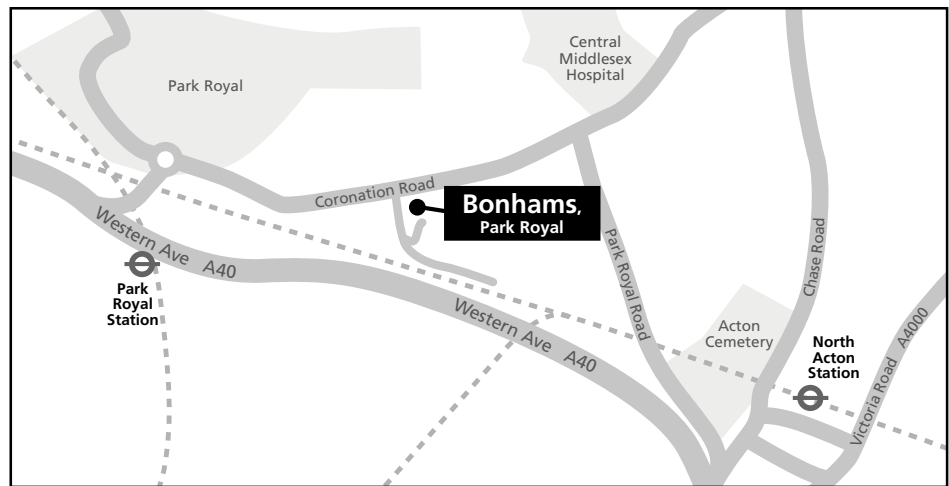
Robert Brooks Chairman,
Colin Sheaf Deputy Chairman,
Malcolm Barber Group Managing Director,
Matthew Girling CEO UK and Europe,
Geoffrey Davies, Jonathan Horwich, James Knight, Patrick Meade, Caroline Oliphant, Hugh Watchorn.

Bonhams UK Ltd Directors

Colin Sheaf Chairman, Jonathan Baddeley, Antony Bennett, Matthew Bradbury, Harvey Cammell, Simon Cottle, Andrew Currie, David Dallas, Paul Davidson, Jean Ghika, Charles Graham-Campbell, Miranda Grant, Robin Hereford, Asaph Hyman, Charles Lanning, Camilla Lombardi, Fergus Lyons, Paul Maudsley, Gordon McFarlan,

Andrew McKenzie, Simon Mitchell, Jeff Muse, Mike Neill, Charlie O'Brien, Giles Peppiatt, Peter Rees, Julian Roup, Iain Rushbrook, John Sandon, Tim Schofield, Veronique Scorer, James Stratton, Roger Tappin, Shahin Virani, David Williams, Michael Wynell-Mayow.

Sale Information



Bids

+44 (0) 20 7447 7448
+44 (0) 20 7447 7401 fax
bids@bonhams.com
www.bonhams.com

Payments Buyers

+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax

Sellers

Payment of sale proceeds
+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax

Valuations, taxation & heritage

+44 (0) 20 7468 8340
+44 (0) 20 7468 5860 fax
valuations@bonhams.com

Catalogue subscriptions

To obtain any Bonhams catalogue or to take out an annual subscription:
Subscriptions Department
+44 (0) 1666 502200
+44 (0) 1666 505107 fax
subscription@bonhams.com

Shipping

For information and estimates on domestic and international shipping as well as export licenses please contact Bonhams Shipping Department on:
+44 (0) 20 8963 2849
+44 (0) 20 8963 2850
+44 (0) 20 7629 9673 fax
shipping@bonhams.com

Collection and Storage after sale

Sold lots marked with a special symbol **W** will be only retained at Bonhams Knightsbridge until 5pm on Thursday 9 January 2014. Lots not collected by then will be removed to Bonhams Park Royal Warehouse at

Address:

Unit 1, Sovereign Park
Coronation Road
Park Royal
London NW10 7QP
Tel: +44 (0) 87 0811 3867
Hours of opening 9.30am to 4.30pm Monday to Friday

All **W** lots removed to Bonhams warehouse will be available for collection as from 9.30am on Monday 13 January 2014. These lots will be subject to transfer and storage charges if they are not collected within the period outlined below.

All other sold lots will remain in Bonhams Knightsbridge Collections department until Thursday 9 January 2014. Lots not collected by then will be removed to Bonhams warehouse. These lots will also be subject to transfer and storage charges. Please refer to the department.

Lots may be released from Bonhams warehouse on production of the Collection Order obtained from cashiers office at Bonhams, Knightsbridge or New Bond Street and a form of photographic ID. If a third party is collecting on behalf of the client, the client must provide Bonhams with written authority prior to collection. The third party must present a photographic form of ID when collecting.

Handling and storage charges

Transfer and storage charges for all items will commence on Tuesday 21 January 2014 and will be applicable for each working day.

The charges levied by Bonhams are as follows:

All lots marked with **W**

Transfer per lot £35.00
Daily storage per lot £3.60

All other objects

Transfer per lot £20.00
Daily storage per lot £1.90

All the above charges are exclusive of VAT.

Please Note

We will be closed from 1pm on 24 December 2013 to 9am on 2 January 2014.

Payment in advance

Tel: +44 (0) 20 7393 3912/3913 to ascertain amount due by: cash, cheque with banker's card, credit card, bank draft or traveller's cheque.

Payment at time of collection

By credit card / debit card

Important Notice

A surcharge of 2% is applicable when using Mastercard, Visa and overseas debit cards.

The following symbol is used to denote that VAT is due on the hammer price and buyer's premium

† VAT 20% on hammer price and buyer's premium



Film and Television

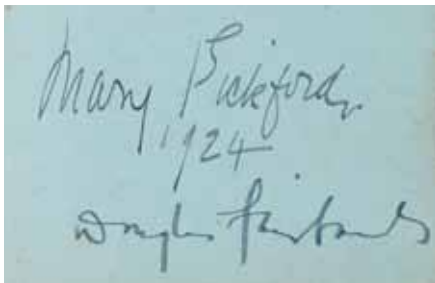
Lot 46



1



2



3 (part)



4

Vintage Film Posters & Film Memorabilia

1
Harry Houdini: A promotional poster *Buried Alive! Master Mystifier, Houdini*, circa 1927, a U.S. poster, lithograph in colours, printed by Otis Lithograph Co., Cleveland - 106 x 81 inches (270x206cm.)
£3,000 - 5,000
€3,600 - 6,000
US\$4,800 - 8,000

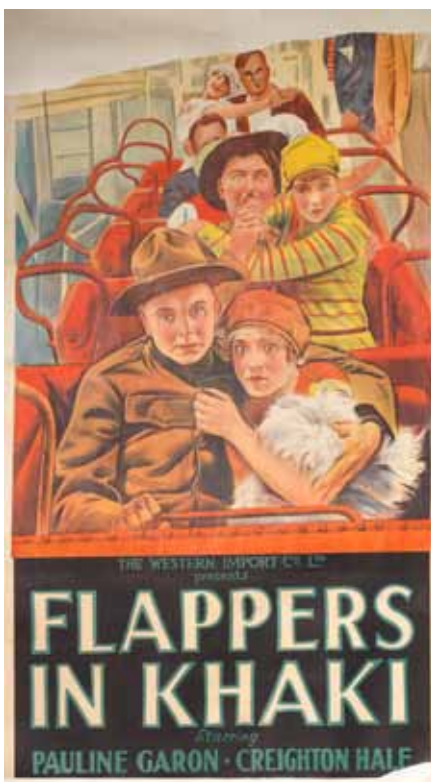
2
Harry Houdini: A publicity postcard signed by Harry Houdini, the black and white portrait image signed in black ink 'Houdini' - 3½ x 5½ inches (9x14cm.)
£400 - 600
€480 - 720
US\$640 - 960

3
Silent Cinema: An autograph book containing signatures of Douglas Fairbanks, Mary Pickford, Rudolph Valentino, Ivor Novello and Stanley Baldwin, mid-1920s, Mary Pickford and Douglas Fairbanks signed together, dated 1924, in black ink, Valentino inscribed in black ink 'Sincerely Valentino', the book 4 x 3 inches (10x7.5cm)
£500 - 700
€600 - 840
US\$800 - 1,100

4
Metropolis by HARBOU (THEA VON), 1927, early issue of the English edition, publisher's maroon decorative cloth gilt, pictorial dust-jacket designed by Aubrey Hammond, with "UFA Wardour Films Limited" (torn with some loss to spine), 8vo, Readers Library Publishing Company Ltd, [1927]
£300 - 500
€360 - 600
US\$480 - 800



5



6



8

5
Wages of Conscience,
 Superlative Pictures, 1927,
 British three-sheet, Japanese conservation
 paper-backed, top and bottom portions
 missing, 40 x 120 inches (102x306cm)
 £400 - 600
 €480 - 720
 US\$640 - 960

6
Flappers In Khaki (Riley Of The Rainbow
 Division),
 Western Import Co., 1928,
 British three-sheet, Japanese conservation
 paper and linen backed, 41 x 81 inches
 (104x206cm)
 £600 - 800
 €720 - 960
 US\$960 - 1,300

7
**Paramount Pictures: An original Exhibitors
 Desk Diary**,
 1927-8, containing example advertisements
 and order forms,
 in hardcover featuring 'Paramount Building'
 New York design, with introduction from
 Adolph Zukor, featuring a number of example
 advertisements including New York, The Potters
 (W.C.Fields) and It (Clara Bow) 9½ x 6½ inches
 (23.5x16cm)
 £200 - 300
 €240 - 360
 US\$320 - 480

8
The Thoroughbred,
 Gaumont Films, 1928,
 British three-sheet poster, Japanese
 conservation paper and linen backed, 40 x 120
 inches (102x306cm)
 £600 - 800
 €720 - 960
 US\$960 - 1,300



7



10 (part)



10 (part)



10 (part)



13

9
Marlene Dietrich: An early autographed theatre programme,
 Berlin 1928,
 signed in blue ink to internal page alongside
 her machine print image, the programme
 for 'Es liegt in der Luft' (It's In The Air) at Die
 Komodie, Blatter Des Deutschen Theaters,
 Herausgegeben Von Deutschen Theater, 9½ x
 6 inches (24x15cm)
£300 - 500
€360 - 600
US\$480 - 800

'Es liegt in der Luft' (It's In The Air) was an
 important stage appearance in Dietrich's early
 career. A theatrical hit at the time the song 'My
 Girl Best friend' became a risque anthem of the
 period.



11

10
Early Hollywood Cinema: A collection
of forty-four glass advertising slides for
forthcoming attractions,
 1929-1931,
 titles including: We Three; Top Speed (Joe E.
 Brown); Man Of The World (William Powell,
 Carole Lombard); The Lost Zeppelin; The
 Mad Genius (John Barrymore); Big Business
 Girl (Loretta Young); Tarnished Lady (Tallulah
 Bankhead, Director George Cukor);
 I Like Your Nerve (Douglas Fairbanks Jr., Loretta
 Young); Dr. Jekyll & Mr. Hyde (Fredric March);
 Other Men's Women (Mary Astor, James
 Cagney); Dishonored (Marlene Dietrich, Director
 Josef Von Sternberg); Scandal Sheet (George
 Bancroft); Her Wedding Night (Clara Bow);
 The Bat Whispers (Chester Morris), together
 with a number of Cumbrian advertising slides
 (Workington area), the majority approximately
 3½ x 3½ inches (8.5x8.5cm)
£400 - 600
€480 - 720
US\$640 - 960

A complete list of titles is available upon request.



9 (page)

11
The Second Mate,
 Pioneer Pictures, 1929 and Under The Black
 Eagle, M.G.M., 1928,
 The Second Mate being a British 3-sheet, lower
 portion of poster missing, together with Under
 The Black Eagle, part British three-sheet (text
 only) both Japanese paper and linen-backed,
 40 x 120 inches (102x306cm) and 29 x 40
 inches (74x102cm) (2)
£150 - 300
€180 - 360
US\$240 - 480

12
Walt Disney/ Mickey Mouse: A flicker book,
 circa 1930s, produced by 'Flicker Productions
 Ltd., 113b Earl's Court Road, London'
 titled; "Flicker" book, No. 36 - The Cheese Trap
 and Fatty Boy, 3 x 2¼ inches (8x5.5cm)
£300 - 500
€360 - 600
US\$480 - 800

13
Charlie Chaplin: A promotional poster Gala
Retrospective Charlot,
 circa 1935,
 French poster, lithograph in colour, printed by
 Marini, 45 x 31 inches (114.5x79cm.)
£300 - 500
€360 - 600
US\$480 - 800



14

14

Cinema Playbills: Three posters, 1930s - 1940s, three in-house posters for the Grand, Llandudno, Grand, Leek and Rink, Swindon featuring; *Son Of Frankenstein*, *My Gal Sale* and *The Harvey Girls* listed on the bills, largest - 30 x 10 inches (66x26cm.)

£300 - 500
€360 - 600
US\$480 - 800

15

Ivor Novello: A handwritten note in pencil from Ivor Novello, on Globe Theater, Shaftsbury Avenue, W1 headed note paper, he writes his appreciation *I can't tell you how much I appreciate your going on for Margot...* signed and inscribed *Love Ivor*; accompanied by three vintage black and white prints of the subject

£300 - 500
€360 - 600
US\$480 - 800

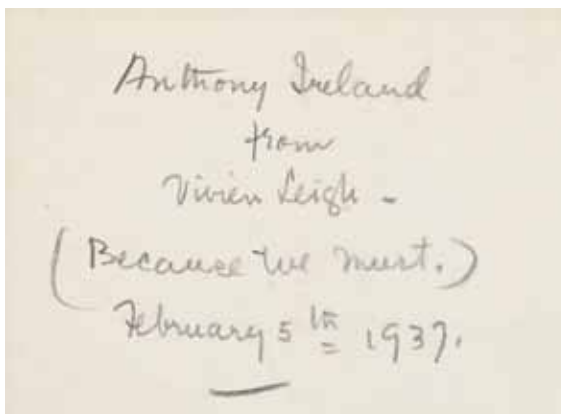
16

Hollywood: A collection of autographs, including ten Oscar® winners, approximately forty publicity stills and twenty-eight autographs with separate stills, subjects include Gertrude Lawrence, Douglas Fairbanks Jr., Jackie Cooper, Dick Powell, Edward G. Robinson, Ginger Rogers, Alfred Lunt, Anne Bancroft, Ernest Borgnine, Hermione Gingold, Dolores Gray, Phyllis Calvert, Ricardo Montalban, Dustin Hoffman, John Gielgud and Alice Faye

£400 - 600
€480 - 720
US\$640 - 960



15



17 (page)

17

Vivien Leigh: *Gone With The Wind*, 1937 edition signed and inscribed by Vivien Leigh, MITCHELL, Margaret, London; Macmillan And Co. LTD, 1937 signed and inscribed on the inside page in pencil *Anthony Ireland from Vivien Leigh (Because we must.) February 5th 1937*

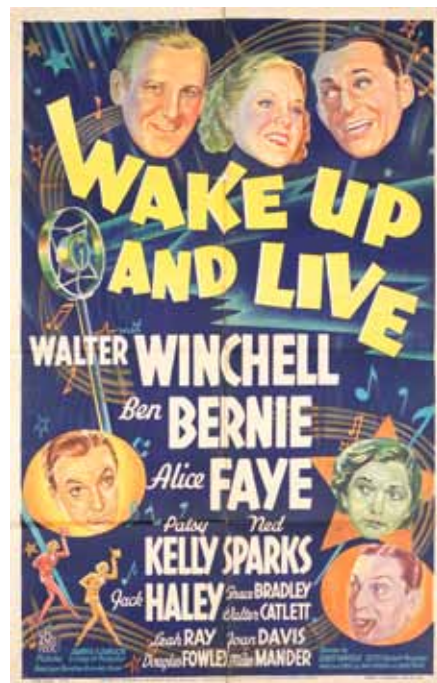
£400 - 600
€480 - 720
US\$640 - 960

Vivien Leigh and Anthony Ireland were both cast members in the 1937 production *Because We Must* which opened at Wyndham's Theatre, London on the 5th February.

18

Wake Up & Live, 20th Century Fox, 1937, U.S. one-sheet poster, style A, together with three Jumbo lobby cards, the poster 27 x 41 inches (69x104cm)

£300 - 500
€360 - 600
US\$480 - 800



18



16 (part)



16 (part)



21



19

19
Laurel & Hardy: An autographed publicity card,
 the postcard-sized photograph signed by the pair in ink and ballpoint, Stan adding *Hello Walter!*, in mount
 £200 - 300
 €240 - 360
 US\$320 - 480

20
Lillian Russell,
 20th Century Fox, 1940,
 U.S. one-sheet poster, style A, featuring Alice Faye, dated to reverse 'June 22 1940', 27 x 41 inches (69x104cm)
 £300 - 500
 €360 - 600
 US\$480 - 800



22



20

21
Little Old New York,
 20th Century Fox, 1940,
 U.S. one-sheet poster, style A, 27 x 41 inches (69x104cm)
 £500 - 600
 €600 - 720
 US\$800 - 960

22
Sir Cecil Beaton (1904-1980): A costume design for *The Young Mr. Pitt*,
 1942,
 in watercolour, pencil and ink on paper, by Cecil Beaton for the film *The Young Mr. Pitts*, signed by the artist in ink with costume details annotated in pencil, framed, 14 x 19½ inches (36x50cm.)
 £500 - 700
 €600 - 840
 US\$800 - 1,100



23 (detail)

23
Hollywood Actors, British Personalities and Sporting Autographs: A restaurant guest book, signed by Frank Sinatra, Ava Gardner, Clark Gable, Elizabeth Taylor, Tyronne Power and Errol Flynn amongst others,
 1930s-1960s,
 230 page leather bound volume with gold lettering to front '*Mr. Ley-On - Autograph Book*', signed to the majority of pages by numerous individuals, including; Charles Laughton, Elsa Lanchester, Robert Newton, Gertrude & Erich Pommer, Cecil Harcourt, Patricia Neal, Deborah Kerr & Stewart Granger, Elizabeth Taylor, Johnnie Ray, Adelaide Hall, Ava Gardner (x2), Frank Sinatra, Johnny Brandon, Sheila Sim & Richard Attenborough, Tommy Cooper, Tyronne & Christian Power, Acker Bilk, James Mason, Michael Powell, Sabu, David Farrar, George R. Busby, Oliver Messel, Reg Harris, Susan Shaw, Harold Acton, Hermione Baddeley, Clark Gable, Charlie Chester, Errol Flynn, Denis Compton, Bebe Daniels & Ben Lyons, Kenneth Williams, Stanley Baxter, the Chinese Olympic Team 1948, the first Chinese football team to complete in UK 1947, Arthur Ferrier (including sketch), 11 x 9½ inches (28x24cm)
 £600 - 800
 €720 - 960
 US\$960 - 1,300

Ley-Ons on Wardour Street, Soho was one of the first Chinese Restaurants to be established in London.

The proprietor Ley On appeared in minor roles in a number of films of the period including *The Beachcomber* (1938), *49th Parallel* (1941) and *Black Narcissus* (1947).



24



25



27 (part)



26

24

Judy Garland: A black and white studio portrait photograph signed by Judy Garland, signed and inscribed in blue ink *To Hughie, Sincerely Judy Garland*, 10 x 8 inches (26x20cm)
£500 - 700
€600 - 840
US\$800 - 1,100

27

British quad posters:
titles;
Gone With The Wind [1966 RR], *A Clockwork Orange* and *2001: A Space Odyssey* all - 30 x 40 inches (76x102cm.)
£600 - 800
€720 - 960
US\$960 - 1,300

25

The Wizard Of Oz,
M.G.M., 1949 re-release,
U.S. lobby card, *Depart For Kansas*, framed 14 x 11 inches (36x28cm.)
£300 - 500
€360 - 600
US\$480 - 800

28

Film Star Signatures: A collection of film star autographs in five books, signatures include; Douglas Fairbanks, Noel Coward, Hermione Baddeley, Richard Attenborough, Margaret Lockwood, Dirk Bogarde, Clark Gable, Peter Ustinov, Mae West, Michael Wilding, Laurence Olivier, Douglas Fairbanks Jr, Bob Hope, Judy Garland, Frank Sinatra, Danny Kaye, J. Arthur Rank, Peter Sellers and Spike Milligan
£800 - 1,200
€960 - 1,400
US\$1,300 - 1,900

26

Meet Me In St. Louis,
M.G.M., 1944,
U.S. one-sheet poster, framed, 27 x 41 inches (69x104cm.)
£500 - 700
€600 - 840
US\$800 - 1,100



28 (detail)



30



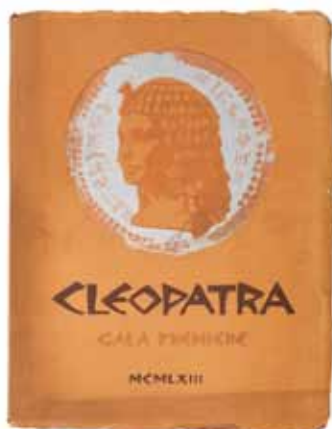
30 (illus)



31



29 (part)



33 (part)



32

29
Ingmar Bergman: A collection of scripts from Ingmar Bergman films, titles include; *Scenes From A Marriage*; *The Touch* with related stills from the production; and *Face To Face* with related stills from the production; accompanied by a selection of black and white stills from numerous Bergman films
£500 - 700
€600 - 840
US\$800 - 1,100

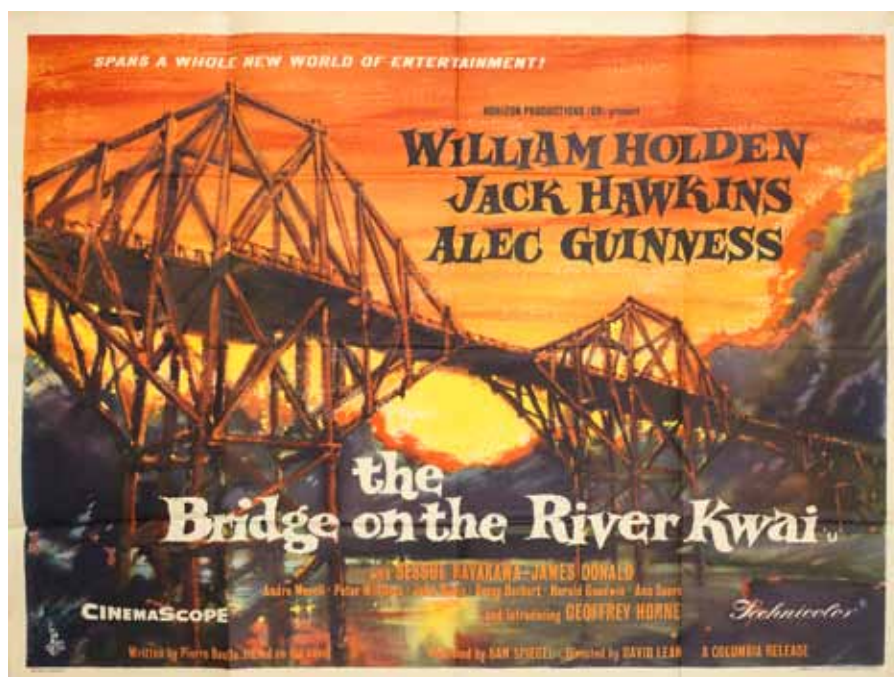
The items in this lot come from the family of Ernest Anderson the film publicist for these productions. Anderson worked on seven Bergman films during his career.

30
Frank Sinatra (*American*, 1915-1998)
An original painting 'Head of a Clown', oil on canvas, in white painted frame, signed F. Sinatra, 11½ x 9½ inches (29x24cm)
£2,000 - 3,000
€2,400 - 3,600
US\$3,200 - 4,800

31
Frank Sinatra: A luncheon menu signed to reverse by Frank Sinatra, 1950, a rare menu *Luncheon To Mr. Frank Sinatra* The Dorchester, London, Friday 21st July, 1950, signed on the back in blue ink Frank Sinatra, 7 x 4¾ (18x12cm.)
£500 - 700
€600 - 840
US\$800 - 1,100

32
An American In Paris (*Un Américain à Paris*), Metro-Goldwyn-Mayer, 1951, Belgian poster, featuring Gene Kelly; together with *Bring On The Girls*, Paramount Pictures, 1944, U.S. window card, featuring Veronica Lake, Belgian poster 14 x 22½ inches (36x57cm) (2)
£200 - 300
€240 - 360
US\$320 - 480

33
Film Programmes: A collection of eight programmes, 1930s-1960s, titles including: *Cleopatra* - 1963 Gala Premiere Programme, together with original ticket for European Premiere, dated Wednesday July 31st, 1963; *El Cid*, 1961; *Lawrence of Arabia*, 1962; *The First Mrs. Fraser*, 1932; *The Black Abbot*, 1934; *Kissing Cup's Race*, 1930; *The Four Masked Men*, 1934; and *Annie, Leave The Room!*, 1935 (8)
£350 - 550
€420 - 660
US\$560 - 880



36

34
It Conquered The World,
AIP, 1956,
U.S. one-sheet, artwork by Albert Kallis,
censorship overpainting to Beverly Garland
for Canadian audiences, 27 x 41 inches
(69x104cm)
£500 - 700
€600 - 840
US\$800 - 1,100

35
Film Posters: A collection of U.S., British
and Belgian posters,
many relating to Ginger Rogers, the majority
1950s-1960s, titles including;
Arsenic & Old Lace, The Sting, Movie Movie,
The Groom Wore Spurs, Dream Boat, Forever
Female, Black Widow, various sizes (quantity)
£250 - 350
€300 - 420
US\$400 - 560

A complete list of titles is available upon request.

36
The Bridge On The River Kwai,
Horizon Productions/ Columbia Pictures, 1957,
British quad poster, style A, 30 x 40 inches
(76x102cm)
£1,000 - 1,500
€1,200 - 1,800
US\$1,600 - 2,400

Literature: NOURMAND, Tony & Marsh,
Graham - *Film posters of the 50s*, The Overland
Press, 2001, p.101.

37
Carry On Films: A collection of six British
quad posters,
1959-1972, titles including;
Carry On Teacher, Carry On Regardless, Carry
On Cabby, Carry On Jack, Carry On Spying
(with Irish editing/ overpainting) and Carry On
Matron, 30 x 40 inches (76x102cm) (6)
£500 - 600
€600 - 720
US\$800 - 960

38
Vertigo,
Paramount Pictures, 1958,
British quad poster, 30 x 40 inches (76x102cm)
£300 - 500
€360 - 600
US\$480 - 800

39
Elizabeth Taylor: Three British quad
posters,
1959-1963, including:
Suddenly, Last Summer, Columbia Pictures,
1960; Butterfield 8, M.G.M, 1960; and The
V.I.P.s, M.G.M, 1963, all British quad posters,
30 x 40 inches (76x102cm) (3)
£350 - 550
€420 - 660
US\$560 - 880



37 (part)



38



34



42



40



43

40
Marilyn Monroe: 'Life' magazine and various photographs,
 comprising: three copies of the 7th April, 1952 issue, featuring Marilyn on the front cover, *Marilyn Monroe The Talk Of Hollywood*; together with nine various 8 x 10 black and white/sepia publicity stills, some reprints
£600 - 700
€720 - 840
US\$960 - 1,100

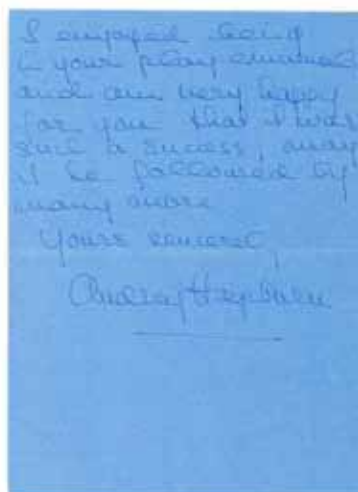
41
Marilyn Monroe: 'That Girl Marilyn!'
 booklet,
 1950s,
 Affiliated Magazines Inc., USA, colour cover and black and white content, with text by Jane Russell and Peter Sherwood, 4 x 5¾ inches (10 x 14.5cm)
£400 - 500
€480 - 600
US\$640 - 800

42
Eve Arnold (American, 1912-2012):
Marilyn Monroe,
 1955,
 a very large silver gelatin print of Marilyn Monroe resting after a plane journey, by Eve Arnold, 33/49 accompanied by a certificate from Magnum Photos and Halcyon Fine Art, printed later, framed,
 61 x 41 inches (155x105cm.)
£2,000 - 3,000
€2,400 - 3,600
US\$3,200 - 4,800

43
Bert Stern (American, 1929 - 2013):
Marilyn Monroe,
 1962,
 from the Last Sitting, a limited edition silver gelatin print, signed in pencil by the photographer, with photographers blind stamp and printing details to the verso, printed later [1982] - 33 x 29 inches (84x74cm.)
£1,500 - 2,000
€1,800 - 2,400
US\$2,400 - 3,200



48



44 (page)



45



46



47 (part)

44

Audrey Hepburn: A handwritten autographed letter by Audrey Hepburn in blue ink, written on blue note paper, dated 18th August 1951, thanking the unknown recipient *...very much for the beautiful flowers...and above all for the kind thoughts. Audrey continues I enjoyed being in your play immensely...*
£500 - 700
€600 - 840
US\$800 - 1,100

46

Audrey Hepburn: On the set of *Breakfast at Tiffany's*, 1961, the modern black and white resin gelatin print, with certificate to reverse from Trowbridge Photographic Archive, framed and mounted, 14½ x 19 inches (37x48cm)
£300 - 500
€360 - 600
US\$480 - 800

48

Brigitte Bardot: Terry O'Neil (British, born 1938) gelatin silver print, Spain 1971, an artists proof signed by the artists in black ink additionally inscribed *AP*, in mount and framed, 20 x 16 inches (51x41cm.)
£3,000 - 5,000
€3,600 - 6,000
US\$4,800 - 8,000

45

Robert Hanley 'Bob' Willoughby (American, 1927 - 2009): Audrey Hepburn, Paramount Studios, 1956, a silver gelatin print of Audrey Hepburn looking into a car at Paramount Studios, printed later, mounted and framed, 13 x 9 inches (33x23cm.)
£500 - 700
€600 - 840
US\$800 - 1,100

47

Terry O'Neill (British, born 1938): Audrey Hepburn, four vintage gelatin silver prints from the set of *How To Steel A Million*, featuring Audrey Hepburn and Peter O'Toole, from the 1966 Twentieth Century Fox production, all 16 x 11 (41x28cm) (4)
£800 - 1,200
€960 - 1,400
US\$1,300 - 1,900

The photographs in this lot were taken on the set and acquired by Ernest Anderson, a press agent, who worked on the film.



49



50



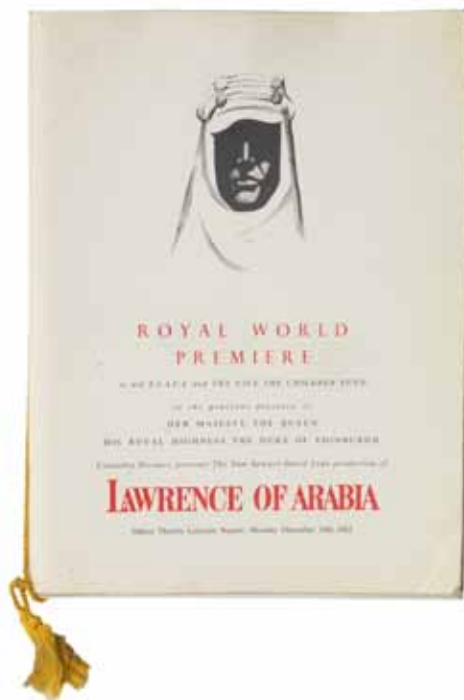
53



54 (part)



52 (part)



51

49

In Pieno Sole (Plien Soleil), Titanus-Paris Films, 1960, a collection of twenty-three Italian photobustas in original envelope, together with a National Film Theatre poster for Western/ Matador film festival

£100 - 150
€120 - 180
US\$160 - 240

50

Michelangelo Antonioni: Two British quad posters, titles:

La Notte (The Night), United Artists, 1961 and **Zabriskie Point**, M.G.M, 1970, both 30 x 40 inches (69x102cm) (2)

£250 - 350
€300 - 420
US\$400 - 560

51

Lawrence of Arabia: An original Royal World Premiere programme, Columbia Pictures, dated Monday December 10th 1962, Odeon Theatre Leicester Square, London, tied with a gold coloured rope, containing standard programme, 9½ x 12½ inches (24x32cm)

£400 - 600
€480 - 720
US\$640 - 960

52

Loomis Dean (American, 1917-2005): Sophia Loren and Anthony Perkins, eight gelatin silver prints taken on the 1962 United Artists production *Five Miles to Midnight*, and another of Loren taken in Loomis Dean's Paris apartment 12 x 10 inches (32x27cm) (5)

£300 - 500
€360 - 600
US\$480 - 800

This lot was acquired by Ernest Anderson, a press agent, who worked in the film industry.

53

The Magnificent Seven, United Artists, 1960, British quad poster, 30 x 40 inches (76x102cm)
£250 - 350
€300 - 420
US\$400 - 560

54

The Misfits: A collection of documents relating to the production *The Misfits*, including; a vintage black and white print of John Huston taken on set [unsigned], believed to be by photographer Arthur Zinn, production call sheets and cast and crew address details, a surprise birthday invitation for John Huston and Mrs. Clark Gable's birthday while on location *August 5th 1960*, with numerous clippings from the time
£200 - 300
€240 - 360
US\$320 - 480

The collection of items in this lot were kept by Ernest Anderson, the publicist for the film who worked on the production alongside John Huston.



55

55

Strip Tease,
Lambor Films, 1963,
French grande poster, 47 x 63 inches
(120x160cm.)
£1,000 - 1,500
€1,200 - 1,800
US\$1,600 - 2,400

Strip-Tease starred Krista Nico (later of The Velvet Underground) and music was composed by Serge Gainsbourg, including the title song which is sung by Nico. This film marks the coming together of two of music's most influential and controversial figures.

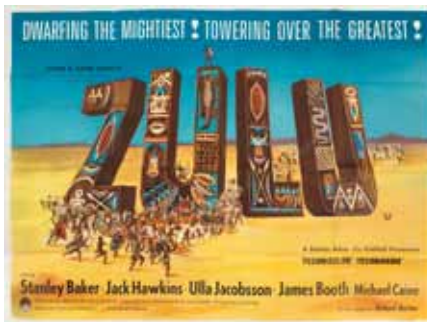
56

Film of the 1950s and 1960s: A collection of ten U.S. one-sheet posters,
1956-1968, titles including:
Beyond A Reasonable Doubt, linen-backed; Lust For Life; Shock Corridor; The Cardinal; Who's Afraid of Virginia Woolf; A Man And A Woman; Seconds; The Naked Runner; Psych-Out; The President's Analyst; all 27 x 41 inches (69x104cm) (10)
£500 - 700
€600 - 840
US\$800 - 1,100

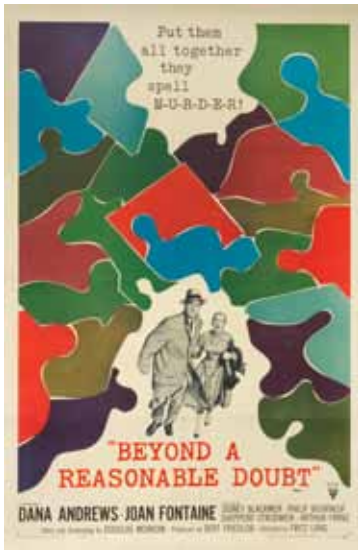
57

Made In U.S.A.,
Lux Compagnie Cinematographique de France, 1966,
French grande poster, art by René Ferracci, 47 x 63 inches (120x160cm)
£350 - 550
€420 - 660
US\$560 - 880

Writer Paul Rennie has commented on the imagery in this poster: "It combines the visual signifiers of girl and gun to express something dangerous and unstable. The use of the word politics within the design flags the film up as outside the usual parameters of commercial film production. The stencil shaped letterforms of the title anticipate the rough-and-ready style of resistance used in the posters of 1968 and, later, in the punk graphics of the 70s." - RENNIE, Paul, 'Poster Service: Girls and guns in the French new wave', The Guardian, 18 August 2008.



58



56 (part)

58

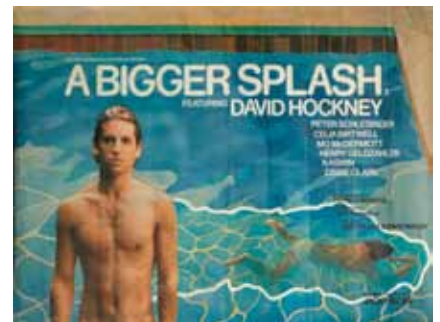
Zulu,
Paramount, 1964,
British quad poster, 30 x 40 inches (76x102cm)
£250 - 350
€300 - 420
US\$400 - 560

59

Film posters: A collection of thirteen British quads,
titles including; A Bigger Splash, Casino Royale, The Blue Max, The Chase, Batman/ Flintstones double bill, Viva Maria, Hombre, Lady & The Tramp/ Cinderella double bill (x2), Mary Poppins, A Countess From Hong Kong, Southwest to Sorona, Return of the Seven, together with a double bill poster for The Night Of The Generals, the majority 30 x 40 inches (76x104cm) (14)
£250 - 300
€300 - 360
US\$400 - 480

60

Charlton Heston: A collection of six film posters,
titles including:
Ben Hur, British quad poster; Ten Commandments, British quad poster; Omega Man (x3) - U.S. insert, Japanese, linen-backed and French petit posters; Soylent Green, insert, various sizes (6)
£300 - 500
€360 - 600
US\$480 - 800



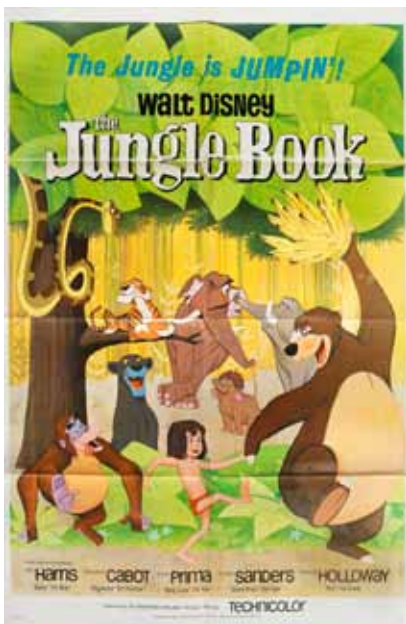
59 (part)



57



60



61



65

61
The Jungle Book,
Walt Disney, 1967,
U.S. one-sheet poster, 41 x 27 inches
(104x69cm)
£300 - 500
€360 - 600
US\$480 - 800

62
Chitty Chitty Bang Bang: Six sheets of Warfield
Productions headed notepaper for the film,
the official in-house notepaper illustrated with
the car, airship and Chitty Chitty Bang Bang
header, all - 13 x 8½ inches (33x22cm.)
£200 - 300
€240 - 360
US\$320 - 480



66

63
Film Campaign Books: A collection of
campaign and press books,
1960s - 1980s,
titles include; 2001 A Space Odyssey, A Man
For All Seasons, African Queen, Aristocats [2],
Ben Hur, Bridge On The River Kwai, Chitty
Chitty Bang Bang, Cleopatra, Doctor Zhivago,
Godfather, Gone With The Wind, Jungle Book
and Star Wars (approximately 117)
£300 - 500
€360 - 600
US\$480 - 800



63

64
True Grit,
Paramount Pictures, 1969,
British quad poster, 30 x 40 inches (76x102cm)
£200 - 300
€240 - 360
US\$320 - 480

65
Movie Posters: Two U.S. one-sheet posters -
Rosemary's Baby and Downhill Racer,
Paramount, 1968 and 1969,
Downhill Racer, style A version, both 27 x 41
inches (104x69cm) (2)
£200 - 300
€240 - 360
US\$320 - 480

66
The Graduate,
Embassy Pictures, 1968,
British quad poster, 30 x 40 inches (76x102cm)
£300 - 500
€360 - 600
US\$480 - 800

67
Westerns: Four U.S. movie posters,
1968-1985, titles including;
Coogan's Bluff, insert and one-sheet; The Wild
Bunch, one-sheet and Pale Rider, one-sheet,
one-sheets 27 x 41 inches (69x104cm) (4)
£250 - 350
€300 - 420
US\$400 - 560



67



68

68
2001: A Space Odyssey, 1968: An original ape mask, in tan-coloured latex, on clear plastic head-form and in display case, with letter of authenticity signed by Stuart Freeborn, creative makeup and creature effects, and certificate
£2,000 - 3,000
€2,400 - 3,600
US\$3,200 - 4,800

Stuart Freeborn writes: '...I can confirm this is an original ape mask made for and used in the production of the movie "2001 A Space Odyssey" ...'

69
2001: A Space Odyssey, M.G.M., 1968, British quad poster, style A, art by Robert T. McCall, 30 x 40 inches (76x102cm.)
£300 - 500
€360 - 600
US\$480 - 800



69



71 (detail)



70

70
Pacific Vibrations, AIP, 1971, U.S. one-sheet poster, rolled, 27 x 41 inches (69x104cm)
£250 - 350
€300 - 420
US\$400 - 560

71
Film, Music and Other Stars: A collection of autographs, comprising: an autograph book and some loose Concorde postcards, signed by, amongst others, Elizabeth Taylor Warner, Debbie Harry, David Niven, Margot Fonteyn, Virginia Wade, Floyd Patterson, Cubby Broccoli (with inscription, ...I enjoyed talking to you about Bond and other matters... Albert "Cubby" Broccoli Producer), Celia Johnson, Alan Alda (...I promise to do something extremely useful with the three hours I saved...), Frank Sinatra, Jackie Stewart, Christopher Reeve (*Best wishes from the Concorde's only competition...*), Roger Daltrey, Mel Brooks and Anne Bancroft, Kirk Douglas, Edward Heath, Bianca Jagger, Faye Dunaway and Peter Frampton, pages 4 1/4 x 5 1/2 inches (11 x 14cm)
£400 - 500
€480 - 600
US\$640 - 800

72
Illustrations: Two illustrations by Jack Hayes, circa 1970, together with a further book illustration unsigned, all three watercolour and gouache on paper, framed and glazed, depicting Roman chariot racing scene, Medieval battle scene and horror-type scene of gentleman with bats, 15 x 4 inches, 6 x 9 1/2 inches and 8 x 11 inches (3)
£150 - 200
€180 - 240
US\$240 - 320

73
Cabaret, Allied Artists, 1972, together with Doctor Zhivago, Metro-Goldwyn-Mayer, 1965, both British quad poster, both 30 x 40 inches (76x102cm) (2)
£300 - 500
€360 - 600
US\$480 - 800



74



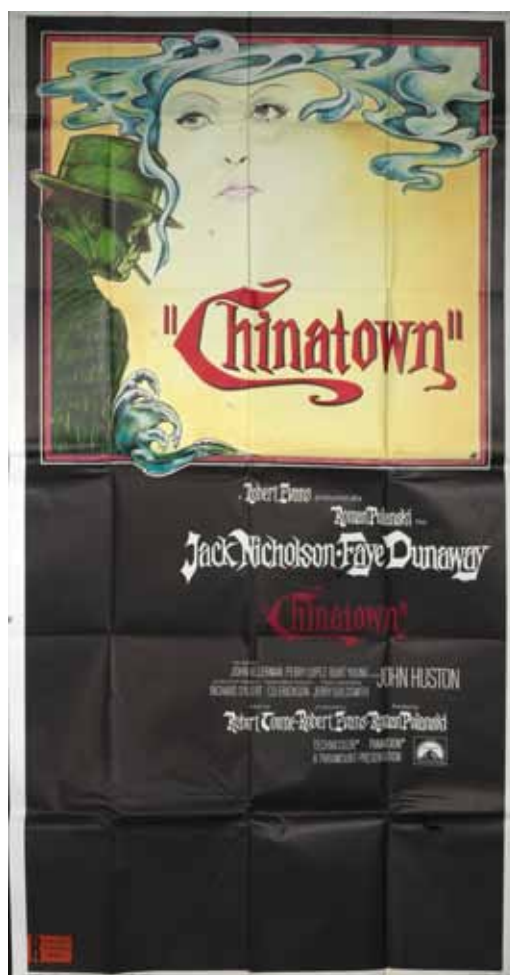
76



78



79



77

74
Michael Caine: Get Carter,
Metro-Goldwyn-Mayer, 1971,
British quad poster, featuring Arnaldo Putzu
artwork, linen-backed, 30 x 40 inches
(76x102cm)
£800 - 1,200
€960 - 1,400
US\$1,300 - 1,900

75
The Man Who Would Be King, 1975: An
animal skin waistcoat worn by Michael
Caine as Peachy Carnehan, ,
three-quarter length, light brown animal hide
with fabric edging, with Michael Caine's name
inscribed in ballpoint to neck, with statement
of provenance
£300 - 400
€360 - 480
US\$480 - 640

The letter states that this was originally
purchased at a studio sale in Pinewood, circa
late 1980s/early 90s. The purchaser, running
a special effects company, then passed this to
the vendor after the vendor had worked for his
company for a number of years.

76
Action/ Thriller Movies of the 1970s: A
collection of eight U.S. one-sheet posters,
titles including:
Serpico; The French Connection; Logan's Run;
Death Wish; Duel; The Conversation; Straw
Dogs; Badlands; all 27 x 41 inches (69x104cm)
(7)
£500 - 700
€600 - 840
US\$800 - 1,100

77
Chinatown,
Paramount, 1974,
U.S. three-sheet poster, design by Jim Pearsall,
41 x 81 inches (104x205cm)
£300 - 500
€360 - 600
US\$480 - 800

78
Taxi Driver,
Columbia Pictures, 1976,
U.S. one-sheet poster, art by Guy Pellaert,
linen-backed, 27 x 41 inches (69x104cm)
£400 - 600
€480 - 720
US\$640 - 960

79
Manhattan,
United Artists, 1979,
U.S. one-sheet poster, style B, 27 x 41 inches
(69x104cm)
£250 - 350
€300 - 420
US\$400 - 560

Literature: NOURMAND, Tony & MARSH,
Graham, 'Film Posters of the 70s', Op.cit, p.88
(illus.)

80
Star Wars,
Twentieth Century Fox, 1977,
British quad poster, art by Tim and Greg
Hildebrandt, 30 x 40 inches (76x102cm)
£700 - 900
€840 - 1,100
US\$1,100 - 1,400

81
The Empire Strike Back,
Lucasfilm/ Twentieth Century Fox, 1980,
International U.S. three-sheet poster, 41 x 81
inches (104x206cm)
£150 - 200
€180 - 240
US\$240 - 320



82 (back)



82 (front)

82

Star Wars- A New Hope: A pre-production study cast for the dome head of the first R2-D2 robot,
circa 1976,

made for the pre-production of Lucasfilm Star Wars: A New Hope 1977, the detailed hemispherical mould showing the cavity for the radar eye, logic displays, holographic projector and process status indicator, with numerous hand annotated measurements in both pencil and black ink in an unknown hand across the dome, the plaster supported by crossed wood frame to the underneath, used to create the double aluminium skins for the rotating part of the droids head; accompanied by early images of the finished R2-D2 before delivery to Elstree, plaster base diameter 18¼ inches (46.5cm.)

£6,000 - 8,000

€7,200 - 9,600

US\$9,600 - 13,000

This rare and significant plaster head cast provides an insight into how the final R2-D2 was made for Star Wars. The vendor of the head was the owner of a small engineering facility, Peteric Ltd., which was located in Shepperton Film Studios. As such the company worked on a number of film related projects. One such contract was to manufacture the final screen used R2-D2 aluminium robots used in 'Star Wars: A New Hope'. According to the vendor this plaster mould was originally cast in the reflector shade of a spot lamp that he believes defined the size of R2-D2 and also had some minor dents as seen in depressions across the mould. This cast and others of the leg and foot, together with the technical drawings for the robots body, were provided by John Stears the special production and mechanical effects supervisor to Peteric Ltd. for the firm to create the hero screen-used R2-D2's.

In total seven R2-D2 droids were created, including a smaller half size model for the scene where the droid is lowered into the Star Fighter, which had insufficient room for



82 (illus)



80

a full R2-D2 model. It was imperative that each model was identical, yet the complicated nature of the design meant that an automate manufacture was not possible. Therefore the owner of the company and vendor of this mould devised the entire handcrafted manufacture of all seven R2-D2's. As the plaster would not be strong enough to use to form the aluminium R2-D2 in the manufacture process, the hemispherical shape and dimension were transferred into a wood former. Once the robots were completed they were returned to Elstree, for spray-painting and aging under art director Norman Reynolds team.



82 (illus)

The vendor was offered a choice of an hourly fee for the work or a percentage of the films takings. The contract was agreed at a flat hourly rate.

Bonhams would like to thank Don Bies for his assistance with the research of this catalogue entry.

Literature:

COTTA VAZ, Marck & HATA, Shinji, *The Star Wars Archives* London; Virgin Books, 1995, p.12



85

83
Al Pacino: A collection of five U.S. one-sheet posters, 1970s-1980s, titles including:
 Dog Day Afternoon (style A and B); Serpico;
 Bobby Deerfield; Scarface (advanced version),
 27 x 41 inches (69x104cm) (5)
 £350 - 550
 €420 - 660
 US\$560 - 880

84
Raging Bull,
 United Artists, 1980,
 advance U.S. one-sheet poster, 27 x 41 inches
 (69x104cm.)
 £300 - 500
 €360 - 600
 US\$480 - 800

85
Outland: A Neptune space craft model
believed to be from the production,
 1981,
 of moulded plastic and fibreglass, with overlaid
 stickers, 'NG9413', with wires for hanging on
 removal windows, length 26 inches (66cm)
 £600 - 800
 €720 - 960
 US\$960 - 1,300

86
The Time Bandits: A working script,
 dated 1980,
 155 pages of mimeographed typed script, in
 green card covers, with some handwritten
 additions, inscribed to cover 'Jon B', 11 x 8½
 inches (28x22cm)
 £250 - 350
 €300 - 420
 US\$400 - 560

87
Monty Python: A tiger costume from
'The Meaning Of Life',
 1982,
 in two parts, the realistically-modelled head
 inscribed inside *Eric Idle*, zip front, the lower
 half with original braces and buttons, and male
 attributes, each half with velvet lining
 £600 - 800
 €720 - 960
 US\$960 - 1,300

This was given to the vendor as a wedding
 present from the Pythons themselves, in 1983.
 The vendor worked on the film (her husband-to-
 be also appeared in some scenes) and she had
 played an instrumental part in securing US TV
 broadcasting for 'Monty Python's Flying Circus'.

This costume was worn by Michael Palin and
 Eric Idle in the sequence when a hunting party
 encounters the pair, acting suspiciously and
 dressed as the fearsome beast.

88
Superman III: A 'Dial A Vit' prop made for
Superman III,
 Warner Bros. 1983,
 a green velvet covered prop phone, with
 plastic ring dial, fixed vitamin dispenser unit
 containing prop tablets in various colours and
 shapes, with a water filter faucet and cup
 holder, seen on the desk of Ross Webster,
 played by Robert Vaughn during the scenes in
 his luxurious gadget filled office, height - 10
 inches (25.5cm.)
 £700 - 900
 €840 - 1,100
 US\$1,100 - 1,400



88



87



89



90



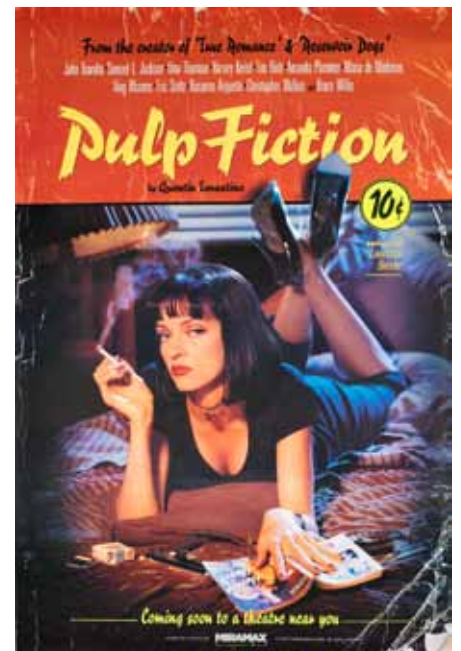
92



91



93 (part)



94

89
Alien 3 / Sigourney Weaver: A plaster cast 'life mask', 1992, of white coloured plaster, with hollowed reverse, and screw and wire attached to top, height 10 inches (26cm)
 £500 - 700
 €600 - 840
 US\$800 - 1,100

90
Alien 3 / Sigourney Weaver: A plaster cast 'life mask', 1992, an 'old age' mask of white coloured plaster, with hollowed reverse, and screw and wire attached to top, together with original mould for cast inscribed 'Sigourney Weaver old Age', the mould 13 inches (33cm) high (2)
 £500 - 700
 €600 - 840
 US\$800 - 1,100

91
Alien: Resurrection: A 'United Systems Military Sidearm' blaster pistol, 1997, of cast resin, painted blue, silver and black, with metal parts, in pump action design, length 9½ inches (24cm)
 £800 - 1,200
 €960 - 1,400
 US\$1,300 - 1,900

Ron Perlman's character of Johnner uses similar weapons in the film.

92
Jack Nicholson / Batman: A plaster cast 'life mask', 1989, of white coloured plaster, and screw and wire fastening to reverse, height 11 inches (28cm)
 £600 - 800
 €720 - 960
 US\$960 - 1,300


93
Event Horizon, 1997: Two fibreglass prop mutilated male corpses, believed to be from the 'Hell Dimension Scenes' of the film, one in the form of a screaming part figure with torn flesh, with applied shimmering paint to simulate sweat, and a full size figure in the form of a charred corpse half figure 32 inches high (81cm) (2)
 £500 - 700
 €600 - 840
 US\$800 - 1,100

Sam Neil plays the character of Dr. Weir in the film, during the closing sequences of the film the character make-up appears similar to the configuration of the mould of the part figure included in this lot.

94
Pulp Fiction,
 A Band Apart, 1994,
 U.S. one-sheet poster 'Lucky Strike' advance, unfolded, photograph by Firooz Zahedi, 27 x 41 inches (69x104cm.)
 £500 - 700
 €600 - 840
 US\$800 - 1,100

This poster was withdrawn due to a dispute with Lucky Strike over the usage of their branded cigarette packet on the image which had not been agreed. Only a limited number of these posters were therefore issued.

The vendor of this poster was the manager of a UK cinema and obtained this lot prior to the films release.



Jack Whittingham Collection Introduction

The following five lots are offered by the Estate of acclaimed British playwright, film critic and screenwriter Jack Whittingham. It was in 1958 following Ian Fleming's and Kevin McClory's agreement to make the first ever James Bond film together, that McClory suggested Jack Whittingham as the scriptwriter for the project. The pair had agreed that the first film was not to be based on one of Fleming's previous novels but would be a new story set in the Bahamas and to feature a legendary underwater battle. This film would later be called 'Thunderball'.

This original production pre-dates the first released James Bond film 'Dr. No' by four years. Whittingham worked closely with Fleming, turning his draft treatment story which Fleming titled 'James Bond And The Secret Service' into a screenplay which became known as 'Longitude 78 West' and finally registered by Kevin McClory in 1960 as 'Thunderball'. Whittingham's screenplay made Fleming's Bond a character for film, his interpretation was better suited for cinema audiences and Whittingham was partly responsible for creating the film interpretation of James Bond that the world has come to know. He elaborated and developed Fleming's initial plotline through three draft screenplays. Fleming said of Jack during the initial writing process; 'Whittingham...i greatly liked, is fiddling about most creatively with the story. I'm much impressed by Whittingham and he has some excellent ideas which cut out a lot of the

muck at the beginning of my story'. In Roberts Sellers book 'The Battle For Bond' he identifies that Whittingham's scripts are '...full of different and contrasting material...offering fascinating markers in the evolution of what ultimately became the film 'Thunderball'.' However due to rifts between Fleming and McClory this production of the film was shelved. Yet, in March 1961 Ian Fleming published his eighth James Bond novel with Jonathan Cape, which he titled THUNDERBALL.

Failing to publish any credit acknowledgments to Whittingham or McClory in the publication of THUNDERBALL, Ian Fleming became embroiled in a bitter plagiarism law case which stretched out over forty years. Initially Jack Whittingham was co-plaintiff in the case against Ian Fleming and Ivar Bryce, but later revised his status to that of principle witness. Lots 95, 96 and 97 are the copy paperwork submitted in the initial court proceedings for this historic case. The result of the settlement forced future publications of the book to be credited with the names 'Kevin McClory, Jack Whittingham and Ian Fleming' in that order, with McClory additionally awarded the film rights to THUNDERBALL. The film finally premiered in December 1965, over a year after Fleming's death, and was the fourth in the James Bond series and featured Jack Whittingham's writing credits the promotional posters for the film.

95

Ian Fleming / James Bond: A copy Memorandum to Jack Whittingham and copy first draft screen treatment titled *James Bond of the Secret Service*,

a copy of a one page memo accompanying Ian Fleming's first draft treatment, given to Jack Whittingham outlining his intentions for the first James Bond film, he states a brief outline of his plan for the plot content It is the story of an attempt by the Mafia to blackmail the West for £100 million using as a lever an automatic warhead stolen from one of Britain's rocket sites he continues My concern has been only to stitch together a more or less plausible narrative based on this plot and to make it as fast-moving and packed with incidents as possible., Fleming narrates his problem with the draft idea for the story I am badly in need of good Italian names for the Mafia gangsters and these could perhaps be obtained from the Venice telephone directory!; the first draft treatment of 57 copied mimeographed typescript, some with copy annotations and crossings out as well as 7 addition pages and rewrites; with court reference document attached to the verso

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000

It was from this first treatment that Jack Whittingham formed a screenplay for the first James Bond film. Robert Sellers comments in his book 'The Battle For Bond' With his trained eye Whittingham immediately saw the deficiencies in Fleming's treatment and after reading it formed the opinion that the author had very little idea of writing for the screen. "In my view Fleming's film treatment was terribly bad...and completely inappropriate for film development". Whittingham had very firm notions of the differences between a screenwriter and an author of books. He had the experience and understanding to tell a story using as little dialogue as possible and tapping into the viewers visual senses to portray characters and storyline. As Sylvan Mason, Whittingham's daughter explains Fleming was a wonderful writer in his written descriptions, but that didn't work on Film.

Literature:

SELLERS, Robert *The Battle For Bond*, Sheffield. 2007: Tomahawk Press, pp.39-41

96

Jack Whittingham / Thunderball: A first draft continuity treatment by Jack Whittingham for *James Bond Of The Secret Service*, 1959,

a copy of 35 pages of mimeographed typescript, the title page '*James Bond Of The Secret Service*', (working title) dated November 10, 1959, some pages showing copy annotations in Jack Whittingham's hand; with court reference document attached to the verso

£3,000 - 5,000

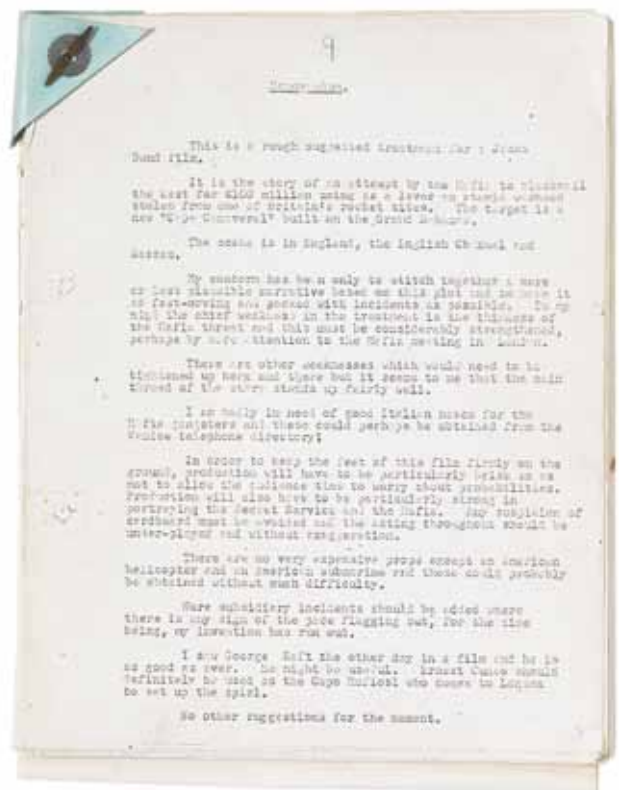
€3,600 - 6,000

US\$4,800 - 8,000

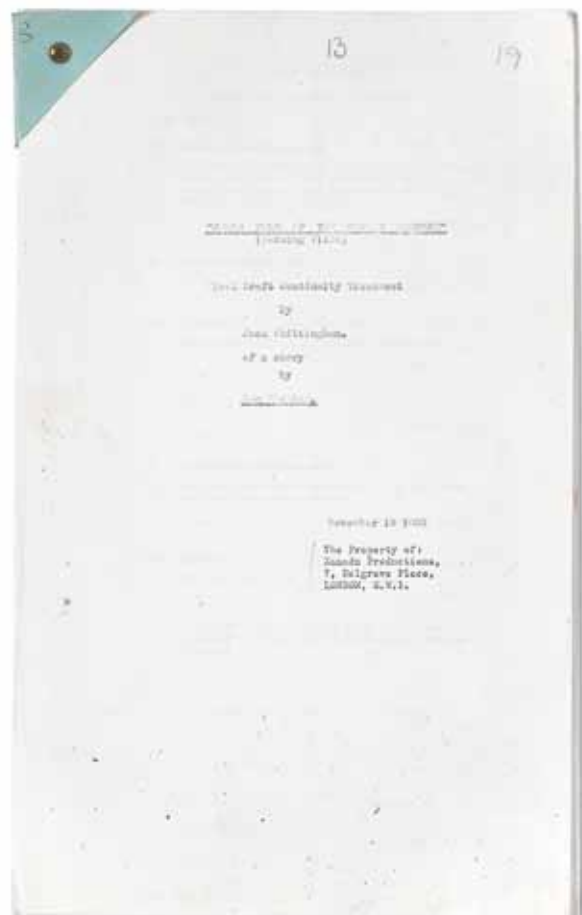
Jack Whittingham's screenplay adaption from Ian Fleming's second draft treatment for the first James Bond film, resulted in a number of suggested changes to the story and characters to enable it to be a success in a visual format. Sellers elaborates that he ...*made suggestions that were to radically alter the story, throwing up some fascinating new characters and plot developments.* For example he altered Domino's character from a straight police investigator to a fiery, sexually aware young woman and later changed her name to Gaby. Whittingham also devised the scene where the bomb is removed from the plane and transported onto Largo's yacht, to be shot underwater.

Literature:

R. Seller Op.cit, 2007 pp.41-42 and pp.57-60



95



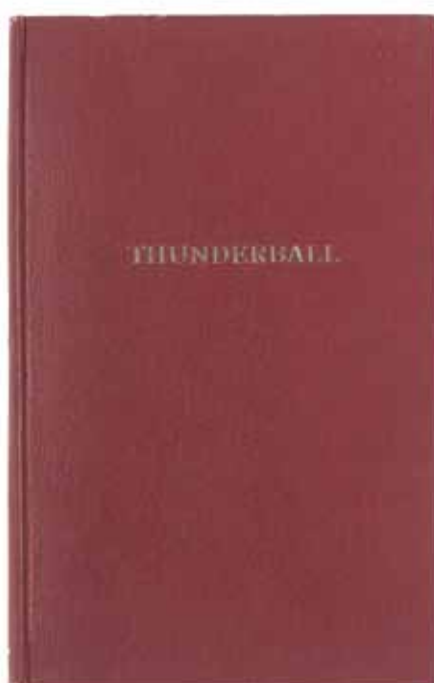
96



97

97
Jack Whittingham / James Bond: A first draft copy shooting script *Longitude 78 West* the original title for *Thunderball*, circa December - February, 1960, the copy with title page having numerous annotations the title *Bond In The Bahamas* in mimeographed typescript seen crossed out with hand written *James Bond* above, additional typescript '*Longitude 78 West*', *First Draft Shooting Script*, by Jack Whittingham, *Based on a Story by Ian Fleming* additional annotations Kevin McClory, *Xanadu Productions*, Dec 21st-Feb 15th, 140 pages of copied mimeographed typescript, featuring numerous annotation throughout in Jack Whittingham's and Kevin McClory's hand; with court reference document attached to the verso
£3,000 - 5,000
€3,600 - 6,000
US\$4,800 - 8,000

On the Bahamas location visit Whittingham and McClory scoured the island to find the right places to shoot the film including a location for the underwater bomb scene and the epic underwater battle sequence. This visit proved to be important in the writing process, Whittingham said *...through reconnaissance of the Bahamas from a writer's point of view has been invaluable. One takes mental photographs and learns geography instead of having to try and imagine it all.* With detailed notes from the trip he was able to write the first completed script for the film.



98

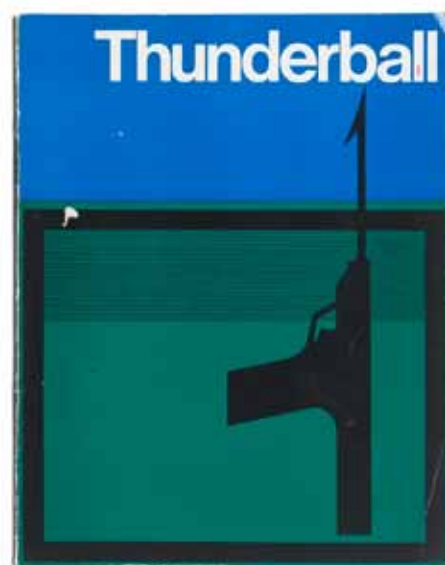
98
Thunderball / Jack Whittingham: A final edition bound script for the first James Bond screenplay *Thunderball*, circa 1960, Jack Whittingham's personal copy, presentation bound in red hardback cover, with gilt title *Thunderball* to the front and spine, title page *Thunderball, A James Bond Adventure, Screenplay by Jack Whittingham, Based on a story by Ian Fleming*, 133 pages of mimeographed typescript, this script the original edition screenplay
£8,000 - 12,000
€9,600 - 14,000
US\$13,000 - 19,000

A copy of the finished screenplay for the first ever James Bond film, originally titled *James Bond Of The Secret Service*, later retitled *Thunderball*. Written by acclaimed script writer Jack Whittingham, this important bound screenplay his own personal copy. This script was finalised while Whittingham was unaware of any production and financial problem occurring between Fleming, McClory and Xanadu productions. A few months following the completion of this script Fleming signed a book deal with Jonathan Cape for his eighth Bond novel, *THUNDERBALL*.

Literature:
 R. Sellers, Op.cit, 2008 pp-58-60
www.sylvanmason.com



98



99

99
Thunderball: A premiere 'souvenir' programme given to Jack Whittingham, the *Thunderball*, Gala Charity Premiere In Aid of the Newspaper Press Fund, The London Pavilion and Rialto Theatre, Wednesday, 29 December 1965, attended by Jack Whittingham and Kevin McClory
£1,000 - 1,500
€1,200 - 1,800
US\$1,600 - 2,400



100



100 (illus)

100^W

Pinewood Studios: A large sign from the 'Double Lodge' entrance at Pinewood Studios, the wooden sign painted teal with *Pinewood Studios* in large white lettering and the iconic Rank Organisation Gongman painted in black and white 60 x 67½ inches (152.5x171cm)
£2,000 - 3,000
€2,400 - 3,600
US\$3,200 - 4,800

The sign was acquired by the vendor while working at Rank/ Pinewood Studios in the maintenance department. When the studios were taken over by Delux, the sign became redundant. This sign was one of two suspended at the original entrance to Pinewood. Over the years there have been at least four different style signs used at this entrance.



101



102

101

Dr No,
Eon/ United Artists, 1962,
British quad poster, art by Mitchell Hooks,
design by David Chasman, 30 x 40 inches
(76x102cm)
£3,000 - 5,000
€3,600 - 6,000
US\$4,800 - 8,000

Literature: NOURMAND, Tony, 'James Bond Movie Posters - The Official 007 Collection', London: Boxtree, 2001 pp.80-81 (illus.).

102

James Bond: Dr. No,
Eon / United Artists, 1962,
U.S. one-sheet poster, linen-backed, art by Mitchell Hooks, 27 x 41 inches (69x104cm)
£300 - 500
€360 - 600
US\$480 - 800



103

103

James Bond: From Russia With Love,
Eon / United Artists, 1963,
two U.S. one-sheet posters, style A and B, 27 x 41 inches (69x104cm) (2)
£500 - 800
€600 - 960
US\$800 - 1,300

104

James Bond: Four United Artists Pressbooks,
titles including: From Russia With Love, Goldfinger, Thunderball and On Her Majesty's Secret Service,
all 18 x 13¼ inches (46x34cm) (4)
£300 - 500
€360 - 600
US\$480 - 800



105



108

105
James Bond: A release script for Goldfinger, 1964, with paper cover, stapled top edge binding, name to cover 'Mai Harris, 26, D'Arblay Street, London, W1', 134 pages of mimeographed typed script, detailing reel numbers, dialogue and scenes, 13 x 8 inches (33x20cm)
£500 - 700
€600 - 840
US\$800 - 1,100

Mai Harris although not credited for this film, was a subtitler and script preparer during this period.

106
James Bond: You Only Live Twice, Eon / United Artists, 1967, British quad poster, style A, art by Frank McCarthy, 30 x 40 inches (76x102cm)
£500 - 700
€600 - 840
US\$800 - 1,100

107 (part)



107
James Bond: Three Japanese yukato's worn on set by Sean Connery during the making of *You Only Live Twice*, 1967, each with individual blue pattern on white cotton, all with separate belt fastening, one printed with *New Otani* in the pattern, £600 - 800
€720 - 960
US\$960 - 1,300

'New Otani' was the name of the hotel used as location shoot for the outside of Osato Chemicals. The hotel's gardens are also featured in scenes of the ninja training. The kimonos were given to the vendor who was working as the assistant voice coach on the production. In the letter concerning the provenance he writes *I was asked by Sean if I would be prepared to take Diane Cilento out on the town in Japan, in other words, keep her amused...At the end of filming Sean wanted to express his gratitude to me by giving me something for making things easier between himself and Diane while he was trying to concentrate on work.* The kimono's are not screen used but were worn by Connery on set and are of a similar style to the one he wears throughout the film.



106



110

108
James Bond: On Her Majesty's Secret Service, Eon / United Artists, 1969, two U.S. one-sheets, style A & B, 27 x 41 inches (69x104cm) (2)
£400 - 600
€480 - 720
US\$640 - 960

109
James Bond: On Her Majesty's Secret Service, Eon / United Artists, 1969, U.S. six-sheet poster, 81 x 81 inches (206x206cm)
£500 - 700
€600 - 840
US\$800 - 1,100

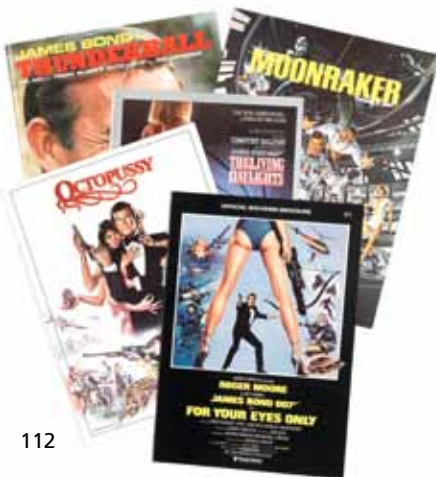
110
James Bond: On Her Majesty's Secret Service, Eon / United Artists, 1969, British quad poster, art by Robert McGinnis and Frank McCarthy, framed, 27 x 41 inches (69x104cm.)
£300 - 500
€360 - 600
US\$480 - 800



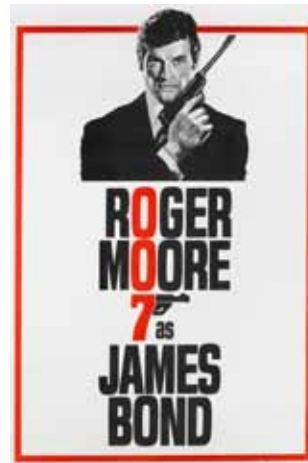
111



114



112



113



115

111
James Bond: Diamonds Are Forever,
Eon / United Artists, 1971,
British quad poster, linen-backed, 30 x 40
inches (76x102cm)
£500 - 700
€600 - 840
US\$800 - 1,100

114
James Bond: Live And Let Die,
Eon / United Artists, 1974,
British quad poster, linen-backed, Robert
McGinnis artwork, 30 x 40 inches (76x102cm)
£300 - 500
€360 - 600
US\$480 - 800

112
James Bond: Five press books and souvenir
programmes,
films include; Moonraker, Octopussy and For
Your Eyes Only, largest - 12 x 9 inches (30.5x23
cm.)
£300 - 500
€360 - 600
US\$480 - 800

115
James Bond: Six sheets of Eon Productions
headed notepaper,
the official in-house notepaper illustrated
with various James Bond motifs for films; Live
and Let Die (2), The Man With The Golden
Gun, The Spy Who Loved Me, Moonraker and
For Your Eyes Only, largest 13 x 8½ inches
(33x22cm.)
£200 - 300
€240 - 360
US\$320 - 480

113
James Bond: Live And Let Die,
Eon/ United Artists, 1973,
British double crown poster, framed and
mounted, within frame 20 x 30 inches (51x76cm)
£300 - 500
€360 - 600
US\$480 - 800



116

116
James Bond: Three British quad posters,
1977 and 1983, titles including:
The Spy Who Loved Me, Never Say Never Again
and Octopussy; all 30 x 40 inches (76x102cm) (3)
£300 - 500
€360 - 600
US\$480 - 800

117
James Bond: Two British quad posters,
Eon/ United Artists, 1977-1979, titles including:
The Spy Who Loved Me and Moonraker, 30 x
40 inches (76x102cm) (2)
£200 - 300
€240 - 360
US\$320 - 480



118 (part)



119 (part)



120 (part)



118



119 (part)

Television Memorabilia

118
Dixon Of Dock Green: Jack Warner's police tunic and helmet,
 the tunic, with Dixon's service number, 706, to each epaulette, whistle and chain attached, the whistle stamped *Metropolitan Police 69309*, sleeves with sergeant's stripes, with medal ribands, on display mannequin, with a Metropolitan Police helmet, inside inscribed *J. Warner*, and an oil on canvas portrait of Warner in character as George Dixon, illegibly signed but dated 71, $23\frac{1}{2} \times 29\frac{1}{2}$ inches (60x75cm)
£500 - 800
€600 - 960
US\$800 - 1,300

Jack Warner, born Horace John Waters in 1895, the brother of comedienne Elsie and Doris Waters, first became known to audiences via music hall and radio. In the mid-1940s he began his film career and in 1950 appeared as P.C. George Dixon in 'The Blue Lamp', in which his character is shot by Tom Riley, played by Dirk Bogarde. Dixon was revived in 1955 for the BBC TV series, 'Dixon Of Dock Green', which was to run until 1976.

The show was broadcast at a prime-time early evening slot on Saturdays and built up huge audiences. Warner portrayed Dixon as a paternalistic, traditional 'bobby on the beat' and the show always began with him delivering a salute and the now-immortal greeting of 'Good evening, all', followed by a soliloquy to camera. The show ended similarly, with Dixon usually proffering some philosophical thoughts on crime and signing off with 'Goodnight, all'. According to his autobiography, 'Jack Of All Trades', Warner stated that, during a visit to the studios where the series was made, The Queen commented that the show had become part of the British way of life. Such was the regard in which Warner's characterisation of this fictional policeman was held that real-life officers from London's Paddington Green Police Station were pall-bearers at Warner's funeral, following his death in May 1981, aged 85.

Provenance: The vendor of this and the following two lots was a family friend of Ted Willis, creator of the TV series and writer for its 20-year run. Willis was made a life peer in 1963, becoming Baron Willis, of Chislehurst. He was listed in the 'Guinness Book Of Records' as the world's most prolific TV writer and also author of more than 70 plays and films.

119
Dixon Of Dock Green: Jack Warner's police helmet, truncheon and handcuffs,
 all mounted on display shield with plaque reading *To/Ted With Ever Grateful Thanks From "P.C. George Dixon" Alias Jack Warner Xmas 1958, helmet labelled L.Silberson & Sons Ltd. London*, together with an oil on canvas portrait of Warner in character as George Dixon, illegible signature, $24\frac{1}{2} \times 29\frac{1}{2}$ inches (62 x 75cm)
£500 - 700
€600 - 840
US\$800 - 1,100

See Footnote to previous lot.

120
Jack Warner/ Dixon Of Dock Green: A group of presentation items,
 comprising: the certificate for the award of the O.B.E., dated 12th June 1965, made out to *Jack Warner Esquire (Jack Waters Esquire)*, framed; a Christmas card, 1964, featuring a photograph of Winston Churchill and Montgomery of Alamein, signed and inscribed by the latter, *To: Jack Warner (Sgt. Dixon to me) Thank you for your card. I had been hoping to meet you at lunch in the House of Lords with our mutual friend Ted Willis; then I had to go into hospital for an operation. I shall look forward to a lunch party in the spring. Your act is my favourite T.V. piece; and a silver-coloured model of a horse, with plaque, Presented to Jack Warner OBE MSM as founder President of Leybourne Group Riding For The Disabled Indoor Riding School Appeal Fund*, on stepped base, 7 inches (18cm) high
£250 - 350
€300 - 420
US\$400 - 560

See Footnote to earlier lot.



121



123



124



122



125



126

121
The Avengers: A collection of fifteen scripts for the television series *The Avengers*, Episodes screened between 1965-1967, each shooting script owned by Peter Levene, the series writer for all episodes included in the lot; *Small Games For Big Hunters*, *Escape In Time*, *Who's Who?*, *From Venus With love* and *the Hidden Tiger*, the majority in blue card sleeves with *The Avengers* series logo and handwritten *Peter Levene* in various hands
£500 - 700
€600 - 840
US\$800 - 1,100

Philip Levene wrote in total 21 episodes for hit series 'The Avengers series' between 1965-1968. Other series he wrote for were the *Invisible Man* and *Diagnosis: Murder*.

122^W
The New Avengers: A pair of Sphinx props from the TV series, 1970s, in cream-coloured, moulded plaster on bases over-painted in red, 30inches (76cm) high
£500 - 700
€600 - 840
US\$800 - 1,100

These were in Steed's ranch and can be seen particularly in the first series' episode entitled 'Faces', aired in December 1976, when Purdy leans against one.

123
Voyage To The Bottom Of The Sea: A piece of original artwork for the 1967 Annual, pen and ink on board, mounted and framed with the printed art, for the feature 'Dive! Dive! Dive!', pps. 86/87, together with an original edition of the Annual, artwork 10 x 15 inches (25.5x38cm) within mount
£300 - 400
€360 - 480
US\$480 - 640

124
Voyage To The Bottom Of The Sea: A piece of original artwork for the 1967 Annual, pen and ink, mounted and framed with the printed art, for the story 'Prehistoric Adventure', pps. 66/67, together with an original edition of the Annual, artwork 9 x 12 inches (23 x 30.5cm) within mount
£300 - 400
€360 - 480
US\$480 - 640

125
Spitting Image: A puppet of F.W. De Klerk, in moulded and painted foam latex, eyes with side to side/blink movement, 16 inches (41cm) high
£300 - 400
€360 - 480
US\$480 - 640

Ex-lot 40, Sotheby's Olympia, 'Spitting Image - The Last Laugh', 29th November 2001.

126
Gavin and Stacey: A screen used acoustic guitar signed by members of the cast, Episode 5 Series 3, 2009, a Ridgewood C542 TR guitar in cherry red finish, played by the character Doris, signed on the body front and back in black pen by cast and crew, including; Ruth Jones, James Corden, Rob Brydon, Joanna Page, Alison Steadman and Larry Lamb, accompanied by a letter from Baby Cow productions and a screen shot from the episode
£800 - 1,200
€960 - 1,400
US\$1,300 - 1,900

This guitar is being sold for the children's charity Amaze.

www.amazebrighton.org.uk



127

128



129



131



127 (illus)

© BBC



130 (part)



131 (illus)

© BBC

127
Torchwood, Series 3: John Barrowman as Captain Jack Harkness, a collection of part costumes, 2009, comprising; Episode 1 - a navy double-cuff cotton shirt, a white t-shirt with label removed and a pair of navy wool pleat front trousers, accompanied by Episode 3 - a blue Gap t-shirt, grey jersey jogging bottoms, and brown Caterpillar walking shoes (7)
£350 - 550
€420 - 660
US\$560 - 880

128
Torchwood Series 1-3: A model flayed corpse, 2006-2009, of foam latex, metal and mixed materials, within plastic bag
£250 - 350
€300 - 420
US\$400 - 560

129
Torchwood Series 1-3: A pair of prosthetic 'Weevil' masks, 2006 - 2009, of foam latex, with BBC number attached to interior, 16 inches (41cm) high (2)
£300 - 500
€360 - 600
US\$480 - 800

130
Torchwood Series 1-3: A collection of prosthetic corpse body parts and torsos, 2006 - 2009, male and female, including: a fibreglass torso, with latex covered stomach wound; a silicone and metal wound brace; and an assortment of foam latex body parts, the torso 39 inches (99cm) long
£300 - 500
€360 - 600
US\$480 - 800

131
Torchwood, Series 2 Episode 2 'Sleepers': Eve Myles as Gwen Cooper, a costume for, 2008, comprising; a black heavy cotton 'G-Star' jacket, with BBC stock number, a brown cotton 'Warehouse' top, a pair of pin-stripe trousers and a pair of beige 'Belstaff' punch-hole boots (5)
£250 - 300
€300 - 360
US\$400 - 480

132

Torchwood, Series 2: John Barrowman as Captain Jack Harkness, a collection of part costumes,

2008,

comprising; Episode 12 'Fragments' - a cream coloured pleated front cotton Vintage shirt, with cream coloured collarless jersey, both with simulated bloodstained wound detail and a pair of grey and red braces with button attachments; Episode 13 'Exit Wounds' - a pale blue cotton shirt, with blooded shot wounds detailing, and a similar sequence shirt and white t-shirt, covered with surface dirt for burial scene; Episode 3 'To The Last Man' - A pair of Caterpillar hiking books (8)

£350 - 550

€420 - 660

US\$560 - 880



132



© BBC

132 (illus)

133

Torchwood, Series 2: Kai Owen as Rhys Williams, a collection of part costumes,

2008,

including; Episode 13 - a pair of 'Carhartt' jeans, a red sweatshirt, and a pair of brown leather ankle boots; Episode 4 - a grey and purple polo shirt, a navy 'Harwood's Haulage' jacket, a white stripe cotton shirt, navy blue trousers; together with an 'Action Model' outfit being red and blue hoop rugby shirt, brown leather jacket and a pair of 'Carhartt' jeans (11)

£300 - 500

€360 - 600

US\$480 - 800



© BBC

133 (illus)



133

134

Torchwood, Series 2 Episodes 2, 3, 5, 6, 7 and 12: Gareth David-Lloyd as Ianto Jones, a collection of part costumes,

2008,

comprising; Episode 2 - a 'Zara' charcoal pinstripe three-piece suit with BBC Stock Number label, red cotton 'Next' shirt, black and white 'Next' tie and a pair of black leather shoes; Episode 3 - black and grey three piece 'Topman' suit, blue cotton 'Next' shirt, with black and white stripe tie, a pair of black leather shoes; Episode 5 - black cotton trench coat and lilac cotton shirt; Episode 6 & 7 - red cotton 'Next' shirt, with striped 'Next' tie; Episode 12 - grey cotton shirt, and black and red stripe tie (20)

£400 - 500

€480 - 600

US\$640 - 800



134



© BBC

134 (illus)

135

Torchwood, Series 2 Episode 8 'A Day In The Death': Eve Myles as Gwen Cooper, a costume,

2008,

comprising; a black leather biker jacket with zip pockets, labelled inside *Jade, Leather Wear*, with attached BBC stocknumber, a green coloured top, a pair of '7 - For All Man Kind' jeans and a pair of beige 'Belstaff' punch-hole boots (5)

£250 - 300

€300 - 360

US\$400 - 480



© BBC

135 (illus)



135



© BBC

136 (illus)



136

136

Torchwood, Series 2: Episode 7 'Dead Man Walking', Freema Agyeman as Martha Jones a three-piece part costume, 2008,

comprising; a black cotton 'Belstaff' jacket, with grey satin trim; lavender coloured vest top, with indigo blue gap jeans (3)

£250 - 350

€300 - 420

US\$400 - 560

137

Torchwood, Series 2 - Episode 5 'Adam': Demetri Goritsas as Captain Jack's Father 'Franklin' and Ethan Brooke as Captain Jack's brother 'Gray', two part costumes, 2008,

including; Franklin - a simulated shot wound bloodstain oatmeal coloured collarless shirt, with beige waistcoat; Gray - a similar collarless shirt and waistcoat, with beige combat trousers, a pair of fur lined boots, beige belt and muslin neckscarf (9)

£300 - 500

€360 - 600

US\$480 - 800



137



© BBC

137 (illus)

138

Torchwood, Series 2 Episode 4 'Meat': Eve Myles as Gwen Cooper, a costume, 2008,

comprising; a red collarless fitted shirt embroidered with flower motif to yoke, sides and cuffs, and a black leather biker jacket with zip pockets, labelled inside *Jade, Leather Wear*, with attached BBC stocknumber and a pair of '7 - For All Man Kind' jeans (3)

£300 - 500

€360 - 600

US\$480 - 800

139

Torchwood Series 1-3: A collection of prosthetics and props,

2006-2009, including three severed heads, each of foam latex, two with synthetic hair, together with a foam latex hand and a silicone on former scarred face and shoulder mask, *the mask 20½ inches (52cm)* (5)

£300 - 500

€360 - 600

US\$480 - 800



© BBC

138 (illus)



138



140

140

Torchwood, Series 1 and 2: Naoko Muri as Toshiko "Tosh" Sato, a collection of part costumes, 2006-2008,

comprising; Series 2 Episode 12 - a red boiler suit; Unknown episodes - a collection of shirts, two pairs of jeans, denim skirt, brown pinstripe trousers, black trousers, a collection of eleven knitted cardigans in a range of styles and colours, charcoal pinstripe ladies suit jacket with matching trousers and skirt and a navy blue trench coat (qty)

£400 - 600

€480 - 720

US\$640 - 960

141

Torchwood, Series 1 Episode 10 'Out Of Time': Eve Myles as Gwen Cooper, a collection of part costumes,

2006,

comprising; a red v-neck 'Miss Selfridge' top, a grey 'Urban Athletics' t-shirt with attached white sleeves, a teal coloured 'Diesel' t-shirt, a beige leather studded belt and a sage green 'G-Star' jacket together with a black 'Karen Millen' cocktail dress with leather detail and a pair of black leather 'Dolcis' sandals (8)

£250 - 350

€300 - 420

US\$400 - 560



141



141 (illus)

© BBC



142

142

Torchwood, Series 1 Episode 8: 'They Keep Killing Susie', John Barrowman as Captain Jack Harkness, a part costume,

2006,

comprising; a green double-cuff cotton shirt, with BBC tag, a white Ralph Lauren Polo Sport t-shirt, and brown wool trousers, bearing label *Angels* and inscribed in blue ink 'John Barrowman, April '06' (3)

£400 - 600

€480 - 720

US\$640 - 960



143

143

Torchwood, Series 1: Eve Myles as Gwen Cooper, a collection of part costumes,

2006,

comprising; Episode 1 'Everything Changes' - a navy blue 'Religion' cotton t-shirt, with v-neck and back laced with pink string, with an H&M blue cotton jacket, together with a brown leather three-quarter length 'Heellie' coat, from an unknown episode and series, all items with BBC Stock Number tags (3)

£300 - 500

€360 - 600

US\$480 - 800



143 (illus)

© BBC

144

Torchwood, Series 1 Episode 6 'Countycide': Eve Myles as Gwen Cooper, a complete costume,

2006,

comprising; green 'Members Only' bomber jacket, light blue 'French Connection' t-shirt, dark blue '7' jeans, and green 'Converse' boots, all items with BBC Stock Number tags (5)

£300 - 500

€360 - 600

US\$480 - 800



144



145

145

Torchwood, Series 1 Episode 3 'Ghost Machine': Eve Myles as Gwen Cooper, two part costumes for Eve Myles as Gwen Cooper,

2006,

comprising; a 'Diesel' black cotton t-shirt, and a grey 'Hooch' jacket; a pair of dark blue 'Miss Sixty' jeans, a grey 'Ramones' t-shirt with blue diamante crystal and a navy blue 'Diesel' bomber jacket, all pieces with BBC Stock Number tags (5)

£250 - 350

€300 - 420

US\$400 - 560



145 (illus)

© BBC



147



148



150



© BBC

147 (illus)



© BBC

148 (illus)



149



© BBC

149 & 150 (illus)



146

146
Torchwood, Series 1 and 2: Burn Gorman as Owen Harper, a collection of part costumes, 2006-2008, comprising; Series 1 Episode 4 - black 'G-star' jacket, a pair of black trousers, and a black t-shirt; Series 1 Episode 12 - navy linen shirt, grey cotton t-shirt, tan leather belt and brown 'Timberland' boots; Series 2 Episode 6 - grey long-sleeve shirt, blue 'G-star' jeans, and brown leather boots (12)
£300 - 500
€360 - 600
US\$480 - 800

147
Torchwood: John Barrowman as Captain Jack Harkness, a collection of part costumes, 2006-2009, comprising; a full length RAF blue Great Coat, double breasted with domed gilt RAF-style buttons with raised wings and crown motif and Group Captain epaulettes, shortened for running scenes, labelled in the inside jacket pocket *Angels*, handwritten in blue ink *John Barrowman*, May '07, with attached BBC stocknumber; together with from unknown episodes, four pairs varying style grey wool trousers, four navy blue Ralph Lauren Polo Sport t-shirts, four cotton shirts, in varying blue and navy weaves (13)
£700 - 900
€840 - 1,100
US\$1,100 - 1,400

148
Torchwood, Series 1 Episode 13 'End of Days': Eve Myles as Gwen Cooper, a costume, 2006, comprising; a black *Diesel* jacket, with large brass buttons and zip detail, together with long-sleeved purple top, labelled 'Costume 1' (2)
£250 - 300
€300 - 360
US\$400 - 480

149
Torchwood: John Barrowman as Captain Jack, a collection of part costumes, including: Series 1 - Episode 1, 2006, comprising; a 'Belstaff' taupe coloured bomber jacket, with corduroy collar; Series 1 Episode 10 - Nigel Hall blue stripe shirt; together with from unknown episodes, navy blue pinstripe wool trousers, three white Polo Sport t-shirts, seven cotton shirts, in varying blue weaves (13)
£400 - 600
€480 - 720
US\$640 - 960

150
Torchwood: John Barrowman as Captain Jack Harkness, a collection of part costumes, 2006-2009, comprising; a full length RAF blue Great Coat, double breasted with domed gilt RAF-style buttons with raised wings and crown motif and Group Captain epaulettes, shortened for running scenes, labelled in the inside jacket pocket *Angels*, handwritten in blue ink *John Barrowman*, July '08, with attached BBC stocknumber; together with from unknown episodes, three pairs of varying style dark grey wool trousers, four white Ralph Lauren Polo Sport t-shirts, three identical blue double cuff cotton shirts (11)
£600 - 800
€720 - 960
US\$960 - 1,300



151

© BBC



151



154

© BBC



152

151^W

Doctor Who: Silver Nemesis - A part Cyberman costume,

November 1988, the silver painted body suit, with moulded and painted chest pieces, tubing to arms and legs, gloves having attached laser gun, on stand

£1,000 - 1,500

€1,200 - 1,800

US\$1,600 - 2,400

152^W

Doctor Who: Believed From Remembrance Of The Daleks - A Destroyed Dalek, 1988,

the skirt of wood, fibreglass, foam, metal and plastic, the base painted black and overpainted with red highlights, the foam explosion detail containing wire and metal poles, height approximately 48 inches (122cm)

£4,500 - 5,000

€5,400 - 6,000

US\$7,200 - 8,000

This was originally sold in these rooms as lot 140, 23rd June 2010, when it was described as having been made for exhibition purposes. Since purchased, further research by the vendor indicates this was actually the Dalek destroyed in the Totter's Lane junkyard by Ace's Nitro-9 explosives, then loaded onto Ratcliffe's lorry and later seen in his office. It is constructed from fibreglass with bolt-on hemispheres consistent with all the 'jelly mould' Imperial Daleks made for the story.

Examination of the destroyed Dalek shows marks to the hemispheres and elsewhere that closely match that used in the production. Some of the hemispheres are now fixed in a slightly different way from how they appear on screen due to becoming loose and being tightened back into a different position over the years.

According to information from the vendor, after the production the top was redressed and repainted for exhibition use and further distressed with new foam detailing as well as new paint, with lights mounted underneath for exhibition purposes. Certain other details match it to the prop that appears in the office, most notably the box iron on the top. The prop appeared in several exhibitions over the years, most notably at Llangollen and the recently-closed Blackpool exhibition.



154

153

Doctor Who: Trial Of A Time Lord - A studio floor plan for the episode,

1986, a flimsy, with annotations, and a copy, for 16th/17th, each 30 x 40 inches (76 x 101cm), together with a signed colour card of Colin Baker, and a small album of cast and crew photos/negatives, relating to the 20th Anniversary 'Spirit Of Light', Chicago, November 1983, 'Planet Of Fire' filming in Lanzarote and a photograph of Fiona Cumming, production manager, on set with an Ice Warrior, 'Seeds Of Death', 1969

£100 - 150

€120 - 180

US\$160 - 240

Provenance: Fiona Cumming.

154

Doctor Who: The Caves of Androzani - An original Sharaz Jek head cowl,

1984, leather on card, slit to back, with elasticated piece to neck, punched holes to sides, labelled to interior 'Steven Gregory, 12 Mundania Road, London, SE22 0NG, Tel: 01-693 7605', together with a reproduction image featuring the piece, height 12 inches (30cm)

£700 - 900

€840 - 1,100

US\$1,100 - 1,400

For the matching original headpiece sold for £4,800, see lot 111, *Doctor Who: The Auction*, Bonhams Knightsbridge, 24 February 2010.



157

155

Doctor Who: Planet Of Fear - A collection of scripts,
1983,

a file containing revised story order and rehearsal scripts for Episodes 2-4, 1983, all annotated and as used in the Gallery, with cast breakdown and other production details, *some water damage*

£200 - 300

€240 - 360

US\$320 - 480

Broadcast in March 1984.

Provenance: Fiona Cumming, Director of the serial.

156

Doctor Who: Snakedance - Scripts and related material,

circa 1983,

comprising: a file with annotated camera scripts for Episodes 1-4, with Cast Breakdown and other production details; together with a Mr. Punch prop head, as made by Barry Smith for the Punch & Judy sequence in Episode 3; and a *Doctor Who Handbook*, circa 1983

£350 - 450

€420 - 540

US\$560 - 720

Broadcast in January 1983.

Provenance: Fiona Cumming, Director of the serial.

157

Doctor Who: The Keeper of Tracken - Two costume designs by Amy Roberts,

18th Season, 1981,

both designs in pencil and coloured chalks, signed by the artist in pencil, one titled *Proctor Newman & Fosters* the other *Katura & Consul*, with swatches of material attached and costume details, both framed 17 x 13 inches (43x33cm.)

£800 - 1,200

€960 - 1,400

US\$1,300 - 1,900

Olivier nominated costume designer Amy Roberts (born 1949) worked on a number of Doctor Who episodes including the *Mawdryn Undead*, *Time Flight* and *State of Decay* series.



157

158

Doctor Who: The Keeper of Tracken - Two costume designs by Amy Roberts,

18th Season, 1981,

both designs in pencil and coloured chalks, signed by the artist in pencil, one titled *Consuls, Seron & Luvic* and *Consul Treamas*, with swatches of material attached and costume details, both framed - 17 x 13 inches (43x33cm.)

£800 - 1,200

€960 - 1,400

US\$1,300 - 1,900

159

Doctor Who: Full Circle - Varsh's dagger,

1980,

the prop knife with wooden blade and handle wrapped with metal wire, length 11 inches (28cm)

£300 - 500

€360 - 600

US\$480 - 800

160

Doctor Who: Castrovalva - Scripts and other material,

1981,

Episodes 1-3, a file with camera and dubbing scripts (six in all), Story Order and other production details, with annotations, September/October 1981; together with a *Doctor Who Handbook, Issue Date March '81*, with character/cast and general production details

£300 - 400

€360 - 480

US\$480 - 640

Broadcast in January 1982, this was the first full serial to feature Peter Davison as the Fifth Doctor.

Provenance: Fiona Cumming, Director of the serial.



158



158

161

Doctor Who: A piece of original artwork for 'The Doctor Who Annual 1980', by Paul Crompton, ink and watercolour, mounted and framed with a copy of the printed art, for the story 'Reluctant Warriors', p.37, together with an original edition of the Annual, artwork 7 x 10 inches (18x25.5cm) within mount

£600 - 800

€720 - 960

US\$960 - 1,300



159



167

162

Doctor Who: A piece of original artwork for 'The Doctor Who Annual 1980', by Paul Crompton, ink and gouache, mounted and framed with a printed copy of the artwork, for the story of 'Reluctant Warriors', p. 36, together with an original edition of the Annual, artwork 7 x 10 inches (18x25.5cm) within mount
£600 - 800
€720 - 960
US\$960 - 1,300

163

Doctor Who: A piece of original artwork for 'The Dr. Who Annual 1979', by Paul Crompton, mixed media on board, for the story of 'The Power', p. 35, mounted and framed with a copy of the printed artwork and an original edition of the Annual, artwork 11 x 15 1/4 inches (28x38.5cm)
£1,000 - 1,200
€1,200 - 1,400
US\$1,600 - 1,900

164

Doctor Who: A piece of original artwork for 'The Dalek Annual 1978', graphite and coloured pencils on board, mounted and framed with a copy of the printed art, for the story 'The Castaway', pps. 8/9, together with an original edition of the Annual, artwork 11 1/2 x 16 inches (29x40.5cm) within mount
£500 - 600
€600 - 720
US\$800 - 960

165

Doctor Who: A piece of original artwork of Davros for 'The Dalek Annual 1978', gouache, for p.16, 'Davros Genius Or Madman', mounted and framed, together with an original edition of the Annual, artwork 7 1/4 x 10 inches (18.5x25.5cm) within mount
£500 - 700
€600 - 840
US\$800 - 1,100



163

166

Doctor Who: A piece of original artwork for 'The Dalek Annual 1978', signed Paul, graphite and coloured pencils on board, mounted and framed with a copy of the printed artwork, for the story 'The Castaway', pps. 6/7, together with an original edition of the Annual, artwork 12 x 16 inches (30 x 40.5cm) within mount
£500 - 600
€600 - 720
US\$800 - 960

167

Doctor Who: A piece of original artwork for 'The Dr. Who Annual 1977', by Paul Crompton, mixed media on board, for the story, 'The Body Snatcher', p.35, mounted and framed with a copy of the finished page, together with an original edition of the Annual, artwork 12 x 16 inches (30x40.5cm) within mount
£1,000 - 1,200
€1,200 - 1,400
US\$1,600 - 1,900



161



162



164



165



168



168 (part)

168

Doctor Who: *The Androids of Tara* - A Taran Wood Beast costume,

November - December 1978, comprising: a mask in the formed as scaled face, protruding eyes and teeth, of synthetic fur, papier-mache, foam, latex, plastic and polystyrene, with tying straps, with body/ jump suit, of synthetic fur effect fabric, and foam, with detachable section to reverse, with padded hands, and attached claws, house on a wicker mannequin, together with a reproduction image featuring the piece, head width approximately 20 inches (51cm)

£1,500 - 2,000

€1,800 - 2,400

US\$2,400 - 3,200

169

Doctor Who / Tom Baker: *The Talons of Weng-Chiang* - The original dove pan magic trick prop,

1977, of circular stainless steel and plastic construction, with overpainted symbols, on three plastic bun feet, together with four photographs illustrating Baker with the piece, diameter 8½ inches (22cm)

£700 - 900

€840 - 1,100

US\$1,100 - 1,400

From the Estate of the Episodes magic advisor Larry Barnes.

Literature: BAKER, Tom, *Who On Earth Is Tom Baker?*, Harper Collins, 1997, p. 209.



169



169 (part)

170

Doctor Who/ Jon Pertwee: *The Time Warrior* - A set of four camera scripts,

1973, mimeographed typed pages, Episodes 1-4, 8 x 11 inches (20x28cm) (4)

£1,000 - 1,500

€1,200 - 1,800

US\$1,600 - 2,400

Provenance: From the Estate of Bob Slatford, BBC Visual Effects Department between 1986-1974.

Working alongside Jack Kine and Bernard Wilkie.

171

Doctor Who/ Jon Pertwee: *The Curse of the Peladon* - An original camera script/ shooting schedule for episode three,

1972, dated to front 31st January 1972, thirty pages of mimeographed typed script, 8½ x 12 inches (21x30.5cm)

£250 - 300

€300 - 360

US\$400 - 480



171



170

172

Doctor Who / Patrick Troughton: *Doctor Who And The Dominators*,

1968 - Three Rehearsal Scripts, from the collection of episode writer Henry Lincoln, mimeographed typed pages, Episodes 1, 2 and 5, with some pencil annotations, 8 x 13 inches (20x33cm) (3)

£1,200 - 1,800

€1,400 - 2,200

US\$1,900 - 2,900

Henry Lincoln (born Henry Soskin) is an English author, famed for his co-author ship of the book *'The Holy Blood and the Holy Grail'*.

'The Dominators' was broadcast as five episodes during August - September 1968. Henry Lincoln and Mervyn Haisman requested their writing credit for this series of episodes to be removed, due to their dissatisfaction with the eventual production, the reduction in the number of episodes (from five to six), the ending being written without consultation and the licensing agreement for the 'Quarks' characters.

The episode is therefore credited as 'Norman Ashby'. 'The Dominators' was the final series of episodes written for Doctor Who by the pair.

173

Doctor Who / Patrick Troughton: An original handwritten postcard addressed to Henry Soskin (Henry Lincoln) from Patrick Troughton regarding his authorship, circa 1968, believe to relate to *The Web of Fear* in blue ink 'Dear Henry, Sooper (sic) Script specially (sic) No.6. Very Happy. Thank You. D Some More Please. Please. Pat. T.'

£500 - 800

€600 - 960

US\$800 - 1,300



174



176

174

Doctor Who / Patrick Troughton: *Doctor Who And The Web of Fear*, 1968 - A set of five Camera Scripts, from the collection of episode writer Henry Lincoln, mimeographed typed script, Episode 1, 2, 4, 5 and 6, each signed in black ink by author to cover, one with attached BBC compliments slip, 8 x 13 inches (20x33cm) (5)

£2,500 - 3,500

€3,000 - 4,200

US\$4,000 - 5,600

Sequel to 'The Abominable Snowman' written by Henry Lincoln and Mervyn Haisman 'The Web of Fear' featured the return of the character the 'Yeti'.

First broadcast in February - March 1968 with the exception of one, all of the episodes in the series were considered lost, until two, four, five and six were rediscovered in Nigeria. The announcement of this was made in October 2013 and the episodes made available via download.



173

176

Doctor Who / Patrick Troughton: *Doctor Who And The Web Of Fear*, 1968 - A set of five Rehearsal Scripts, from the collection of episode writer Henry Lincoln, mimeographed typed scripts, including Episodes 1 - 5, each signed in black ink by the author, each bearing sequential project number 2317/9232 - 2317/9236, 8 x 13 inches (20x33cm) (5)

£2,500 - 3,500

€3,000 - 4,200

US\$4,000 - 5,600

This lot includes the script for the currently missing episode three of the series.

177

Doctor Who / Patrick Troughton: *Doctor Who And The Abominable Snowmen*, 1967 - A complete set of six Draft Scripts, from the collection of episode writer Henry Lincoln, each with detailed hand annotated corrections, the scripts in mimeographed typed, all being signed in black ink by the author to cover, 8 x 13 inches (20x33cm) (6)

£4,000 - 6,000

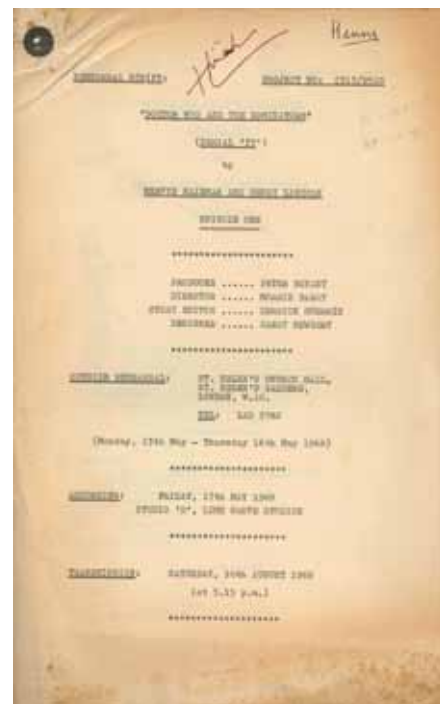
€4,800 - 7,200

US\$6,400 - 9,600

This set of scripts were Henry Lincoln's working copies for the episode and include a number of his amendments and corrections to the text.



177



172 (part)

175

Doctor Who - A carbon copy letter from Henry Lincoln to Mervyn Haisman, relating to The Abominable Snowman, together with three typed script pages the copied letter inscribed,

MERV

WOT FORTS ON LIST OF NAMES

I RECKON PADMAWOTSIT FOR

CHIEF RABBI & THERE

ORTA BE MILEAGE IN

A BALD HEADED OLD MONK

CALLED TOMMY (THONMI)

AN I DON'T FINK YETI

SHOULD HAVE A NECK

LOOKS

LESS

YOU MAN

WOTCHER FINK ???

H

£250 - 350

€300 - 420

US\$400 - 560



179



179 & 181 (part)

© BBC



181



179



178

178
Doctor Who / Patrick Troughton: Doctor Who And The Abominable Snowmen, 1967 - A complete set of six Rehearsal Scripts, from the collection of episode writer Henry Lincoln, each bound mimeographed script, signed to cover in black ink 'Henry Lincoln', with recording and transmission details to front, 8 x 13 inches (20x33cm) (6)
 £3,000 - 5,000
 €3,600 - 6,000
 US\$4,800 - 8,000

Written by Henry Lincoln and Mervyn Haisman 'The Abominable Snowmen' is the first storyline in the Doctor Who series to feature the character the 'Yeti'. First broadcast in September - November 1967 five of the six episodes in the series are currently considered lost.



180

179
Doctor Who/ Patrick Troughton - The Web of Fear - An original Yeti homing device prop, 1968, the hollow figure of stained mix media resin, on base, together with a reproduction image featuring the piece, height 4¾ inches (11.5cm)
 £2,000 - 3,000
 €2,400 - 3,600
 US\$3,200 - 4,800

Provenance: From the Estate of Bob Slatford, BBC Visual Effects Department between 1986-1974.
 Working alongside Jack Kine and Bernard Wilkie.



181

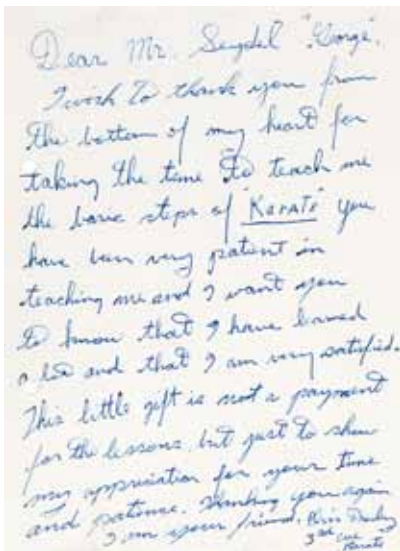
180
Doctor Who: An original Tardis prop model, circa 1968, of overpainted wooden structure, on stepped base, with miniature light to top, removable lid, with hook to interior, windows and lid painted black, outer case overpainted in non-original blue colour, height 10 inches (25.5cm)
 £2,000 - 3,000
 €2,400 - 3,600
 US\$3,200 - 4,800

Provenance: From the Estate of Bob Slatford, BBC Visual Effects Department between 1986-1974.
 Working alongside Jack Kine and Bernard Wilkie.

181
Doctor Who/ Patrick Troughton - The Web of Fear - An original Yeti homing device prop, 1968, the hollow figure of stained mix media resin, on base screw fitting metal base, removable with internal rod and fittings, height 4¾ inches (11.5cm)
 £2,000 - 3,000
 €2,400 - 3,600
 US\$3,200 - 4,800

Provenance: From the Estate of Bob Slatford, BBC Visual Effects Department between 1986-1974.
 Working alongside Jack Kine and Bernard Wilkie.

Rock and Pop Music



184 (part)



186



187



185

Rock & Pop Memorabilia

182

Elvis Presley: A demo pressing of 'Paralyzed', 1957, HMV POP 378, 45 rpm single-side disc, in clip-frame
£200 - 250
€240 - 300
US\$320 - 400

183

Elvis Presley: Three British quad posters 1965-6, titles including; Paradise Hawaiian Style, Easy Come Easy Go and Frankie and Johnny, 30 x 40 inches (76x102cm) (3)
£300 - 500
€360 - 600
US\$480 - 800

184

Elvis Presley: A handwritten autographed letter from Elvis Presley to his karate coach Jurgin Seydel, circa March 1960, a single sheet of note paper with a letter of thanks written across fourteen lines in blue ink by Presley, thanking Mr. Seydel for teaching him the art of karate ...I wish to thank you from the bottom of my heart for taking the time to teach me the basic steps of "Karate"... Elvis ends the letter I am your friend, Elvis Presley, 3rd cue karate, accompanied by a typed reference from Sydel confirming Presley's karate level of 3.dan written in German (2)
£3,000 - 4,000
€3,600 - 4,800
US\$4,800 - 6,400

This lot and the following three lots are offered by the Estate of Mr. Seydel and have remained in the family ever since he taught Elvis the art of Karate.



185

185

Elvis Presley: A typescript letter signed Elvis to his karate coach Jurgin Seydel, dated February 5th, 1962, the letter by Presley thanks Seydel for sending a copy of his Karate book to him in Memphis, he continues to show his enthusiasm for the sport by stating I have attained my first degree black belt. The examination was given to m by a United States Commissioner. When time allows I practice as much as possible. signed Your friend, Elvis; accompanied by a black and white machine print of Elvis and Seydel in a faux karate move (2)
£1,000 - 1,500
€1,200 - 1,800
US\$1,600 - 2,400

186

Elvis Presley: A typescript letter signed by Elvis Presley to Jurgin Seydel, dated June 19, 1973, the letter on white paper begins ...You may be somewhat surprised hearing from me after so many years...I certainly am glad to find out your address..., he elaborates with pride ...I want to thank you for introducing me to Karate and wanted you to know I kept it up through the years, and have been very successful with it, and am now holding the 7th. degree black belt. I am enclosing the picture that was taken at the time i was awarded the 7th degree belt., Presley ends his letter affectionately Well Take care of yourself and the best of luck, success and happiness to you. Sincerely Elvis Presley, at the bottom of the page in an unknown hand are three handwritten lines detailing Presley's current Karate coach; the letter is accompanied by the photograph of Presley and Master Kang Rhee as stated in the letter, written on the back in Presley's hand This is Master Kang Rhee 8th Dan who presented me with his initial E (2)
£1,200 - 1,500
€1,400 - 1,800
US\$1,900 - 2,400

187

Elvis Presley: A collection of eight photographs of Elvis Presley in various karate poses, owned and collected by Jurgin Seydel, documenting Presley's progression in the sport over the years; accompanied by a colour photocopy International Kenpo Karate Association certificate
£500 - 700
€600 - 840
US\$800 - 1,100



189



188

188
The Beatles: A print of a photograph by Astrid Kirchherr, of the Beatles at the fairground in Hamburg, 1960, signed by the photographer, 23½ x 31½ inches (59.5x80cm)
£200 - 300
€240 - 360
US\$320 - 480

189
The Beatles: A rare E.M.I. press release, 'Introducing The Beatles', 1962, pink and black pictorial front cover with five pages giving details on management, biography and the debut single on Parlophone, 'Love Me Do'/'P.S. I Love You', release date 5th October 1962, all mounted and framed, 17½ x 59½ inches (44.5x151cm)
£800 - 1,200
€960 - 1,400
US\$1,300 - 1,900

Ex-lot 229, *Pop and Collectible Guitars*, Christie's South Kensington, 26th September 2000.



190



191

190
The Beatles: Autographs of George Harrison and Ringo Starr, 1963, in blue ballpoints on a sheet of plain paper, with dedications *To Maureen* from each and Ringo inscribing *Love from the Beatles*, folded, 6½ x 8 inches (16.5 x 20cm)
£600 - 800
€720 - 960
US\$960 - 1,300

These autographs were obtained in May 1963, at the Liverpool Philharmonic Hall, when George and Ringo were amongst the judges for a beat group competition.

191
The Beatles: An autograph book signed by the Beatles, The Animals, Gerry & The Pacemakers amongst others, circa 1963, George Harrison, Ringo Starr, John Lennon and Paul McCartney all signed in blue ballpoint pen on a page, additionally inscribed by George 'The Beatles', pages 3¾ x 4½ inches (9.5 x 11.5cm), together with another, larger autograph book containing Freddie and the Dreamers, The Hollies, Brian Poole and The Tremeloes and various others from the period (2)
£2,000 - 3,000
€2,400 - 3,600
US\$3,200 - 4,800



192

192
The Beatles: An autographed concert programme, 1963, signed on two inside pages by John Lennon, George Harrison and Ringo Starr in blue ink, additionally signed and inscribed *Lots of love, Paul McCartney (Beatles) xxx*
£3,500 - 4,500
€4,200 - 5,400
US\$5,600 - 7,200

The vendor was working on the switchboard at the Fairfield Hall, Croydon, when the Beatles appeared there on 25th April, 1963. This 'Mersey Beat Showcase' concert had been booked by promoter John Smith back in January, before the Beatles had had a big hit with 'Please Please Me' and therefore John Leyton, a much bigger star at the time, was booked to top the bill to insure the house was full. However, on the day of this concert, Leyton fell ill and could not appear. This, however, caused little disappointment to the audience as they had all come to see the Beatles.



193

193
The Beatles: An autographed concert programme,
 1963,
 'The Beatles Show', signed in blue ink and ballpoint by Paul McCartney, John Lennon, George Harrison and Ringo Starr against their portraits, also signed by Gerry and The Pacemakers and Tommy Quickly
 £2,500 - 3,500
 €3,000 - 4,200
 US\$4,000 - 5,600

According to the vendor, these autographs were obtained at Weston-super-Mare, July 1963.

194
The Beatles: A 'New Beat' guitar and other memorabilia,
 1960s,
 the toy guitar in two-tone red plastic, by Selcol, in original box with instruction chart and lyric booklet; with a set of four 340-piece jigsaws in boxes, The Beatles Illustrated Lyrics 800-piece jigsaw (all five unchecked for pieces), and a colour banner poster
 £300 - 400
 €360 - 480
 US\$480 - 640



195



196

195
The Beatles: A set of autographs,
 1963,
 signed by John Lennon, Paul McCartney, George Harrison and Ringo Starr in blue ballpoint pen on a piece of paper typed by a fan with their names, water stained and ink bleed, 8 x 10 inches (20x25cm)
 £600 - 800
 €720 - 960
 US\$960 - 1,300

According to information from the vendor, these signatures were obtained during The Beatles' residency at the Winter Gardens, Margate, 8th-13th July 1963.

196
The Beatles & The Rolling Stones: Two autograph books
 containing music and film stars and others,
 1960s,
 including the Beatles, in blue ballpoints on two pages, Ringo signing with first name only, Paul McCartney and Jane Asher, the Rolling Stones, in blue ballpoints on two pages, the Beach Boys, the Monkees, Adam West, Sean Connery, Marlene Dietrich, Gina Lollobrigida, Muhammad Ali, Douglas Bader, Lee Marvin, Dusty Springfield and Deborah Kerr, the larger with pages 4 x 5 inches (10 x 12.5cm)
 £1,800 - 2,200
 €2,200 - 2,600
 US\$2,900 - 3,500

Please Please Me THE BEATLES

PMC
1202

love from George Harrison
to Evelyn xxx

■ **GEORGE HARRISON** (lead guitar) ■ **JOHN LENNON** (rhythm guitar)
■ **PAUL MCCARTNEY** (bass guitar) ■ **RINGO STARR** (drums)

SIDE ONE

1. **I SAW HER STANDING THERE**
(McCartney-Lennon)

2. **MISERY**
(McCartney-Lennon)

3. **ANNA (GO TO HIM)**
(Alexander)

4. **CHAINS**
(Goffin-King)

5. **BOYS**
(Dolan-Farrell)

6. **ASK ME WHY**
(McCartney-Lennon)

7. **PLEASE PLEASE ME**
(McCartney-Lennon)

SIDE TWO

1. **LOVE ME DO**
(McCartney-Lennon)

2. **P.S. I LOVE YOU**
(McCartney-Lennon)

3. **BABY IT'S YOU**
(David-Williams-Barbarack)

4. **DO YOU WANT TO KNOW A SECRET**
(McCartney-Lennon)

5. **A TASTE OF HONEY**
(Goffin-Martin)

6. **THERE'S A PLACE**
(McCartney-Lennon)

7. **TWIST AND SHOUT**
(Medley-Russell)

Pop picking is a fast 'n' furious business these days whether you are on the recording studio side listening out, or on the disc-counter side listening in. As a record reviewer I find myself installed halfway in-between with an ear cocked in either direction. So far as Britain's record collecting public is concerned, The Beatles broke into earshot in October 1962. My natural inclination towards the times presented me taking a totally unbiased view of their early success. Eighteen months before they first went to the EMI studios in London, The Beatles had been seen at Merseyside's famous Cavern and it was inevitable that they had Panophone records. LOVE ME DO, would go straight into the top of Liverpool's local hit parade. The group's chances of national chart entry seemed much more remote. The other team had joined the best-sellers via a debut disc. But The Beatles were history-makers from the start and LOVE ME DO sold enough copies during its first 48 hours in the shops to send it rocketing to the national charts. In all the busy years since pop music first swept from hen to coven I have never seen a British pop group leap to the forefront of the scene with such speed and style. Within the six months which followed the Top Twenty appearance of LOVE ME DO, almost every leading disc-jockey and musicologist in the country began to shout the praises of The Beatles. Frontiers of the New Musical Express voted the boys in the astonishingly high price via the 1963 popularity poll ... on the list of the just one record released. Pictures of the group appeared in the front pages of three national music papers. People's Guide and the other music industry expressed tremendous interest in the new band and the musical sounds which The Beatles had introduced. Brian Matthew (who has since brought The Beatles to many millions of viewers and listeners in his "Thank Your Lucky Stars", "Saturday Club" and "Easy Beat" programmes) described the quartet as vivacious and practically the most exciting and accomplished group to emerge since The Shadows.

Disc reviewers like disc producers heaped one to be wary about making long-term predictions. The hit parade isn't always dominated by the most workmanlike releases of the day so it is no good assuming that verisimilitude counts for everything. It was during the recording of a Media Laboratories programme in the EMI Friday Spectacular series that I was finally convinced that The Beatles were about to enjoy the typical pop-flying national fame which I had always believed that they deserved. The teen-audience didn't know the evening's line-up of artists and groups in advance, and before Muriel Young brought on The Beatles she began to read out their Christian names. She got as far as John ... Paul ... and the rest of her introduction was buried in a mighty barrage of very genuine applause. I cannot think of more than one other group - British or American - which would be so readily identified and welcomed by the announcement of two Christian

names. To me, this was the ultimate proof that The Beatles (and not just one or two of their hit records) had arrived at the uncommon peak popularity point reserved for dissonant's privileged few. Shortly afterwards The Beatles proved their pop power when they by-passed the lower segments of the hit parade to scuttle straight into the nation's Top Ten with their second single, PLEASE PLEASE ME.

This quick-selling disc went on to overtake all rivals when it bounced into the coveted Number One slot towards the end of February. Just over four months after the release of their very first record The Beatles had become triumphant chart-toppers!

Producer George Martin has never had any headaches over choice of songs for The Beatles. Their own built-in harmony team of John Lennon and Paul McCartney has already lusted away enough self-penned numbers to maintain a steady output of all-original singles from now until 1975! Between them The Beatles adopt a do-it-yourself approach from the very beginning. They write their own lyrics, design and eventually build their own instrumental backdrops and work out their own vocal arrangements. Their music is wild, pungent, hard-hitting, uninhibited ... and personal. The do-it-yourself angle ensures complete originality at all stages of the process. Although on many people suggest (without closer definition) that The Beatles have a trans-Atlantic style, their only real influence has been from the unique brand of Rhythm and Blues folk music which abounds on Merseyside and which The Beatles themselves have helped to pioneer since their formation in 1960.

This record comprises eight Lennon-McCartney compositions in addition to six other numbers which have become firm live-performance favourites in The Beatles' varied repertoires.

The group's admiration for the work of The Shirelles is demonstrated by the inclusion of BABY IT'S YOU (John taking the lead vocal with George and Paul supplying the harmony), and BOYS (a fast rocker which allows drummer Ringo to make his first recorded appearance as a vocalist), ANNA, ASK ME WHY, and TWIST AND SHOUT also feature stand-out solo performances from John, whilst DO YOU WANT TO KNOW A SECRET hands the audio spotlight to George. MISERY may sound as though it is a self-dub created by the multi-recording of a single voice ... but the effect is produced by the fine matching of two voices belonging to John and Paul. There is only one 'trick duet' and that is on A TASTE OF HONEY featuring a dual-voiced Paul. John and Paul get together on THERE'S A PLACE and I SAW HER STANDING THERE; George joins them for CHAINS, LOVE ME DO and PLEASE PLEASE ME.

TONY BARRON



TRADE MARK OF
THE PARLOPHONE CO., LTD.

LONG PLAY 33 1/3 R.P.M.

E.M.I. RECORDS LIMITED
(Incorporated by Electric & Musical Industries Ltd.)
HAYES - MIDDLESEX - ENGLAND
Made and Printed in Great Britain



Printed and Made in Great Britain by E.M.I. Records Ltd. and Parlophone Ltd. PMC 1202

197

197

The Beatles: An autographed copy of the album 'Please Please Me', a black and gold label pressing, 1963,

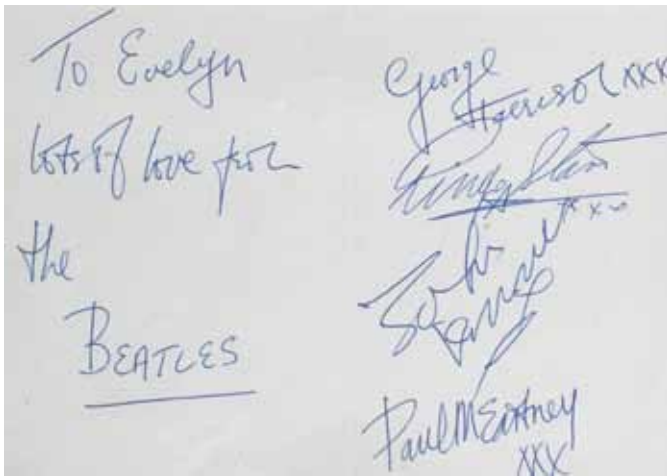
PMC 1202, with Dick James Music Co. publishing credits, the back cover signed and inscribed in blue pen *love from George Harrison to Evelyn xxx, To Evelyn Love Ringo Starr, To Eve Paul McCartney, John Lennon To Evelyn xxx*, with statement of provenance from the vendor (2)

£8,000 - 10,000

€9,600 - 12,000

US\$13,000 - 16,000

According to the statement, the vendor met the Beatles several times via an introduction by Alan Freeman. This album was signed in April 1963 at the ABC TV studios in Teddington, whilst the Beatles were there for the programme 'Thank Your Lucky Stars'.



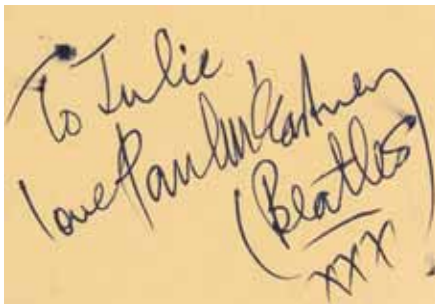
200 (page)



199 (page)



199 (page)



198 (page)

198
Paul McCartney: A signed autograph album,
 circa 1963,
 the part album inscribed in blue ink 'To Julie, love Paul McCartney (Beatles) xxx', album additionally signed by Adam Faith, Pete Murray, Cleo Laine amongst others, together with a photograph of McCartney taken at Shepperton Studios, April 1963, to be offered with copyright, *the signed page 3 x 2 inches (7.5x5cm) (2)*
£500 - 700
€600 - 840
US\$800 - 1,100

199
The Beatles & The Rolling Stones: An autograph book containing a collection of music and film stars,
 1960s,
 including the Beatles, on one page in blue pen John Lennon, Paul McCartney, George Harrison and Ringo Starr; signed by the Rolling Stones on two pages in blue ballpoint Mick Jagger, Keith Richards, Charlie Watts, Brian Jones and Bill Wyman; additionally signed by Anita Ekberg, Brigitte Bardot, Ursula Andress, Harry H. Corbett and Wilfrid Brambell, Evely Brothers, Cliff Richard and The Shadows, Laurence Olivier, Gregory Peck, Sophia Loren, Julie Christie, Shirley Temple Black, Judy Garland and Liza Minelli, Olivia de Havilland, Roger Moore, Robert Vaughn and Peter Sellers, *pages 3 3/4 x 5 inches (9.5 x 13cm)*
£2,500 - 3,000
€3,000 - 3,600
US\$4,000 - 4,800

200
The Beatles: An autographed notelet,
 1963,
 signed in blue ballpoint, Paul's 'autograph' in George's hand and with inscription 'To Evelyn' by George, mounted and framed, with statement from the vendor (2), *notelet 7 x 5 inches (18 x 13cm)*
£1,200 - 1,500
€1,400 - 1,800
US\$1,900 - 2,400

According to the vendor, these autographs were obtained at the Television studios in Teddington, circa April 1963. The vendor met the Beatles several times, following an introduction by Alan Freeman.



201

201
The Beatles: A scarce EMI Records 'Top Ten' Chart,
 1963,
 showing the Beatles at No.1 with 'She Loves You' and at No.7 with the 'Twist And Shout' EP, *10 x 20 inches (25.5x51cm)*
£300 - 500
€360 - 600
US\$480 - 800

Written by John Lennon and Paul McCartney after playing the Majestic Ballroom, Newcastle, 26th June, 'She Loves You' was released in the UK on 23rd August. Sales were greater than any of their prior releases and it became the country's biggest-selling single of the decade. It entered the Top 20 shortly after release and stayed there for 31 consecutive weeks, reaching the No.1 spot in September and again at the end of November.

In Mojo magazine's 2002 special issue, '1000 Days Of Beatlemania', Mark Ellen succinctly described the song: 'Compressed into two minutes and 17 seconds was every hallmark, every signature, every meticulous detail that made The Beatles so electrifying and the result was more than a single, it was the soundtrack to a movie the played in the nation's head.'

Please Please Me THE BEATLES

PMC
1202

■ **GEORGE HARRISON** (lead guitar) ■ **JOHN LENNON** (rhythm guitar)
■ **PAUL MCCARTNEY** (bass guitar) ■ **RINGO STARR** (drums)

SIDE ONE

1. **I SAW HER STANDING THERE**
(McCartney-Lennon)
2. **MISERY**
(McCartney-Lennon)
3. **ANNA (GO TO HIM)**
(Alexander)
4. **CHAINS**
(Goffin-King)
5. **BOYS**
(Dizzen-Farrell)
6. **ASK ME WHY**
(McCartney-Lennon)
7. **PLEASE PLEASE ME**
(McCartney-Lennon)

SIDE TWO

1. **LOVE ME DO**
(McCartney-Lennon)
2. **P.S. I LOVE YOU**
(McCartney-Lennon)
3. **BABY IT'S YOU**
(David-Wolf - Beckerach)
4. **DO YOU WANT TO KNOW A SECRET**
(McCartney-Lennon)
5. **A TASTE OF HONEY**
(Scott-Marlowe)
6. **THERE'S A PLACE**
(McCartney-Lennon)
7. **TWIST AND SHOUT**
(Medley-Russell)

Recording first published 1960



TRADE MARK OF
THE PHILIPINE CO., LTD.

LONG PLAY 33 1/3 R.P.M.

E.M.I. RECORDS LIMITED
(Incorporated in EMI Music Publishing Ltd.)
HAYES · MIDDLESEX · ENGLAND
Made and Printed in Great Britain



Pop picking is a fast 'n' furious business these days whether you are on the recording studio side listening out, or on the listening side. As a record reviewer I find myself listening to the new releases with an eager eye for either direction. So far as Britain's record collectors are concerned, The Beatles broke into earshot in October, 1962. My natural hometown interest in the group pre-empted me taking a totally unbiased view of their early success. Eighteen months ago, when I was in the EMI studios in London, The Beatles were the most popular band in the country and it was inevitable that they would be the first to be recorded. I should go straight into the fact of Liverpool's local pride. The group's chances of national chart entry seemed much brighter. No other team had scored the best-selling debut disc. But The Beatles were history-makers from the start and LOVE ME DO sold enough copies during its first days in the shops to send it soaring into the national charts. In all the busy years since pop singles first struck home ten to seven inches I have never seen a British group leap to the forefront of the scene with such speed and energy. Within the six months which followed the Top Twenty appearance of LOVE ME DO, almost every leading literary and musical journal in the country began to shout the praises of The Beatles. Readers of the New Musical Express voted the boys into a surprisingly high place via the 1962/63 popularity poll... on the strength of just one record release. Pictures of the group spread themselves across the front pages of three national music papers. People inside and outside the record industry expressed tremendous interest in the new vocal and instrumental sounds which The Beatles had introduced. Brian Matthew (who has since brought The Beatles to many millions of viewers and listeners in his "Thank Your Lucky Stars", "Saturday Club" and "Easy Beat" programmes) describes the quartet as visually and musically the most exciting and accomplished group to emerge since The Shadows.

Diet reviewing, like disc producing, teaches one to be wary about making long-term predictions. The hit parade isn't always dominated by the most worthy performances of the day so it is no good assuming that versatility counts for everything. It was during the recording of a Radio Luxembourg programme in the EMI Friday Spectacular series that I was finally convinced that The Beatles were about to enjoy the type of top-flight national fame which I had always believed that they deserved. The teen-audience didn't know the evening's line-up of artists and groups in advance, and before Muriel Young brought on The Beatles she began to read out their Christian names. She got as far as John... Paul... and the rest of her introduction was buried in a mighty barrage of very genuine applause. I cannot think of more than one other group—British or American—which would be so readily identified and welcomed by the announcement of two Christian

names. To me, this was the ultimate proof that The Beatles had just one or two of their hit records) had arrived at the up-market peak-popularity point reserved for disc-jockey's privileged few. Shortly afterwards The Beatles proved their pop power when they possessed the lower segments of the hit parade to scuttle straight to the national Top Twenty. Their second single, PLEASE PLEASE ME.

This high-selling disc went on to displace all rivals when it leaped into the coveted Number One slot towards the end of February. Just over four months after the release of their very first record The Beatles had become triumphant chart-toppers!

Producer George Martin has never had any headaches over choice of songs for The Beatles. Their own ballads—luscious with the lush harmonies of John Lennon and Paul McCartney—have already racked away enough well-earned numbers to maintain a steady output of all-origins singles from now until 1975! Between them The Beatles adopt a do-it-yourself approach from the very beginning. They write their own lyrics, design and eventually build their own instrumental backdrops and work out their own vocal arrangements. Their music is wild, pungent, hard-hitting, uninhibited... and personal. The do-it-yourself angle ensures complete originality at all stages of the process. Although so many people suggest (without closer definition) that The Beatles have a trans-Atlantic style, their only real influence has been from the unique blend of Rhythm and Blues folk music which abounds on Merseyside and which The Beatles themselves have helped to pioneer since their formation in 1960.

This record comprises eight Lennon-McCartney compositions in addition to six other numbers which have become firm live-performance favourites in 'The Beatles' varied repertoires.

The group's admiration for the work of The Shadows is demonstrated by the inclusion of BABY IT'S YOU (John taking the lead vocal with George and Paul supplying the harmony), and BOYS (a fast rocker which allows drummer Ringo to make his first recorded appearance as a vocalist), ANNA, ASK ME WHY, and TWIST AND SHOUT (also feature stand-out solo performances from John, whilst DO YOU WANT TO KNOW A SECRET hands the solo spotlight to George. MISERY may sound as though it is a self-dual created by the multi-recording of a single voice... but the effect is produced by the fine matching of two voices belonging to John and Paul. There is only one 'back track' and that is on A TASTE OF HONEY featuring a dual-voiced Paul. John and Paul get together on THERE'S A PLACE and I SAW HER STANDING THERE. George and Paul then do CHAINS, LOVE ME DO and PLEASE PLEASE ME.

TONY SARKIS

202

202

The Beatles: An autographed copy of the album 'Please Please Me', a black and gold label pressing, 1963,

PMC 1202, with Dick James Music Co. publishing credits, the back cover signed and inscribed in blue pen *All The Best from Paul McCartney, (Freddie and the Dreamers) LEAD* signed by George Harrison and Ringo Starr with inscriptions (G.P.O) and *Your friend* respectively and John Lennon signed and inscribed *Blast your hide from John Lennon (Loud rhythm, X)*, with statement of provenance from the vendor

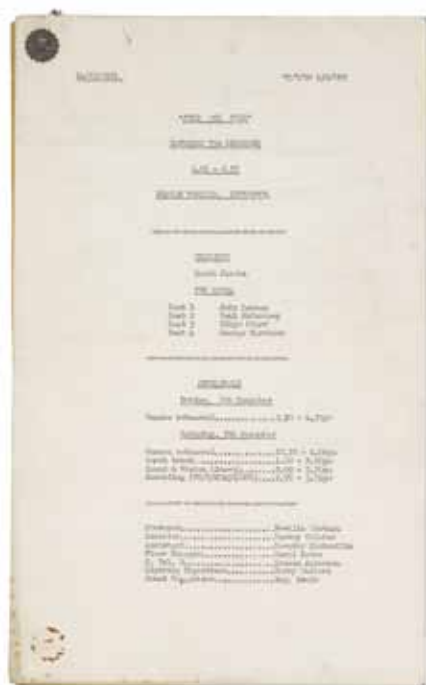
£6,000 - 8,000

€7,200 - 9,600

US\$9,600 - 13,000

According to the letter accompanying this lot, the signatures were obtained by Arthur Collins, the owner of The Normandie House Hotel, London, during the early 1960s. The accommodation was provided as a low key alternative for young music groups at the time to stay in following performances in and around the London area. As such groups including the Beatles, Gerry and the Pacemakers and Freddy and the Dreamers all enjoyed staying there.

These signatures were acquired one evening when the Beatles returned back to the hotel to find the owner and Freddy and the Dreamers sitting up drinking and playing cards. The Beatles joined the merriment and ended up using a rare gold and black label pressing of their debut album *Please Please Me* as a coaster in the centre of the table for the numerous glasses being used during the course of the night, evident water damage is visible on the sleeve.



206



204



205



203

203
The Beatles: An autographed publicity card, 1963, the black and white 'Topstar' card signed on the reverse by George Harrison, Ringo Starr, John Lennon and Paul McCartney in blue ballpoints, also inscribed by the recipient of the autographs; with a letter from the General Manager of the Odeon Theatre, Leeds, dated 23rd November 1963, reading '...I have no idea when the Beatles will be here again, but we shall not be permitting any backstage visitors. All we can do is offer to try to obtain autographs for you...'; and a ticket for the group's concert at the Odeon, 22nd October 1964, card 3½ x 5½ inches (9x14cm)
£2,000 - 3,000
€2,400 - 3,600
US\$3,200 - 4,800

204
The Beatles: A concert handbill and programme, the handbill for the ABC, Huddersfield, Friday 6th November 1963 complete with ticket order form
£300 - 400
€360 - 480
US\$480 - 640

205
Michael McCartney (British, born 1944): Three prints featuring Paul McCartney, circa 1960s, black and white silver gelatin prints featuring Paul McCartney, printed later, mounted and framed, largest 14 x 11 inches (36x28cm.)
£600 - 800
€720 - 960
US\$960 - 1,300

206
The Beatles: A camera script for 'Juke Box Jury' and a running order for 'It's The Beatles', Saturday, 7th December 1963, the script with fourteen pages, the first two detailing rehearsals and recording on 6th/7th December, the running order faintly inscribed in unknown hand *John's copy*, two pages, each 8 x 13 inches (20.5 x 33cm)
£600 - 800
€720 - 960
US\$960 - 1,300

Provenance: Bernard Robinson, assistant stage manager at the Liverpool Empire, 1961-1971.

The events of this day highlight the incredible work-rate of the Beatles, now that the UK was thoroughly in the grip of Beatlemania. In the afternoon, in front to some 2,500 members of their Northern Area Fan Club, they taped a special edition of the BBC's 'Juke Box Jury' at the Empire Theatre, appearing as guest panellists. They then gave a concert at the theatre, which was taped for television broadcast later that day for a special entitled 'It's The Beatles', following transmission of the 'Juke Box Jury' show. When they were finished at the Empire they raced a short distance to the Odeon Cinema, giving two concerts as part of their ongoing tour.

PMC
1206

RINGO STARR (drums)

7 PLEASE MISTER POSTMAN *Holland*

T MONEY (Bradford-Gorty)

According first published 1963

If you have read a great deal in the musical press about Merseyside's leaf basement, The Cavern, you might imagine that the cellar stompers of Liverpool would demand an all-up-tempo programme. Curiously Paul's persuasive handling of **TILL THERE WAS YOU** used to go down as

The final Lennon/McCartney composition of this session features a double-tracked John Lennon singing "NOT A SECOND TIME." George Martin's piano work is featured in this number and again upon the programme's closing track MONEY. Paul describes MONEY as "a really big accesser" and he recalls the numerous Cavern Club occasions when this item brought forth the same type of overwhelming response given to Twist and Shout. Much recorded by American blues merchants, MONEY has faded about the raw lyrics with tremendous force and feeling.

George and Paul repeat the answer:

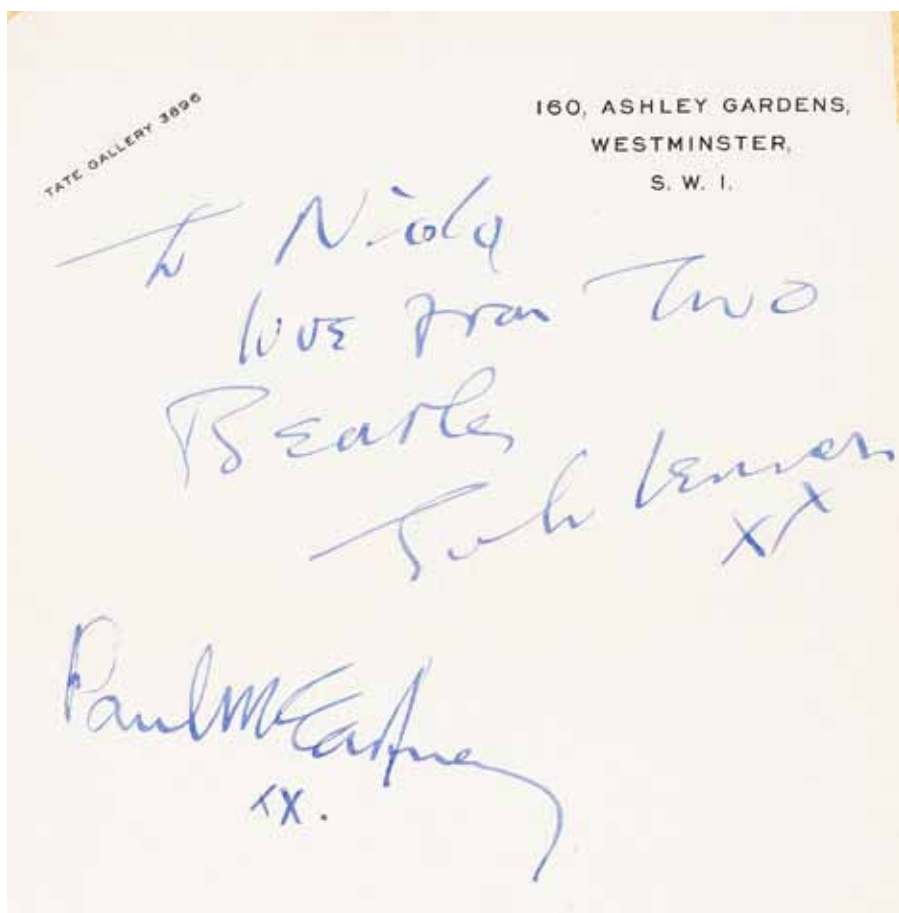
MONEY! It's a complete waste of time to like rock'n'roll programme. Hope I don't have to say you treatlesies to flip back to Side One for a repeat play session WITH THE BEATLES.

TOMMY BARRON



Printed and made by Garnod & Laithouse Ltd. Resents pending. PHC 1/30. PC1 304

Entertainment Memorabilia / 49



210

208
The Beatles: A set of autographs, 1963, and related material,
 comprising: two autograph books, one with a page signed in blue and black ballpoints by Paul McCartney, Ringo Starr, George Harrison and John Lennon, Paul adding *Beatles*, other autographs in the books include Mick Jagger, Bill Wyman and Charlie Watts, Marianne Faithfull, Gene Vincent, Dusty Springfield, Chris Montez, Tommy Roe, Tommy Quickly, Bobby Vee, Helen Shapiro, Big Dee Irwin, Roy Orbison and Little Richard (some on scraps of paper laid in); together with three period press black and white photographs of the vendor and others with the Beatles, various newspaper clippings regarding their appearance in Doncaster and a Washington Pottery plate
£2,000 - 2,500
€2,400 - 3,000
US\$3,200 - 4,000

The vendor of this lot worked as a cashier at the Gaumont Cinema, Doncaster in the 1960s. When the Beatles appeared there in December 1963, she met them and obtained their autographs.



208



209

209
The Beatles: Photographs of the filming for the television variety show, 'Big Night Out', Sunday 23rd February 1964,
 believed unpublished, comprising twenty eight recent prints, seven 35mm negative strips and two contact sheets, to be sold with copyright
£1,500 - 2,000
€1,800 - 2,400
US\$2,400 - 3,200

These photographs, taken by the vendor's father, record some of the day's activities for the Beatles at the Teddington Studios of ABC Television. Having arrived back in the UK just the day before, following their triumphal tour of the USA, the Beatles hardly had time to draw breath before they were due to tape their second appearance on the show. The photographs show the scenes outside the studios, the Beatles taking part in several sketches - on a boat on the River Thames and in an open-topped car - and rehearsing inside.

210
The Beatles: Tate Gallery headed paper signed by John Lennon and Paul McCartney,
 1963,
 inscribed in blue ink '*To Nicola, love from Two Beatles John Lennon xx*' and additionally '*Paul McCartney xx*', the notepaper headed 'Tate Gallery 3896, 160 Ashley Gardens, Westminster, S.W.1', 8 x 7 inches (20x18cm)
£1,200 - 1,800
€1,400 - 2,200
US\$1,900 - 2,900

Ex lot 132, *Pop Memorabilia*, Christie's South Kensington, 30 April 2002.



212

211

The Beatles: A set of autographs in small book,
circa 1963-4,
inscribed over two pages, signed by Paul
McCartney and John Lennon to left hand page
further inscribed 'Beatles' by McCartney, signed
by George Harrison and Ringo Starr to right
hand page, all in blue ink, the book additionally
signed by Bert Weedon, Pete Murray and Acker
Bilk amongst others, 3½ x 2 inches (8.5x5cm)
£1,200 - 1,800
€1,400 - 2,200
US\$1,900 - 2,900

212

The Beatles: An autographed oversized publicity photograph,
signed in black ink by George Harrison and
in blue ink by Ringo Starr, John Lennon and
Paul McCartney, each adjacent to their portrait
photograph, additionally inscribed by Paul *To
Gloria, Lots of love from me, 10 x 8 inches
(26x20cm.)*
£5,000 - 7,000
€6,000 - 8,400
US\$8,000 - 11,000

213

Robert Whitaker (British, 1939-2011): The Beatles/ George Harrison,
black and white print signed by the
photographer and entitled *Good Day Sunshine*,
also inscribed AP 1/6, mounted and framed, 11
x 14¾ inches (28x37.5cm)
£600 - 800
€720 - 960
US\$960 - 1,300

214

The Beatles: A collection of memorabilia and ephemera, majority 1960s, comprising: six various concert programmes and four used tickets, for the Guildhall Portsmouth (x2), Odeon Hammersmith and Gaumont Southampton; posters, including 'The Beatles On Trial' and 'Maureen Cleave With the Beatles' (Evening Standard), 'Yeah! Yeah! Yeah!' (Evening News); Fan Club posters and newsletters and Southern Area Fan Club Convention programme, Wimbledon Palais, 14th December 1963; a set of Fan Club monthlies, nos 1-12 in Beatles Book binder; Fan Club Christmas flexis; various books and magazines, including Hunter Davies' biography, first hardback edition; publicity photographs; a quantity of Parlophone and Apple 45s (a few solo releases); nine scrapbooks; and Rolling Stones 'All Stars 64' programme and Kinks / Yardbirds flyer with a Jeff Beck autograph in a small album

£600 - 800
€720 - 960
US\$960 - 1,300



213



211 (page)



214 (part)



215

215

The Beatles: Unpublished colour photographs taken during the filming of the television special, 'Around The Beatles', Tuesday, 28th April 1964, comprising five large colour prints, one contact sheet and four colour negatives, to be sold with copyright
£1,200 - 1,800
€1,400 - 2,200
US\$1,900 - 2,900

'Around The Beatles' was a one-hour TV special, starring the group but also featuring P. J. Proby, Long John Baldry, Cilla Black, Sounds Incorporated and others. Following rehearsals and a special recording session the previous week, the show was taped in front of an audience at the Wembley Studios on 28th April. As well as miming to a pre-recorded soundtrack of various of their hits, the Beatles took part in a sketch based on the Interlude section of 'A Midsummer Night's Dream'. Dressed in pantomime-like costumes, John portrayed the beautiful 'Thisbe', Paul took the part of 'Pyramus', George was 'Moonshine', and Ringo the 'Lion'.

216

John Lennon: An autographed First Edition of 'In His Own Write', 1964, signed and inscribed by the author in blue ballpoint; with a letter from the General Manager of the Odeon Theatre, Leeds, dated 9th October 1964, reading *...If you bring your John Lennon book to the Theatre, I will see that it is taken back stage for you...*; and a Beatles Fan Club membership card
£1,500 - 2,000
€1,800 - 2,400
US\$2,400 - 3,200



216

217

Brian Epstein: A poster and ticket for 'Star Scene 65' at the Finsbury Astoria, the bill including the Everly Brothers, Lulu, Billy J. Kramer and the Dakotas and Paddy, Klaus and Gibson, the fold-out poster with ticket attached for 9th October, poster 11 x 46 3/4 inches (28 x 119cm)
£150 - 250
€180 - 300
US\$240 - 400



217



218

218

The Beatles: A 'Revolver'-style sketch by Klaus Voormann, in black ink on heavy art paper, with some whitening, signed, 8 inches (20cm) square overall
£500 - 700
€600 - 840
US\$800 - 1,100



219

219
John Lennon and John Verona: An original drawing for the music video, 'I Feel Fine', 1960s,
 felt pen, mounted and framed with caption,
9½ x 12 inches (24 x 30.5cm)
£2,000 - 2,500
€2,400 - 3,000
US\$3,200 - 4,000

Ex-lot 587, Julien's Auctions, Property From The Collection Of Ronnie And Jo Wood, 26th-27th October 2012.

Film-maker and artist Stephen Verona first met John Lennon in a London nightclub, leading to a collaboration which resulted in one of the earliest pop promo videos. Verona proposed that he should produce a film for one of the Beatles' songs and John sent him an untitled recording of 'I Feel Fine', which Verona initially assumed to be called 'She Said So'. Verona produced a series of more than 200 drawings and, during a visit by John to New York, the pair spent a night discussing the project and hand-colouring the drawings.

The finished film was shown at the Museum of Modern Art in New York, collecting awards at the San Francisco, Atlanta and Chicago film festivals, as well as the CINE Golden Eagle. Verona subsequently produced many music videos, was nominated for an Academy Award for 'The Rehearsal' (1972 Best Short Subject, Live Action Film) and went into feature-length productions, including 'The Lords Of Flatbush', 1974, with Sylvester Stallone in his first leading role.



220

220*
The Beatles: A set of autographs and other memorabilia,
 1960s,
 comprising: a colour postcard of Cliff Richard, *3½ x 5½ inches (9x14cm)*, signed on the back by George Harrison, John Lennon and Ringo Starr in blue ballpoint, signed and inscribed by Paul McCartney 'lots of love - The Beatles, Paul McCartney' in black ink; together with a quantity of various publicity cards, groups include the Merseybeats, Mojos, Rattles, Hollies, some signed, a signed Decca flyer for Screaming Lord Sutch, and a programme for The Hollies/Donovan
£2,500 - 3,000
€3,000 - 3,600
US\$4,000 - 4,800

221
The Beatles: Unpublished footage of the Beatles during the making of the film 'Magical Mystery Tour',
 September 1967,
 comprising a reel of 8mm mute colour film containing family footage and approximately 1:20 minutes of Beatles' content shot in Newquay and its environs, comprising shots of the bus with the Beatles and various members of the cast on board, close-ups of Paul, John and Ringo walking through the crowd, with a DVD copy and sold with copyright (for the Beatles content only)
£600 - 800
€720 - 960
US\$960 - 1,300



222 (part)

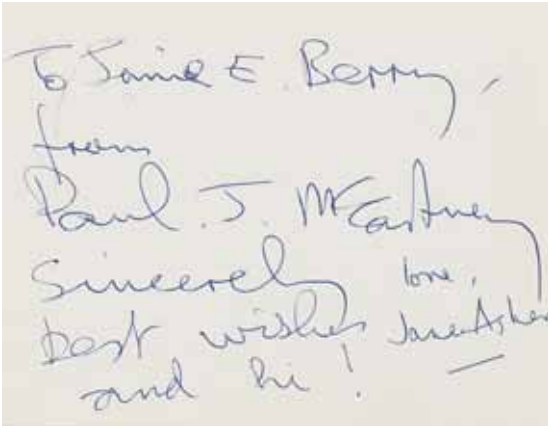
222
The Beatles: A group of photographs taken at Ready Steady Goes Live!, Wembley Television Studios,
 Friday 16th April 1965,
 believed unpublished, twenty four 2¼ inch negatives, two contact sheets of images including: two George Harrison; three John Lennon; eight Adam Faith, John Lennon and George Harrison together; three Adam Faith; one George Harrison and Adam Faith; one George Harrison and Cathy McGowan; two Sandie Shaw; two Doris Troy and one featuring group (unidentified), with four 8 x 10 inch sample prints including Lennon, Harrison, Faith and Shaw, all images to be sold with copyright, *all prints and contact sheets 10 x 8 inches (25.5x20.5cm)*
£1,800 - 2,500
€2,200 - 3,000
US\$2,900 - 4,000

These photographs were taken by the vendor, who was commissioned by a Swedish pop music magazine to cover the music scene in London at the time.

This appearance of John Lennon and George Harrison on 'Ready Steady Goes Live!' was to promote the release of 'Ticket To Ride'.



224



223



225



226

223
Paul McCartney and Jane Asher: An autographed album page, 1960s, in blue ballpoint, Paul writing, *To Janie E. Berry from Paul J. McCartney sincerely love, Best wishes Jane Asher and hi!*, the page 3¾ x 5¼ inches (9.5x13.5cm) £500 - 700
€600 - 840
US\$800 - 1,100

225
Robert Whitaker (British, 1939-2011): *The Beatles/ George Harrison*, the black and white portrait print of George with his Epiphone Casino guitar in 1966, mounted and framed, 11 x 15¾ inches (28x40cm) within mount £500 - 600
€600 - 720
US\$800 - 960

227
The Beatles: 'The Beatles' (White Album), No. 0000040, 1968, mono, Apple PMC 7067/8 £800 - 1,200
€960 - 1,400
US\$1,300 - 1,900

224
The Beatles: The set of four psychedelic posters photographed by Richard Avedon, issued by The Daily Express, 1968, as available by mail order or at leading newsagents at the time, UK Limited First Edition, rolled in original Daily Express/ W.H.Smith & Son tube, each 27 x 18 inches (69x48cm) (4) £400 - 600
€480 - 720
US\$640 - 960

226
The Beatles: The 'White Album', No. 0000018, with mis-constructed cover, 1968, mono, PMC 7067-8, the gatefold incorrectly constructed with seams on the outside, *The BEATLES* on the inside right, the spine text to the back, complete with black inners, poster and four colour prints £1,500 - 2,000
€1,800 - 2,400
US\$2,400 - 3,200



227



228

228

The Beatles: An Abbey Road street sign, with the original bill of sale from May 1970,
the enamelled sign lettered in black and red on a white ground, within metal frame, six fixing holes; with the bill of sale from *Westminster City Council City Engineer's Department*, dated 5.5.70, authorising the release of 1 No. *Old Street Nameplate:- ABBEY ROAD* for which the sum of £1 has been paid, signed on behalf of the City Engineer, sign 18 x 30¼ inches (46x77cm)

£8,000 - 10,000

€9,600 - 12,000

US\$13,000 - 16,000

The bill of sale is made out to a 'Mr. I. H. McMillan' who, in an extraordinary coincidence, had the same name as the photographer who took the album cover shots for 'Abbey Road'.

The Metropolitan Borough of St Marylebone was part of the County of London from 1900 to 1965. In 1965 it was abolished and was amalgamated with the Boroughs of Paddington and Westminster to form the City of Westminster. It is assumed that this sign was removed after the amalgamation in order for signs to be installed to reflect the new district.



228 (part)



229



230

229
The Beatles: An autograph book signed by Paul McCartney, John Lennon and George Harrison,
 all three signatures on a single page, other signatures in the book are; Philip Maddock, Arthur Askey, Anne Shelton and Tad Hunter
£1,200 - 1,800
€1,400 - 2,200
US\$1,900 - 2,900

The signatures were acquired by the vendor and have been in their possession ever since.

230
The Beatles: A print and original sketches by Klaus Voormann,
 the print signed in black ink by the artist and inscribed *A.P.*, with original sketches in pencil or ink on six pieces of tracing paper, *print 16 x 22¾ inches (41x58cm)*
£500 - 700
€600 - 840
US\$800 - 1,100

231



233

231
Ringo Starr: A Ringo Or Robin glass and chrome coffee table,
 1970s,
 the glass top printed with design by M.C. Escher, marked © *Graphic International 74* © *ROR Ltd 74*, with tubular chromed legs attaching to the corners, *top 26¾ inches (68cm) square, legs 15 inches (38cm) high*
£500 - 700
€600 - 840
US\$800 - 1,100

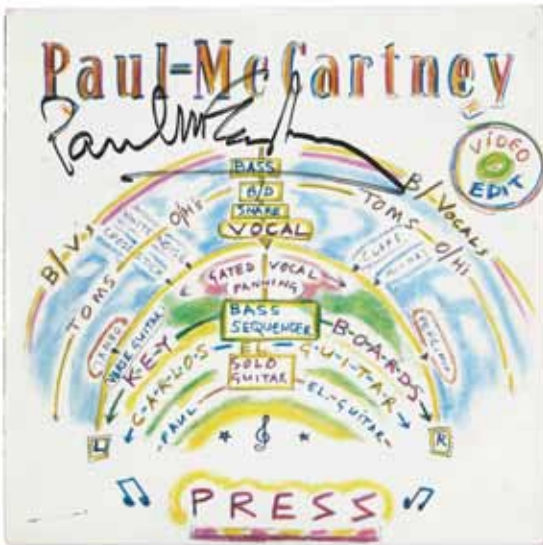
According to information received, in 1974 the vendor owned a fine arts distribution business called Graphic International, which imported the works of the Dutch artist M.C. Escher into the UK. Discussions took place with Ringo Or Robin Ltd., the design company set up by Robin Cruikshank with Ringo Starr, to allow them to put the works of Escher onto a series of coffee tables. Before commercial production could commence the approval of the Escher Foundation had to be obtained and a royalty fee finalised. Three identical tables were produced, the first being sent to the Escher Foundation, the second was kept by ROR and the vendor retained the third. Apparently, a fee could not be agreed with the Escher Foundation and no further tables were produced.



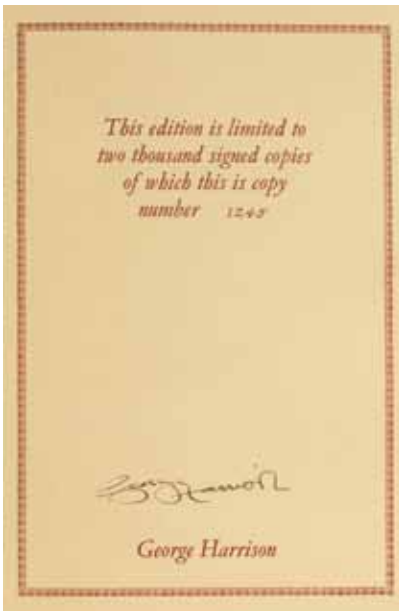
232

232
The Beatles: A brass Apple trinket dish in two parts,
 made for guests of the Apple Studios opening at 3 Savile Row, 30 September 1971 -- height *5½ in. (14cm.)*
£900 - 1,200
€1,100 - 1,400
US\$1,400 - 1,900

233*
John Lennon & Yoko Ono: An autographed copy of 'Grapefruit' by Yoko Ono,
 Sphere Books, 1971,
 paperback, signed to inside page by Lennon in black felt pen and Ono in blue ink, *5½ x 5½ inches (13.5x13.5cm)*
£1,000 - 1,500
€1,200 - 1,800
US\$1,600 - 2,400



235



237

234
No lot

235
Paul McCartney: An autographed copy of the single 'Press'/'It's Not True', Parlophone R6133, 1986, the picture sleeve signed on the front by Paul in black marker
£500 - 700
€600 - 840
US\$800 - 1,100



236



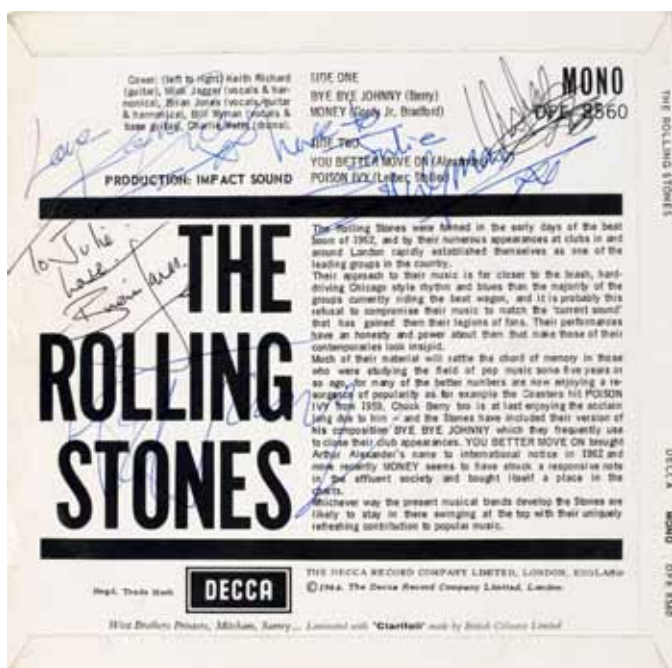
238

236*
George Harrison: A pair of plaster casts of George Harrison's hands, 1995, one of just two pairs made, with background details and certificate, including a photograph of George and the cast-maker, together with a sheet of *Celebrity Impressions* headed paper signed in black ink by George Harrison.
£500 - 700
€600 - 840
US\$800 - 1,100

The vendor made a number of hand casts and imprints of Formula 1 drivers, sporting stars and entertainers between 1990 and 2000. He met George at the Adelaide F1 Grand Prix in 1995, where these casts were taken.

237
George Harrison: 'I Me Mine', Genesis Publications Limited, 1980, numbered 1245 from an edition of 2,000 copies, signed by George Harrison in black ink, in slip case
£800 - 1,200
€960 - 1,400
US\$1,300 - 1,900

238
George Harrison: A silk banner sent from the family of George Harrison for Christmas 2002, the central section with peacock feather design, on suspension string with strips of blue, yellow and purple, approximately 24 x 12½ inches (61x32cm)
£300 - 500
€360 - 600
US\$480 - 800



239



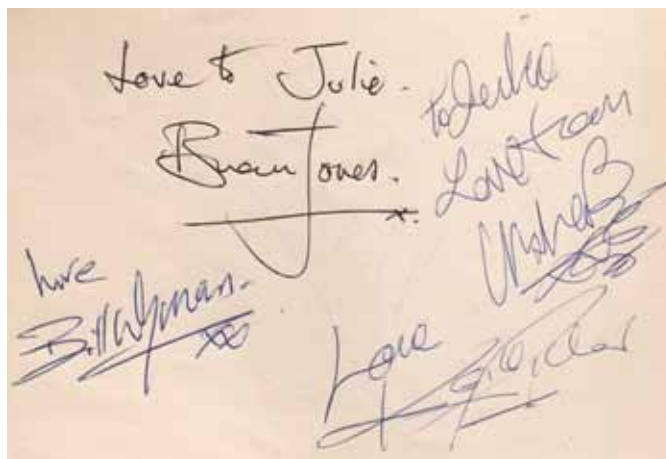
241



242



240



240

239
The Rolling Stones: An autographed copy of the debut EP 'The Rolling Stones', 1964,
 signed to the reverse sleeve by Charlie Watts and Brian Jones in black ink, inscribed by Jones 'To Julie, Love Brian Jones', and by Mick Jagger, Keith Richards and Bill Wyman in blue ballpoint, further inscribed by Wyman 'Love To Julie', 7 x 7½ inches (18x18.5cm)
 £700 - 900
 €840 - 1,100
 US\$1,100 - 1,400

According to information provided by the vendor, these signatures were obtained at the Wimbledon Palais concert appearance August 14, 1964.

240
The Rolling Stones: An autograph book containing two sets of autographs, circa 1963 - 4,
 one page signed by Bill Wyman, Mick Jagger and Keith Richards in blue ballpoint, signed by Brian Jones and Charlie Watts to reverse, further page signed by Brian Jones in black ink, and Charlie Watts, Bill Wyman and Keith Richards in blue ink (Jagger missing), the book additionally signed by Ringo Starr, Roy Orbison, Freddie & The Dreamers and Billy J. Kramer amongst others, the book 6 x 4¼ inches (15x11cm)
 £500 - 700
 €600 - 840
 US\$800 - 1,100

241
The Rolling Stones: A set of autographs, 1960s,
 apparently obtained in Sweden, 1965, comprising five pieces of paper signed individually by Mick Jagger, Keith Richard, Brian Jones, Bill Wyman and Charlie Watts in pencil or black ballpoint attached to black and white photographs of the corresponding member, Charlie adding *Rolling Stones*, largest photo 7 x 9½ inches (18x24cm)
 £600 - 800
 €720 - 960
 US\$960 - 1,300

242
The Rolling Stones: A group of photographs, Richmond Jazz & Blues Festival And Wembley Television Studios, 1964/5,
 believed unpublished, images comprising four colour 35mm transparencies taken at the Richmond Festival, and The Rolling Stones, The Animals and others, three 2¼ inch transparencies, six negative strips, with contact sheet, taken at 'Ready, Steady, Go!' filming at Wembley, with five sample black and white prints from the latter, some lightly retouched, twenty one shots of the Stones in all, all images to be sold with copyright
 £1,500 - 2,000
 €1,800 - 2,400
 US\$2,400 - 3,200

These photographs were taken by the vendor, who was commissioned by a Swedish pop music magazine to cover the music scene in London at the time.



244



243

243
The Rolling Stones: Mick Jagger's scarf, 1960s, blue, white and yellow striped wool, fringed ends, labelled *Moorcraft*, with statement of provenance
£800 - 1,200
€960 - 1,400
US\$1,300 - 1,900

The statement from the vendor explains how she and a friend, keen fans of the Stones, found the flat that Mick and Keith shared at 33 Mapesbury Road, Kilburn, west London. They managed to gain access and met the pair, together with Chrissie Shrimpton, and during this visit were given autographs and several items, including this scarf.

244
Gered Mankowitz (British, born 1946): The Rolling Stones, Mason's Yard, 1965, a limited edition print, signed by the photographer and numbered 102/1500, with Gered Mankowitz Archive stamp, additionally signed and inscribed in black marker by Keith Richards, 24½ x 35 inches (62.2 x 89cm)
£800 - 1,000
€960 - 1,200
US\$1,300 - 1,600



247



245

245
Gered Mankowitz (British, born 1946): Mick Jagger, a limited edition print, signed by the photographer and numbered 102/1500 in pencil, with Gered Mankowitz Archive stamp, 24½ x 35 inches (62.2 x 89cm)
£500 - 700
€600 - 840
US\$800 - 1,100

246
The Rolling Stones: Portrait posters of Mick Jagger and Brian Jones, black and white, the first of Linda McCartney's photo of Mick, by Personality Posters, the second printed by Wizard And Genius, Zurich, 1969, each rolled, the larger 29½ x 40 inches (75 x 101.5cm)
£300 - 350
€360 - 420
US\$480 - 560



246

247
The Rolling Stones: Mick Jagger's hair and a photograph of the group, 1960s, the handful of hair contained in a cocoa tin, together with a colour photograph of the Stones mounted on card, with statement of provenance, photo 7 x 8½ inches (18x21.5cm)
£5,000 - 6,000
€6,000 - 7,200
US\$8,000 - 9,600

The vendor's statement tells how she and a friend visited the flat that Mick and Keith shared at 10a Holly Hill in Hampstead, having previously met them in their flat in Kilburn. During this visit, the vendor saw that Mick had had his hair cut by his girlfriend, Chrissie Shrimpton, and as the vendor was leaving she spotted the hair on a piece of newspaper. Asking if she could have it, she wrapped it in the paper and took it home, storing it in the tin where it has remained since. The vendor also recalls that whilst they were chatting, Mick played them the Stones' forthcoming single of 'Little Red Rooster', released in the UK on 13th November 1964.

The photograph offered here was also given to the vendor by Mick.



248



250



252



256



249



251



253



254

248

The Rolling Stones: An original Decca promo poster for the single 'Jumpin' Jack Flash', 1968, black and white, Decca F12782, 18 x 24½ inches (46x62cm)
£600 - 800
€720 - 960
US\$960 - 1,300

249

The Rolling Stones: A signed, limited edition print of the 1974 album cover artwork by Guy Peellaert for 'It's Only Rock 'n' Roll', signed in pencil on the margin by Mick Jagger, Keith Richards, Mick Taylor, Bill Wyman and Charlie Watts and numbered 9/75, mounted and framed, 19½ x 21½ inches (49.5x54.5cm) within mount
£500 - 600
€600 - 720
US\$800 - 960

250

Gered Mankowitz (British, born 1946): Keith Richards, a limited edition print, signed by the photographer and numbered 102/1500, with Gered Mankowitz Archive stamp, additionally signed and inscribed by Keith Richards in black marker, 24½ x 35 inches (62.2 x 89cm)
£800 - 1,000
€960 - 1,200
US\$1,300 - 1,600

251

The Rolling Stones: A rare counter display for the album 'Black And Blue', 1976 the card display in two sections, with original instruction sheet, approximately 35 inches (89cm) high
£350 - 450
€420 - 540
US\$560 - 720

252

The Rolling Stones: A poster for Toad's Place, New Haven, Connecticut, a Steel Wheels pre-tour show, 12th August 1989, 14 x 22 inches (35.5 x 56cm)
£200 - 300
€240 - 360
US\$320 - 480

253

The Rolling Stones: A group of various posters, including Knebworth 1976, UK tour 1971, 1981 US tour and Cardiff & Pembroke Castle, 1973, Gimme Shelter French film poster, Ned Kelly UK Quad film poster (8)
£250 - 300
€300 - 360
US\$400 - 480

254

Blinds & Shutters: A limited edition book,
COOPER, Michael, England: Genesis
Publications Limited, 1990, deluxe edition
numbered 2637, signed in various pens by
artists including; Peter Blake, Eric Clapton, Keith
Richards and Bill Wyman, in original card box
£500 - 600
€600 - 720
US\$800 - 960

255

The Rolling Stones: Keith Richards'
handwritten lyrics for 'Happy',
in black marker on a sheet of pale yellow
lined paper, 8½ x 11 inches (21.5 x 28cm)
£2,000 - 3,000
€2,400 - 3,600
US\$3,200 - 4,800

According to information from the vendor,
these lyrics were written for the Stones' shows
at Fenway Park, Boston, in August 2005, at the
official start of their world tour, 'A Bigger Bang'.

'Happy' was originally released on the 1972
album, 'Exile On Main St.'

256

The Rolling Stones: 'Crossfire Hurricane',
photographs by GRUEN, Bob, Gulidford:
Genesis Publications Limited, 1997, limited
edition 1201/1750, signed in blue ink by Bob
Gruen, in original card case
£400 - 600
€480 - 720
US\$640 - 960

257

The Rolling Stones: A pair of autographed
blue denim jeans,
signed in black marker by Mick Jagger, Keith
Richards, Ronnie Wood and Charlie Watts,
with original maker's tags attached
£400 - 500
€480 - 600
US\$640 - 800

Ex-lot 173, Christie's South Kensington, Pop
Culture, 4th November 2008.

According to the catalogue of this sale, Levis
Strauss Japan sponsored the venue in Tokyo for
the Stones' 'Voodoo Lounge tour' in 1995. A friend
of the original vendor worked for Levi Strauss in
Tokyo and acquired this item at that time.

258

The Rolling Stones: An autographed blue
denim jacket,
signed in black marker by Mick Jagger, Keith
Richards, Ronnie Wood and Charlie Watts,
original maker's tags attached
£400 - 500
€480 - 600
US\$640 - 800

Ex-lot 174, Christie's South Kensington, Pop
Culture, 4th November 2008.

See footnote to previous lot.



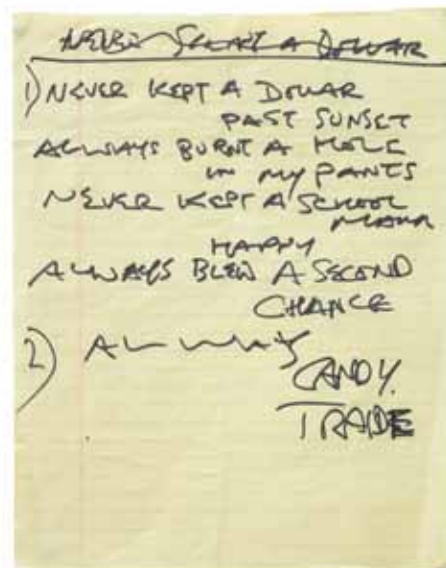
259

259

The Rolling Stones: Letters from Keith
Richards and Ronnie Wood to Freddy Sessler,
comprising: a letter from Keith, in blue
marker on Savoy Hotel stationery, reading,
My dear F.A.S. Please get me to-gether by
10A.M in order to get our Mobay shit to-
gether (IF POSSIBLE please try to arrange a
Transfer charter for 3.30 pm - 4.00 pm back to
Boscobel. We have to leave my car at Boscobel
first. Same as last time) Forever indebted Keith;
a letter from Ronnie (and Jo) Wood, in black
marker on plain paper, reading, *Dear Mum and*
uncle Fred - good morning - everything is great
here, it was Jo and me's 20th Anniversary of
meeting yesterday. Here is a fax from Keith -
wishing us well, and todays news letter; and
three faxes, each from Keith to Fred, one dated
Sep. 09 1995, and reading, *Fred, Why bother*
with doctors if you ain't running them? Still,
please take rudimentary precautions and take
it easy. What the hell does a GroBvater do?
except sing in a rock 'n' roll band? Freddy,
much love from Vater - at least im not a
Reisigbündel love 'M' P.S. How's our Kraut?
Keith; and another, bemoaning the lack of
female company for himself and various friends
at Redlands
£1,200 - 1,600
€1,400 - 1,900
US\$1,900 - 2,600

Freddy Sessler first met Keith in 1972 when the
Stones were on tour in the USA and became a
very close friend, whom Keith described as '...
almost a father to me...' in his autobiography,
'Life' (Phoenix, London, 2011. p.4).

Freddy's brother, Siegi, had opened 'Siegi's
Club' in London in 1950 and it became known
as one of the city's best restaurants, with a
clientele drawn from the worlds of music and
film. Princess Margaret, Frank Sinatra and
the Aga Khan were amongst its patrons and
so Siegi, and Freddy, were extremely well-
connected. He remained Keith Richards' close
confidante until his death on 18th December
2000, coincidentally Keith's birthday.



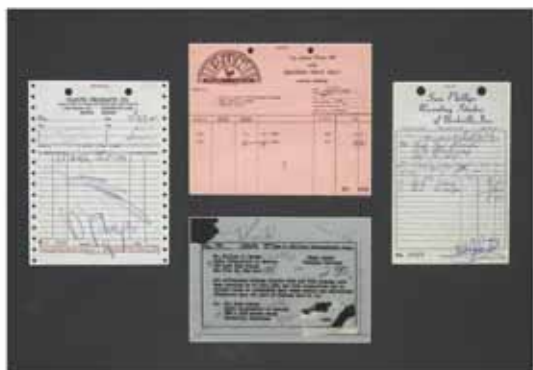
255



257



258



261



262



265



264



264

260
The Monkees: An autographed music book for the album 'Headquarters', the front cover signed by the group in blue ballpoint and black marker pens
£200 - 300
€240 - 360
US\$320 - 480

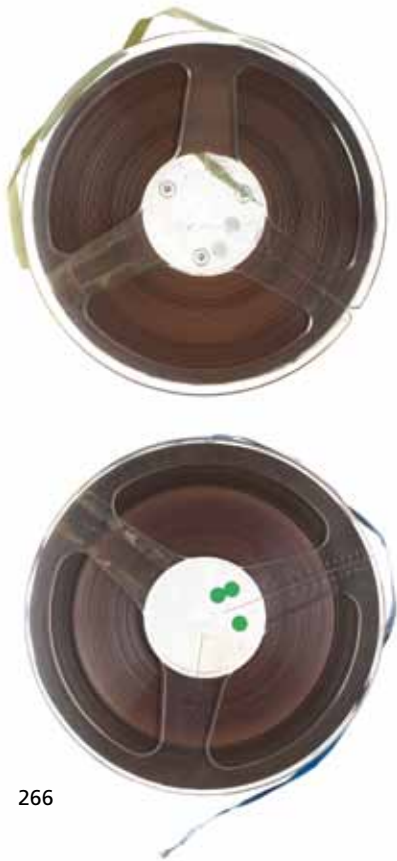
261
Sun Records/Sam Phillips: A group of documents relating to the legendary record label, 1950s/60s, comprising three various invoices and a Night Letter regarding the resolution of a dispute between Charles Rich and RCA, all mounted and framed, 19 x 26 inches (48.5x66cm) overall
£200 - 300
€240 - 360
US\$320 - 480

262
Wilson Pickett: A group of autographed material, 1960s, comprising: two 45s, 'You Can't Stand Alone'/'Soul Dance Number Three', Atlantic ATK70215, the sleeve signed by Wilson Pickett and five of his band members, and 'Deborah'/'Jealous Love', Atlantic ATL70264, the front cover signed by Wilson Pickett, and a scrap of paper signed and inscribed in red felt-tip pen by him (3)
£300 - 400
€360 - 480
US\$480 - 640

263
Soul And R 'n' B: Four German concert posters, 1967-1970, for the All New! Ray Charles Show '68, 4th October, Frankfurt; Count Basie & His Orchestra and Georgie Fame, 17th April 1968, Frankfurt; Soul Time, with Sam & Dave, Percy Sledge, Arthur Conley and others, Frankfurt, 11th November 1967; and Brian Auger & The Trinity, with all tour dates, May-June 1970, 23½ x 33 inches (89.5 x 84cm)
£500 - 600
€600 - 720
US\$800 - 960

264
The Yardbirds / Eric Clapton: Five concert appearance photographs, each autographed to reverse, believed taken at The Cellar Club, Kingston-upon-Thames, circa 1965, including; Eric Clapton image signed to reverse in full name in black ink, all images signed by Jim McCarty (three signed in first name only), four signed by Chris Dreya, two signed by Keith Relf and one by Paul Samwell-Smith, tied together with ribbon, each 5 x 3½ inches (13x8cm) (5)
£400 - 600
€480 - 720
US\$640 - 960

265
Eric Burden And The New Animals: A concert poster, Imperial Ballroom, Nelson, Lancashire, Saturday 12th August 1967, 30 x 40 inches (76 x 101.5cm)
£300 - 400
€360 - 480
US\$480 - 640



266

266
Roger Daltrey: Two reel-to-reel tapes, containing what are believed to be the earliest known recordings of Roger Daltrey, 1958,
 comprising two 7inch spools of tape, each in plastic box, and a CD recording of the Roger Daltrey content
£10,000 - 15,000
€12,000 - 18,000
US\$16,000 - 24,000

The vendor was a schoolfriend of Roger's at Acton County Grammar School and these recordings were made, to the best of the vendor's recollection, in the school's summer holidays in 1958 at the vendor's house in Heston, west London. Andy Neill, the Who historian and co-author with Matt Kent of *Anyway Anyhow Anywhere The Complete Chronicle Of The Who 1958-1978*, (Virgin Books, London 2005), has identified the tracks on the tapes and several of these are songs were released in July/September 1958; therefore, the recordings may have been at the tail-end of the holidays or a little later that year.

These recordings, running for 18:41 minutes, capture the fourteen year-old Roger, singing and playing the guitar, accompanied vocally by several friends, on of whom is thought to be Brian Mills, Roger's best friend. Amongst the tracks attempted are: 'All I Have To Do Is Dream', by the Everly Brothers, the UK No.1 in July 1958; 'Bird Dog', again by the Everly Brothers, No.2 in the NME chart in 1958; 'To



267

Know Him Is To Love Him', The Teddy Bears, released in September 1958 in the USA - this is introduced as by *Percy Daltrey*, a nickname referring to Roger's home at 15 Percy Road, Shepherd's Bush; 'Grand Coulee Dam', Lonnie Donegan via Woody Guthrie, which entered the UK charts in April 1958; 'Think It Over', The Crickets, released in the UK in July 1958; 'Its Only Make Believe', Conway Twitty, released in 1958 and topped both the UK and US singles charts; 'Move It', Cliff Richard & The Drifters, 1958; 'Peggy Sue', Buddy Holly, 1957.

In between the songs are snatches of conversation, including a conversation between Roger and an unidentified girl. He mentions he got something '...up the road in the Bush...', and he then remarks '...like that, is it?...' after some indiscernible chat. Someone can be heard reading out the titles of 45s, such as 'Rebel Rock' (Tommy Steele, 1956), 'Cumberland Gap' (Lonnie Donegan, 1957) and 'Take Me Back Baby' (Guy Mitchell, 1957). Roger can be heard saying '...I got to tape these slow ones...' and Johnnie Ray's 'Street Of Memories' (1957) is played in the background.

For their age, the audio quality of the recordings is remarkably good and were made on the vendor's Collaro Tape Transcriptor, with mono two-track tape. The vendor believes this was the first time that Roger would have heard his voice on tape. A full transcript of Any Neill's listening report is available upon request.

N.B. This lot is sold without copyright.



268

267
The Who: Pete Townshend's velvet patchwork jacket,
 maroon and crimson stripes with multi-coloured pabels, ivory-coloured lining
£3,500 - 3,800
€4,200 - 4,500
US\$5,600 - 6,100

Ex-lot 188, Bonhams Knightsbridge, *Entertainment Memorabilia*, 3rd July 2012.

In the late 1970s, the original vendor of this jacket sold a copy of her London Film School diploma film to Pete Townshend. She then worked on experimental videos at Pete's Eel Pie studio, also known as Oceanic. A jumble sale was organised to raise money for the Meher Baba Association and this jacket was bought from one of the stalls. A short time afterwards, whilst wearing the jacket, the vendor met Pete's wife, Karen, who told her the garment had been Pete's.

268
The Who: An autographed front cover of the album 'The Who By Numbers',
 signed in red felt-tip pen and blue ballpoint by Pete Townshend, Keith Moon and John Entwistle, with record (lacking back cover)
£500 - 600
€600 - 720
US\$800 - 960



269



272



271



273



270

269
The Who: Keith Moon's shirt, cream with blue/white stripe, labelled *Ranchwear*, pearloid press-studs to front, with letter of provenance signed by Peter 'Dougal' Butler stating this was purchased by Keith in London circa 1976
£300 - 400
€360 - 480
US\$480 - 640

270
The Who: Two John Entwistle shirts, comprising a blue striped shirt, labelled *Kickers* and a white dress shirt, labelled *Turnbull & Asser Ltd. London*, each with statement of authenticity
£200 - 300
€240 - 360
US\$320 - 480

271
The Who: John Entwistle's fur coat, 1970s, wolf fur, double-breasted with six buttons to front, dog-tooth check and black lining with three flap pockets, with letter of provenance from Alison Entwistle stating this was purchased by John from the Skin Room in 1972, one of two such made for him
£1,200 - 1,500
€1,400 - 1,800
US\$1,900 - 2,400

272
The Who: John Entwistle's 'Spider' shirt, in burgundy-coloured sateen, short-sleeved, decorated overall with cobweb pattern in black, labelled *ODO Made In USA*, with certificate of authenticity signed by John's son
£500 - 700
€600 - 840
US\$800 - 1,100

273
The Who: An autographed Deluxe Edition CD of the album 'My Generation', the booklet signed in blue pen by Pete Townshend, together with a sheet of paper signed in blue and red pens by Pete Townshend, Roger Daltrey and Zak Starkey
£150 - 200
€180 - 240
US\$240 - 320



© Richard Young / Rex Features

275 (illus)



274



275

274

Keith Moon: A gold plated lighter by St. DuPont given by Keith Moon to his father, model number, IZZY, circa 1965, rectangular form with all over varying vertical stripes, with original box and papers, height - 1½ inches (4cm.)

£1,000 - 1,500

€1,200 - 1,800

US\$1,600 - 2,400

PROVENANCE: The Keith Moon Family Collection

This lighter was bought by Keith Moon as a present to his father in 1968. It has remained in the Moon family since then.

275

Keith Moon: A 14 carat gold encased toothpick owned and worn by Keith Moon, the plain cylindrical form stamped 14k case, with twist mechanism and loop end of attachment, accompanied by a letter concerning the provenance

£2,000 - 3,000

€2,400 - 3,600

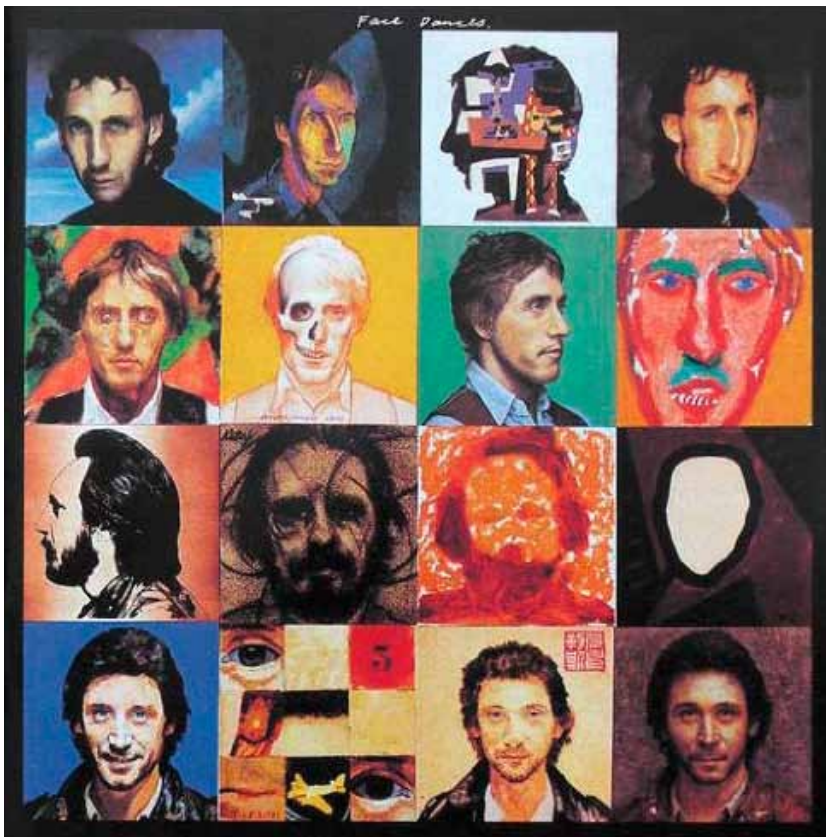
US\$3,200 - 4,800

PROVENANCE: The Keith Moon Family Collection

The letter included in this lot states that Keith purchased and used the toothpick extensively and there are many photographs of him wearing it. On the evening of the 6th September 1978, he and his girlfriend Annette Walter-Lax attended a screening organised by Paul and Linda McCartney for the film 'The Buddy Holly Story'. Photographs taken there clearly show Keith wearing the same toothpick on a chain around his neck. Tragically the next morning Keith passed away and since then the toothpick has remained within his family's care.



276



276 (illus)

276^{AR}

Sir Peter Blake (British, born 1932): The original Kenney Jones portrait painting for The Who 'Face Dances' album cover, 1981,

oil on canvasboard, signed, dated and titled, inscribed to reverse 'Peter Blake, 1981./Kenney Jones./Drummer with/the who', together with a copy of the album, 6¼ x 6¼ inches (15.8x15.8cm) (2)

£15,000 - 20,000

€18,000 - 24,000

US\$24,000 - 32,000

PROVENANCE:

The sitter

With Waddington Galleries, London

Private Collection, U.K.

Peter Blake's synonymy with British popular culture has given us some of the most iconic images of the last five decades, often through the art of record sleeves. Paul Weller's *Stanley Road*, Band Aid's *Do They Know it's Christmas*, Oasis' *Stop the Clocks*, and of course The Beatles' *Sgt. Pepper's Lonely Hearts Club* were all masterminded by Blake. Positioned as 'pop-art laureate' in 1981, the same year that he was elected Royal Academician, Peter Blake was approached by the legendary rock band The Who to produce the cover-art for their ninth studio album *Face Dances*. Blake in turn commissioned fifteen of his contemporaries to paint portraits of the four band members to be presented in grid format alongside just a single portrait by his own hand. The roster of artists selected extends to some of the most forward thinking of the second half of the 20th century; Richard Hamilton, Michael Andrews, Allen Jones, David Hockney, R. B. Kitaj, Patrick Caulfield and Joe Tilson, the resultant collaboration fronting the platinum selling album and adorning countless bedroom walls in its poster format.

For his own contribution to the cover, the present work, Blake elected to paint the band's new drummer, Kenney Jones; now an inductee to the Rock and Roll Hall of Fame and formerly of the band's *Small Faces* and *Faces*, Jones replaced Keith Moon as The Who's drummer from 1979 onwards. In this highly detailed depiction Blake deftly captures Jones' boyish spirit and, within its wider format, produced an image known by in excess of a million people. *Kenney Jones, Drummer with 'The Who'* sits amongst Blake's wider contemplation of portraits of popular icon subjects including The Beatles, The Beach Boys, Kim Novak and Elvis, which as one of the main protagonists of British Pop Art formed an integral element of the artist's output.



277

277

Bob Dylan: Don't Look Back poster, 1967, British double crown, art by Alan Aldridge/ Harry Willock, 20 x 30 inches (51x76cm) £300 - 500 €360 - 600 US\$480 - 800

278

The Doors / Jim Morrison: Concept artwork for promotional poster titled 'Riders On The Storm', black and white machine print image of Jim Morrison on stage, attached to cardboard, with tracing paper overlay featuring various annotations in an unknown hand, and a black paper overlay cover with details in gold pen *The Doors, Riders On The Storm, 12" Poster Bay inside - 20½ x 18½ inches (52x47cm.)* £300 - 400 €360 - 480 US\$480 - 640

Made for an unknown 12" pressing.

279

The Doors / Jefferson Airplane: A handbill for the bands at Middle Earth, New Roundhouse, London, 6th/7th September 1968, the double-sided flyer with event and ticket details; together with a handbill for 'Sounds For Oz A Festival Of Pop, Poetry, Films, Songs, Mime And Dance', I.C.A., London, 25th/26th August 1971, (2) *the larger 6¾ x 10 inches (16.5 x 25.5cm)* £500 - 600 €600 - 720 US\$800 - 960

For a contemporary 'Melody Maker' review of the Roundhouse concert, see p. 102, 'London Live', Tony Bacon, Balafon Books, 1999.



279



278

280

Jimi Hendrix: A concert agreement contract for The Jimi Hendrix Experience, dated 27th January 1967, the agreement between Philip Haywood and the band management Chas Chandler, for the group to appear at Market Hall, Aylesbury on Tuesday 28th March 1967, for a fee of £175, special stipulations include *salary payable by cash to the artists on the night of engagement and Artists to arrive by 7pm.* £500 - 700 €600 - 840 US\$800 - 1,100



280



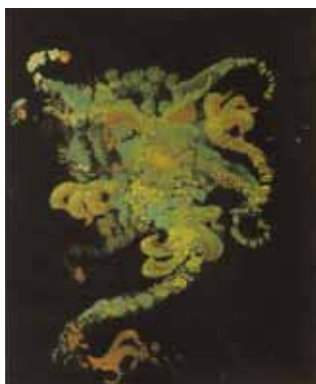
281

281

Jimi Hendrix: A concert agreement contract for The Jimi Hendrix Experience, dated 2nd February 1967, the agreement between P. Haywood Esq and the band management Chas. Chandler Esq, for the group to appear at Guildhall, Southampton, Thursday 2nd March, 1967, for a fee of £175, special stipulations include *salary payable by cash to the artists on the night of engagement and It is agreed and understood that this contract is dependant on permission being granted by the Ministry of Labour* £500 - 700 €600 - 840 US\$800 - 1,100



285



284



283



282



286

282

Hapshash And The Coloured Coat: A signed UFO poster,

June 1967, for The Crazy World Of Arthur Brown, Soft Machine, Liverpool Love Festival, printed by the Osiris Agency, OA 104, signed and inscribed by Nigel Waymouth in black ink, 20 x 30 inches (51 x 76cm)

£400 - 500

€480 - 600

US\$640 - 800

283

Hapshash And The Coloured Coat: A signed Jimi Hendrix Experience poster,

Fillmore Auditorium, June 1967, printed by the Osiris Agency, OA 103, signed and inscribed in black ink by Nigel Waymouth, 20 x 30 inches (51 x 76cm)

£400 - 500

€480 - 600

US\$640 - 800

284

Jimi Hendrix: 'Flower Demon', a limited edition print of a painting by Jimi, numbered 68/99, with certificate signed by Leon Hendrix, 29 x 24½ inches (74x62cm)

£600 - 800

€720 - 960

US\$960 - 1,300

This is a print of a painting, watercolour on black paper, given by Jimi to the wife of fellow musician Donovan's housemate, Gypsy Dave Mills. The original painting which has been exhibited at the Tate Liverpool and Whitney, New York as part of the 'Summer Of Love - The Art Of The Psychedelic Era' exhibition was included in *Entertainment Memorabilia including Animation Art*, Bonhams Los Angeles, June 24, 2012.

285

Jimi Hendrix Experience: An autographed magazine page and poster,

1967, the colour portrait of Jimi, from Fab 208, signed in black felt-tip pen and blue and black ballpoints by Jimi, Noel and Mitch, with letter of provenance, and a black and white poster of Jimi, signed page 10¼ x 13¼ inches (26x33.5cm) (2)

£1,200 - 1,500

€1,400 - 1,800

US\$1,900 - 2,400

According to the letter, the signatures were obtained when the Experience filmed the German television show, 'Beat, Beat, Beat', at the Stadthalle in Offenbach, 18th May 1967.

286

Jimi Hendrix Experience: A concert poster for the Liverpool Empire,

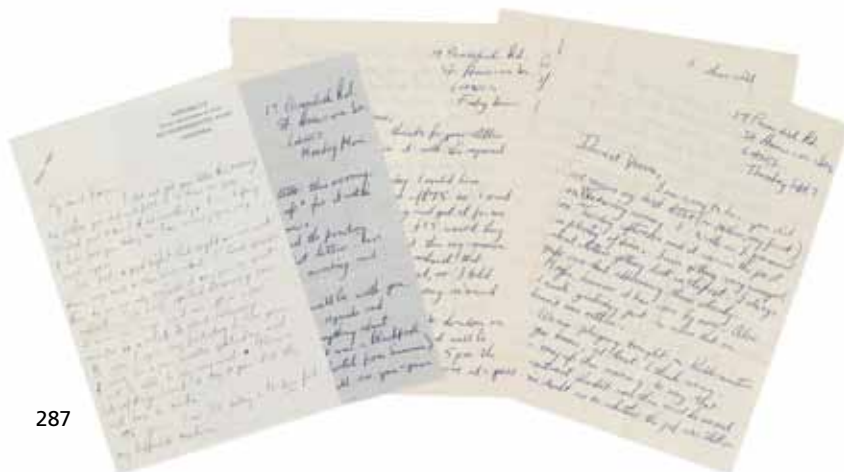
Sunday, 9th April 1967, from the Walker Brothers/ Cat Stevens/Englebert Humperdinck tour, folded, 30 x 40 inches (76 x 101.5cm)

£1,000 - 1,500

€1,200 - 1,800

US\$1,600 - 2,400

Provenance: Bernard Robinson, assistant stage manager at the Liverpool Empire, 1961-1971.



287

287

John Evan Blues Band/Jethro Tull: Four letters from Ian Anderson,
1967,

all to Yvonne, comprising: one sheet of lined paper, in blue ballpoint, commenting, ... *We will be coming down to London on Wednesday evening next and will be recording from 10AM till 5pm the following day...I have to tape record a guitar track for a new song I want to learn...I think if I could get a couple of hundred pounds in the bank I could possibly earn a meagre living as a song writer as I seem to have established a foothold in the business now...*, with small typewritten and signed slip included, envelope postmarked 8 SEP 1967; one sheet of plain stationery from the Northkupp Hotel, Swansea, in black ballpoint, reading, ... *We had a good night last night - we went down very well as there were about five local groups there to see us who enjoyed it and gave us great support. We have started learning some of our new songs and are off in a few minutes to a club to start rehearsing...Oh yes - I am 20 today. It does feel very different somehow*, envelope marked 10 AUG 1967; a single sheet of lined paper in blue ballpoint, stating, ... *I am starting to play flute; one of which I procured from a friend last week...*, envelope marked 22 AUG 1967; and two sheets of lined paper, in blue ballpoint, reading, ... *We are playing tonight in Kidderminster as you know, at least I think we are. Don rang up this morning to say that the contract hadn't come thru and he seemed in some doubt as to whether the job was still on...You asked me if I like the name you suggest for your stage name. It sounds like a second rate spy film character...It is time for honesty, kindness and humanity and feel this will be the tendency of visual and musical art forms, even on the public level, in a few years time. Anyway, you and I can set an example...*, envelope marked 7 SEP 1967

£1,000 - 1,500

€1,200 - 1,800

US\$1,600 - 2,400

288

The Crazy World Of Arthur Brown: A Track Records album promo poster,
1968,

Osiris Visions, OA 501; together with a 'Mythical' poster, artist Jon Goodchild, Splash Posters Ltd., each rolled, the first 20 x 30 inches (50 x 76cm), the second a little larger

£300 - 350

€360 - 420

US\$480 - 560

289

John Evan Blues Band/Jethro Tull: A rare concert poster and related items,
1966-67,

the poster for the John Evan Band, exact venue unknown, inscribed in pencil *Sunday 22nd. Jan. 1967*, together with a Sole Agency And Management business card for the John Evan Blues Band, inscribed and coloured, and a black and white 10 x 8 publicity photograph for the John Evans Band

£500 - 600

€600 - 720

US\$800 - 960

290

Jethro Tull: An early publicity photograph and poster,
1968,

the black and white 8 x 10 photograph for the Ellis-Wright Agency Ltd., the poster a silkscreen by Impact Printing, Windsor, poster 20 x 30 inches (51 x 76cm)

£200 - 250

€240 - 300

US\$320 - 400

291

Jethro Tull: A rare conceptual outline by Ian Anderson for 'War Child',
1974,

black card covers, spiral-bound, title page and seventy-one mimeographed numbered pages, the Story Outline beginning, *Our story deals with the short stay of a girl in the after-life. On arrival she is met by a guide named Peter du Jour who owes allegiance to neither Heaven nor Hell, preferring to remain comfortably in the middle...*, together with two mimeographed pages of lyric entitled *Dreamer*, on yellow paper

£700 - 900

€840 - 1,100

US\$1,100 - 1,400



288



289



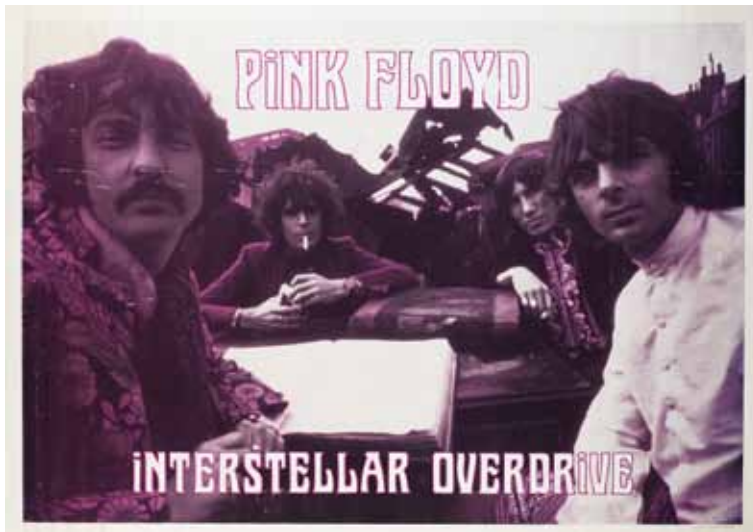
290



291



295



293



294



292



297

292

Jokers Wild: The eponymous single-sided album, 1966, Regent Sound RSLP 0027, five tracks, one of the 50 copies believed pressed
£600 - 800
€720 - 960
US\$960 - 1,300

Jokers Wild was formed in Cambridge in the mid-60s and its lineup included guitarist David Gilmour and his schoolfriend, saxophonist Dick Parry, who went on to play both on tour and on albums by the Floyd, including 'Dark Side Of The Moon' and 'Wish You Were Here'. Jokers Wild's only other release was a two-track single, 50 copies only of which were pressed. The album was listed at No.137 in the Record Collector magazine's '200 Rarest Records' list, December 2012.

293

Pink Floyd: A large promotional poster *Interstellar Overdrive*, circa 1966, a black and white image of the band, framed, 39 x 54 inches (99x137cm.)
£800 - 1,200
€960 - 1,400
US\$1,300 - 1,900

294

Pink Floyd: A handbill for the 'Love-In Festival', Alexandra Palace, 29th July 1967, printed in black on pale pink paper, other groups appearing include Eric Burdon and The Animals, Crazy World Of Arthur Brown and Tomorrow, 8 x 10 inches (20 x 25cm)
£500 - 700
€600 - 840
US\$800 - 1,100

295

Pink Floyd: A rare concert poster, Dunelm House, Durham, Thursday, 20th March, 1969, in clip frame, 20 x 30 inches (51x76cm)
£1,000 - 1,200
€1,200 - 1,400
US\$1,600 - 1,900

296

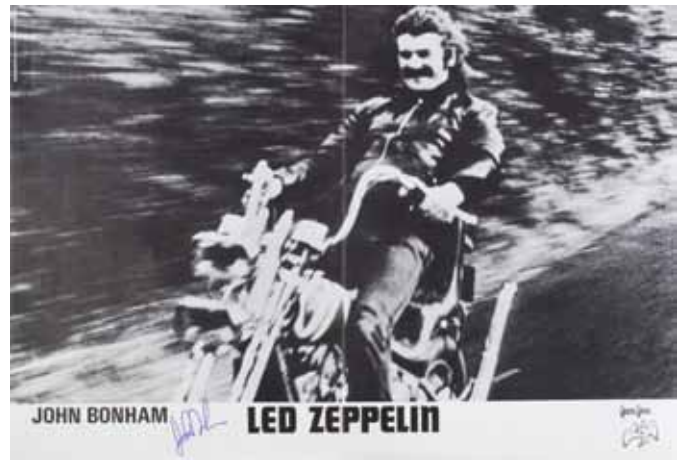
Pink Floyd: Two autographed items, comprising a mini Burstwood acoustic guitar, the red body signed by David Gilmour, Roger Waters and Nick Mason in blue pens, inscribed *Pink Floyd and The Wall*; together with a 'Division Bell' promo card signed in various pens by David Gilmour, Rick Wright and Nick Mason
£200 - 300
€240 - 360
US\$320 - 480

297

Led Zeppelin: A 'Pop Proms' programme and handbill, 29th June - 5th July 1969, lineup including Led Zeppelin, The Who, Fleetwood Mac and Family, together with a newspaper review of Chuck Berry's appearance at the Festival in London's Royal Albert Hall
£400 - 500
€480 - 600
US\$640 - 800



298



302



300



301



303

298

Led Zeppelin: An autographed poster, black and white, printed by GB Eye, signed in black pens by Robert Plant, Jimmy Page, John Paul Jones and Jason Bonham, 24 x 36 inches (61 x 91.5cm)
£200 - 300
€240 - 360
US\$320 - 480

According to the vendor, this was signed at the London O2 in December 2007.

299

Led Zeppelin: 'Whole Lotta Love'/'Livin' Lovin' Maid (She's A Woman)' single, Atlantic 584 309, 1969, withdrawn 45 with tri centre
£450 - 550
€540 - 660
US\$720 - 880

Sold on behalf of Oxfam.

300

Led Zeppelin: A window card for the 'Bath Festival Of Blues & Progressive Music '70', 27th-28th June 1970, listing the line-up which included Led Zeppelin, Pink Floyd, Santana, Canned Heat, John Mayall, Frank Zappa & The Mothers Of Invention and others, with ticket details, other festival details printed to reverse, 8 1/4 x 10 1/4 inches (21x26cm)
£350 - 400
€420 - 480
US\$560 - 640

301

John Bonham / Led Zeppelin: A signed album *Led Zeppelin II* by John Bonham, the Atlantic Records, 1971 LP front gatefold sleeve signed in blue pen by John Bonham
£600 - 800
€720 - 960
US\$960 - 1,300

302

John Bonham / Led Zeppelin: A black and white promotional photograph of John Bonham signed by the subject, the Swan Song promotional insert signed in blue pen by John Bonham - 11 1/2 x 16 1/2 (29x42cm.)
£400 - 500
€480 - 600
US\$640 - 800

303

Ginger Baker: A spare 'Ludwig' snare drum, circa 1975, the drumshell in orange and red perspex vialite® (alternative colour-way from complete kit - orange and yellow), together with a pair of 'Ginger Baker' Zildjian drumsticks, diameter 15 inches (38cm)
£1,000 - 1,500
€1,200 - 1,800
US\$1,600 - 2,400

Provenance: The Baker Family.

Ludwig introduced its range of Plexiglas-shelled 'Vialite' kits in 1973. Ginger Baker used the kit throughout this period and the original kit is visible both on stage and in promotional images of the time.

The complete original kit, for which this snare was the spare, was included as lot 346, *Rock 'n' Roll Memorabilia 1956-1984*, Sotheby's London, 29th August 1985.



304

304
Cream / Ginger Baker: Ginger Baker's DW
drum kit used on stage for the *Cream* 2005
reunion,

a Drum Workshop seven-piece drum kit in emerald green lacquer finish, comprising: a 22 inch (56cm.) and 20 inch (52cm.) bass drum; a 14½ inch (37cm.) hanging floor tom; a 13 inch (33cm.), 12 inch (31cm.) and 10 inch (25.5cm) tom-toms; a 13½ inch (34cm.) snare drum, and corresponding pedals, stands and hardware, most in plastic *Impact* cases, accompanied by a letter concerning the provenance from Ginger Baker
£15,000 - 20,000
€18,000 - 24,000
US\$24,000 - 32,000

Provenance:
 The Ginger Baker Collection

This drum kit was played by Ginger Baker on stage with Eric Clapton and Jack Bruce at the 2005 Cream reunion concerts held at the Royal Albert Hall, London on May 2nd, 3rd, 5th and 6th. Clapton requested the venue to follow on from the bands final gig in 1968 which was also held at the RAH. Other celebrity attendees included; Sir Paul McCartney, Jimmy Page, Roger Waters and Brian May. Following the huge success of the UK concerts Cream agreed to hold a similar reunion in America, playing at Madison Square Gardens, New York, in October of the same year.

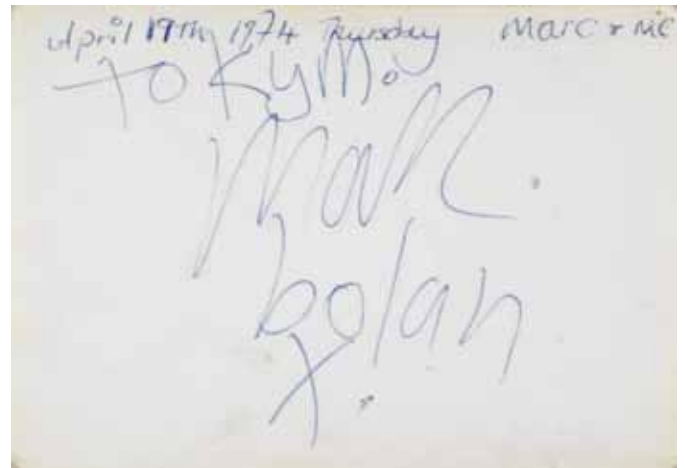


304 (illus)

The drum kit was used throughout the UK concerts as Bakers main kit as well as for the USA performances. The two bass drums were tuned differently so that Ginger could play counter-rhythms with both feet, leaving his hands free to play the rest of the kit. The symbols used with this kit are not included in the lot and have been retained by Baker.



306 (part)



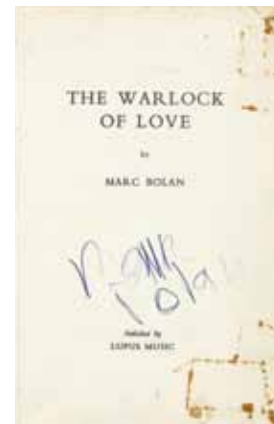
306 (back)



305



307



308

305

Marc Bolan: A signed copy of 'Lyric Book'
BOLAN, Marc *Lyric Book*, London: Essex Music International, 1972, signed and inscribed on the contents page *To Kim Love Marc Bolan, x*, 84 pink pages illustrated with machine print photographs
£250 - 300
€300 - 360
US\$400 - 480

306

Marc Bolan: A collection of photographs of Marc Bolan taken by a fan,
11 candid shots of Marc with his fans at various locations including on the street, at the airport and following performances, one photograph signed and inscribed on the back *To Kym, Marc Bolan, X* with additional inscription in Kym's hand *April 19th, 1974, Thursday Marc & Me*, accompanied by the negative and two further slide shots of Bolan, to be sold with copyright, largest - 3½ x 5 inches (9x12.5cm.)
£400 - 600
€480 - 720
US\$640 - 960

307

Marc Bolan: A collection of sheet music books and other promotional material relating to Marc Bolan and T.Rex some signed,
four sheet music books; *Line Alloy and the Hidden Riders of Tomorrow* signed and inscribed on the title page *to kim love bolan*, other titles are *The Prophet*, *T.Rex*, *The Pink Floyd*, *Tyrannosaurus Rex* and *Tank*, a UK tour programme *T.Rex plus Quiver* June 1972 with faded signature on the front *Marc Bolan*, a colour portrait publicity postcard of Marc Bolan signed on the back in black ink *Marc Bolan x*, a black and white promotional publicity photograph of Bolan and another, a T.Rex fan club magazine issue November/December 1974, accompanied by a copy of *Mojo*, January 2001 and a book *The Big Four* Edited by Rolling Stone, Wise Publications, 1972
£300 - 500
€360 - 600
US\$480 - 800

308

Marc Bolan: A signed copy of 'The Warlock of Love'
BOLAN, Marc *The Warlock Of Love*, London: Lupus Music, 1969, signed on the title page in blue pen by Marc Bolan
£300 - 400
€360 - 480
US\$480 - 640



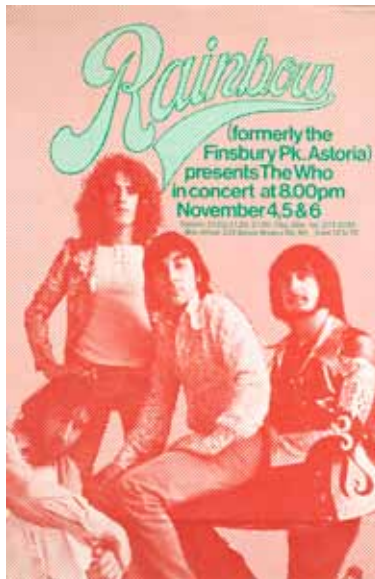
309

309

Marc Bolan: An autographed copy of the album 'T.Rex',
1970, signed and inscribed on the front gate sleeve, *To Kim, Marc Bolan*
£500 - 700
€600 - 840
US\$800 - 1,100



313



310



314



315

310
Rainbow Theatre: A group of seven concert posters, 1970s, comprising The Who, two different posters, Alice Cooper and Arthur Brown's Kingdom Come, Humble Pie and Hookfoot, Frank Zappa & The Mothers Of Invention and various others, Steve Miller Band and a Reggae Special, with Desmond Dekker and the Aces and others
£800 - 900
€960 - 1,100
US\$1,300 - 1,400

311
Rainbow Theatre: Stationery and other items, 1970s, comprising: a quantity of business cards, envelopes and stickers, a badge, publicity hand-out and two photos of the venue, ten various black and white photographs of The Who onstage, a telegram from Derek Taylor to John Morris regarding an interesting alternative for Alice Cooper, together with an Alice Cooper Warner Bros. press pack, and a telegram to John Morris from Sean Murphy regarding a cheque for £250 as a guarantee for a concert by Soft Machine
£300 - 400
€360 - 480
US\$480 - 640

312
Rainbow Theatre: A full set of programmes, November 4th 1971-7th March 1972, including concerts by The Who, Mountain, Wishbone Ash, Mott The Hoople, Osibisa, America, Fairport Convention, Leon Russell, Frank Zappa, Joan Baez, Curved Air, Yes, Curtis Mayfield, Billy Preston, The Faces, Pink Floyd, Steve Miller Band, Desmond Dekker, Roy Harper and Al Stewart
£500 - 600
€600 - 720
US\$800 - 960

313
David Bowie: A rare Preview Pressing of the album 'Hunky Dory', 1971, in plain cover inscribed in blue ink in unknown hand, David Bowie "Hunky Dory" Preview Pressing 19 Oct. '71 and with label attached with track listing and other recording details, the record with Gem labels with typewritten recording details
£2,000 - 3,000
€2,400 - 3,600
US\$3,200 - 4,800

314
David Bowie: A concert poster, Plymouth Guildhall, Sunday 30th April, 1972, art by Jim Corridan, 17 3/4 x 23 inches (45x58.5cm)
£400 - 500
€480 - 600
US\$640 - 800

Literature: Crimlis, Roger & Turner, Alwyn W., *Cult Rock Posters 1972-1982*, Aurum Press, London, 2006, illus. p.19.

315
David Bowie: 'Moonage Daydream, The Life And Times Of Ziggy Stardust', BOWIE, David & ROCK, Mick, England: Genesis Publications Limited, 2002, deluxe edition of 350, signed in black ink by David Bowie and Mick Rock on an inside page Ziggy Stardust taken by Mick Rock, in original card case
£500 - 700
€600 - 840
US\$800 - 1,100



316



317

316
David Bowie: A promo print for the album 'Heroes',
 1977,
 the album cover photograph by Masayoshi Sukita printed in black and silver on card, 27 x 26½ inches (68.5x67.5cm)
 £600 - 800
 €720 - 960
 US\$960 - 1,300

317
David Bowie: A complete copied storyboard script for the "As The World Falls Down" music video,
 1986,
 script by Steve Barron, 32 pages of copied images, with 'Limelight' logo to cover, 12 x 8 inches (30x22cm)
 £250 - 350
 €300 - 420
 US\$400 - 560

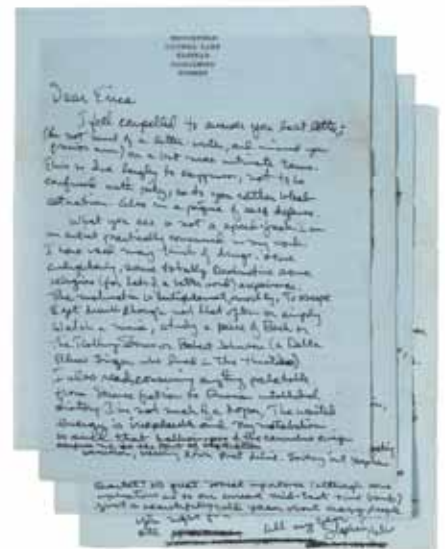
'As The World Falls Down' originally included on the Labyrinth soundtrack was planned for release as a single. This decision was reversed and the video itself was made available as part of the 2002 Greatest Hits 'Best of Bowie'.



318

318
David Bowie: An autographed Tin Machine poster,
 1991,
 a Victory Music promo, signed and variously inscribed to Fryderyk by the band in black marker, rolled, 24 x 36 inches (61x91.5cm)
 £350 - 400
 €420 - 480
 US\$560 - 640

319
Stephen Stills: An interesting five-page letter written to a fan,
 1972,
 in black ink on pale blue, personalised airmail stationery, stating, *Dear Erica I feel compelled to answer your last letter...This is due largely to compassion, not to be confused with pity, as to your rather bleak situation. Also in a pique of self defense. What you see is not a speed-freak. I am an artist practically consumed in my own work. I have used many kinds of drugs, some enlightening, some totally destructive some religious (for lack of a better word) experience. The motivation is enlightenment, mostly. To escape I get drunk*



319

though not that often or simply watch a movie, study a piece of Bach or The Rolling Stones or Robert Johnson...I also read, consuming anything palatable from science fiction to Russian intellectual history. I'm not much of a doper, the wasted energy is irreplaceable and my metabolism is such that hallucinogens of the cannabis origin confuse me to the point of vegetation...Paranoia, rampant in me to the point of hysteria a few years ago has dissipated to simple anxiety and willfull self-analysis can combat it most times...I am not Mick Jagger tho' I find him a fascinating character, and cannot bring myself to rely on showbusiness mechanisms to keep myself on top. 2nd best will do. I do it for the sake of the art itself and that haggard look is a body trying to cope with a vivid imagination and an insatiable drive to create - at the same time trying to keep just enough control so as to not end up like Van Gogh or Brian Jones...So what you see is a 28 year old man beginning to understand himself and live with my self induced difficulties....,
 signed, together with statement of provenance
 £1,200 - 1,500
 €1,400 - 1,800
 US\$1,900 - 2,400

The detailed statement from the vendor confirms that she became a huge fan of Stephen's after hearing '4 + 20'. She was living in Holland and found out that Stephen was living in England at the time. Obtaining the address in an article about him, she wrote to him and received, much to her surprise, a postcard from him in response. Writing to him again she received this frank and revealing letter in early 1972 and met him a few months later when his band, Manassas, appeared in Amsterdam. After a further meeting in early 1973, the vendor moved to England and worked near Guildford, Surrey. Although only some ten miles from where Stephen lived, their paths did not cross again.



320A (part)

320
Mick Cox: A Giannini H750-W electric / acoustic guitar, single cutaway, maker's label inside body, in plush-lined, contoured shaped case
£600 - 800
€720 - 960
US\$960 - 1,300

See footnote to next lot.

320A
Mick Cox: A group of letters from Van Morrison and other correspondence, 1960s, comprising: six letters, sent at various times and from various addresses in the USA, including several from the Marlton Hotel, 5 8th West St., NYC. NY, one letter reading, *Dear Mick, I received your letter a few days ago. As you probably gather from the address I've moved again. I'm at present staying at the home of a friend who is interested in management business of some sort. I cannot really say what exactly I've got going as of now because there are about 50 different directions to go. Basically I'm trying to establish something musically and take it from there...I want to form a happy harmonious band that grooves with each other and enjoys playing the kind of music which they like playing which sounds very complicated but I'm sure that's the environment I can work well in and produce the best sounds...;* another letters pays reference to Bert Berns *I won't go into details but i think its sufficient to say Bert Berns & Bang was a F***** Up Bad Scene;* with a postcard from Van and a Christmas card signed *Van + Brenda*, with seven envelopes; a letter to Mick from Henry McCullough, early 1960s,



320

stating *...I didn't use a tutor and I don't read music. I work all out by ear. The guitarist with the "Big 4" didn't influence my lead playing in the sense of him being a fantastic player (LEAD WISE). When we played together, he was a great inspiration when it came to a solo...;* and seven original colour photographs, possibly unpublished, including three of Van Morrison and two of Jimi Hendrix, seen from behind, one of him in the audience at a gig
£1,500 - 2,000
€1,800 - 2,400
US\$2,400 - 3,200

Mick Cox (1943-2008) was born in Gillingham, Kent. Joining the Royal Air Force, he was posted to Downpatrick in Northern Ireland and there became friends with a number of musicians involved in the emerging music scene, including guitarist Henry McCullough.

After a period of playing with the Alleykatz, Mick found himself in London in 1967. At this time Mick's brother, John, was playing in Van Morrison's band and Mick stepped into his brother's shoes when John left. After Van had returned to the USA, he wrote to Mick asking him to join his band but Mick also had an offer to join another band, Eire Apparent, after member Henry McCullough had been arrested in Canada for drugs offences in February 1968. Mick chose to join Eire Apparent, who were on tour with the Jimi Hendrix Experience. Mick became a friend and protege of Jimi's and Jimi subsequently gave Mick the now-iconic Gibson Flying V, which Jimi had painted.

After leaving Eire Apparent in 1969, Mick formed his own band and later re-joined Van Morrison for recording and touring.



322



325

321
Mick Cox: A collection of records and tapes, various dates, comprising a number of reel-to-reel recordings, most boxed, and some acetates and vinyl, including 'The Big White Lie', 'Westward Bound', 'The Mick Cox Band' and 'Compose Yourself'; together with a quantity of documents relating to Mick Cox and Eire Apparent, including some reprint black and white photographs of Mick and Jimi Hendrix (Qty.)
£250 - 300
€300 - 360
US\$400 - 480

See footnote to previous lot.

322
Gerry Rafferty: A sales award for the album 'City To City', UK, 1978, presented to Gerry Rafferty, a 'Gold' for sales of more than £300,000, BPI certified
£500 - 600
€600 - 720
US\$800 - 960

Provenance: From the personal collection of Gerry Rafferty.



326

323

Gerry Rafferty: A BMI Special Citation of Achievement for 'Stuck In The Middle With You', named to Gerry Rafferty for more than 1 million broadcast performances attained by *Stuck In The Middle With You*, framed, 14 x 17 inches (35.5 x 43cm)

£250 - 350
€300 - 420
US\$400 - 560

Provenance: From the personal collection of Gerry Rafferty.

'Stuck In The Middle With You' first appeared on the debut album by Stealers Wheel in 1972 and was a Top Ten hit in the USA and UK, selling over a million copies. In 1992, it received renewed attention when it was used in Quentin Tarantino's 'Reservoir Dogs' during the infamous 'ear-cutting' scene.

324

Gerry Rafferty: A NARAS Nomination Certificate for 'Baker Street', the plaque named to Gerry Rafferty and Hugh Murphy as Producers in the category of *Record Of The Year*, 1978, 8½ x 10½ inches (21.5 x 26.5cm)

£250 - 350
€300 - 420
US\$400 - 560

Provenance: From the personal collection of Gerry Rafferty.

Released as a single in 1978, 'Baker Street' was included on Gerry's solo album, 'City To City', his first release after the end of the legal problems resulting from the break-up, in 1975, of his former band, Stealers Wheel. The song was written during the period that Gerry was trying to free himself from his Stealers Wheel contracts and was travelling between his home in Glasgow and London, staying at a friend's house in Baker Street. The song was a Top Three hit in the USA, UK, Canada and Australia, and in 2010, was recognised by the BMI to have been broadcast more than 5 million times.



329

325

Gerry Rafferty: A BMI Special Citation of Achievement for 'Baker Street', named to Gerry Rafferty in recognition of the great national popularity as measured by over 4 million broadcast performances attained by *Baker Street*, framed, the reverse with a letter to Gerry from the BMI regarding this award, October 2004, 14 x 17 inches (35.5 x 43cm) overall

£250 - 350
€300 - 420
US\$400 - 560

Provenance: From the personal collection of Gerry Rafferty.

326

Gerry Rafferty: A Martin D-45 guitar, 1979, serial 411559, bound body and neck, fingerboard with hexagonal markers, solid headstock, in plush-lined Martin case, with maker's leaflets

£1,800 - 2,500
€2,200 - 3,000
US\$2,900 - 4,000

Provenance: From the personal collection of Gerry Rafferty.

327

Gerry Rafferty: Two Western-style shirts, one in red silk with black detailing, diamond-shaped press-studs to front and with short sleeves, the other black polyester with silver embroidery, similar studs to front and cuffs, both labelled *Scully*

£200 - 300
€240 - 360
US\$320 - 480

Provenance: From the personal collection of Gerry Rafferty.



327 (part)



330

328

Gerry Rafferty: A sales award for the album 'City To City', USA, presented to Gerry Rafferty, a 'Platinum' for more than 1,000,000 copies, RIAA certified

£500 - 600
€600 - 720
US\$800 - 960

329

Gerry Rafferty: A Taylor 814CE acoustic/ electric guitar, circa 2005, Serial no. 20020521138, single cutaway, bound body and neck, inside of body with maker's labels, headstock with gold-plated Grover machineheads, in plush-lined, hard shaped Taylor case with maker's leaflets

£1,500 - 2,000
€1,800 - 2,400
US\$2,400 - 3,200

330

Gerry Rafferty: A Music Man Stingray bass guitar, 1980s, Serial no. D08466, offset double cutaway body in sunburst finish, single pickup, four volume/ tone controls, fingerboard with dot markers, headstock with 3-and-1 machineheads, in plush-lined hard case

£700 - 900
€840 - 1,100
US\$1,100 - 1,400

Provenance: From the personal collection of Gerry Rafferty.



331 (illus)



331 (detail)



331 (part)

331

Jerry Garcia / The Grateful Dead / The Jerry Garcia Band:
A rare Travis Bean TB500 electric guitar, serial number 11, with tooled leather strap, owned by Jerry Garcia, circa 1976,

the double cutaway body in white finish, with three cream plastic single-coil pick ups, white pickguard, 22 fret mahogany fingerboard with 10 dot inlays, the neck and headstock of silver aluminium metal with distinctive letter 'T' cutout, and pressed stamp number 11, a Travis Bean hardshell guitar case with indigo blue plush lining and souvenir sticker affixed on the front *There Is Nothing Like A Grateful Dead Concert* well worn and peeling, inside Jerry Garcia's owned and worn brown tooled leather guitar strap with blue, white and green painted motif, a pack of Vinci guitar strings, Steve Parish's backstage pass for *The Jerry Garcia Band*, a photograph of Jerry playing the guitar onstage wearing the same guitar strap, a copy of the album *What A Long Strange Trip* with an illustration in the gate-fold sleeve of Jerry playing this guitar on stage, and a letter from Steve Parish concerning the provenance

£80,000 - 120,000

€96,000 - 140,000

US\$130,000 - 190,000

This rare Travis Bean TB500 guitar was used extensively by Jerry Garcia on stage, in the studio and when jamming with his entourage, while with the Grateful Dead and The Jerry Garcia Band. He taught his equipment manager Steve Parish how to play the guitar using his TB500 #11, and eventually gave it to him to keep. Throughout Jerry's career he switched and changed from a number of guitar models and makes always looking for something different. He is quoted *I don't like any guitars that are available. I'm trying to have a guitar built.* This was in reference to his new, forthcoming Travis Bean. Apparently the first time he saw his new hand made guitar he laughed, the unusual custom aluminium neck was surprisingly different, however he quickly changed his mind when he played the guitar for the first time, alarmed by the pure string tone it resonated.

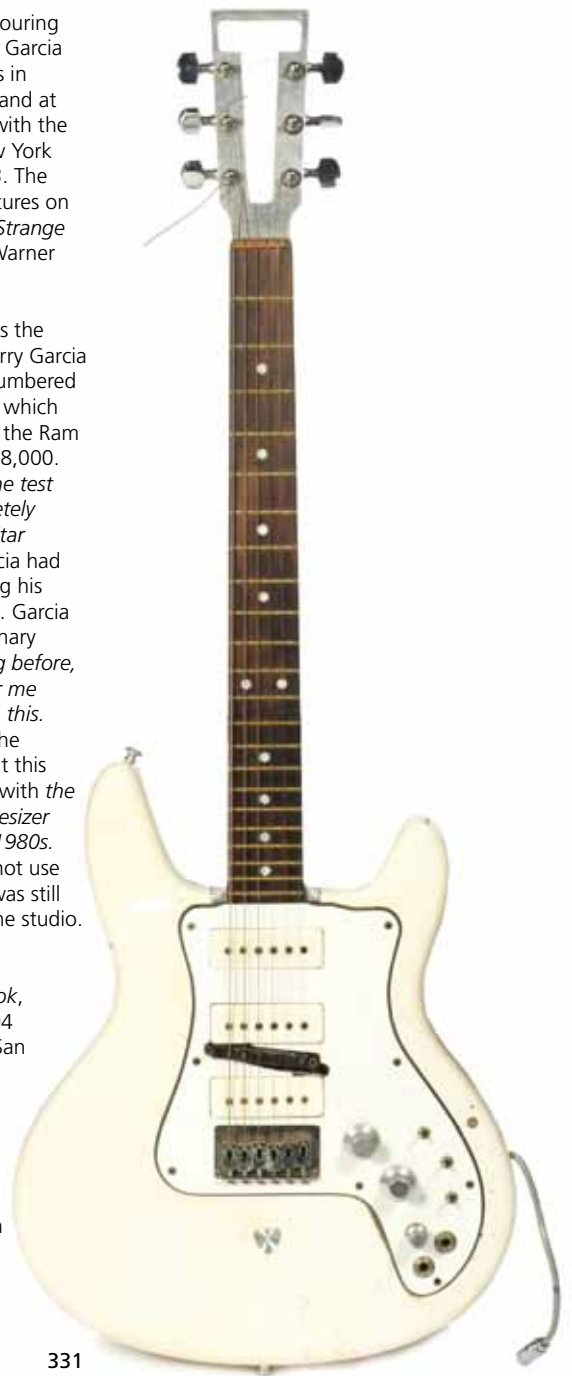
The 'Travis Bean' guitar models were a collaboration between its namesake, Travis Bean who was originally a motorcycle racer before an injury stopped him riding, Marc McElwee a guitar repair man and Gary Kramer (who later left to set up Kramers guitars in mid-1976). The instruments were manufactured during a limited period between 1974 – 1979. The identifying features were the distinctive hollowed 'T' three-and-three heads and aluminium necks. The contrast of using metal as opposed to wood as the material for the neck reduced flexibility and absorption, for a touring musician this proved to be an appealing combination. Between 1975-1977 the Bean was Jerry Garcia's primary guitar of choice, he states in a 1978 interview with 'Guitar Player' *I'm the kind of player who generally plays one guitar at a time so I can learn its idiosyncrasies...the guitar that doesn't have idiosyncrasies is the one I like... No other production guitar is like that – they're all completely different. That level of consistency in the Beans means a lot to me...As far as I'm concerned, the Travis Bean is the finest production guitar on the market.*

The black and white illustrated image of Jerry playing this Travis Bean guitar shows him on stage with the Grateful Dead at Beacon Theater, New York, Monday June 14, 1976. Believed to be one of the highlight gigs from

that summer when the band started touring again following a break from touring. Garcia also played the TB500 during concerts in the same year, with the Jerry Garcia Band at Seton Hall University, South Orange, with the Dead on September 17, Syracuse New York and Cobo Arena Detroit on October 3. The guitar was used in the studio and features on the compilation album *What A Long Strange Trip, the Best Of The Grateful Dead*, Warner Brothers 1977.

The Travis Bean TB500 number 11 was the second TB500 that was ever made. Jerry Garcia owned two of this model the other numbered 12, and a single Travis Bean TB1000A which was sold at Bonhams, Los Angeles, in the Ram Rod Shurtliff Collection, 2007 for \$298,000. The TB500 model of guitar *became the test bed for electronics that would completely revolutionise Garcia's approach to guitar effects.* The two identical models Garcia had were adapted, by Dan Healy, by linking his effects pedals with the guitar controls. Garcia explained the benefit of this revolutionary technique *I'd used effects in recording before, but they were always too unstable for me to use onstage until we came up with this.* Outlined in the letter accompanying the guitar from Steve Parish, he states that this guitar, number 11, was the one used with the *Slavedriver 360 - the first guitar synthesizer ever played in the studio in the early 1980s.* Suggesting that although Garcia did not use a Travis Bean on stage after 1977, it was still a key instrument when recording in the studio.

Literature:
BACON, Tony *The Ultimate Guitar Book*, London; Dorling Kindersley, 1991, p.94
JACKSON, Blair *Grateful Dead Gear*, San Francisco; Backbeat Books, 2006, pp.160-162, 172-174
The Official Vintage Guitar Magazine, Price Guide, by Alan Greenwood & Gil Hembree, USA, 2010, p.277
www.deadlistening.com
www.wald-electronics.com/TravisBean
www.dozin.com/?jers=guitar/history



331



331 (part)



331 (illus)



341 (part)

332

Kiss: A group of RIAA sales awards, presented to Mike Stone, comprising: a Gold for 500,000 copies of the album 'Double Platinum'; a Gold for 500,000 copies of the album 'Kiss-Gene Simmons'; and a Gold for 500,000 copies of the album 'Kiss-Paul Stanley', each RIAA certified
£300 - 500
€360 - 600
US\$480 - 800

From the collection of record engineer and producer, Mike Stone (1951-2002).

333

Kiss: A group of various sales awards, presented to Mike Stone, comprising: an RIAA Platinum for 1,000,000 copies of the album 'Double Platinum'; an RIAA Platinum for 1,000,000 copies of the album 'Kiss-Paul Stanley'; and a US in-house Platinum for 1,000,000 copies of the album 'Kiss-Gene Simmons'
£300 - 500
€360 - 600
US\$480 - 800

From the collection of record producer and engineer, Mike Stone (1951-2002).

334

Journey: An RIAA Gold award for the album 'Escape', September 1981, presented to Mike Stone, to commemorate sales of more than 500,000 copies in the US, RIAA certified
£300 - 400
€360 - 480
US\$480 - 640

From the collection of record producer and engineer, Mike Stone (1951-2002).

335

Journey: Two RIAA sales awards for the albums 'Frontiers' and 'Greatest Hits', presented to Mike Stone, comprising: an RIAA Platinum for 2,000,000 copies of the album, cassette and CD of 'Greatest Hits'; an Ampex Golden Reel Award for the album 'Frontiers'; and an RIAA Platinum for the album, cassette and CD of 'Frontiers' (3)
£400 - 600
€480 - 720
US\$640 - 960

From the collection of record producer and engineer, Mike Stone (1951-2002).

336

Journey: Two sales awards for the album 'Escape', presented to Mike Stone, together with two related test pressings, comprising: an RIAA Platinum for 1,000,000 copies and a CBS in-house Platinum for 4,000,000 copies; together with two Test Pressings, each with CBS blank white label, cover inscribed *Journey White Label*, matrices PAL/PBL 38504 1A/1B (4)
£300 - 500
€360 - 600
US\$480 - 800

From the collection of record producer and engineer, Mike Stone (1951-2002).

337

Whitesnake: Two RIAA sales awards for the album 'Whitesnake', presented to Mike Stone, comprising a Gold for 500,000 copies of the album and cassette and a Platinum for 8,000,000 copies of the album, cassette and CD, each RIAA certified
£400 - 500
€480 - 600
US\$640 - 800

From the collection of record producer and engineer, Mike Stone (1951-2002).

338

Whitesnake: An RIAA Platinum award for the album and cassette 'Whitesnake' presented to Mike Stone, to commemorate sales in the US of more than sales of 1,000,000 copies, RIAA certified (Platinum, 1st July 1987)
£500 - 600
€600 - 720
US\$800 - 960

From the collection of record producer and engineer, Mike Stone (1951-2002).

339

Asia: A collection of sales awards and acetates, 1980s, awards all presented to Mike Stone, comprising: three RIAA awards, two Platinum for the album 'Asia', for 1,000,000 and 3,000,000 copies respectively and a Gold for 500,000 copies of the album 'Alpha', all RIAA certified; together with six 10inch, 45rpm acetates, 1982, all with *Sterling Sound N.Y.* labels with typewritten recording details, x1 'Heat Of The Moment' and x5 'Only Time Will Tell' (9 items)
£600 - 800
€720 - 960
US\$960 - 1,300

From the collection of record producer and engineer, Mike Stone (1951-2002).

340

Asia: A group of RIAA awards for various album sales, and acetates, awards presented to Mike Stone, comprising: a Gold for 500,000 copies of 'Asia' and a Platinum for 4,000,000 copies of the same; and a Platinum for 1,000,000 copies of 'Alpha', all RIAA certified; together with two single-sided 12inch acetates for the album 'Asia', *Sterling Sound N.Y.* labels with typewritten recording details, in corresponding studio box; and two single-sided, 12inch acetates of the album 'Alpha', the *Artisan Sound Recorders* labels with typewritten recording details, in corresponding studio sleeve
£500 - 700
€600 - 840
US\$800 - 1,100

From the collection of record producer and engineer, Mike Stone (1951-2002).

341

AC/DC: Concept album artworks and proof pages for 'Who Made Who', Atlantic Records, 1986, a cover album proof for the front cover of AC/DC's album *Who Made Who*, 1986, with corresponding single proof for 12" and 7" release; along with two concept artwork for a promotional poster, mixed media, layers of celluloid attached to cardboard, with tracing paper overlay, annotated with print references, light blue paper overlay cover with printer label inscribed - *Date To Repro 19 May 86, Turnaround Yesterday, Printer Alsdorf, Delivery Broadwick Street* additionally stamped on the front Artwork/Proof Approval signed in unknown hands by print Marketing Director, A&R Director and Label Manager; accompanied by corresponding colour proof and printed cromalin colour sheet for the poster, largest - 15 x 26 inches (38x66cm.)
£800 - 1,200
€960 - 1,400
US\$1,300 - 1,900



332 (part)



333 (part)



334



335 (part)



336 (part)



337 (part)



338



339 (part)



340 (part)

342

April Wine: A group of sales awards and acetates, the awards presented to Mike Stone, comprising: an RIAA Gold for 500,000 copies of the album 'The Nature Of The Beast'; a CRIA Gold for more than 50,000 units of the same album; a CRIA Platinum for more than 100,000 copies, ditto; a CRIA Platinum for more than 200,000 units, ditto; and an Ampex Golden Reel Award for the album 'Power Play'; together with nine various 10inch or 12inch acetates, various titles, including the albums 'Nature Of The Beast' and 'Power Play', each of these in *Sterling Sound N.Y.* box
 £500 - 700
 €600 - 840
 US\$800 - 1,100

From the collection of record producer and engineer, Mike Stone (1951-2002).



342 (part)



344



343

343
Lou Reed: An acetate recording of the album 'Sally Can't Dance', with differences from the released version, 1974,
 the double-sided, 12inch disc with *Trident Studios* labels with handwritten recording details, in orange Trident sleeve inscribed *Lou Reed* in red ballpoint and E.Q. settings to reverse in black ink
£400 - 600
€480 - 720
US\$640 - 960

Recorded at Electric Ladyland, New York, in April 1974 and released in August, this was Lou Reed's fourth solo album and it was the highest-charting for him, reaching the Top 10 in the USA.

The running order on the acetate is as follows:
 Side 1 - Animal Language, Good Taste, N.Y. Stars (with different lyrics), Ride Sally Ride, Baby Face. Side 2 - Sally Can't Dance, Ennui, Kill Your Sons, Billy.

From the collection of record producer and engineer, Mike Stone (1951-2002).



349

344
Queen: An autographed cover of the album 'Queen II', the front signed by Freddie Mercury, Brian May and Roger Taylor in blue ballpoint and green ink
£400 - 600
€480 - 720
US\$640 - 960

345
Queen : A BPI Silver sales award for the album 'News Of The World', 1977, presented to Mike Stone, in recognition of sales in the UK of more than £150,000, BPI certified
£400 - 500
€480 - 600
US\$640 - 800

From the collection of record producer and engineer, Mike Stone (1951-2002).

346
Queen: A French EMI Gold in-house award for the album 'News Of The World', circa 1977, presented to Mike Stone, in recognition of sales of 100,000 copies
£200 - 300
€240 - 360
US\$320 - 480

From the collection of record producer and engineer, Mike Stone (1951-2002).



347



348

347
Queen: An RIAA Gold award for the album 'News Of The World', presented to Mike Stone, to commemorate the sale of more than 500,000 copies in the USA, RIAA certified
£500 - 600
€600 - 720
US\$800 - 960

From the collection of record producer and engineer, Mike Stone (1951-2002).

348
Queen: An RIAA Platinum award for the album 'News Of The World', presented to Mike Stone, to commemorate sales of more than 1,000,000 copies in the USA, RIAA certified
£600 - 700
€720 - 840
US\$960 - 1,100

From the collection of record producer and engineer, Mike Stone (1951-2002).

349
Queen: A large promo poster for the album 'News Of The World', UK, 1977, rolled, 40 x 60 inches (101.5 x 152.5cm)
£250 - 300
€300 - 360
US\$400 - 480



350

350
Queen: An acetate recording of the album 'A Day At The Races', 1976,
 comprising four 33 1/3rpm 12inch discs, each with *Elektra Sound Recorders Inc.* labels with typewritten recording details, different Cuts for each side, sleeve with *Elektra Sound Recorders* label with track listing
£700 - 900
€840 - 1,100
US\$1,100 - 1,400

From the collection of record producer and engineer, Mike Stone (1951-2002).

351
Queen: An acetate recording of the album 'A Day At The Races', 1976,
 comprising two single-sided, 12inch 33 1/3rpm discs, the *Sterling Sound Inc., New York* labels with typewritten recording details and dated 11/21/76, in *Sterling Sound Inc.* cover bearing label with typewritten details and date
£700 - 900
€840 - 1,100
US\$1,100 - 1,400

From the collection of record producer and engineer, Mike Stone (1951-2002).

352
Queen: An acetate recording of the album 'A Day At The Races', 1976,
 comprising two single-sided, 12inch 33 1/3rpm discs, the *Sterling Sound Inc., New York* labels with typewritten recording details and dated 11/21/76, in *Sterling Sound Inc.* cover bearing label with typewritten details and date, all labels inscribed A in red felt pen
£700 - 900
€840 - 1,100
US\$1,100 - 1,400

From the collection of record producer and engineer, Mike Stone (1951-2002).



357 (part)

353
Queen: An RIAA Gold award for the single 'Bohemian Rhapsody',
 June 1976, presented to Mike Stone, to commemorate sales in USA of more than 1,000,000 copies, RIAA certified (Gold, 3rd June 1976)
£800 - 1,000
€960 - 1,200
US\$1,300 - 1,600

From the collection of record engineer and producer, Mike Stones (1951-2002).

His career started as an assistant recording engineer at Abbey Road Studios in the 1960s, working on some sessions for the 'Beatles For Sale' album. He later moved to Trident Studios, where he became a tape operator and assistant engineer, working on albums such as Lou Reed's 'Transformer'. In 1973, he began his relationship with Queen, working with the band's producer, Roy Thomas Baker. Stone engineered six of the band's albums, was a guest vocalist on 'Good Old-Fashioned Lover Boy' and was credited as co-producer with Queen on the album 'News Of The World'. He went on to produce top-selling albums for Whitesnake, Asia, Journey and others. Brian May paid tribute to Stone after his death, writing: 'Mike's production style of big chorus building and hitting hard, the ability to treat vocals uniquely, and find space in a recording have influenced a generation of young producers.'

354
Queen: An RIAA Multi-Platinum award for the single 'We Are The Champions',
 presented to Mike Stone, to commemorate sales in the USA of more than 2,000,000 copies, RIAA certified (Platinum, 25th April 1978)
£600 - 800
€720 - 960
US\$960 - 1,300

From the collection of record producer and engineer, Mike Stone (1951-2002).

355
 No lot



353



354

356
Queen: An acetate recording of the album 'Sheer Heart Attack', 1974,
 a double-sided 12inch, 33 1/3 rpm disc, labels for *The Mastering Lab, Los Angeles* with typewritten recording details, inner sleeve stamped 22 OCT 1974 and with matrix, The Mastering Lab cover inscribed in ballpoint *Queen*
£700 - 900
€840 - 1,100
US\$1,100 - 1,400

From the collection of record producer and engineer, Mike Stone (1951-2002).

357
Queen: An acetate recording of the album 'A Day At The Races', 1976,
 comprising two single-sided, 12inch 33 1/3rpm discs the *Sterling Sound Inc., New York* labels with typewritten recording details and dated 11/21/76, in *Sterling Sound Inc.* cover bearing label with typewritten details and date
£700 - 900
€840 - 1,100
US\$1,100 - 1,400

From the collection of record producer and engineer, Mike Stone (1951-2002).



358 (page)

358

Ian Dury: A handwritten letter, circa 1962/63, in pencil on both sides of a sheet of lined paper, addressed 12, Waldegrave Gardens or something, and reading *Deary Sue Fancy that, I copped your letty this morn and dig dig dig. Silly Ian only turned everone on Nostralin on Thurs...and we all worked hard all night and I wrote 2500 words of bloody scroppins on 8 sides of this paper. Haha I thought, how easy it would be to turn the whole world on, then steal all the money and the nicest birds and scree off to the distant mountains and screw and smoke and drink and sing dirty songs till they decided Ian's time on Earth was over, and I get a little bit rubbed out...It's been a day of intense thinking for Dury I think that's why he appears to be a wee bit light headed... When both of us have got some loot Sue, we'll leap off into the sticks and get bloody bloody pissed together, then jump out of hedges at the yokels and make friends with pervy farmers and spit at cows and piss in roads and drink warm milk and eat hot buttered scones (pronounced as in "bones") and crawl about in soggy cornfields and be friends in the coach home...when I'm all grown up and a pro engine driver, I'll come and marry you as long as you'll have lots of fat babies. See you, love from Ian*, the second side with a drawing of Dylan Thomas, 8½ x 13 inches (21.5 x 33cm) **£600 - 800**
€720 - 960
US\$960 - 1,300

This was sent to the vendor's wife whilst she was a fellow student of Ian's at Walthamstow School of Art. Ian had left school at 16 and began studying at Walthamstow in 1959, leaving in 1963 to attend the Royal College of Art.



360

360

The Ramones: The original cover artwork for the album 'Road To Ruin', by Gus Macdonald, pen and ink with some whitening and paste-overs on cartridge paper, signed *Gus 1977*, mounted and framed, sold with some background details, image 14¾ x 18 inches (37.5x45.5cm) within mount **£5,000 - 6,000**
€6,000 - 7,200
US\$8,000 - 9,600

This is the original concept art for the band's fourth studio album, released in September 1978. Gus Macdonald's art, which included original drummer Tommy Ramone, was taken up by Sire Records but was altered for the printed version to show Marky Ramone, Tommy's replacement. The album cover credits Macdonald with the 'Front Cover Concept'. Included in the lot is a photocopy of the \$50 cheque, dated 5th December 1978, which the artist eventually received from Sire Records as payment for his work.

361

The Sex Pistols: A rare original A&M Records God Save the Queen promotional poster, 1977, on white background with blue ink, 31 x 40 inches (79x102cm) **£500 - 700**
€600 - 840
US\$800 - 1,100



359

359

The Band: An autographed copy of the album 'Music From Big Pink', 1969, the back cover signed by all members in blue ballpoint, dated in unknown hand 25th August, 1969, UK pressing, EMI/Capitol ST2955, 1968 **£400 - 600**
€480 - 720
US\$640 - 960

These autographs were obtained by the vendor, having met The Band when they arrived for rehearsals at Forelands Farm in Bembridge, Isle of Wight, England several days in advance of the 1969 Isle of Wight Festival.

The album was ranked at 34 on 'Rolling Stone' magazine's list of the 500 Greatest Albums Of All Time in 2003.



361



363 (part)



365



362

362

The Sex Pistols: Original artwork for a 'Holidays In the Sun' Melody Maker advert, 1977, pasteup on board, front cover stamped and inscribed Oct 22, reverse with NGA label, board 9½ x 18 inches (24 x 46cm)

£500 - 600

€600 - 720

US\$800 - 960

363

The Sex Pistols: A group of promo posters and other material, comprising: a *Dance To The Sex Pistols* poster for 'Pretty Vacant'; a poster, banner and single sleeve for 'Holidays In The Sun'; 'Sex Pistols', 'God Save The Queen' and 'My Way' banners; and three sleeves for the singles 'God Save The Queen' and 'Pretty Vacant'

£600 - 700

€720 - 840

US\$960 - 1,100

364

The Sex Pistols: A large promo poster for the album 'Never Mind The Bollocks Here's The Sex Pistols', 1977,

in fluorescent pink and yellow, rolled, 36 x 60 inches (91.5x152.5cm)

£400 - 500

€480 - 600

US\$640 - 800

365

The Sex Pistols: A microphone, stage-used by the group, comprising a Sennheiser microphone, complete with lead and jack, together with a copy of the 'Sex Pistols File', Ray Stevenson, Omnibus Press, 1980, and letter detailing provenance, mic 8¼ inches (21cm) long

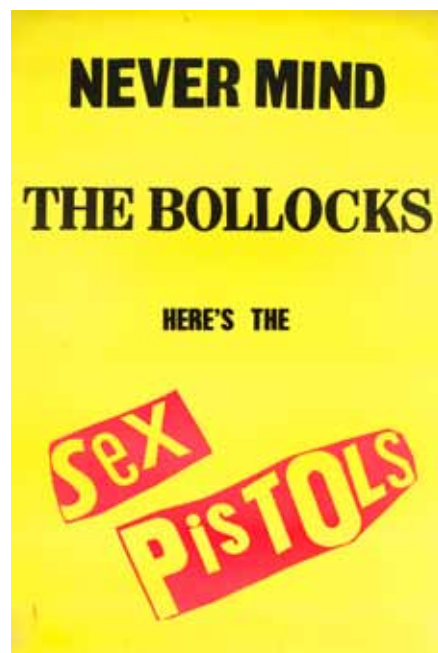
£500 - 700

€600 - 840

US\$800 - 1,100

The vendor, Kim Thraves (a recording engineer), and Dave Goodman hired a P.A system to the Sex Pistols in 1976 before they were famous and until they were signed to EMI records. The Sex Pistols owned a grey, Shure microphone which they gave to the vendor so they could use this microphone in return.

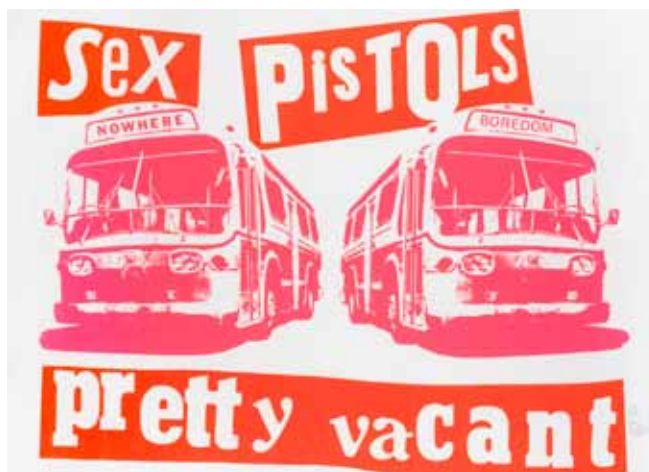
The magazine included with this lot features images of Goodman and Thraves with the group during this period.



364



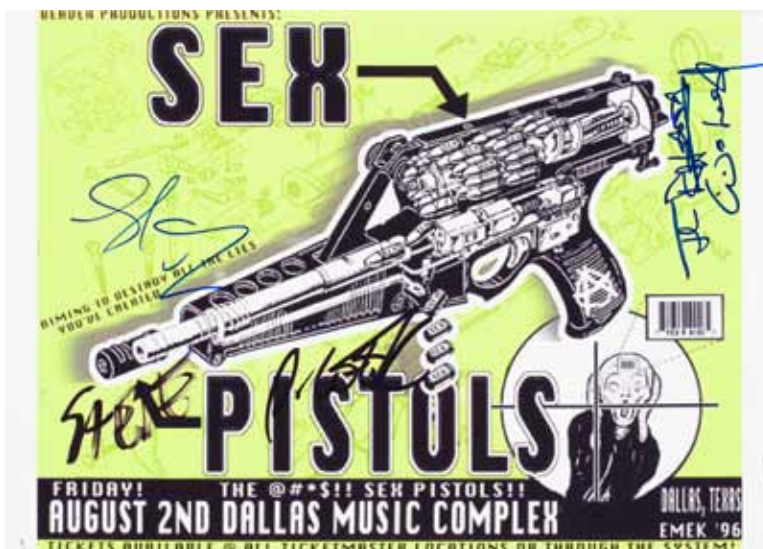
368



366



367



369



370

366
 Jamie Reid (British, born 1947): 'Sex Pistols - Pretty Vacant', 1997,
 'Nowhere and Boredom' buses limited edition screenprint, pink and orange version, signed, dated and numbered 22/200 by artist, with 'Artificial' blindstamp, framed and mounted, within frame 28 x 40 inches (71x102cm)
 £500 - 700
 €600 - 840
 US\$800 - 1,100

367
 Jamie Reid (British, born 1947): 'Sex Pistols - Fuck Forever', 1997,
 limited edition screenprint, pink and yellow version, signed, dated and numbered 31/350 by artist, with 'Artificial' blindstamp, 29 x 40 inches (74x102cm.)
 £500 - 700
 €600 - 840
 US\$800 - 1,100

368
 Jamie Reid (British, born 1947): 'Sex Pistols - Pretty Vacant', 1997,
 'Nowhere and Boredom' buses limited edition screenprint, silver/grey and orange version, signed, dated and numbered 47/200 by artist, with 'Artificial' blindstamp, framed and mounted, within frame 28 x 39 inches (71x99cm)
 £500 - 700
 €600 - 840
 US\$800 - 1,100

369
 The Sex Pistols: An autographed poster, a reprint for the Dallas Music Complex, 1996, signed by the band in blue and black pens with inscription by John, 11 3/4 x 16 1/2 inches (30x42cm)
 £150 - 200
 €180 - 240
 US\$240 - 320

370
 Punk Rock: Promo boards for The Clash album, 'London Calling' and others, late 1970s,
 on cardboard, the first featuring the album cover design by Ray Lowery, 24 inches (61cm) square; together with two others, for the U.K Subs' album, 'Another Kind Of Blues', and a name strip for The Psychedelic Furs
 £500 - 700
 €600 - 840
 US\$800 - 1,100



372

371

The Clash: Six pages of original Ray Lowry US tour diary artwork for the 'New Musical Express',

September-October 1979, pen and ink with some collage, drawings and text, full of Lowry's wry comments on events, including: *Meet the Clash at the Second Annual 'Tribal Stomp' at Monterey Fairgrounds. Saturday September 8th 1979 on the very same stage Jimi Hendrix abused with his little tin of lighter fuel all those years ago. Ahh history, Ahh bullshit. What had happened was that at the end of the Hendrix/Otis Festival the gates were padlocked, barbed wire was strung around the arena and armed police refused to let anyone enter or leave until yesterday - the first concert of the Clash 1979 Tour Of The Americas. Well, naturally a lot of those inside had died, many had gone insane, thinking it was still 1967, and the really clever ones had gravitated to the backstage area where they humped masses of speaker cabinets around or listlessly pushed drum risers from one side of the stage to the other. The musicians had all escaped in private helicopters but the more impressionable members of the audience carried on applauding and shouting "Rart On!" or "Oh Burother!" at any onstage activity. After yesterday's unlocking the first survivor to make contact with those from outside was the legendary Wavy Gravy. Still at his zingy best after so many years, he stumbled around dressed in a Santa Claus outfit and demanded the answer to the always pertinent question "What does Diddy Wah Diddy mean?" What a cat, huh? When the Clash arrived to play to the dazed survivors the more lively ones gathered round to marvel at their bizarre dress and photograph these outrageous English guys hairstyles...* one sheet in two sections, the largest 10½ x 13 inches (26.5x33cm)

£2,000 - 3,000
€2,400 - 3,600
US\$3,200 - 4,800

This collection was won by the vendor in a competition run by the NME (New Musical Express Newspaper).

Ray Lowry (1944-2008) was a satirist, illustrator and cartoonist. His work appeared in publications such as The Guardian, Private Eye, Punch and the New Musical Express, for whom he drew a weekly cartoon strip entitled 'Only Rock 'n' Roll'.

He had no formal art education but became known as a cartoonist in the 1970s, having contributed to the late 1960s' underground magazines, Oz and International Times. As a fan of 1950s' rock 'n' roll he was drawn to the raw energy expressed by the punk movement and attended the Sex Pistols' gig at The Electric Circus in Manchester in December 1976. There he met The Clash, with whom he became friends. He was invited to accompany them on their US tour in 1979, providing a humorous diary of the tour for the NME. It was during the tour that Pennie Smith took the now-iconic photograph of Paul Simonon smashing his bass guitar on stage in New York, the image which was incorporated into Lowry's cover design for the 'London Calling' album.

372

The Clash: A promotional poster for the album 'The Clash',

1979, featuring details of the release, CBS Inc., P-36060, framed 18 x 40 inches (46x102cm.)

£500 - 700
€600 - 840
US\$800 - 1,100

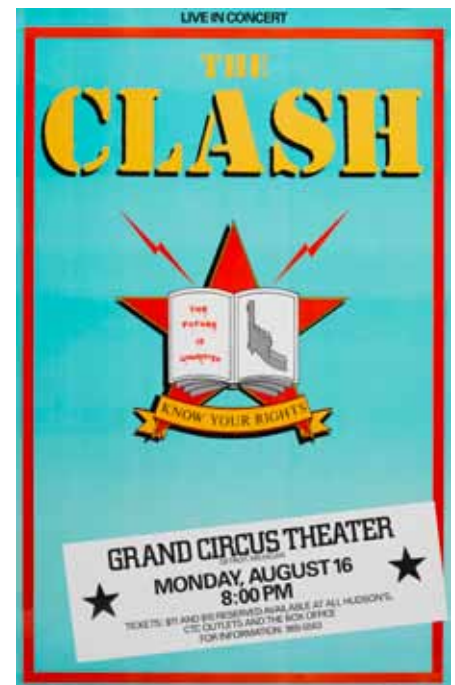
373

The Clash: A U.S. concert poster, 'The Clash', Grand Circus Theater, Detroit, Monday, August 16, 1982, unfolded - 33 x 21 inches (84x53.3cm.)

£500 - 700
€600 - 840
US\$800 - 1,100



371



373



374



375



376



377



378

374*

The Jackson 5: An autographed vinyl album, 'Diana Ross Presents The Jackson 5', Motown MS700, 1969, the front cover signed in blue and black markers by Diana Ross and Michael, Jermaine, Jackie, Tito and Marlon Jackson
£300 - 400
€360 - 480
US\$480 - 640

According to the vendor, this was signed backstage at the Motown 25th Anniversary show, 1983.

Provenance: From the collection of Phoenix, former spokesperson for the Jackson family and manager of Tito Jackson.

375*

The Jackson 5: An autographed vinyl album, 'ABC', Motown MS709, 1970, the front cover signed in black marker by Michael, Jermaine, Jackie, Tito and Marlon Jackson
£300 - 400
€360 - 480
US\$480 - 640

Provenance: From the collection of Phoenix, former spokesperson for the Jackson family and manager of Tito Jackson.

376*

The Jackson 5: An autographed vinyl album, 'Motown At The Hollywood Palace', 1970, Motown MS719, 1971, the front cover signed in blue marker by Diana Ross and Michael, Jermaine, Jackie, Tito and Marlon Jackson
£300 - 400
€360 - 480
US\$480 - 640

According to the vendor, this was signed backstage at the Motown 25th Anniversary show in 1983.

Provenance: From the collection of Phoenix, former spokesperson for the Jackson family and manager of Tito Jackson.

377*

The Jackson 5: An autographed vinyl album, 'Diana!', original television soundtrack, 1971, Motown MS719, 1971, the front cover signed in blue marker by Diana Ross and Michael, Jermaine, Jackie, Tito and Marlon
£300 - 400
€360 - 480
US\$480 - 640

According to the vendor, this was signed backstage at the Motown 25th Anniversary show in 1983.

Provenance: From the collection of Phoenix, former spokesperson for the Jackson family and manager of Tito Jackson.

378*

The Jackson 5: An autographed vinyl mini-album, 'The Third Album', Motown M60718, 1971, the front cover signed in silver marker by Michael, Jermaine, Jackie, Tito and Marlon Jackson
£300 - 400
€360 - 480
US\$480 - 640

Provenance: From the collection of Phoenix, former spokesperson for the Jackson family and manager of Tito Jackson.



379

379*

Michael Jackson: An autographed 'Off The Wall' vinyl album,
1979,
Epic FE35745, the front cover signed by
Michael in gold marker
£500 - 600
€600 - 720
US\$800 - 960

Provenance: From the collection of Phoenix,
former spokesperson for the Jackson family
and manager of Tito Jackson.

380*

Michael Jackson: An autographed 'Thriller' 12-inch Single,
Epic 49-04961, 1982, the front cover signed
by Michael in gold marker, Special 12" Dance
Single b/w Thriller (Instrumental)
£400 - 500
€480 - 600
US\$640 - 800

Provenance: From the collection of Phoenix,
former spokesperson for the Jackson family
and manager of Tito Jackson.

381*

Michael Jackson: An autographed 'Thriller' vinyl album,
1982,
Epic QE38112, the front cover signed by
Michael in black marker
£700 - 900
€840 - 1,100
US\$1,100 - 1,400

Released in November 1982, 'Thriller' became,
in just over a year, the best-selling album of
all time, a position it still holds. Worldwide
sales are estimated as being between 51 and
65 million copies. The album won a record-
breaking eight Grammy Awards in 1984,
including Album Of The Year.

Provenance: From the collection of Phoenix,
former spokesperson for the Jackson family
and manager of Tito Jackson.



380

382

Michael Jackson: An autographed '9 Singles Pack',
Epic MJ 1 (1-9), 1983, the cover of
'Thriller'/'Things I Do For You' signed and
inscribed in black marker by Michael and with
usual date 1998
£300 - 500
€360 - 600
US\$480 - 800

According to information received, this was
acquired by the vendor's sister through the
'Magic World of Michael Jackson' fan club,
having been sent from MJJ Productions.

383*

Michael Jackson: An autographed 'Captain Eo' 3D Comic Book,
1987,5
the front cover signed by Michael in black
marker, 3D glasses laid in
£250 - 350
€300 - 420
US\$400 - 560

Provenance: This lot and the following lot from
the collection of Phoenix, former spokesperson for
the Jackson family and manager of Tito Jackson.

384*

Michael Jackson: An autographed 'Bad' album promo flat,
1987,
signed and inscribed Love by Michael in silver
marker, with vinyl album
£300 - 400
€360 - 480
US\$480 - 640

385

Michael Jackson: An autographed edition of 'Moonwalk',
William Heinemann Ltd., London, 1988, hardback
with dustjacket, a flyleaf signed and inscribed in
black marker To Barbie Love Michael Jackson
£500 - 700
€600 - 840
US\$800 - 1,100

According to information received, this was
taken by the vendor's sister personally to the MJJ
Productions office in L.A. for Michael to sign.



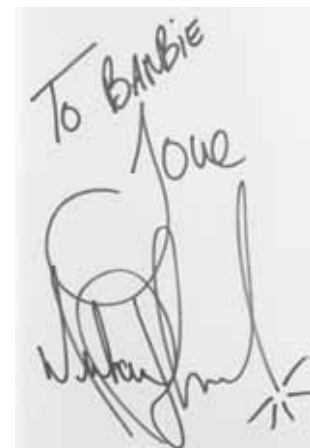
381



382



384



385



386

386

Michael Jackson: An autographed copy of the vinyl album 'Bad',
the front cover signed by Michael in red felt-tip pen, together with original mailer from the BBC, dated 15.7.88 and covering letter
£800 - 1,200
€960 - 1,400
US\$1,300 - 1,900

This lot was offered as a BBC Radio 1 competition prize. The letter to the winner from the station, dated 15th July 1988, reads: '...At last Michael Jackson has arrived in the UK and has signed your albums, which I have pleasure in enclosing...'

387*

Michael Jackson: An autographed 'Moonwalker' 3D Comic Book,
Issue No.1, 1989, the front cover signed by Michael in gold marker, with 3D glasses
£250 - 350
€300 - 420
US\$400 - 560



387



388

Provenance: From the collection of Phoenix, former spokesperson for the Jackson family and manager of Tito Jackson.

388

Michael Jackson: An autographed 'Dangerous' CD and background documents,
1992,
the CD booklet signed on the front in black marker and again on the inside first page, inscribed *Love*, together with two copies of a fax from Sony Music and a copy of a press release regarding the vendor's purchase of this CD in a charity auction
£550 - 750
€660 - 900
US\$880 - 1,200

The vendor won an all-expenses trip to see Michael in concert at Wembley Stadium in July 1992. Later that year, Red Dragon FM ran an auction to raise money for the Variety Club Sunshine Coaches in Wales and the vendor was the successful purchaser.

389

Michael Jackson: An autographed black fedora,
the underside of the brim signed and characteristically inscribed 1998 in silver marker, inner band with star's name in gold-coloured lettering
£1,500 - 2,000
€1,800 - 2,400
US\$2,400 - 3,200

According to information received, this was acquired by the vendor's sister from a charity raffle, held on Michael's birthday in 1991. It was organised by the 'Magic World of Michael Jackson' fan club, which was based in Denver and run by Lori Taylor. The hat was apparently supplied by MJJ Productions in L.A., via Norma Staikos who worked there at the time.



389



390

390

Tom Jones: A diamond-set 'Estrella Worldtime' watch by Paccioni, steel case, Swiss chronograph movement, black face with six subsidiary dials and date, brown leather strap, in original box signed in silver marker by Tom Jones, with booklet, together with copies of photographs of Tom wearing the watch and CDs relating to his donation of the watch to raise funds for charity
 £1,000 - 1,500
 €1,200 - 1,800
 US\$1,600 - 2,400

391

Rod Stewart: A stage worn red tartan suit jacket owned by Rod Stewart, the single breasted jacket of Royal Stewart tartan in raw silk, signed and inscribed in black pen on the red lining *Good Luck To You And Yours, Rod Stewart*, labelled inside Fleur Thieme, accompanied by a document concerning the provenance
 £700 - 900
 €840 - 1,100
 US\$1,100 - 1,400

The jacket was donated by Rod Stewart's management to a charity event held in 1999 to raise money for Eric Clapton's charity *Crossroads*. The buyer has had it in his possession ever since.

392

Barbra Streisand: A BPI 'Platinum' award for the album *Guilty*, presented to Chappell Music, in recognition of more than 300,000 copies sold in the UK, 20 x 16 inches (41x51cm.)
 £500 - 700
 €600 - 840
 US\$800 - 1,100

393

Whitney Houston: A bespoke stage jacket, made for Whitney Houston, the black jacket encrusted with rhinestones, made for *The Bodyguard Tour*, 1993 - 1994, a similar jacket worn by Houston on stage in Venezuela, Chile for the encore *I Will Always Love You*, accompanied by a letter concerning the provenance
 £1,500 - 2,000
 €1,800 - 2,400
 US\$2,400 - 3,200



393 (illus)



393



392



391

394

Dave Stewart: A special edition Artists Series Duesenberg Blackbird electric guitar, serial number 41 of 52, *Dave Stewart*, Blackbird model, natural finish, with artwork by Dave Stewart from *The Blackbird Diaries*, single cut-away top, 22 fret fingerboard with three step line inlays and *artists series* inlay on the 12th fret, silver plated tone knob, single coil pick-up and steel humbucker, aluminium tailpiece and f-hole, contour tooled leather effect brown hardshell case with raspberry plush cushioned lining; accompanied by a handwritten letter written by Dave Stewart and a signed LP *The Ringmaster General*
 £2,000 - 3,000
 €2,400 - 3,600
 US\$3,200 - 4,800

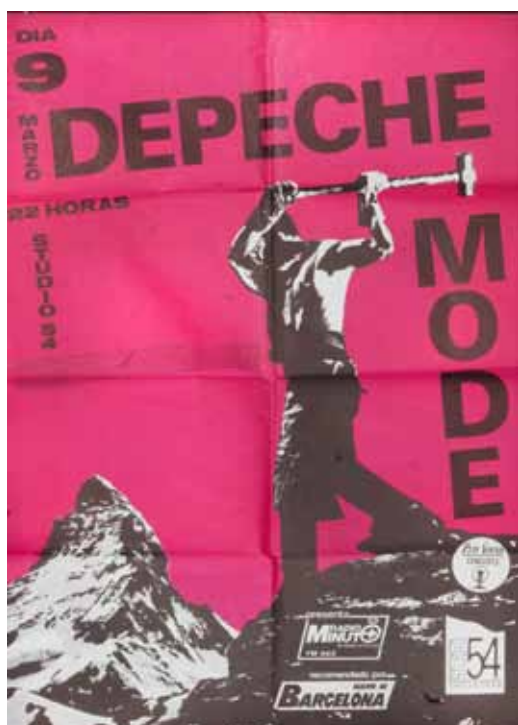
This guitar is being sold on behalf of Rowcroft Hospice and was donated to the charity jointly by Duesenberg guitars and Dave Stewart. In the letter that accompanies this lot Stewart writes *Caring for someone at the end of their life is something we all go through at one time or another and hospices like Rowcroft are a great help to patients and families in this difficult and emotional time.*

Rowcroft is South Devon's hospice, providing end of life care to over 1800 patients with life limiting illnesses, and supporting their loved ones. The current cost of services provided in the area stands at £7.5 million, over 70% of which is funded by voluntary contributions.

www.rowcrofthospice.org.uk.



394 (part)



395 (part)



396 (part)



398 (part)



397 (part)

395

Depeche Mode: A Spanish concert poster, with handbill, *Depeche Mode* 9 March, 1984, for Construction Time Again tour, poster - 25 x 35 inches (64x89cm.)

£200 - 300

€240 - 360

US\$320 - 480

396

Depeche Mode: A quantity of *Depeche Mode* tour passes, itineraries and stationery,

- passes include; Japan and Germany tours, LA and Paris concerts and various access all areas passes

- tour itineraries; booklets for Hong Kong, *Devotional Tour*, World Tour 1986,

- stationery; two fluorescent message pads with *DM* logo watermark, a sheet of headed paper and two promotional photographs

£200 - 300

€240 - 360

US\$320 - 480

397

Depeche Mode: A signed 12-inch single *Personal Jesus*,

Mute Records, 1989, signed on the front sleeve by Dave Gahan, Andy Fletcher, Martin Gore and Alan Wilder

£300 - 500

€360 - 600

US\$480 - 800

398

Prince And The Revolution: Single cover proofs for the extended single 'Kiss',

Paisley Park Records, 1986,

a cover proof for the front and back cover of Prince and The Revolution's extended single *Kiss* with b'side *Love Or Money*, a multi image cover proof for the same single, two additional cover proof's for the 1988 're-promoted' edition, all - 15 x 25½ inches (38x65cm.)

£500 - 700

€600 - 840

US\$800 - 1,100



401 (part)



400



399 (part)

399

Madonna: Album cover first proofs for the UK picture disc 'Like A Virgin',
Sire Records, 1985,
a cover proof for the front and back cover of Madonna's album *Like A Virgin, Special Limited Edition Picture Album*, accompanied by the picture disc proof, both dated 9.12.85, cover proof - 17¾ x 25 inches (45x64cm.)
£800 - 1,200
€960 - 1,400
US\$1,300 - 1,900

400

Madonna: Concept artwork for the album 'Like A Prayer',
Sire Records, 1989,
an unused logo artwork *Madonna, Like A Prayer*, mixed media, layers of celluloid attached to cardboard, with tracing paper overlay, annotated with print references, black paper overlay cover with printer label inscribed - *Date To Repro 7/2/89, Turnaround 10/2/89, Printer Terry Smith, Delivery 1,000 Tony Simpson* additionally stamped on the back *Artwork/Proof Approval* signed in unknown hands by print Marketing Director and Label Manager
£600 - 800
€720 - 960
US\$960 - 1,300

401

Madonna: Concept artwork for the picture disc album 'Justify My Love',
Sire Records, 1990,
a cover artwork Madonna, *Justify My Love*, mixed media, layers of celluloid attached to cardboard, with tracing paper overlay, annotated with print references, yellow paper overlay cover with printer label inscribed - *Date To Repro 8/11/90, Turnaround 9/11/90, Printer Paul Linord, Delivery Ken Church Street* additionally stamped on the back *Artwork/Proof Approval* signed in unknown hands by print Marketing Director and Label Manager; accompanied by concept artwork for corresponding vinyl disc and printed cromalin colour sheet, largest - 16½ x 28½ inches (42x72.5cm)
£1,000 - 1,500
€1,200 - 1,800
US\$1,600 - 2,400

402

Madonna: Single cover proofs for the single 'Vogue',
Sire Records, 1990,
a cover proof for the front and back cover of Madonna's single *Vogue* with b'side *Keep It Together*, accompanied by two additional poster proof's with details *Madonna, 7" poster* dated 25.5.89 all - 17¾ x 25 inches (45x64cm.)
£800 - 1,200
€960 - 1,400
US\$1,300 - 1,900



402 (part)



402 (part)



403 (illus)



403



403 (side)

403

The Cure: A Schecter RS 1000 guitar in black gloss finish owned and played by Robert Smith, serial number 07060909, finger board inlaid with stars and moon motif, lyric notes on white paper for 'That Boy I Never Knew', taped along top side along with chord changes *DGCFAB* handwritten in silver ink, inscribed on the body by Smith in silver pen *I'd love to see him sleep, I'd love to know him dream....The Cure 2008* additionally signed later *Robert Smith 2013*, accompanied by a Gator hardshell case with black plush lining, with masking tape on the outside labelled in black pen *That Boy I Never Knew, DGCFAD* and inscribed on the case in silver ink *CURE 2008, RS1000, ABINK*
£3,000 - 5,000
€3,600 - 6,000
US\$4,800 - 8,000

The letter which Robert Smith has kindly provided to accompany the lot states *The Cure played the (as yet unreleased) song 'A Boy I Never Knew' around 20 times ...and this Schecter RS-1000 is the guitar I used for every one of those performances.*

This guitar is being sold on behalf of the charity Amaze, who support families with disabled children, and was donated by Robert Smith directly to the charity. Smith's letter concludes *Amaze - It's a very special instrument for a for a very special charity!*.

Bonhams would like to thank Robert Smith for his contribution to this catalogue entry.

www.amazebrighton.org.uk.
www.schecterguitars.com/products/Acoustic-Guitar/Robert-Smith-RS-1000.aspx



405 (part)



404 (part)

404

The Smiths: Concept artwork for the album reissue 'The Queen Is Dead', WEA Records, 1993, a cover artwork *The Smiths, the Queen Is Dead*, mixed media, layers of celluloid attached to cardboard, with tracing paper overlay, annotated with print references, grey paper overlay cover with printer label inscribed - *Date To Repro 6/10/93, Turnaround 8/10/93, Printer Deiga, Delivery Ken Church Street*; accompanied by concept artwork for corresponding cassette cover artwork, CD cover artwork [2], CD label artwork, with colour printout proofs, LP artwork - *13½ x 24 inches (33x22cm.)*

£500 - 700

€600 - 840

US\$800 - 1,100

405

The Smiths: Concept artwork for the album reissue 'Meat Is Murder', WEA Records, 1993, a cover artwork *The Smiths, Meat Is Murder*, mixed media, layers of celluloid attached to cardboard, with tracing paper overlay, annotated with print references, grey paper overlay cover with printer label inscribed - *Date To Repro 7/10/93, Turnaround 11/10/93, Printer Deiga, Delivery Ken Church Street*; accompanied by concept artwork for corresponding cassette artwork and CD disc concept artwork, with colour printout proofs, LP artwork - *13 x 23 inches (33x58.5cm.)*

£500 - 700

€600 - 840

US\$800 - 1,100

406

U2: An 'Elevation Tour' programme signed by the members of U2, the front cover signed in black pen by Bono, the Edge, Adam Clayton and Larry Mullen, in mount and framed *12 x 12 inches (30x30cm.)*

£500 - 700

€600 - 840

US\$800 - 1,100

407

Nirvana: A promotional poster from Kerrang! magazine signed and annotated by each band member of Nirvana, circa 1992, written in silver pen, Kurt Cobain inscribed *Nirvana Sucks, Kurt* his image annotated with devils horns, an arrow through the head and a speech bubble *ouch!*, Dave Grohl inscribed *Dave. G* with further inscription *shit* on his image, and Krist Novoselic signed *Krist* with his eyes coloured in silver; poster photographed by Mark Leialoha, 30 December, 1991, San Francisco, accompanied by a letter of provenance from him *35 x 24in. (89x61cm.)*

£1,000 - 1,500

€1,200 - 1,800

US\$1,600 - 2,400

Mark Leialoha obtained the signatures directly from the band following the inclusion of the poster in an issue of Kerrang! in 1992.

408

Oasis: An autographed 'Dig Out Your Soul' box set, 2008, RKID BOX51, the case signed by the band in black and blue pens, together with a signed copy of 'Falling Down', RKID50TP, the cover, inner sleeve and label signed by the band in blue pens

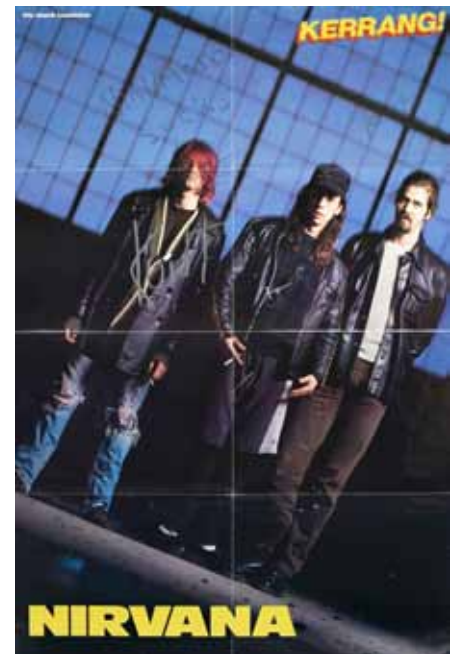
£250 - 350

€300 - 420

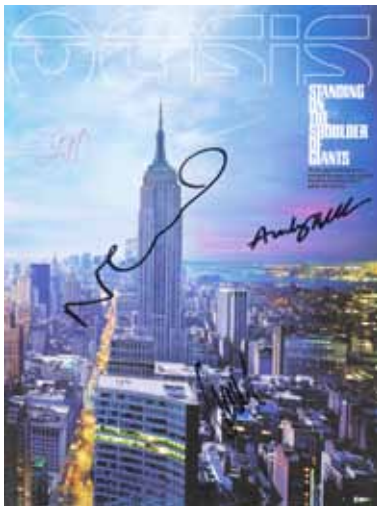
US\$400 - 560



406



407



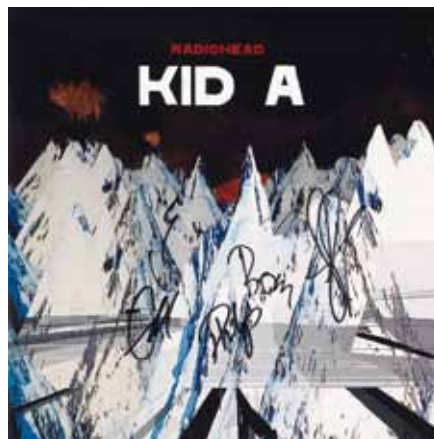
410



409



411



412

409
Oasis: A Jim Deacon guitar autographed by Noel Gallagher and related items,
 the Les Paul copy guitar with sunburst finish, signed and inscribed by Noel on the scratchplate in blue marker, *Peace love + CITY*; together with a photocopied Oasis Soundcheck Set List and 'The Shock Of The Lightning' CD signed by the band (3)
£500 - 600
€600 - 720
US\$800 - 960

According to information from the vendor, this guitar was signed in Manchester during the 2011-2012 High Flying Birds tour.



413

410
Oasis: An autographed 'Standing On The Shoulders Of Giants' song book and CD,
 the book signed by the band on the front cover in black and red pens, each song within signed by various members; and a CD of the album with insert signed by the band in black pens
£400 - 500
€480 - 600
US\$640 - 800

411
Radiohead: A guitar autographed by Thom Yorke and related items,
 comprising a Martin Smith acoustic guitar, Model No. W400SBPK, with sunburst finish, signed on the scratchplate by Thom in blue marker, in soft case; together with 'There There' CD and 'Hail To The Thief' album flat signed by the band
£400 - 600
€480 - 720
US\$640 - 960

According to information from the vendor, this guitar was signed by Thom in New York, during Radiohead's 'The King Of Limbs' tour.

412
Radiohead: 'Kid A' autographed poster and other items,
 comprising: a poster, by GB Posters, signed by the band in black pens, with a lithograph and promo card similarly signed
£250 - 300
€300 - 360
US\$400 - 480

413
Radiohead: Autographed 'Paranoid Android' items,
 comprising a promo CD and 7inch coloured vinyl each signed on the cover in black pens by the band, together with promo copies of 'Paranoid Android', CD1 and CD2
£200 - 300
€240 - 360
US\$320 - 480



414

414^W

Coldplay: A custom-made stage set used at the MTV Video Music Awards, 2012, comprising six sections of 8 x 4ft plywood, created by the band's artist, Paris, in January 2012, and is sold with signed certification both from the artist and Coldplay

£4,000 - 6,000
€4,800 - 7,200
US\$6,400 - 9,600

This was used at the 2012 MTV Video Music Awards ceremony, held at the Staples Center in Los Angeles on 6th September. Coldplay won Best Rock Video for 'Paradise', from the album 'Mylo Xyloto'.

This has been donated by Paris and Coldplay to raise funds for the Bedford & District Cerebral Palsy Society (www.bdcps.org.uk).

415

Coldplay: An autographed CD, 'A Rush Of Blood To The Head', and songsheet, the CD insert and CD itself signed by the band in blue pens, together with a 'Green Eyes' music sheet signed in black pens

£200 - 300
€240 - 360
US\$320 - 480

416

Amy Winehouse: A rare complete set of Amy Winehouse handwritten lyrics for *Love Is A Losing Game*, from the album *Back To Black*, six versus written across 27 lines in faded black ink on both sides of receipt paper, signed and inscribed Amy, with a heart motif and then the name Blake, accompanied by a letter concerning the provenance - 3 x 7¼ inches (7.5x8.5cm.)

£3,000 - 5,000
€3,600 - 6,000
US\$4,800 - 8,000

These lyrics were acquired by a friend of Amy and Blake's who at one point lived with Blake for a while and would hangout with the pair from time to time.

According to the letter accompanying this lot Amy gave the lyrics to the vendor a few months prior to the launch of the critically acclaimed album *Back To Black*, released on October 27th, 2006. As it was before the album and song were released the vendor had not taken much notice of them at the time. It was only when he rediscovered them recently hidden in a pile of papers that he realised the significance of them.

417

Amy Winehouse: A valentines card and envelope written to Blake Civil, 2009,

the valentines card written in blue ink *Oh Blake, You are an ache in my guts darling,..., ending OUR DAY WILL COME, your Gemma, the front of the card picturing cartoon character Linus Van Pelt by Charles M Schultz, with printed message Since it's, hand inscribed, OUR Valentines Day, Allow me to demonstrate how I feel about you, accompanied by the original envelope hand addressed by Amy to Mr B Civil WA7614, HMP Edmunds Hill..., with postal stamp Saint Lucia, 24 FEB 2009*

£1,500 - 2,000
€1,800 - 2,400
US\$2,400 - 3,200

Amy Winehouse was staying in St. Lucia during early 2009. It is understood that Amy Winehouse would use the code name Gemma with Blake. This valentines card was posted to Civil after he had filed for divorce from Amy the month before. The divorce became final in August of the same year.

End of Sale

Index

Film and Television Index

2001: A Space Odyssey	27, 63, 68, 69	Heston, Charlton	60
Alien 3	89, 90	Houdini, Harry	1, 2
Alien Resurrection	91	It Conquered The World	34
An American In Paris	32	James Bond	95 -99, 101-117
Arnold, Eve	42	Jungle Book, The	61, 63
Avengers, The	121	La Notte	50
Bardot, Brigitte	48	Laurel, Stan	19
Batman	92	Lawrence Of Arabia	51
Beaton, Cecil	22	Leigh, Vivien	17
Bergman, Ingmar	29	Lillian Russell	20
Breakfast At Tiffany's	46	Little Old New York	21
Bridge On The River Kwai, The	36, 63	Live And Let Die	113, 114
Cabaret	73	Loren, Sophia	52
Caine, Michael	74	Magnificent Seven, The	53
Carry On	37	Man Who Would Be King, The	75
Chaplin, Charlie	13	Manhattan	79
Chinatown	77	Meaning Of Life, The	87
Chitty Chitty Bang Bang	62	Meet Me In St. Louis	26
Clockwork Orange, A	27	Metropolis	4
Connery, Sean	105, 160, 107, 111	Mickey Mouse	12
Diamonds Are Forever	111	Misfits, The	54
Dietrich, Marlene	9	Monroe, Marilyn	40, 41, 42, 43, 44
Dixon Of Dock Green	118, 119, 120	Monty Python	87
Doctor Who	151-181	Moore, Roger	112, 113, 114, 115, 116
Dr. No	101, 102	New Avengers, The	122
Dream Boat	35	New Hope, A	82
Empire Striked Back, The	81	Novello, Ivor	3, 15
Event Horizon	93	O'Neill, Terry	47, 48
Fairbanks, Douglas3		On Her Majesty's Secret Service	108, 109, 110
Flappers In Khaki	6	Pacific Vibrations	70
From Russia With Love	103	Pulp Fiction	94
Gardner, Ava	23	Raging Bull	84
Garland, Judy	24, 25, 26	Second Mate, The	11
Gavin and Stacey	126	Sinatra, Frank	23, 30,31
Get Carter	74	Son Of Frankenstein	14
Goldfinger	105	Spitting Image	125
Gone With The Wind	17, 63	Star Wars	63, 80, 81, 82
Graduate, The	66	Stern, Bert	43
Hardy, Oliver	19	Strip Tease	56
Hepburn, Audrey	44, 45, 46, 47	Superman III	88
		Taxi Driver	78
		Taylor, Elizabeth	23, 39

Thoroughbred, The	8	Jackson, Michael	379-389
Thunderball	95-99	Jagger, Mick	243, 244, 247, 246
Time Bandits, The	86	Jethro Tull	287-291
Torchwood	127-150	Jones, Kenny	276
True Grit	64	Jones, Tom	390
Vertigo	38	Journey	334-336
Voyage To The Bottom Of The Sea	123, 124	Kirchherr, Astrid	188
Wages Of Conscience	5	Kiss	332, 333
Wake Up & Love	18	Led Zeppelin	298, 299, 300, 301, 302
Walt Disney	12, 61	Lennon, John	216, 219, 222, 233
Warner, Jack	118, 119, 220	Madonna	399-402
Weaver, Sigourney	89, 90	McCartney, Paul	199, 205, 223, 235
Wizard Of Oz, the	25	Monkees, The	260
You Only Live Twice	106, 107	Moon, Keith	269, 272, 274, 275
Zulu	58	Nirvana	407

Rock and Pop Music Index

ACDC	341	Oasis	408-410
April Wine	342	Ono, Yoko	233
Asia	339, 340	Pink Floyd	293, 294, 295, 296
Baker, Ginger	303, 304	Presley, Elvis	182-187
Beatles, The	188-238	Prince	398
Bolan, Marc	305-309	Queen	344-357
Bonham, John	301, 302	Radiohead	411, 412, 413
Bowie, David	313-318	Rafferty, Gerry	322-330
Clash, The	370-373	Ramones, The	362
Coldplay	414, 415	Reed, Lou	343
Cream	304	Richards, Keith	250, 255
Cure, The	403	Rolling Stones, The	239-259
Daltrey, Roger	266	Sex Pistols, The	361-365, 369
Depeche Mode	395-397	Smith, Robert	403
Doors, The	278, 279	Smiths, The	404, 405
Dury, Ian	358	Starr, Ringo	190, 231
Dylan, Bob	277	Stewart, Dave	394
Entwistle, John	271	Stewart, Rod	391
Garcia, Jerry	331	Stills, Stephen	319
Grateful Dead, The	331	Streisand, Barbara	392
Harrison, George	190, 213, 225, 236, 237, 238	Townsend, Pete	267
Hendrix, Jimi	280-286	T-Rex	309
Houston, Whitney	393	Whitesnake	337, 338
Jackson Five, The	374-378	Who, The	266-276
		Winehouse, Amy	416, 417
		Yardbirds, The	264

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams’* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller’s* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer’s Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams’* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from

a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams’* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller’s responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams’ responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller’s* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams’* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on

Bonhams’ behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams’* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer’s* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone (only available on lots with a low estimate greater than £400)

If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the

identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to *VAT*. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £50,000 of the *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 of the *Hammer Price*

On certain *Lots*, which will be marked “AR” in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Bankers draft/building society cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Sterling travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Union Pay cards: these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 2% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licencing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or

any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a

modern firearms specialist. All prospective *Bidders* are advised to consult the " of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

•, †, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and			11	GOVERNING LAW
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.				All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.				
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.				
		10	MISCELLANEOUS		
		10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
 - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
 - 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
 - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
 - 3.1.1 the *Purchase Price* for the *Lot*;
 - 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and
 - 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to *VAT* at the appropriate rate and *VAT* will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus *VAT* per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.

- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;			9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10	OUR LIABILITY
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"**Additional Premium**" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).
"**Auctioneer**" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.
"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), **"Seller"** includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".
"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that:
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

19th Century Paintings

UK
Charles O' Brien
+44 20 7468 8360
U.S.A
Madalina Lazen
+1 212 644 9108

20th Century British Art

Matthew Bradbury
+44 20 7468 8295

Aboriginal Art

Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

UK
Philip Keith
+44 2920 727 980
U.S.A
Fredric Backlar
+1 323 436 5416

American Paintings

Alan Fausel
+1 212 644 9039

Antiquities

Madeleine Perridge
+44 20 7468 8226

Antique Arms & Armour

UK
David Williams
+44 20 7393 3807
U.S.A
Paul Carella
+1 415 503 3360

Art Collections, Estates & Valuations

Harvey Cammell
+44 (0) 20 7468 8340

Art Nouveau & Decorative Art & Design

UK
Mark Oliver
+44 20 7393 3856
U.S.A
Frank Maraschiello
+1 212 644 9059

Australian Art

Alex Clark
+61 2 8412 2222

Australian Colonial Furniture and Australiana

James Hendy
+61 2 8412 2222

Books, Maps & Manuscripts

UK
Matthew Haley
+44 20 7393 3817
U.S.A
Christina Geiger
+1 212 644 9094

British & European Glass

UK
Simon Cottle
+44 20 7468 8383
U.S.A.
Suzy Pai
+1 415 503 3343

British & European Porcelain & Pottery

UK
John Sandon
+44 20 7468 8244
U.S.A
Peter Scott
+1 415 503 3326

California & American Paintings

Scot Levitt
+1 323 436 5425

Carpets

UK
Mark Dance
+44 8700 27361
U.S.A.
Hadji Rahimipour
+1 415 503 3392

Chinese & Asian Art

UK
Asaph Hyman
+44 20 7468 5888
U.S.A
Dessa Goddard
+1 415 503 3333
HONG KONG
+852 3607 0010

Clocks

UK
James Stratton
+44 20 7468 8364
U.S.A
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

UK
John Millensted
+44 20 7393 3914
U.S.A
Paul Song
+1 323 436 5455

Contemporary Art

UK
Gareth Williams
+44 20 7468 5879
U.S.A
Jeremy Goldsmith
+1 917 206 1656

Costume & Textiles

Claire Browne
+44 1564 732969

Entertainment Memorabilia

UK
Stephanie Connell
+44 20 7393 3844
U.S.A
Catherine Williamson
+1 323 436 5442

Football Sporting Memorabilia

Dan Davies
+44 1244 353118

Furniture & Works of Art

UK
Fergus Lyons
+44 20 7468 8221
U.S.A
Jeffrey Smith
+1 415 503 3413
AUSTRALIA
Jennifer Gibson
+61 3 8640 4088

Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 1244 353123

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

UK
Deborah Allan
+44 20 7468 8276
U.S.A
Tanya Wells
+1 917 206 1685

Islamic & Indian Art

Alice Bailey
+44 20 7468 8268

Japanese Art

UK
Suzannah Yip
+44 20 7468 8368
U.S.A
Jeff Olson
+1 212 461 6516

Jewellery

UK
Jean Ghika
+44 20 7468 8282
U.S.A
Susan Abeles
+1 212 461 6525
AUSTRALIA
Anellie Manolas
+61 2 8412 2222
HONG KONG
Graeme Thompson
+852 3607 0006

Marine Art

UK
Veronique Scorer
+44 20 7393 3962
U.S.A
Gregg Dietrich
+1 917 206 1697

Mechanical Music

Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art

U.S.A
Alexis Chompaisal
+1 323 436 5469

Modern Design

Gareth Williams
+44 20 7468 5879

Motor Cars

UK
Tim Schofield
+44 20 7468 5804
U.S.A
Mark Osborne
+1 415 503 3353
EUROPE
Philip Kantor
+32 476 879 471
AUSTRALIA
Damien Duigan
+61 2 8412 2232
Automobilia
UK
Toby Wilson
+44 8700 273 619
U.S.A
Kurt Forry
+1 415 391 4000

Motorcycles

Ben Walker
+44 8700 273616
Automobilia
Adrian Papiros
+44 8700 273621

Musical Instruments

Philip Scott
+44 20 7393 3855

Native American Art

Jim Haas
+1 415 503 3294

Natural History

U.S.A
Claudia Florian
+1 323 436 5437

Old Master Pictures

UK
Andrew Mckenzie
+44 20 7468 8261
U.S.A
Mark Fisher
+1 323 436 5488

Orientalist Art

Charles O'Brien
+44 20 7468 8360

Photography

U.S.A
Judith Eurich
+1 415 503 3259

Portrait Miniatures

Jennifer Tonkin
+44 20 7393 3986

Prints

UK
Rupert Worrall
+44 20 7468 8262
U.S.A
Judith Eurich
+1 415 503 3259

Russian Art

UK
Sophie Hamilton
+44 20 7468 8334
U.S.A
Yelena Harbick
+1 212 644 9136

Scientific Instruments

Jon Baddeley
+44 20 7393 3872
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Scottish Pictures

Chris Brickley
+44 131 240 2297

Silver & Gold Boxes

UK
Michael Moorcroft
+44 20 7468 8241
U.S.A
Aileen Ward
+1 800 223 5463

South African Art

Giles Peppiatt
+44 20 7468 8355

Sporting Guns

Patrick Hawes
+44 20 7393 3815

Toys, Dolls & Chess

Leigh Gotch
+44 20 8963 2839

Travel Pictures

Veronique Scorer
+44 20 7393 3962

Urban Art

Gareth Williams
+44 20 7468 5879

Watches & Wristwatches

UK
Paul Maudsley
+44 20 7447 7412
U.S.A.
Jonathan Snellenburg
+1 212 461 6530
HONG KONG
Carson Chan
+852 2918 4321

Whisky

UK
Martin Green
+44 1292 520000
U.S.A
Joseph Hyman
+1 917 206 1661
HONG KONG
Daniel Lam
+852 3607 0004

Wine

UK
Richard Harvey
+44 (0) 20 7468 5811
U.S.A
Doug Davidson
+1 415 503 3363
HONG KONG
Daniel Lam
+852 3607 0004

UNITED KINGDOM

London
101 New Bond Street •
London W1S 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

Montpelier Street •
London SW7 1HH
+44 20 7393 3900
+44 20 7393 3905 fax

South East England

Brighton & Hove
19 Palmeira Square
Hove, East Sussex
BN3 2JN
+44 1273 220 000
+44 1273 220 335 fax

Guildford
Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
+44 1483 450 205 fax

Isle of Wight
+44 1983 282 228

Representative:
Kent
George Dawes
+44 1483 504 030

West Sussex
Jeff Burfield
+44 1243 787 548

South West England

Bath
Queen Square House
Charlotte Street
Bath BA1 2LL
+44 1225 788 988
+44 1225 446 675 fax

Cornwall – Truro
36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
+44 1872 250 179 fax

Exeter
The Lodge
Southernhay West Exeter,
Devon
EX1 1JG
+44 1392 425 264
+44 1392 494 561 fax

Winchester
The Red House
Hyde Street
Winchester
Hants SO23 7DX
+44 1962 862 515
+44 1962 865 166 fax

Tetbury
22a Long Street
Tetbury
Gloucestershire
GL8 8AQ
+44 1666 502 200
+44 1666 505 107 fax

Representatives:
Dorset
Bill Allan
+44 1935 815 271

East Anglia

Bury St. Edmunds
21 Churchgate Street
Bury St Edmunds
Suffolk IP33 1RG
+44 1284 716 190
+44 1284 755 844 fax

Norfolk
The Market Place
Reepham
Norfolk NR10 4JJ
+44 1603 871 443
+44 1603 872 973 fax

Midlands

Knowle
The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
+44 1564 778 069 fax

Oxford •
Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
+44 1865 372 722 fax

Yorkshire & North East England

Leeds
30 Park Square West
Leeds LS1 2PF
+44 113 234 5755
+44 113 244 3910 fax

North West England

Chester
New House
150 Christleton Road
Chester, Cheshire
CH3 5TD
+44 1244 313 936
+44 1244 340 028 fax

Carlisle
48 Cecil Street
Carlisle, Cumbria
CA1 1NT
+44 1228 542 422
+44 1228 590 106 fax

Manchester
The Stables
213 Ashley Road
Hale WA15 9TB
+44 161 927 3822
+44 161 927 3824 fax

Channel Islands

Jersey
39 Don Street
St.Helier
JE2 4TR
+44 1534 722 441
+44 1534 759 354 fax

Representative:
Guernsey
+44 1481 722 448

Scotland

Edinburgh •
22 Queen Street
Edinburgh
EH2 1JX
+44 131 225 2266
+44 131 220 2547 fax

Glasgow
176 St. Vincent Street,
Glasgow
G2 5SG
+44 141 223 8866
+44 141 223 8868 fax

Representatives:
Wine & Spirits
Tom Gilbey
+44 1382 330 256

Wales

Cardiff
7-8 Park Place,
Cardiff CF10 3DP
+44 2920 727 980
+44 2920 727 989 fax

EUROPE

Austria - Vienna
Tuchlauben 8
1010 Vienna
Austria
+43 (0)1 403 00 01
vienna@bonhams.com

Belgium - Brussels
Boulevard
Saint-Michel 101
1040 Brussels
+32 (0)2 736 5076
+32 (0)2 732 5501 fax
belgium@bonhams.com

France - Paris
4 rue de la Paix
75002 Paris
+33 (0)1 42 61 1010
+33 (0)1 42 61 1015 fax
paris@bonhams.com

Germany - Cologne
Albertusstrasse 26
50667 Cologne
+49 (0)221 2779 9650
+49 (0)221 2779 9652 fax
cologne@bonhams.com

Germany - Munich
Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
+49 (0) 89 2420 7523 fax
munich@bonhams.com

Ireland - Dublin
31 Molesworth Street
Dublin 2
+353 (0)1 602 0990
+353 (0)1 4004 140 fax
ireland@bonhams.com

Italy - Milan
Via Boccaccio 22
20123 Milano
+39 (0)2 4953 9020
+39 (0)2 4953 9021 fax
milan@bonhams.com

Italy - Rome
Via Sicilia 50
00187 Rome
+39 (0)6 48 5900
+39 (0)6 482 0479 fax
rome@bonhams.com

Netherlands - Amsterdam
De Lairessestraat 154
1075 HL Amsterdam
+31 20 67 09 701
+31 20 67 09 702 fax
amsterdam@bonhams.com

Spain - Madrid
Nuñez de Balboa no.4 - 1A
Madrid
28001
+34 91 578 17 27
madrid@bonhams.com

Switzerland - Geneva
Rue Etienne-Dumont 10
1204 Geneva
Switzerland
+41 76 379 9230
geneva@bonhams.com

Representatives:
Denmark
Henning Thomsen
+45 2141 3420
denmark@bonhams.com

Greece
Art Expertise
+30 210 3636 404

Spain - Marbella
James Roberts
+34 952 90 62 50
marbella@bonhams.com

Portugal
Filipa Rebelo de Andrade
+351 91 921 4778
portugal@bonhams.com

Russia - Moscow
Anastasia Vinokurova
+7 964 562 3845
russia@bonhams.com

Russia - St Petersburg
Marina Jacobson
+7 921 555 2302
russia@bonhams.com

NORTH AMERICA

USA

San Francisco •
220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Los Angeles •
7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

New York •
580 Madison Avenue
New York, NY
10022
+1 (212) 644 9001
+1 (212) 644 9007 fax

Representatives:
Arizona
Terri Adrian-Hardy
+1 (480) 994 5362

California
Central Valley
David Daniel
+1 (916) 364 1645

District of Columbia/ Mid-Atlantic
Martin Gammon
+1 (202) 333 1696

Southern California
Christine Eisenberg
+1 (949) 646 6560

Florida
+1 (305) 228 6600

Georgia
Mary Moore Bethea
+1 (404) 842 1500

Illinois
Ricki Blumberg Harris
+1 (312) 475 3922
+1 (773) 267 3300

Massachusetts Boston/New England
Amy Corcoran
+1 (617) 742 0909

Nevada
David Daniel
+1 (775) 831 0330

New Mexico
Leslie Trilling
+1 (505) 820 0701

Oregon
Sheryl Acheson
+1(503) 312 6023

Texas
Amy Lawch
+1 (713) 621 5988

Washington
Heather O'Mahony
+1 (206) 218 5011

CANADA

Toronto, Ontario •
Jack Kerr-Wilson
20 Hazelton Avenue
Toronto, ONT
M5R 2E2
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec
David Kelsey
+1 (514) 341 9238
info.ca@bonhams.com

SOUTH AMERICA

Argentina
Daniel Claramunt
+54 11 479 37600

Brazil
Thomaz Oscar Saavedra
+55 11 3031 4444
+55 11 3031 4444 fax

ASIA

Hong Kong
Carson Chan
Suite 1122
Two Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax
hongkong@bonhams.com

Beijing
Hongyu Yu
Suite 511
Chang An Club
10 East Chang An Avenue
Beijing 100006
+86(0) 10 6528 0922
beijing@bonhams.com

Japan
Akiko Tsuchida
Level 14 Hibiya Central Building
1-2-9 Nishi-Shimbashi
Minato-ku
Tokyo 105-0003
+81 (0) 3 5532 8636
+81 (0) 3 5532 8637 fax
akiko@bonhams.com

Taiwan
Summer Fang
37th Floor, Taipei 101 Tower
Nor 7 Xinyi Road, Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8757 2897 fax
summer.fang@bonhams.com

AUSTRALIA

Sydney
76 Paddington Street
Paddington NSW 2021
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne
Como House
Cnr Williams Road
& Lechlade Avenue
South Yarra VIC 3141

AFRICA

South Africa - Johannesburg
Penny Culverwell
+27 (0)71 342 2670
penny.culverwell@bonhams.com

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

Paddle number (for office use only)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information
Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

Credit and Debit Card Payments
There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

Notice to Bidders.
Clients are requested to provide photographic proof of ID - passport, driving licence, 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 authorising 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 bank reference.

If successful
I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐

Bonhams

Sale title: Entertainment Memorabilia		Sale date: 18 December 2013	
Sale no. 20772		Sale venue: Knightsbridge	
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.			
General Bid Increments:			
£10 - 200by 10s		£10,000 - 20,000by 1,000s	
£200 - 500by 20 / 50 / 80s		£20,000 - 50,000by 2,000 / 5,000 / 8,000s	
£500 - 1,000by 50s		£50,000 - 100,000by 5,000s	
£1,000 - 2,000by 100s		£100,000 - 200,000by 10,000s	
£2,000 - 5,000by 200 / 500 / 800s		above £200,000at the auctioneer's discretion	
£5,000 - 10,000by 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		Fax	
Preferred number(s) in order for Telephone Bidding (inc. country code)			
E-mail (in capitals) <input type="text"/>			
<input type="text"/>			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
If registered for VAT in the EU please enter your registration here:		Please tick if you have registered with us before <input type="checkbox"/>	
<input type="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/>			

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid*

FOR WINE SALES ONLY		
Please leave lots "available under bond" in bond <input type="checkbox"/>	I will collect from Park Royal or bonded warehouse <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>
BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.		
Your signature:		Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams **only** if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/04/13

From the creator of 'True Romance' & 'Reservoir Dogs'

John Travolta • Samuel L. Jackson • Uma Thurman • Harvey Keitel • Tim Roth • Amanda Plummer • Maria de Medeiros
Ving Rhames • Eric Stoltz • Rosanna Arquette • Christopher Walken and Bruce Willis

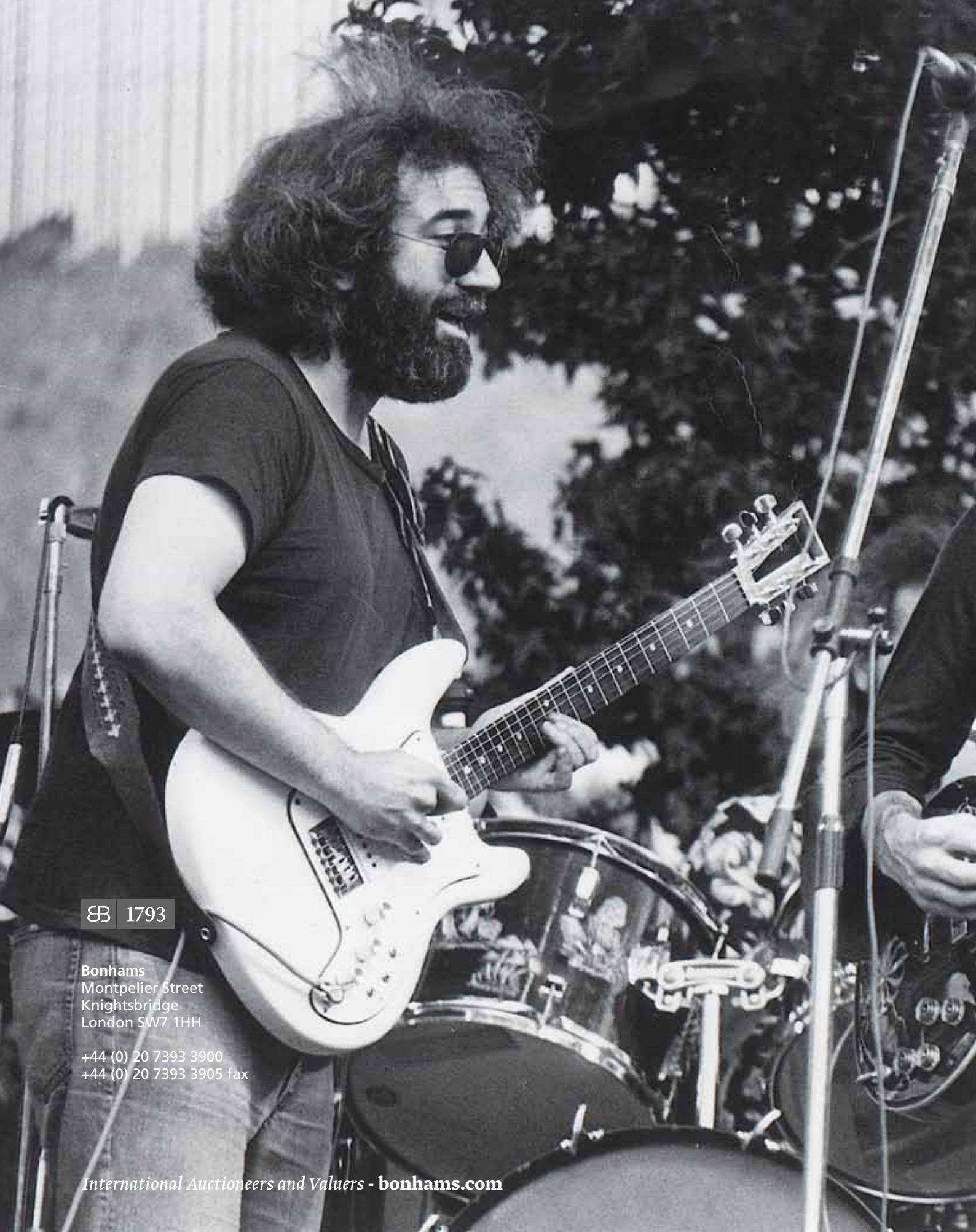
Pulp Fiction

by Quentin Tarantino

10¢

produced by
Lawrence
Bender





EB 1793

Bonhams
Montpelier Street
Knightsbridge
London SW7 1HH

+44 (0) 20 7393 3900
+44 (0) 20 7393 3905 fax

*International Auctioneers and Valuers - **bonhams.com***