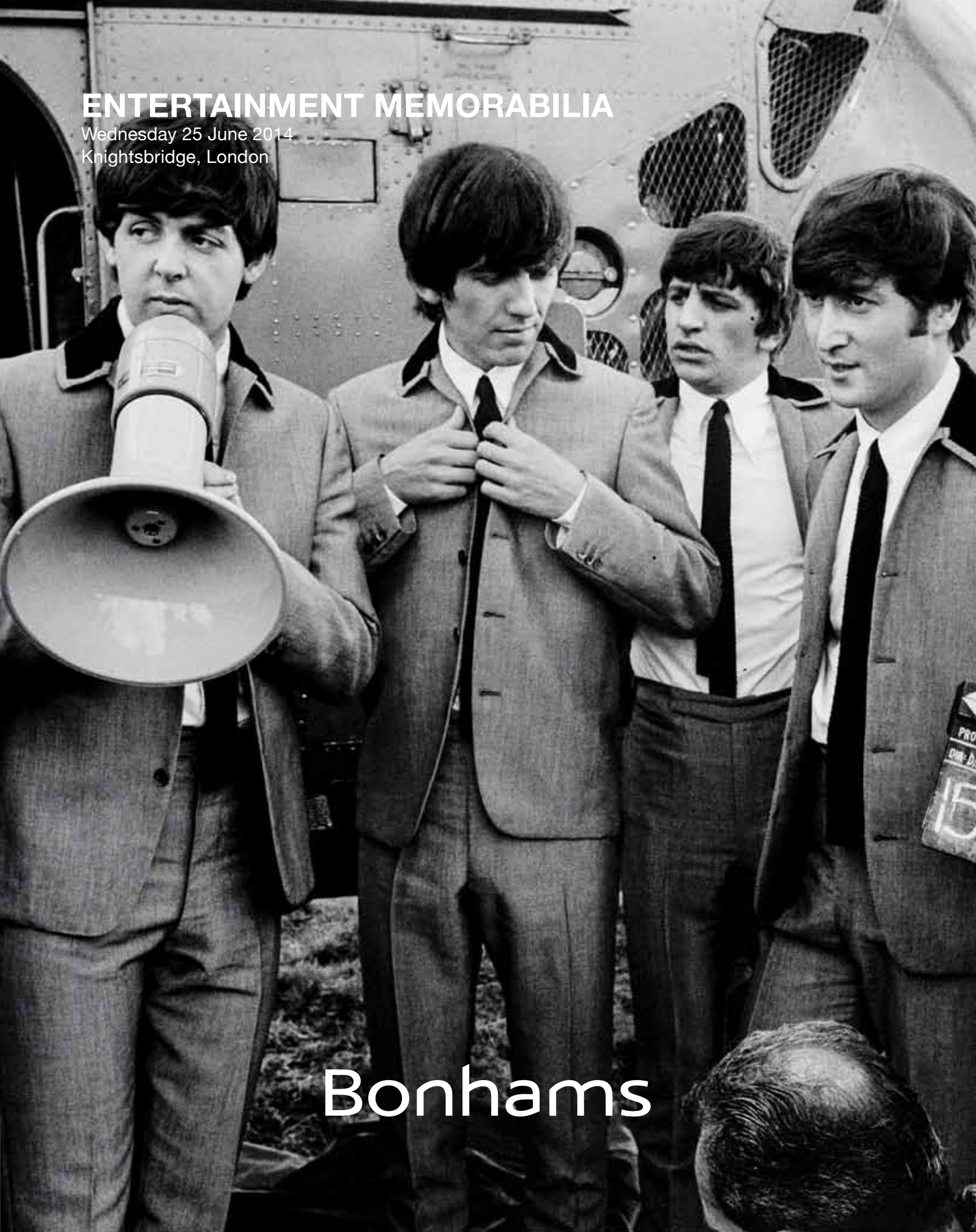
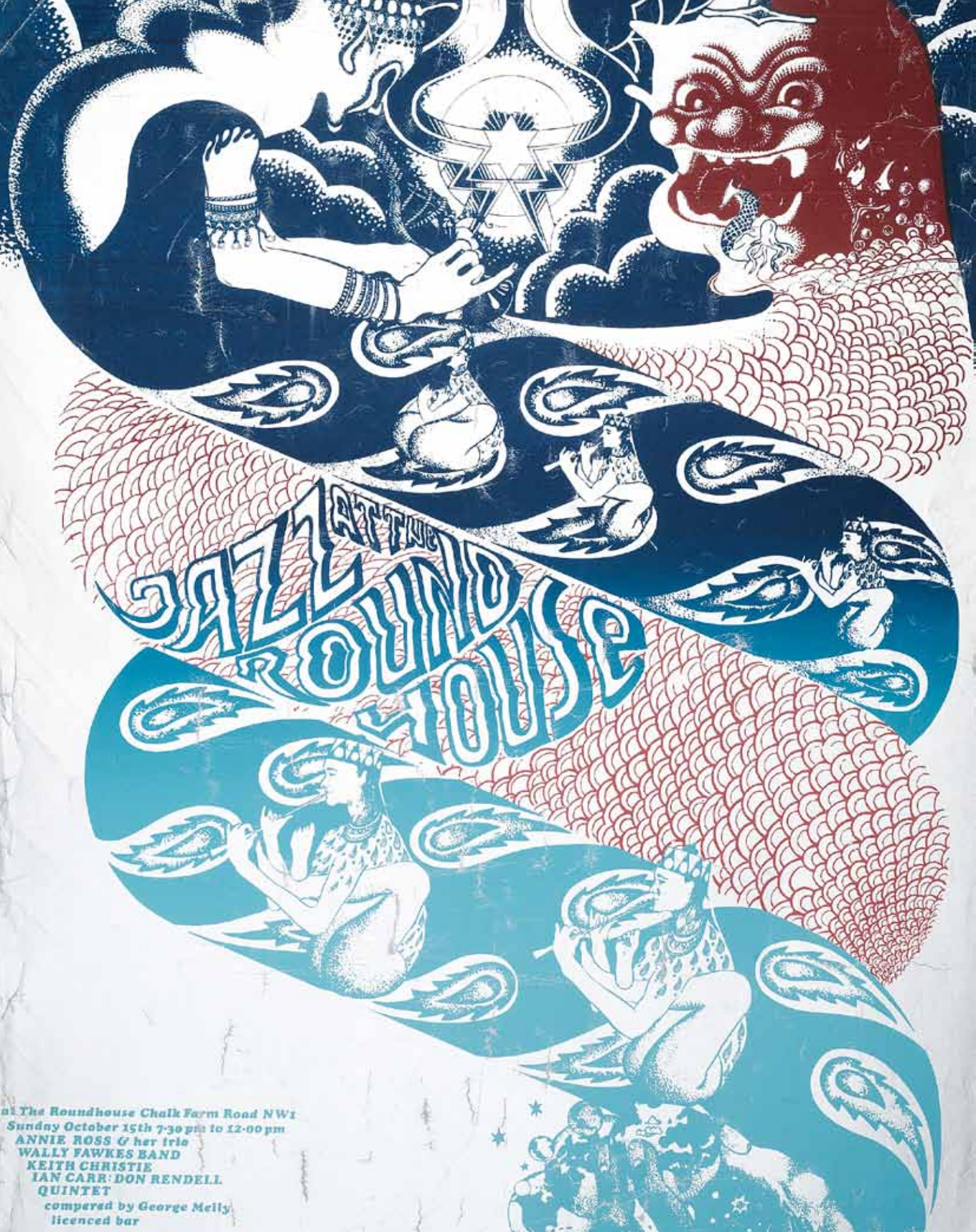


ENTERTAINMENT MEMORABILIA

Wednesday 25 June 2014
Knightsbridge, London



Bonhams



at The Roundhouse Chalk Farm Road NW1

Sunday October 15th 7-30 pm to 12-00 pm

ANNIE ROSS & her trio

WALLY FAWKES BAND

KEITH CHRISTIE

IAN CARR: DON RENDELL

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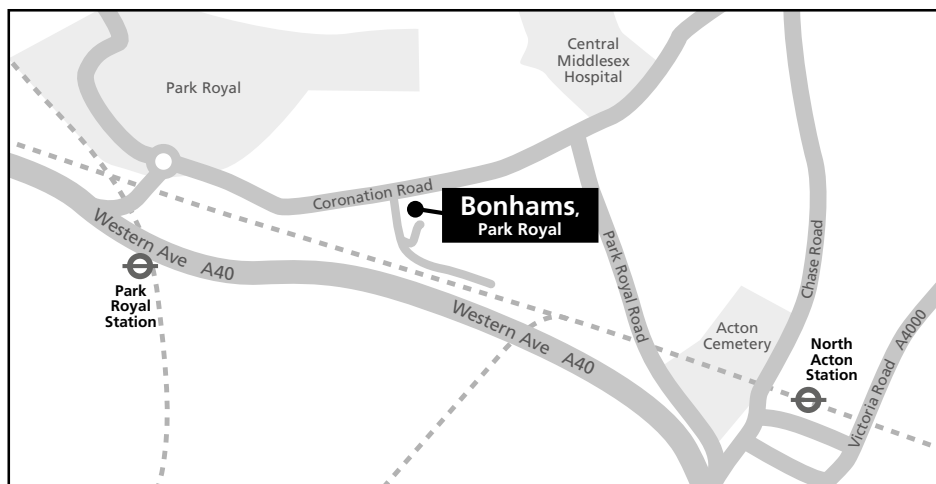
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Bonhams Knightsbridge
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† VAT 20% on hammer price
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Film and Television



Lot 19

AVEC FAY WRAY, ROBERT ARMSTRONG & BRUCE CABOT

UNE PRODUCTION DE COOPER & SCHOEDSACH - D'APRÈS UN SCÉNARIO DE EDGAR WALLACE



1



2



3



4 (part)

Vintage Film Posters & Film Memorabilia

1
THE THOROUGHbred,
 Gaumont Films, 1928,
 British three-sheet poster, Japanese
 conservation paper and linen backed, 40 x 120
inches (102x306cm)
£600 - 800
US\$1,000 - 1,400
€740 - 990

2
**FLAPPERS IN KHAKE (RILEY OF THE
 RAINBOW DIVISION),**
 Western Import Co., 1928,
 British three-sheet, Japanese conservation
 paper and linen backed, 41 x 81 *inches*
(104x206cm)
£300 - 500
US\$510 - 850
€370 - 620

3
WAGES OF CONSCIENCE,
 Superlative Pictures, 1927,
 British three-sheet, Japanese conservation
 paper-backed, top and bottom portions
 missing, 40 x 120 *inches (102x306cm)*
£300 - 500
US\$510 - 850
€370 - 620

4
**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) (44)
£400 - 600
US\$680 - 1,000
€490 - 740

A complete list of titles is available upon request.



6

5
MARLENE DIETRICH: AN EARLY AUTOGRAPHED THEATRE PROGRAMME,

Berlin 1928,
signed in blue ink by Marlene Dietrich
to internal page alongside her machine
print image, the programme for 'Es liegt
in der Luft' (It's In The Air) 9½ x 6 inches
(24x15cm)

£300 - 500

US\$510 - 850

€370 - 620

6^Ω

BIRD OF PARADISE / L'OISEAU DE PARADIS,

RKO Pictures, 1932,
a French double-grande poster, 94 x 63
inches (240x160cm)

£400 - 600

US\$680 - 1,000

€490 - 740

7^Ω

BIRD OF PARADISE / L'OISEAU DE PARADIS,

RKO Pictures, 1932,
a French grande poster, 47 x 63 inches
(120x160cm)

£400 - 600

US\$680 - 1,000

€490 - 740

8^Ω

THE RACING STRAIN,

Maxim Productions, 1932,
U.S. one-sheet poster, 27 x 41 inches
(69x104cm)

£300 - 500

US\$510 - 850

€370 - 620



8

9^Ω

THE RACING STRAIN,

Maxim Productions, 1932,
U.S. three-sheet poster, in three parts pasted
together, 41 x 81 inches (104x206cm)

£700 - 900

US\$1,200 - 1,500

€870 - 1,100



7



9

10

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

US\$250 - 510

€190 - 370



11 (part)



12 (part)



14 (part)



13

¹¹_Ω
THE THREE MUSKETEERS, CHAPTER ONE / LES TROIS MOUSQUETAIRES,
 Compagnie Universelle Cinématographique, 1932,
 one French grande poster, 47 x 63 inches (120x160cm), one French double-grande poster, 94 x 63 inches (240x160cm), and two French posters, art by Roger Rojac, Rene Peron and others, the French posters, 126 x 94 inches (320x240cm) (4)
£700 - 900
US\$1,200 - 1,500
€870 - 1,100

¹²_Ω
BY WHOSE HAND? / PULLMAN 12,
 Colombia Pictures, 1932,
 a French grande poster with a French double-grande poster, the grande 47 x 63 inches (120x160cm), the double-grande, 94 x 63 inches (240x160cm) (2)
£300 - 500
US\$510 - 850
€370 - 620

¹³_Ω
THE THIRTEENTH GUEST,
 Monogram Pictures, 1932,
 U.S. one-sheet, 27 x 41 inches (69x104cm)
£300 - 500
US\$510 - 850
€370 - 620

¹⁴_Ω
LACKERED BOX / LE COFFRET DE LAQUE,
 Jacques Haik, 1932,
 two French grande posters, one style with art by Bernard Lancy, each 47 x 63 inches (120x160cm); with one French poster, 126 x 94 inches (320x240cm) (3)
£500 - 700
US\$850 - 1,200
€620 - 870



15



16



17 (part)



18 (part)

15^Ω
THE LOST SQUADRON / QUATRE DE L'AVIATION,
 RKO Pictures, 1932,
 a French Grande poster, 47 x 63 inches (120x160cm)
£400 - 600
US\$680 - 1,000
€490 - 740

16^Ω
THE LOST SQUADRON / QUATRE DE L'AVIATION,
 RKO Pictures, 1932,
 French poster, 126 x 94 inches (320x240cm)
£600 - 800
US\$1,000 - 1,400
€740 - 990

17^Ω
BRING 'EM BACK ALIVE / SEIGNEURS DE LA JUNGLE,
 RKO Pictures, 1932,
 two French grande posters and one French double-grande poster, the
 grande posters, 47 x 63 inches (120x160cm), the double-grande, 94 x
 63 inches (240x160cm) (3)
£400 - 600
US\$680 - 1,000
€490 - 740

18^Ω
THE YELLOW DOG / LE CHIEN JAUNE,
 Petit, 1932,
 one French moyenne poster, 23 1/2 x 31 1/2 inches (60x80cm), one
 French grande poster, 47 x 63 inches (120x160cm), one French double-
 grande poster, 94 x 63 inches (240x160cm), and one French poster, art
 by Briol, the French poster 126 x 94 inches (320x240cm) (4)
£300 - 500
US\$510 - 850
€370 - 620



19



21



22



24



20 (part)

19^Q
KING KONG,
 RKO Pictures, 1933,
 a rare French poster, 12 x 16 inches (30x40cm)
 £3,000 - 5,000
 US\$5,100 - 8,400
 €3,700 - 6,200

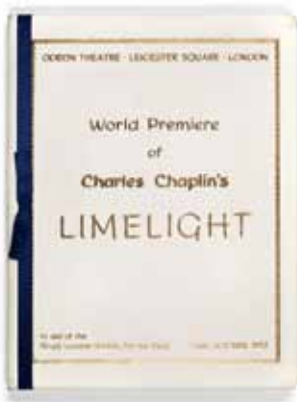
20^Q
DEVIL'S MATE,
 Monogram Pictures, 1933,
 a U. S. one-sheet poster with a U. S.
 three-sheet poster in three parts pasted
 together [trimmed], the one-sheet 27 x 41
 inches (69x104cm), the three-sheet 41 x 71
 (104x180cm) (2)
 £350 - 500
 US\$590 - 850
 €430 - 620

21^Q
FIGHTING PILOT,
 Ajax Pictures Corporation, 1935,
 U. S. one-sheet poster, 27 x 41 inches
 (69x104cm)
 £300 - 500
 US\$510 - 850
 €370 - 620

22
GONE WITH THE WIND,
 M.G.M., 1939,
 U.S. roadshow window card, 14 x 22 inches
 (36x56cm.)
 £300 - 500
 US\$510 - 850
 €370 - 620

23
LITTLE OLD NEW YORK,
 20th Century Fox, 1940,
 U.S. one-sheet poster, style A, 27 x 41 inches
 (69x104cm)
 £500 - 600
 US\$850 - 1,000
 €620 - 740

24
SPELLBOUND,
 United Artists, 1945,
 U.S. 24 sheet poster, 232 x 104 inches
 (589x264cm.)
 £1,000 - 1,500
 US\$1,700 - 2,500
 €1,200 - 1,900



25 (front)



25 (detail)



26



29

25
CHARLIE CHAPLIN: A LEATHER BOUND PROGRAMME FOR THE WORLD PREMIER OF 'LIMELIGHT', 16 October, 1952, signed and inscribed on the frontend paper in black *Best Wishes Charlie Chaplin* and in blue ink *Best Wishes Claire Bloom*, the gilt white leather bound programme with royal blue ribbon detail
£800 - 1,200
US\$1,400 - 2,000
€990 - 1,500

This copy was given to a member of The Royal London Society for the Blind who was the organiser of the *Limelight* Ball from 2001. The first Ball, founded by Lady Pulbrook was held on New Years Eve 1952.

26
LAUREL & HARDY: A PUBLICITY PHOTOGRAPH SIGNED AND INSCRIBED BY STAN LAUREL, a large publicity photograph of Stan Laurel and Oliver Hardy with printed facsimile signatures, signed and inscribed by Stan Laurel *'MY SINCERE WISHES FRANK & STELLA FOR CONTINUED SUCCESS - LOTS OF GOOD HEALTH & HAPPINESS. SINCERELY ALWAYS. STAN.'*, with accompanying black and white photograph of Frankie Vaughan and Stan Laurel, framed, 10 x 8 inches (25.5x20cm)
£200 - 300
US\$340 - 510
€250 - 370

27
FRANKIE VAUGHAN: FOUR PLAYBILLS, circa 1950-1960s, comprising playbills for Startime with Frankie Vaughan at the Palladium, Frankie Vaughan at the Palladium and Palace Theatres, framed, the largest, 12.5 by 19.5 inches (32x49.5cm)
£300 - 500
US\$510 - 850
€370 - 620

28
WALT DISNEY: AN INK AND WATERCOLOUR CARTOON OF DONALD DUCK BEING REFUSED A DRINK IN A BAR, signed *Walt Disney* and initialed *PNH*, the sketch and signature in the hand of a Disney Studios artist -- 6 x 10 inches (15.2x26cm); accompanied by a book *Sketch Book DISNEY*, Walt, Wm Collins Sons & Co.Ltd, Great Britain, 1938 and *The Nutcracker Suite* DISNEY, Walt and STOKOWSKI, Leopold, Collins: London; with three black and white photographs of The House of O'Sullivan Bar on Sunset Boulevard (4)
£300 - 500
US\$510 - 850
€370 - 620

29
WALT DISNEY: A LARGE BLACK AND WHITE PORTRAIT PHOTOGRAPH OF WALT DISNEY SIGNED BY SUBJECT, signed and inscribed in black ink *To Graham, Best Wishes, Walt Disney*, accompanied by a painting of Mickey Mouse signed and inscribed *Good Luck, Graham, Helen Sibert* with the original Walt Disney Productions envelope dated May 14, 1951, photograph - Mickey Mouse signed Helen Sibert - 10 x 8 inches (25.5x20.5cm.)
£800 - 1,200
US\$1,400 - 2,000
€990 - 1,500

Helen Sibert worked at Disney as a voice actress.



27 (part)



30



31



34 (part)



36



35

30
ANNA PAVLOVA: A BRONZE LIFE MASK OF ANNA PAVLOVA CAST BY H.J. HATFIELD & SONS
inscribed with makers details and *London 1/4* on the base, bronze with green patina, 6 1/2 x 7 1/2 x 5 1/2 inches (16 x 19 x 14cm)
£2,000 - 3,000
US\$3,400 - 5,100
€2,500 - 3,700

This mask was bought directly from H. J. Hatfield by the vendor. The company records have been destroyed and as yet the artist of the mask remains unknown. Through discussion with the V&A, another known mask exists in their collection. The V&A Museum also has the plaster cast model for the mask (Museum number S.549-1978). A further bronze casting of the mask is held at The Royal Ballet School Collections which has been on display in White Lodge Museum.

Exhibitions: This mask was included in the exhibition 'Anna Pavlova at Ivy House' in 2012.

31
MARGOT FONTEYN: A PAIR OF PINK SATIN POINTE SHOES,
made by *Freed*, London, both soles stamped with the manufacturer's details and size 4 and inscribed *Fonteyn* in blue ballpoint pen in an unidentified hand; one signed on the pointe in blue ink, the other signed and dated 1954 by Margot Fonteyn; both complete with ribbons and with signs of wear; accompanied by a letter concerning the provenance,
£1,500 - 2,000
US\$2,500 - 3,400
€1,900 - 2,500

The shoes were acquired by the vendor at a raffle held in 1954 at the Palace Theatre, Reading in aid of King George's Fund for Sailors. The letter accompanying the shoes comes from Pauline Chasey, Fonteyn's Secretary, on behalf of Margot Fonteyn donating the shoes directly to the raffle.

32
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
US\$850 - 1,200
€620 - 870

33
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
US\$510 - 850
€370 - 620

34
BRUCE DAVIDSON (AMERICAN B.1933): TWO BLACK AND WHITE PHOTOGRAPHS OF MARILYN MONROE FROM THE SET OF 'THE MISFITS',
one with photographers stamp on the back *Please credit Bruce Davidson, Magnum Photos Inc.* the other marked with pencil on the back in an unknown hand 60-22-12 ? 5, both on mount and framed, largest - 9 x 6 inches (23x15cm.) (2)
£500 - 700
US\$850 - 1,200
€620 - 870



37

35
THE MISFITS,
United Artists, 1961,
Japanese double-panel, unfolded, 20 x 58
inches (51x148cm.)
£400 - 600
US\$680 - 1,000
€490 - 740

36
**ROBERT HANLEY 'BOB' WILLOUGHBY
(AMERICAN, B. 1927): MARILYN
MONROE, 20TH CENTURY FOX,**
1960,
a photograph of Marilyn Monroe on the set of
Let's Make Love, in mount and framed, 9 1/4 x
13 3/4 inches (23.5x35cm)
£400 - 600
US\$680 - 1,000
€490 - 740

37
**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 5 1/2 inches
(10 x 14.5cm)
£400 - 500
US\$680 - 850
€490 - 620

38
ROMAN HOLIDAY,
Paramount, 1953,
Japanese poster, linen backed, 20 x 29 inches
(51x74cm.)
£300 - 500
US\$510 - 850
€370 - 620



38

39
**LEO FUCHS (AMERICAN/ AUSTRIAN,
B.1929): A BLACK AND WHITE PORTRAIT
PHOTOGRAPH OF AUDREY HEPBURN,**
printed later, of Audrey Hepburn on the set of
A Nuns Story, signed by the photographer,
mounted and framed, 11 1/2 x 15 1/2 inches
(29x39cm)
£300 - 500
US\$510 - 850
€370 - 620

40
**KATHERINE HEPBURN: A SIGNED
BLACK AND WHITE PUBLICITY STILL,**
signed and inscribed in blue ink *To Mr + Mrs
Phillips, with affectionate gratitude for their
lovely roses...*, Katherine, framed, 7 1/2 x 9 1/2
inches (18.5x24cm)
£200 - 300
US\$340 - 510
€250 - 370

41
**FILM, MUSIC AND OTHER STARS:
A COLLECTION OF AUTOGRAPHED
LETTERS,**
including: a selection of personal letters some
hand written, from Peter Ustinov, Tommy
Tinder, Eric Sykes, Laurence Olivier, Ivor
Novello, John Gielgud, and others some
secretarial; together with signed a photograph
from Ginger Rogers, and others secretarial
£300 - 500
US\$510 - 850
€370 - 620

The majority are addressed or dedicated to
Anna Turner who was a singer and actress at
the time. According to the vendor the majority
of these autographs and personal letters were
from people with whom she had performed or
worked with over the years.



39



40



41 (part)



Courtesy of the Ronald Grant Archive © Columbia Pictures

44 (illus)



44



42

42
PHIL STERN (AMERICAN, B. 1919): A SILVER GELATIN PRINT OF JAMES DEAN,
mounted and framed, 11 x 8 inches (28x20cm)
£300 - 500
US\$510 - 850
€370 - 620



43 (part)

43
LEO FUCHS (AMERICAN/ AUSTRIAN, B.1929): TWO BLACK AND WHITE PRINTS OF CARY GRANT,
one signed by the photographer, both mounted and framed, 12 x 16 inches (31x41cm) (2)
£300 - 500
US\$510 - 850
€370 - 620

44
STEVE MCQUEEN: A FLYING JACKET WORN IN 'THE WAR LOVER',
Columbia Pictures, 1962,
a USA regular Type B-3 issue leather flying jacket, with sheepskin lining and buckles to collar and waistband, the jacket lent to Steve McQueen and worn by him as Buzz Rickson during filming of *The War Lover*, with numerous alterations to cuffs, the arms and patches on the shoulders and to the back, McQueen is seen wearing an identical jacket in the still illustrated in the catalogue; accompanied by a letter concerning the provenance from Shirley Anne Field, who played Daphne in the film
£5,000 - 7,000
US\$8,400 - 12,000
€6,200 - 8,600

The vendor of this jacket was an assistant to Captain John Crewdson, the Director of Aviation during the production. Along with Crewdson and his team the vendor of the coat assisted in getting the three B-17 planes used in the production over to the UK from America.

The flying coat issued to Steve McQueen from the costume department was too large for him. While filming at Bovingdon airfield it was decided that the vendor should loan his original flying jacket to McQueen as the fit was better and the style in keeping with the era. Robert Wagner's jacket differs in style as he wore the intended costume made for the film, which was also brand new. McQueen wears his flying jacket in numerous scenes throughout the film. Although there have been many alterations to the jacket in this lot over the years there are distinctive marks on the front where the naugahind lacquer had already started to show signs of wear back in 1961-62.

Literature: *The Golden Book of Authentic Vintage Flight Apparel* Eastmen Leather Clothing, p. 20



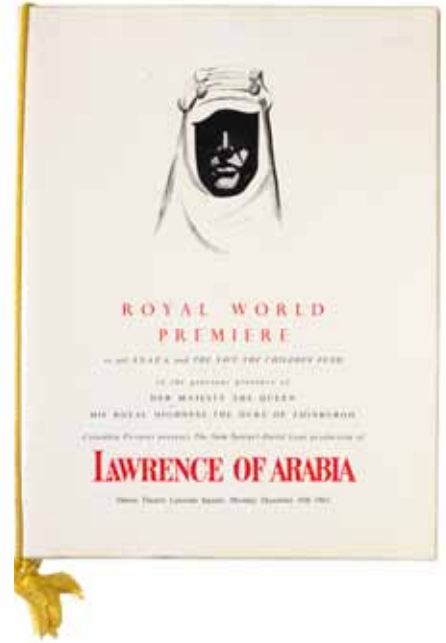
49



48



45



47

45
SHANE,
Paramount, 1953,
U.S half sheet poster, style A, 22 x 28 inches
(56x71cm.)
£200 - 300
US\$340 - 510
€250 - 370

46
REACH FOR THE SKY,
Rank, 1956,
British three sheet poster, 40 x 79 inches
(102x201cm.)
£300 - 500
US\$510 - 850
€370 - 620

47
**LAWRENCE OF ARABIA: A ROYAL
WORLD PREMIER PROGRAMME,**
Columbia Pictures, Monday 10th December,
1962,
Odeon Theatre Leicester Square, London, tied
with a gold coloured cord, 9½ x 12½ inches
(24x32cm)
£400 - 600
US\$680 - 1,000
€490 - 740

48
**LAWRENCE OF ARABIA / LAWRENCE
D'ARABIE,**
Columbia, 1962,
advanced French poster, unfolded, linen
backed, art by Georges Kerfysen 15¼ x 23¼
inches (39x59cm.)
£400 - 600
US\$680 - 1,000
€490 - 740

49
**LORD OF THE FLIES: A SECOND
SHOOTING SCRIPT FOR THE FILM,**
Ealing Studios, 1963,
with brown cardboard cover, handwritten title
in blue ballpoint pen and named by the user
in his own hand *James Tregidgo*, later known
as James Aubrey, who played the principle
role of Ralph, the bound script with 110 pages
of mimeographed typescript, various addition
pages and some minor annotation throughout,
accompanied by a letter concerning the
provenance
£600 - 800
US\$1,000 - 1,400
€740 - 990

This script was given to the vendor by James
Aubrey as they knew each other through living
in the same village in Lincolnshire. The vendors
son had studied William Golding's book 'Lord
Of The Flies' while at school and Aubrey
insisted his son should have his own script
used while making the film.



46



51



50



52



53 (part)



54

50
L'AVVENTURA/ THE ADVENTURE,
Europa Films, first release 1962,
Japanese double-panel poster, unfolded, 20 x
58 inches (51x148cm.)
£300 - 500
US\$510 - 850
€370 - 620

51
STRIP TEASE,
Lambor Films, 1963,
French grande poster, 47 x 63 inches
(120x160cm)
£800 - 1,200
US\$1,400 - 2,000
€990 - 1,500

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.

52
ARABESQUE,
Universal Pictures, 1966,
British quad poster, 30 x 40 inches (76x102cm)
£300 - 500
US\$510 - 850
€370 - 620

53
OUR MAN FLINT / IN LIKE FLINT,
Twentieth Century Fox, 1966-1967,
two British quad posters, 30 x 40 inches
(76x102cm) (2)
£500 - 700
US\$850 - 1,200
€620 - 870

54
FANTASTIC VOYAGE,
Twentieth Century Fox, 1966,
British quad poster, featuring Tom Chantrell
artwork, 30 x 40 inches (76x102cm)
£500 - 700
US\$850 - 1,200
€620 - 870

55
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
US\$590 - 930
€430 - 680

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.



57



61

56
FRANK SINATRA: A LUNCHEON MENU SIGNED ON 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
 US\$850 - 1,200
 €620 - 870



56



58

57^{AR}
FRANK SINATRA: TERRY O'NEILL (BRITISH, B. 1938) GELATIN SILVER PRINT,
 Miami, 1968,
Frank Sinatra in Miami Beach with his entourage including his stand-in, dressed in an identical suit and his minders, taken while filming *The Lady In Cement*, signed by the photographer in black ink - 16 x 20 inches (40.5x51cm.)
 £2,000 - 3,000
 US\$3,400 - 5,100
 €2,500 - 3,700

58
GOLDEN AGE OF HOLLYWOOD: AN AUTOGRAPHED 'ROMANOFF'S' MENU,
 signed by Gary Cooper, Rosalind Russell, Danny Kaye, Frank Sinatra and Jack Lemmon, circa 1960,
 all signed in blue ballpoint pen to the reverse of a menu for 'Romanoff's' restaurant, dated December 21st, 1960, with an additional signature in an unknown hand, 4½ x 7 inches (11x18cm)
 £500 - 700
 US\$850 - 1,200
 €620 - 870

Romanoff's, Rodeo Drive, Beverley Hills, Hollywood was a popular restaurant with stars from its opening in 1942 until its closure in 1962.

59
CHITTY CHITTY BANG BANG: SIX SHEETS OF WARFIELD PRODUCTIONS HEADED NOTEPAPER FOR THE FILM,
 the official in-house headed notepaper illustrated with the car, airship and *Chitty Chitty Bang Bang* header, all - 13 x 8½ inches (33x22cm.) (6)
 £200 - 300
 US\$340 - 510
 €250 - 370

60
THE GOOD THE BAD AND THE UGLY,
 United Artists, 1968,
 Japanese double-panel poster, unfolded, 20 x 58 inches (51x148cm.)
 £400 - 600
 US\$680 - 1,000
 €490 - 740

61
FOR A FEW DOLLARS MORE,
 P.E.A., 1965,
 British quad poster, 30 x 40 inches (76x105cm)
 £300 - 500
 US\$510 - 850
 €370 - 620



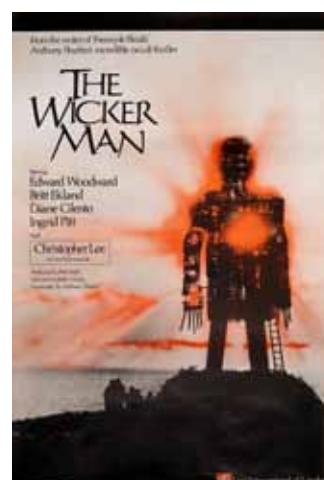
60



62



63



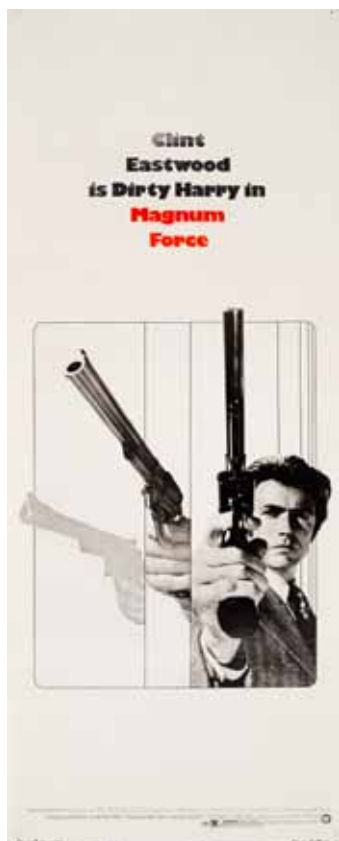
65



66 (part)



67



64

62
WILLY WONKA AND THE CHOCOLATE FACTORY,

Paramount, 1971,
British quad poster, 30 x 40 inches
(76x102cm.)
£300 - 500
US\$510 - 850
€370 - 620

63
PACIFIC VIBRATIONS,

AIP, 1971,
U.S. one-sheet poster, rolled, 27 x 41 inches
(69x104cm)
£250 - 350
US\$420 - 590
€310 - 430

64
MAGNUM FORCE,

Warner Bros. 1973,
U.S insert poster, rolled, art by Bill Gold, 14 x 36 inches (36x92cm.)
£400 - 600
US\$680 - 1,000
€490 - 740

Literature: NOURMAND, Tony & MARSH, Graham - *Film Posters of the 70s*, The Overlook Press, 1998, p.12

65
THE WICKER MAN,
Lion International, 1973,
British one-sheet poster, 40 x 27 inches
(102x69cm.)
£400 - 600
US\$680 - 1,000
€490 - 740

66
PETER STRAUSFELD: A COLLECTION OF FIVE ACADEMY CINEMA POSTERS,
all British quads, titles include: The Chess Players; Tristana; Leon Morin, Priest; 30 x 40 inches (76x102cm.) (5)

£600 - 800
US\$1,000 - 1,400
€740 - 990

67
FILM MEMORABILIA: A COLLECTION OF VARIOUS FILM SCHEDULES,

including: two transport arrangement forms for *Star Wars*, dated 5.4.76; various unit lists for titles including; *Alien*, 2001: *A Space Odyssey*, *Labyrinth*, *Insignificance* and *The French Lieutenant's Woman*; a quantity of items relating to *Julia* including call sheets, script revision pages and a complete second draft script dated June 14th, 1976; accompanied by a souvenir brochure *Pinewood Studios 21st Anniversary, September 30th 1957*

£400 - 600
US\$680 - 1,000
€490 - 740



72

68
ACTION/ THRILLER MOVIES OF THE 1970S: A COLLECTION OF EIGHT U.S. ONE-SHEET POSTERS,

titles including:

Serpico (1973); The French Connection (1971); Logan's Run (1976); Death Wish (1974); Duel (1971); The Conversation (1974); Straw Dogs (1971); Badlands (1973); all 27 x 41 inches

(69x104cm) (7)

£500 - 700

US\$850 - 1,200

€620 - 870

69

AL PACINO: A COLLECTION OF FIVE U.S. ONE-SHEET POSTERS,

1970s-1980s, titles including:

Dog Day Afternoon (style A and B, 1975);

Serpico (1973); Bobby Deerfield (1977);

Scarface (advanced version, 1983), 27 x 41

inches (69x104cm) (5)

£350 - 550

US\$590 - 930

€430 - 680

70

RAGING BULL,

United Artists, 1980,

U.S. one-sheet poster, 27 x 41 inches

£300 - 500

US\$510 - 850

€370 - 620

71

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 Vaughan during the scenes in his luxurious gadget filled office, height, 10 inches (25.5cm)

£500 - 700

US\$850 - 1,200

€620 - 870

72

THIS IS SPINAL TAP,

Mainland Pictures, 1984,

British quad poster, 30 x 40 inches

(76x102cm.)

£500 - 700

US\$850 - 1,200

€620 - 870

73

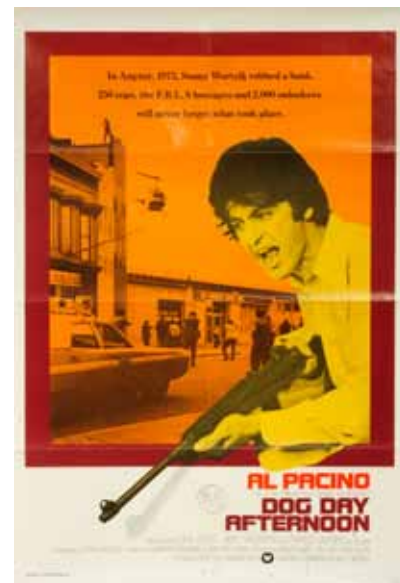
FILM/TV STAR AUTOGRAPHS: A COLLECTION OF SIGNED PHOTOGRAPHS,

including fourteen Academy Award® winners, the majority 8 x 10 publicity shots, most black and white but some colour, subjects include Robert Duvall, Jack Lemmon, Glenda Jackson, Kenneth Branagh, Mel Gibson, Drew Barrymore, John and Hayley Mills, Susan Sarandon, George Lucas, Glenn Close, James Bolam, Bruce Dern, John Travolta, Jacqueline Bisset, Derek Jacobi, Val Johnson, John Gregson, Michael Hordern, John Landis, Angie Dickinson, Terence Stamp, Charlotte Rampling and Janet Leigh, approximately 120 in file

£300 - 500

US\$510 - 850

€370 - 620



69 (part)



70



71



74 (part)



74 (part)



74 (part)

74

HIGHLANDER: THE KURGAN'S PROP SWORD,

Cannon Film, 1986,

with double-edged steel blade, cut with a central fuller on each side towards the point, hilt comprising cross-guard of flattened diamond section with beaked terminals, globular pommel, and leather-covered grip, missing the straight quillons present in the film, made for Clancy Brown as Kurgan, used as the only steel sword, *49½ inches (126cm)* overall and a letter concerning the provenance; with a boxed set of 15 black and white photograph stills from the set of Highlander, taken by David James, two clearly showing the Kurgan with a similar sword, the stills numbered 42 of 500, the black box with gilt title *Highlander, There can be only one*, accompanied by a certificate signed by David James, each - *16 x 12½ inches (41x32cm)*

£10,000 - 15,000

US\$17,000 - 25,000

€12,000 - 19,000

This sword was obtained by the Prop Master for the film, John Allenby once filming had ceased. It was not used during contact fighting due to the solid steel blade, Allenby believes that this was the only steel sword made for the film, those used for contact during the fight scenes were made of lighter aluminum metal as a steel sword would be too heavy to wield and lethal if it hit someone. It is likely it was used for close-up static shots and when Clancy Brown, Kurgan, was unlikely to make contact with a fellow cast member.

The sword in this lot does not have the characteristic pointed quillons under the hilt, although there are galleys for these attachments and they may have been added and taken off as and when required for shooting. In addition a different material was added over the leather grip currently present on this sword.

75

WILLOW: GEN. KAEI'S PROP SWORD,

M.G.M., 1988,

with broad blade with waved cutting edge over half its length on each side to the point, central medial fuller on both sides, downcurved pointed side-lugs, hilt comprising flattened slightly downbent quillons each with downbent bar beneath, globular pommel with button, and leather-covered grip, made for Pat Roach as Bavmorda's henchman, *49½ inches (127cm.) overall*

£1,000 - 1,500

US\$1,700 - 2,500

€1,200 - 1,900

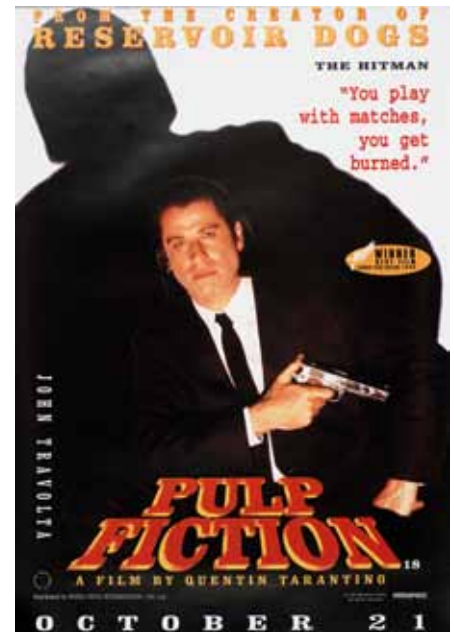
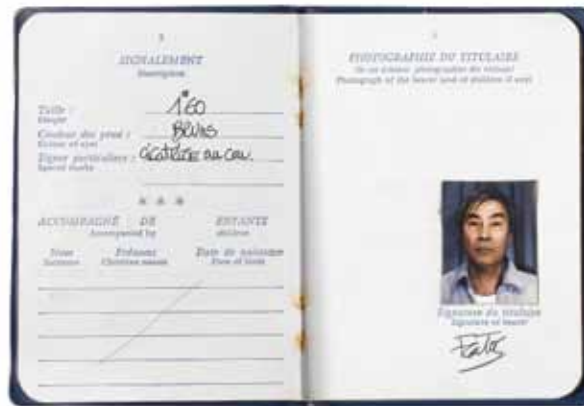
The vendor was the Prop Master for the production.



75



76



77



78

76
SON OF THE PINK PANTHER: A COLLECTION OF PROPS FROM THE FILM,
 M.G.M., 1993,
 including; Police Commissioner Charles Dreyfus 'police badge' and 'ID card', in holder with photograph of actor Herbert Lomm, and two prop passports for principle characters Cato and Gambrelli (4)
£300 - 500
US\$510 - 850
€370 - 620

These are offered from the Prop Master for the film.

77
PULP FICTION,
 A Band Apart, 1994,
 British advance poster set, unfolded,
 photographs by Firooz Zahedi, all -
 20 x 14 inches (51x36cm)
£300 - 500
US\$510 - 850
€370 - 620

78
THE MAN WHO CRIED: A JOHNNY DEPP COSTUME,
 Universal, 2000,
 comprising a green satin waistcoat, thick cream cotton shirt, blue and brown pinstripe trousers and a woollen striped scarf
£600 - 800
US\$1,000 - 1,400
€740 - 990

Depp played the character Cesar. The costume designer was Lindy Hemming, an Academy Award® winner in 1999.



80

79†

GOLDFINGER, 1964: A SCRIPT, COMPLETE WITH DOPE SHEETS, with pale green card covers, front inscribed with title in blue ink, 105 mimeographed pages, several dated 12.3.64, with 63 orange, white and green-coloured Dope Sheets, 8½ x 13 inches (21.5 x 33cm)
£5,000 - 5,500
US\$8,400 - 9,300
€6,200 - 6,800

This rare document provides a fascinating insight into the production of the film; in addition to the script it also contains 'dope sheets' which provide a very detailed breakdown of production requirements.

The script's revision sheets, dated 12.3.64, were produced around six weeks into production and it also features a number of variations to what is ultimately seen on screen. A faint, pencil sketch on one page of a Korean holding a gun to Bond's head and water damage to the pages corresponding to the water scenes filmed on the tank stage at Pinewood studios underline its production use. The dope sheets provide information vital in the filming, listing details of the stage/location, scene numbers, characters, essential props and other special requirements.

Some of the original elements in this screenplay include the famous scene outside the clubhouse where Oddjob beheads the statue: this had originally been intended to be a sapling and it is this original version we see here with differing dialogue. Bond congratulates him saying, 'Well bowled, Oddjob'. In this script the bomb is stopped at 1 rather than 007 and the quip Bond makes when Leiter asks about Oddjob at the end of the film differs, scripted here as 'He got the bad news off the hot wire'; in the final cut Bond quips, 'He blew a fuse'. Other scenes were apparently rewritten to include extra dialogue, for example the climax where Bond and Goldfinger are aboard the plane; in this version Bond quips 'Tight squeeze, old man?' which does not appear in the film.

The Aston Martin sequence dope sheets list in meticulous detail every requirement for filming, which cars are needed for which scene, e.g. 'M/Benz 1,2', 'Aston 3,4' or 'Aston(trick)', in addition to the SFX requirements such as 'Aston smoke effect' 'portable smoke effect', 'S/FX armour shield', 'camera car S/FX oil slick', 'Aston (trick) S/FX ejector seat operates, Aston roof gone' and 'S/FX Aston bullet starred windshield'.

The sheets also feature the props required in various scenes, including 'Bond Walther PPK & holster, watch, cigarette case etc', 'Bond shoe with trick heel compartment', 'Goldfinger's gold plated revolver (practical)', 'Oddjob's bowler', 'soft bowler for striking Tilly's neck', 'Goldfinger's Dunlop no.1', 'Bond Penfold hearts', 'hay bales' and 'a continuity sandwich'!

The detailed breakdown of special requirements include 'deflatable seagull', 'cables attached to door & bulldozer aside', 'make-up gold paint job on Jill, Bond's hands painted gold', 'art: poster on wall "Pussy Galores Flying Circus"', 'Station wagon labelled "Auric Stud Farm"', 'Oxy-acetylene cutting equipment apparatus, as tested', 'S/FX prepared gold ball to be crushed' and 'S/FX prepared Silver Birch sapling to be planted', this eventually to become a statue which Oddjob beheads in the scene outside the clubhouse.



81

80

JAMES BOND: THUNDERBALL,
 Eon / United Artists, 1964,
 advance British quad in four individual parts, art by Robert McGinnis and Frank McCarthy, each measuring - 15 x 20 inches (38x51cm.)
£1,000 - 1,500
US\$1,700 - 2,500
€1,200 - 1,900

81

YOU ONLY LIVE TWICE,
 United Artists, 1967,
 Japanese double-panel poster, unfolded, 20 x 58 inches (51x148cm.)
£400 - 600
US\$680 - 1,000
€490 - 740

82

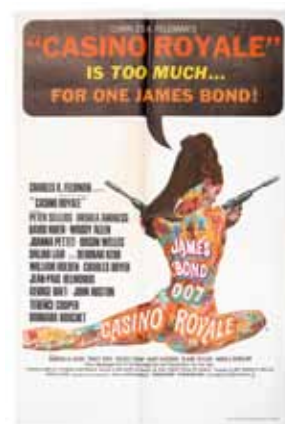
JAMES BOND: CASINO ROYALE,
 Columbia Pictures, 1967,
 two British double-crown posters, artwork by Robert McGinnis, 20 x 30 inches (51x76cm) (2)
£500 - 600
US\$850 - 1,000
€620 - 740

83

JAMES BOND: CASINO ROYALE,
 Columbia Pictures, 1967,
 British quad poster, artwork by Robert McGinnis, 30 x 40 inches (76x102cm)
£400 - 600
US\$680 - 1,000
€490 - 740



79 (page)



82 (part)

84

JAMES BOND: ON HER MAJESTY'S SECRET SERVICE,

Eon / United Artists, 1969,
British quad poster, linen-backed, art by Robert McGinnis and Frank McCarthy, 30 x 40 inches (76x102cm)
£300 - 500
US\$510 - 850
€370 - 620



85

85

JAMES BOND: SIX SHEETS OF EON PRODUCTIONS HEADED NOTEPAPER,

the official in-house headed notepaper illustrated with motifs for the following films all starring Roger Moore; 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.) (6)
£200 - 300
US\$340 - 510
€250 - 370

86

JAMES BOND: MOONRAKER,

Eon / United Artists, 1979,
An audio and radio grey plastic adjustable Minilite headset, with black mouth piece and ear piece, inscribed in black marker R. Moore,
£800 - 1,200
US\$1,400 - 2,000
€990 - 1,500



86 (illus)



84

87†

JAMES BOND: MOONRAKER, A DRAX PATCH,

Eon / United Artists, 1979,
circular, printed with logo and Drax Enterprise Corporation Moonraker, similar to those seen on the costumes worn by Roger Moore and Lois Chiles, 4½ inches (11.5cm) diameter
£500 - 550
US\$850 - 930
€620 - 680



86



87

88

JAMES BOND: THE WORLD IS NOT ENOUGH,

Eon / United Artists, 1999,
A prop \$10,000 grey gaming plaque, framed together with a certificate concerning the provenance, frame - 8¾ x 12 inches (22x31cm.)
£500 - 700
US\$850 - 1,200
€620 - 870



88 (detail)



89

89

JAMES BOND: A SET BOND ACTOR AUTOGRAPHS,

all six 'Bonds', comprising signed photographs of Sean Connery, Timothy Dalton, George Lazenby, Pierce Brosnan and Daniel Craig and clipped Roger Moore signature on card with a Britt Ekland autograph, the larger 8¼ x 11¼ inches (21 x 30cm)
£500 - 700
US\$850 - 1,200
€620 - 870



90



91



92 (part)

Television Memorabilia



93



94

90

BRITISH COMEDY: A GROUP OF EIGHT SCRIPTS FOR THE ICONIC RADIO PROGRAMMES, 'HANCOCK'S HALF HOUR' AND 'THE GOON SHOW',

all from the collection of writer/actor Graham Stark, 1950s, comprising: 'Hancock's Half Hour', No. 10, 3rd Series, for transmission 21st December 1955; 'The Goon Show' - 'Cinderella', December 1951, 'No. 10', January 1953, 'No. 12', January 1953, 'No. 16', February 1953, 'No. 14', February 1953, 'A Special Coronation Edition', June 1953 and 'Programme 11 (Who Is Pink Oboe?)', some with annotations/doodles, together with a copy of 'Stark Naked The Autobiography Of Graham Stark', Sanctuary Publishing, London, 2003
£800 - 1,200
US\$1,400 - 2,000
€990 - 1,500

91

MONTY PYTHON: A BPI 'SILVER' AWARD FOR THE ALBUM 'MONTY PYTHON LIVE DURY LANE',

presented to Charisma Records, to commemorate sales in the UK of more than £75,000, BPI certified, 16½ x 20½ inches (42x52cm.)
£300 - 500
US\$510 - 850
€370 - 620

92

BRITISH COMEDY: A LARGE GROUP OF SCRIPTS,

all from the collection of writer/actor Graham Stark, more than 130 in total, titles including 'A Show Called Fred' and 'Son Of Fred', (a precursor of 'The Goon Show'), 1956, 'Bumblethorpe', 1951, 'Ken Dodd Show', 'Home A' Plenty', both 1960s, 'Forces All Star Bill', 1952/53, 'Star Bill', 1953/54, and 'I Flew For Bismark', 1956, some with doodles/annotations (in two boxes)
£600 - 800
US\$1,000 - 1,400
€740 - 990

A complete list of the content of this lot is available upon request.

The collection represents an impressive array of many of the names that are now regarded as key in British comedy - performers, writers and production staff - including the various 'Gooners', Dick Lester, Dennis Main-Wilson, Kenneth Horne, Kenneth Williams, Eddie Braben, Galton & Simpson, Barry Took, Frankie Howerd, Tony Hancock, Eric Sykes, Max Miller and Graham Stark.

93

BLACKADDER GOES FORTH: A COLLECTION OF SIX SCRIPTS, INCLUDING TWO USED BY TONY ROBINSON,

1989, two inscribed on the first page *Tony* and annotated with dialogue at various points by Tony Robinson, four with title page, 'Over The Top', 'Concert', 'Court Martial' and 'Flying', these complete with details of cast and crew and running order (6)
£500 - 700
US\$850 - 1,200
€620 - 870

94

DOCTOR WHO: 'THE WAR OF THE MACHINES', AN ORIGINAL REHEARSAL SCRIPT FOR, WITH WILLIAM HARTNELL,

Episode 2, June/July 1966, *Project No. 2315/8320*, 39 pages in total of mimeographed typewritten script, the first two pages with details of Cast and Sets, some annotations, 8 x 13 inches (20 x 33cm)
£250 - 350
US\$420 - 590
€310 - 430

Broadcast in four weekly parts, from 25th to 16th July 1966.

95

DOCTOR WHO / PATRICK TROUGHTON: 'DOCTOR WHO AND THE ABOMINABLE SNOWMEN', A COMPLETE SET OF SIX REHEARSAL SCRIPTS,

1967 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)
£1,000 - 2,000
US\$1,700 - 3,400
€1,200 - 2,500

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.



96



97



100



98



99 (part)

96

**DOCTOR WHO / PATRICK TROUGHTON:
'DOCTOR WHO AND THE ABOMINABLE
SNOWMEN', A COMPLETE SET OF SIX
DRAFT SCRIPTS,**

1967,
from the collection of episode writer Henry
Lincoln, each with detailed hand annotated
corrections, the scripts in mimeographed
typed script, all being signed in black ink by the
author to cover,
8 x 13 inches (20x33cm) (6)

£2,000 - 3,000

US\$3,400 - 5,100

€2,500 - 3,700

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.

97

**DOCTOR WHO / PATRICK TROUGHTON:
'DOCTOR WHO AND THE WEB OF FEAR',
A SET OF FIVE REHEARSAL SCRIPTS,**

1968,
from the collection of episode writer Henry
Lincoln, mimeographed typed script, 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)

£1,000 - 1,500

US\$1,700 - 2,500

€1,200 - 1,900

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

98

**DOCTOR WHO / PATRICK TROUGHTON:
AN ORIGINAL HANDWRITTEN
POSTCARD ADDRESSED TO HENRY
SOSKIN (HENRY LINCOLN) FROM
PATRICK TROUGHTON REGARDING HIS
AUTHORSHIP,**

circa 1968,
this lot relates to 'The Abominable Snowman',
in blue ink 'Dear Henry, Sooper (sic) Script
specially (sic) No.6. Very Happy. Thank You. Do
Some More Please. Please. Pat. T.'

£300 - 500

US\$510 - 850

€370 - 620

99

**DOCTOR WHO / PATRICK TROUGHTON:
'DOCTOR WHO AND THE DOMINATORS',
THREE REHEARSAL SCRIPTS,**

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

£500 - 700

US\$850 - 1,200

€620 - 870

Henry Lincoln (born Henry Soskin) is an English
author, famed for his co-authorship 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.

100

**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)

£500 - 600

US\$850 - 1,000

€620 - 740

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

Working alongside Jack Kine and Bernard
Wilkie.



101



103 (part)



105

101[†]
DOCTOR WHO: THE DEADLY ASSASSIN, 1976, A TIME LORD ROBE,
 of russett-coloured velvet-effect fabric, brown lining, pleated sleeves and front, labels inscribed in ballpoint *Moran* and *FUT 463*
£2,000 - 2,500
US\$3,400 - 4,200
€2,500 - 3,100

This is very similar in style and labelling to several robes sold in these rooms, 24th February 2010, 'Doctor Who: The Auction, Costumes and Props from the BBC Archive'.

102[†]
DOCTOR WHO: AN ORIGINAL COSTUME DESIGN FOR SYLVESTER MCCOY AS THE 7TH DOCTOR,
 pencil watercolour and felt-pen, signed and inscribed by the designer, *Sylvester McCoy Dr Who - April 4th 1987 Ken Trew April 2.87*, mounted and framed, 17¾ x 28¾ inches (45 x 72cm) overall
£4,000 - 4,500
US\$6,800 - 7,600
€4,900 - 5,600



102

103
DOCTOR WHO: A COLLECTION OF SCRIPTS FROM THE SYLVESTER MCCOY ERA, TOGETHER WITH LIGHT AND FLOOR PLANS
 the scripts comprising 'The Curse Of Fenric', Pts 1-3, 'Battlefield', Pts. 3 and and Camera Script, and 'Ghost Light', Recording Order, three various Camera Scripts and Transmission Scripts for Pts 1 and 2, some incomplete; together with some dozen studio plans for 'Ghost Light'
£600 - 800
US\$1,000 - 1,400
€740 - 990



104



106

104
DOCTOR WHO: SYLVESTER MCCOY - AN ORIGINAL SCREEN-USED AND SIGNED TRADEMARK PANAMA HAT,
 a silk Paisley handkerchief attached as a hatband, the inside signed and inscribed in black marker *This belongs to Sylvester McCoy*, inner band stamped *Panama Type Bates 21A Jermyn Street London SW, Size 7*
£800 - 1,200
US\$1,400 - 2,000
€990 - 1,500

105
DOCTOR WHO: 'REMEMBRANCE OF THE DALEKS' - AN ORIGINAL CONTROL PANEL FROM THE SERIES,
 1988,
 comprising a black-painted hardboard panel pierced for triangular and circular perspex sections to the reverse, with yellow, green and red plastic overlays, 18 x 19 inches (46x48cm)
£300 - 500
US\$510 - 850
€370 - 620

106
DOCTOR WHO: THE CURSE OF FENRIC, 1989, A HAEMOVORE HEAD,
 moulded and painted foam latex, a half-head prosthetic mask with elastic backstraps; together with another moulded and painted foam full-head, production uncertain, inside indistinctly inscribed in red marker *A.J. Ke.*, each approximately 12 inches (30cm) high
£250 - 300
US\$420 - 510
€310 - 370

Sold on behalf of the charity, The Haven, London.
 For further information, visit www.thehaven.org.uk/

107[†]

TORCHWOOD, SERIES 2, EPISODE 1 'KISS KISS, BANG BANG': JAMES MARSTERS AS CAPTAIN JOHN HART, 2008,

bespoke dark red Hussar jacket with navy blue detail at the cuffs and to the collar and gold coloured braiding to the front, dirtied cream T-shirt with simulated shot wounds and a pair of *G-Star* jeans (3)

£300 - 500

US\$510 - 850

€370 - 620



107



108

108[†]

TORCHWOOD, SERIES 2, EPISODE 5 'ADAM': BRYAN DICK AS ADAM SMITH, A COSTUME, 2008,

comprising a black leather bomber jacket by *Real Leather* with original script cue sheet in pocket, a blue and brown striped short-sleeve shirt by *Topman*, a blue T-shirt with blue *Mudie* jeans and brown leather belt (5)

£250 - 300

US\$420 - 510

€310 - 370



110



109

109[†]

TORCHWOOD, SERIES 2 'SLEEPER': NIKKI AMUKA-BIRD AS BETH HALLORAN, A COMPLETE COSTUME, 2008,

comprising a blue *Sisley* jumper, a lilac vest top, light grey *Benetton* combat style trousers and a pair of grey and pink *Sketchers* trainers (4)

£250 - 300

US\$420 - 510

€310 - 370

110[†]

TORCHWOOD, SERIES 2, EPISODE 10 'FROM OUT OF THE RAIN': CAMILLA POWER AS PEARL, A COSTUME, 2008,

a bespoke 1920s style play suit, heavily embroidered with black, gold and cream beading in various designs, with crocheted, cream hat with black trim and embellished with 'crystal' drop-beads (2)

£300 - 500

US\$510 - 850

€370 - 620



111

111[†]

TORCHWOOD, SERIES 2, EPISODE 11 'ADRIFT': EVE MYLES AS GWEN COOPER, A COSTUME, 2008,

comprising a black, fitted *G-Star* jacket, a kark green short-sleeved jersey top and blue denim boot-cut *Seven* jeans (3)

£250 - 300

US\$420 - 510

€310 - 370



107 (illus)



108 (illus)



110 (illus)



112 (illus)



113



112

112[†]

TORCHWOOD, SERIES 3, EPISODE 2/3: GARETH DAVID-LLOYD AS IANTO JONES, A COMPLETE COSTUME,

2009, comprising; a grey pin-stripe three piece suit labelled *Zara Man*, a pair of men's brown *Firetrap* boots, a burgundy *Next* tie and a purple herringbone shirt labelled *Next*, BBC catalogued as *Broken Down/Dirty Costume* (6)
£250 - 300
US\$420 - 510
€310 - 370

113[†]

TORCHWOOD, SERIES 3, EPISODE 5: EVE MYLES AS GWEN COOPER, A COSTUME,

2009, a dark purple *H&M* short-sleeved top, black denim *All Saints* jeans and a pair of black leather knee-high boots heavily worn and dirty (3)
£250 - 300
US\$420 - 510
€310 - 370



113 (illus)



114

114[†]

THE SARAH JANE ADVENTURES, PILOT: ELISABETH SLADEN AS SARAH JANE SMITH, A COSTUME,

2007, comprising a brown and black striped jersey dress with maroon wool tights and a cerise pink *Karen Millen* cardigan (3)
£300 - 500
US\$510 - 850
€370 - 620



114 (illus)



115

115[†]

THE SARAH JANE ADVENTURES, SERIES 1, EPISODE 4 'EYE OF THE GORGON': TOMMY KNIGHT AS LUKE, A COSTUME,

2007, comprising brown corudoy trousers, lilac T-shirt, with simulated dirt and a khaki zip bomber jacket (3)
£200 - 300
US\$340 - 510
€250 - 370



116 (illus)



116

116[†]

THE SARAH JANE ADVENTURES, SERIES 1, EPISODE 5 'WARRIORS OF KUDLAK': YASMIN PAGE AS MARIA JACKSON, A COSTUME,

2007, a dark blue denim jacket, a red and grey smock top, a grey short-sleeved T-shirt and light blue denim *Lee* cropped jeans and a selection of accessories including a watch, heart pendant necklace and black and pink rubber bracelets (5)
£250 - 300
US\$420 - 510
€310 - 370

117†

THE SARAH JANE ADVENTURES, SERIES 2, EPISODE 2 'THE LAST SONTARAN': DANIEL ANTHONY AS CLYDE LANGER, A COSTUME,

2008,

comprising a yellow T-shirt with black stripes, a khaki padded coat with light reflective detail, dark blue jeans and white leather high-top trainers (4)

£250 - 300

US\$420 - 510

€310 - 370



117

118†

THE SARAH JANE ADVENTURES, SERIES 3, EPISODE 1 'PRISONER OF THE JUDDON': ANJLI MOHINDRA AS RANI CHANDRA, A COMPLETE COSTUME,

2009,

a blue denim *Topshop* jacket, black denim *Topshop* jeans, a floral cotton shirt, pink long-sleeved top and black pumps (5)

£250 - 300

US\$420 - 510

€310 - 370



119

119†

A SARAH JANE ADVENTURES, SERIES 3, EPISODES 5 & 6: ELISABETH SLADEN AS SARAH JANE SMITH, A COMPLETE COSTUME,

2009,

a long, ivory satin wedding dress with floral motif *Phase Eight* with floaty cap-sleeves and button detail to front with gold and black cuban-heeled dance shoes, a pair of ivory satin fingerless evening gloves and a pair of faux-pearl stud earrings (4)

£300 - 500

US\$510 - 850

€370 - 620



120

120†

THE SARAH JANE ADVENTURES, SERIES 4, EPISODE 2 'THE NIGHTMARE MAN': ELISABETH SLADEN AS SARAH JANE SMITH, A COMPLETE COSTUME,

2010,

a brown knitted cardigan with two brooches attached, a floral lilac shirt, a black and green floral knee-length skirt, a cream floral cotton hat and a pair of dark red argyl socks and hessian embroidered pumps (7)

£300 - 500

US\$510 - 850

€370 - 620



121

121†

SARAH JANE ADVENTURES, SERIES 5: SINEAD MICHAEL AS SKY, A SCHOOL UNIFORM,

2011,

made up of black trousers, black patent pumps, black socks, black hooded sweatshirt and a white vest top, white cotton shirt and black tie with red and grey stripes (7)

£250 - 300

US\$420 - 510

€310 - 370

122

No lot



117 (illus)



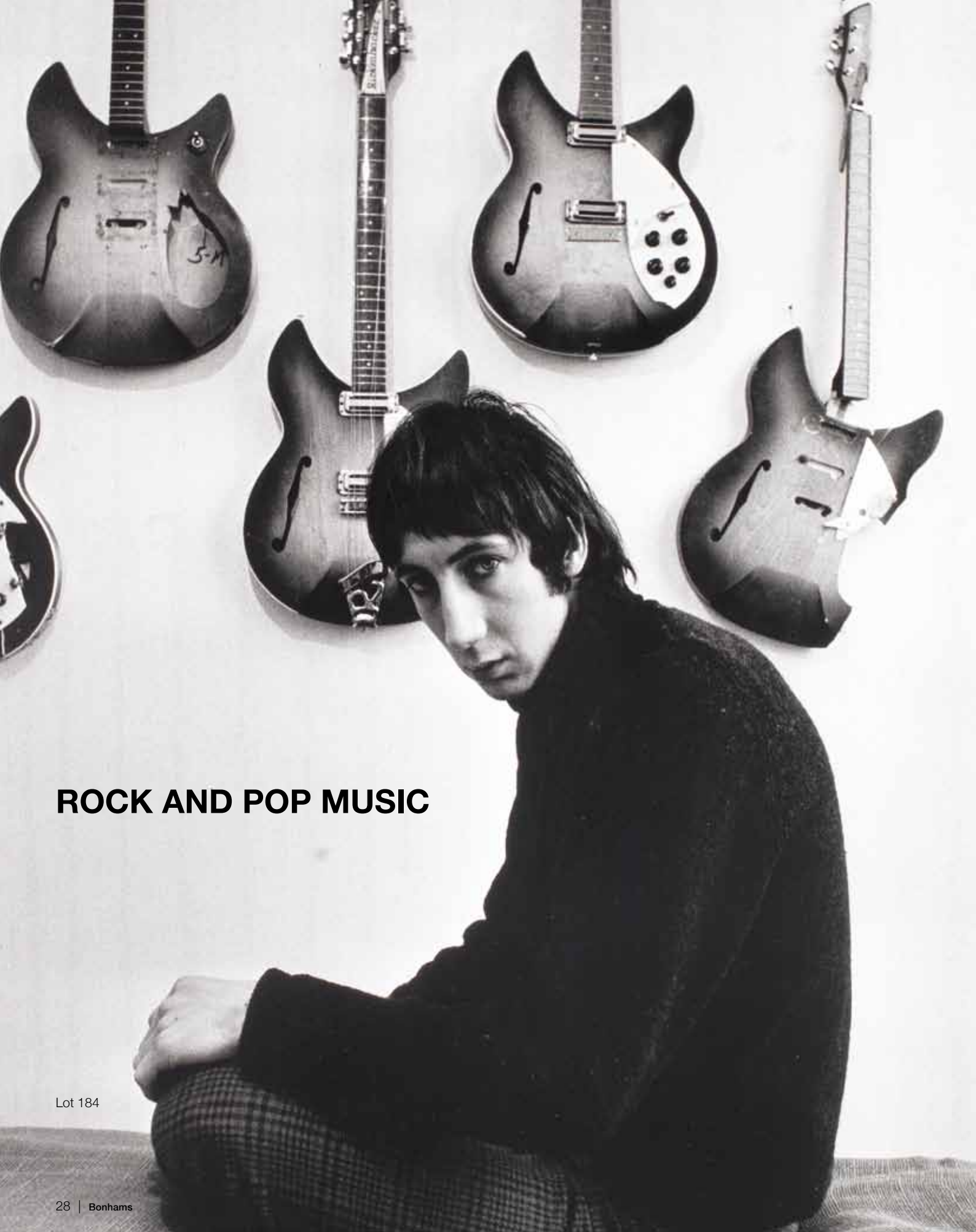
119 (illus)



120 (illus)



121 (illus)



ROCK AND POP MUSIC

Lot 184



123



124



125

Rock & Pop Memorabilia

123

ELVIS PRESLEY: AN HMV DEMO RECORD OF 'TRYIN' TO GET TO YOU'/'LAWDY, MISS CLAWDY',

1957,
HMV POP 408, *Demonstration Record Not For Sale* white labels

£300 - 400

US\$510 - 680

€370 - 490

124

ELVIS PRESLEY: A DEMO PRESSING OF 'PARALYZED',

1957,
HMV POP 378, 45 rpm single-side disc, in clip-frame

£200 - 250

US\$340 - 420

€250 - 310

125

ELVIS PRESLEY: A 'LOUISIANA HAYRIDE' ACETATE RECORDING,

a double-sided 10 inch 45rpm disc, the *Masterfonics Nashville* label inscribed in ballpoint in unknown hand *First Appearance Louisiana Hayride Elvis Presley 5:04*, with certificate from the Elvis Presley Museum stating this was the personal property of Elvis

£600 - 800

US\$1,000 - 1,400

€740 - 990

126

ELVIS PRESLEY: A SELCOL TOY GUITAR,

in cream and purple plastic, with Auto-Chord and Instruction Book and pitch pipe, in original cardboard box, guitar 32 inches (81.3cm) long

£400 - 500

US\$680 - 850

€490 - 620

127

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, in common mount and framed, 19 x 26 inches (48.5x66cm) overall

£200 - 300

US\$340 - 510

€250 - 370

128

ELVIS PRESLEY: A COLLECTION OF EIGHT PHOTOGRAPHS OF ELVIS PRESLEY IN VARIOUS KARATE POSES,

owned and collected by Jurgen Seydel, documenting Presley's progression in the sport over the years; accompanied by a colour photocopy *International Kenpo Karate Association* certificate

£500 - 700

US\$850 - 1,200

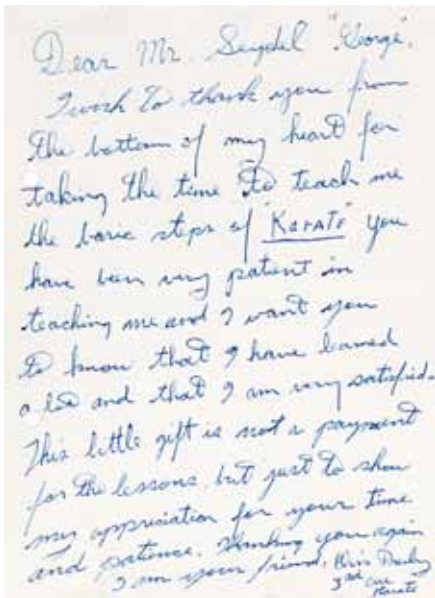
€620 - 870



126



128 (part)



129 (page)

129
ELVIS PRESLEY: A HANDWRITTEN AUTOGRAPHED LETTER FROM ELVIS PRESLEY TO HIS KARATE COACH JURGEN 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 Seydel confirming Presley's karate level of 3.dan written in German (2)

£3,000 - 4,000
US\$5,100 - 6,800
€3,700 - 4,900

130
ELVIS PRESLEY: THREE BRITISH QUAD POSTERS

titles;
Paradise Hawaiian Style (1966), Easy Come Easy Go (1967) and Frankie and Johnny (1966), 30 x 40 inches (76x102cm) (3)

£300 - 500
US\$510 - 850
€370 - 620

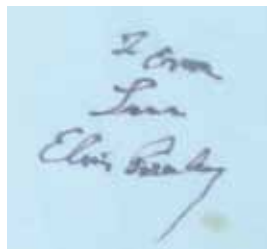
131
ELVIS PRESLEY: AN AUTOGRAPHED SCARF FRAGMENT,

1970s,
the pale blue piece of material signed and inscribed by Elvis in black ink, with a 1975 Camden calendar card, fragment approx. 7 x 5 inches (18 x 12.5cm)
£500 - 600
US\$850 - 1,000
€620 - 740

This was given to the original recipient of the lock of Elvis' hair which is offered in a separate lot in this sale. The signed fragment was given to her, during a visit to Graceland, by Harold Loyd, together with the hair. Apparently, they were intended for someone else but Harold told her that she could have them.



130 (part)



131 (detail)



133



132



134

132
ELVIS PRESLEY: A LOCK OF HAIR,

1970s,
together with a fragment of pale blue scarf, a 1977 RCA calendar card and a double-sided portrait card of Elvis, together with background details
£2,000 - 3,000
US\$3,400 - 5,100
€2,500 - 3,700

According to the statement of provenance, the original recipient of the hair was a great fan of Elvis and she travelled to the USA a number of times in the 1970s to see him in concert. She also visited Graceland several times and got to know Harold Loyd and Uncle Vester. During a trip in January 1975 she went to Graceland and was shown around by Harold and Vester. She was given the lock of hair and a signed piece of scarf by Harold, with his comment that they had been intended for someone else but that she could have them if she wished. For reference, a CD of 8mm mute colour (mixed-quality) footage taken during her visits to the USA is with the lot. It includes a sequence of Elvis on stage in December 1975, shots of the fan visiting Graceland, with shots of the various cars and the racket ball court, and footage of her and her mother being driven in the grounds by Vester.

133
ELVIS PRESLEY: AN AUTOGRAPHED LAS VEGAS HILTON MENU,

1972,
signed and inscribed on the front in blue ballpoint, To Jeff from Elvis Presley, circular, inner two sides with Wine List and Menu, the back with RCA ad for 'Elvis Now', 10 3/4 inches (27.5cm) diameter
£500 - 700
US\$850 - 1,200
€620 - 870

134
ELVIS PRESLEY: A POSTER FOR ELVIS IN CONCERT AT THE LAS VEGAS HILTON,

1975,
22 x 28 inches (56 x 71cm)
£500 - 600
US\$850 - 1,000
€620 - 740

135

THE ROLLING STONES: AN AUTOGRAPHED NEWSPAPER CLIPPING, 1963,

the photograph of the group signed in blue ink by Mick Jagger, Keith Richards, Brian Jones, Charlie Watts and Bill Wyman, additionally inscribed by Brian *To BoBo*, 8 x 6 inches (20 x 15cm)

£500 - 600

US\$850 - 1,000

€620 - 740

The vendor's friend's father worked in the Pavilion Ballroom, Bath and he took them backstage to meet the Stones when they appeared there during their major first UK tour, 11th November 1963. According to the vendor she obtained the signatures on this occasion. When Brian asked for the her name (Bonnie), he added the dedication 'To Bo Bo'.



135

136^{AR}

TREVOR CLARK (BRITISH, B.1933): A LARGE PORTRAIT PHOTOGRAPH OF MICK JAGGER, 1963,

bromide print, printed later, signed and dated by the photographer in black marker, framed, 30 x 40 inches (76x102cm)

£400 - 600

US\$680 - 1,000

€490 - 740



136

137

THE ROLLING STONES: A BRIAN JONES AUTOGRAPH AND RELATED ITEMS, 1960s,

comprising: a page from an autograph album signed by Brian in blue ballpoint; issue No.26 of 'The Rolling Stones Book', September 1966, featuring BJ on the cover; and an unusual publicity card for the band, black and white with yellow print, card 8 3/4 x 12 1/4 inches (22 x 31cm) (3)

£300 - 400

US\$510 - 680

€370 - 490



137

138

THE ROLLING STONES: AN AUTOGRAPHED CONCERT TICKET STUB AND RELATED ITEMS,

27th December 1963, the torn ticket from Reading Town Hall, the reverse signed by Mick Jagger, Keith Richards, Brian Jones, Bill Wyman and Charlie Watts in blue ballpoint and black ink; together with a copy of 'On The Scene The Rolling Stones', a Panther Pictorial, and a black and white 8 x 10inch publicity photograph, ticket approx. 3 1/2 x 3 1/2 inches (9 x 9cm)

£800 - 900

US\$1,400 - 1,500

€990 - 1,100



138

139

THE ROLLING STONES: AN AUTOGRAPHED PUBLICITY CARD,

circa 1964, the front signed by all members of the band in blue or black ballpoints, inscribed *Love to Chris* by Keith Richards, 4 1/4 x 5 1/2 inches (11 x 14cm)

£800 - 1,000

US\$1,400 - 1,700

€990 - 1,200



139



140 (back)



141 (page)



143 (page)



144 (page)



142 (part)



145

140
ROLLING STONES: A PUBLICITY CARD SIGNED ON THE BACK,
 1960s,
 in blue ballpoint by Keith Richard, Brian Jones, Mick Jagger and Bill Wyman and signed and inscribed *Best Charlie Watts*, 5½ x 7½ inches (14x19cm.)
£600 - 800
US\$1,000 - 1,400
€740 - 990

141
THE ROLLING STONES: AUTOGRAPHS OF BRIAN JONES AND BILL WYMAN,
 1960s,
 in blue felt-tip and ballpoint pens in an autograph album, comprising Brian and Bill on one page, Brian individually and Bill on two further individual pages, other autographs include Cathy McGowan, pages 3¼ x 5 inches (8 x 12.5 cm)
£500 - 600
US\$850 - 1,000
€620 - 740

142
THE ROLLING STONES & THE BEATLES: AN AUTOGRAPHED PROGRAMME AND OTHER ITEMS,
 1960s,
 comprising: a 'Star Parade' tour programme, May 1964, signed in blue and black ballpoints by the all of the Rolling Stones as well as Freddie Garrity, Peter and Gordon, Dave Berry and Millie; a copy of 'In His Own Write' signed on the inside front cover in black ballpoint by Brian Epstein (opposite with forged/Neil Aspinall Beatles' 'autographs'), April 1964 reprint; and a programme for The Cliff Richard Show signed in blue ballpoint by Cliff and The Shadows
£1,200 - 1,500
US\$2,000 - 2,500
€1,500 - 1,900

143
THE ROLLING STONES: A SET OF AUTOGRAPHS, TOGETHER WITH THE WHO, THE YARDBIRDS AND OTHERS,
 1960s,
 comprising two autograph books signed by, amongst others, The Rolling Stones; Mick Jagger, Brian Jones, Keith Richards, Charlie Watts and Bill Wyman, the Yardbirds; (with Eric Clapton), the Who; Pete Townshend, Roger Daltrey and John Entwistle (excluding Keith Moon), the Kinks; , Brian Poole and the Tremeloes, Wayne Fontana and the Mindbenders, the Searchers, the Hollies and Manfred Mann, the larger book, 5¼ x 3¾ inches (13.5x9.5cm) (2)
£800 - 1,000
US\$1,400 - 1,700
€990 - 1,200

The vendor met the Stones when they appeared at the Town Hall, High Wycombe, 13th August 1963. Included in the lot are photocopies of a photograph of the vendor and her friends with the Stones backstage and several newspaper articles from 1999 concerning the concert and the display of the books offered here in the Wycombe Museum.

144
THE ROLLING STONES: A SET OF AUTOGRAPHS, FAN CLUB MONTHLY NO.1, AND AN UNUSUAL TEA TOWEL,
 1960s,
 all five members' autographs on seven pages (x2 Brian Jones, x2 Bill Wyman, x2 Charlie Watts, one of Bill's with lock of hair taped in); together with issue No. 1 of 'The Rolling Stones Book', June 1964; and a *Pure Irish Linen* tea towel, album 2¾ x 4 inches (7 x 10cm)
£500 - 600
US\$850 - 1,000
€620 - 740

145
THE ROLLING STONES: A SOUVENIR CONCERT PROGRAMME, THE SENSATIONAL ROLLING STONES, SIGNED BY THE BAND
 5th September - 11th October UK tour, 1964, autographed on the back in black ink by Brian Jones, Mick Jagger, Keith Richards, Bill Wyman and Charlie Watts
£500 - 700
US\$850 - 1,200
€620 - 870

146
THE ROLLING STONES: A GROUP OF PHOTOGRAPHS, BELIEVED UNPUBLISHED, TAKEN AT THE REDIFFUSION TV SHOW, 'THE NEW YEAR STARTS HERE',
 31st December 1965,
 comprising: twenty-eight black and white prints with corresponding 35mm negatives, of the Stones, Dusty Springfield, Manfred Mann and the Animals, together with four recent colour prints, with transparencies, of P.J. Proby, Smokey Robinson and others, to be sold with copyright
£1,500 - 1,800
US\$2,500 - 3,000
€1,900 - 2,200



146 (part)



147 (part)

147

POPULAR MUSIC OF THE 1970S: A QUANTITY OF PHOTOGRAPHS OF ROCK GROUPS INCLUDING THE ROLLING STONES, FRANK ZAPPA AND JETHRO TULL,

believed unpublished, comprising colour slides, six magazines of approximately 30-36 images each, subjects being the Rolling Stones and the Moody Blues, taken in 1973; Jethro Tull, 1974; Genesis, 1976; Yes, 1977 and Frank Zappa, 1982, to be sold with copyright

£500 - 600

US\$850 - 1,000

€620 - 740

All of the photographs included in this lot were taken by the vendor in Gothenburg, Sweden.

148

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

US\$420 - 510

€310 - 370



149



150

149

JIMI HENDRIX: A CONCERT AGREEMENT CONTRACT FOR 'THE JIMI HENDRIX EXPERIENCE',

dated 5 December 1966,

the agreement between Philip Haywood Esq. and the band management Chas. Chandler Esq. for the group to appear at the *Ricky Tick Club, Southampton, Thursday 22nd December 1966*, for a fee of £25, special stipulations include *cash to the artists on the night of engagement*

£500 - 700

US\$850 - 1,200

€620 - 870

150

JIMI HENDRIX: A CONCERT AGREEMENT CONTRACT FOR 'THE JIMI HENDRIX EXPERIENCE',

dated 5 December 1966,

the agreement between Philip Haywood Esq. and the band management Chas. Chandler Esq. for the group to appear at the *Ricky Tick Club, Hounslow, Thursday 23rd December 1966*, for a fee of £25, special stipulations include *cash to the artists on the night of engagement*

£500 - 700

US\$850 - 1,200

€620 - 870

151

THE JIMI HENDRIX EXPERIENCE/THE WHO: AN AUTOGRAPH BOOK,

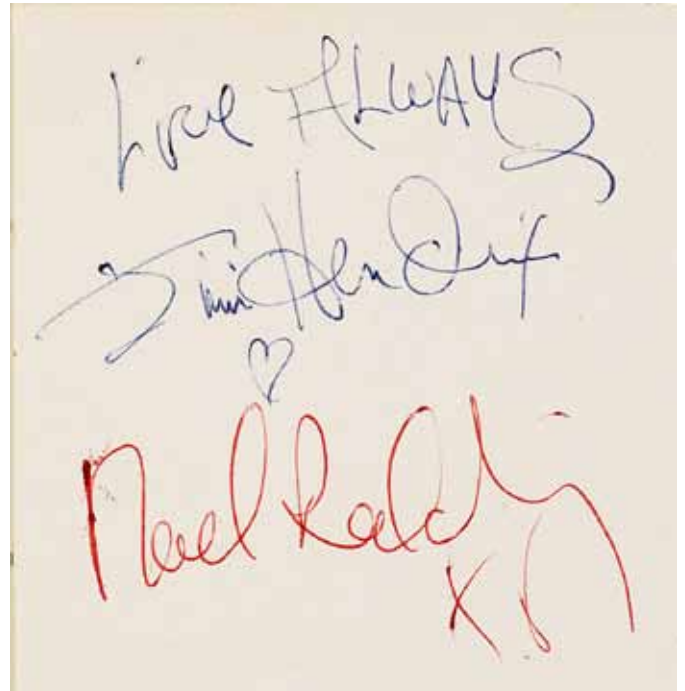
1960s,

the album signed by, amongst others, Jimi Hendrix, adding *love ALWAYS* and a heart, Noel Redding, Keith Moon and John Entwistle, pages 4 x 4½ inches (19 x 11.5cm)

£1,200 - 1,500

US\$2,000 - 2,500

€1,500 - 1,900



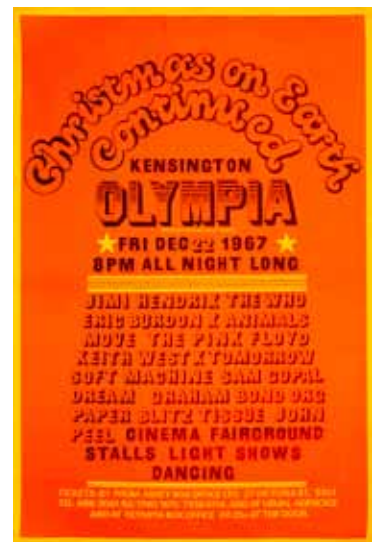
151



152 (part)



152 (part)



154

152

JIMI HENDRIX: A VELVET JACKET, 1966/67,

the single-breasted jacket of deep red velvet with stripe, labelled on the inside pocket *Hung On You à Londres*, cream and blue striped lining, two buttons to front with crest decoration, a single matching button to each cuff, single vent, sold with a photocopy of the concert contract for the Jimmy Hendrix (sic) Experience at the Country Club, Kirklevington, 15th January, 1967

£10,000 - 15,000
US\$17,000 - 25,000
€12,000 - 19,000

This jacket was given by Jimi to John McCoy, who ran the Kirklevington Country Club. McCoy and Chas Chandler had become good friends in the early 60s as they gigged around the clubs in the north east of England. When McCoy's band were playing the London nightclub circuit, they stayed in the same hotel as Chas, the Hyde Park Towers in Bayswater. When Chas brought Jimi over to England in September 1966 John got to know the guitarist as he was also in the Hyde Park Towers. John met Jimi again when the Experience were booked to play at the Kirklevington Country Club, 15th January 1967. Jimi was wearing this jacket, which he caught on a nail on a beer crate and tore. John said that his wife could mend it and Jimi replied that if she could, she should keep it in return for the hospitality that John had shown the Experience that night.

'Hung On You' opened in December 1965, located at 22 Cale Street, Chelsea and became popular with groups such as the Beatles and the Rolling Stones. It moved to 430 King's Road in 1966 but its success was short-lived, closing down in 1968.

153

THE JIMI HENDRIX EXPERIENCE: TWO CONCERT PROGRAMMES,

1960s, comprising: a 1967 UK tour programme with Pink Floyd, the Move etc., and 'Electric Church A Visual Experience', USA, 1969, with a letter concerning the provenance (2)

£300 - 400
US\$510 - 680
€370 - 490

From Mitch Mitchell's personal collection.

154

THE JIMI HENDRIX EXPERIENCE: A 'CHRISTMAS ON EARTH CONTINUED' CONCERT POSTER,

Olympia, 22nd December 1967, designed by Barry Fantoni, featuring Jimi Hendrix, The Who and The Pink Floyd amongst others, 19¾ x 29½ inches (50.2 x 75cm)

£2,000 - 3,000
US\$3,400 - 5,100
€2,500 - 3,700



153 (part)



157

155*

JIMI HENDRIX: A FIRST EDITION PUBLICATION 'THE HENDRIX PORTFOLIO',

1978, Studio Hatay,
ten original black and white photo-montages by Nona Hatay nine signed by the photographer in gold pen, in individual folders, with cassette tape of Hendrix music, encased in a morocco-backed marbled paper presentation box, each print - 9 x 13 inches (23x33cm.), presentation box - 12¼ x 13¼ inches (32.5x35cm.)

£500 - 700

US\$850 - 1,200

€620 - 870

156

THE JIMI HENDRIX EXPERIENCE: A SCARCE FLYER FOR THE WOBURN MUSIC FESTIVAL,

6th-7th July 1968,
8¼ x 11¼ inches (21x30cm)

£600 - 800

US\$1,000 - 1,400

€740 - 990

157^W

MITCH MITCHELL: A DW DRUM KIT,

comprising: 13 and 14 inch snares, each maple finish; 10, 11 and 14 inch tom toms and 20 inch bass drum, all pale green lacquered finish; hi-hat and five other stands; the drums in hard cases

£1,800 - 2,000

US\$3,000 - 3,400

€2,200 - 2,500

158^W

MICH MITCHELL: A LEEDY SNARE DRUM AND TWO CYMBALS,
comprising: a 14 inch snare, white pearl finish; a Zildjian 18 inch cymbaal; a Chinese 20½ inch cymbal; and a Paiste cymbal flight case (4)

£500 - 700

US\$850 - 1,200

€620 - 870

159

MITCH MITCHELL: A PAIR OF DRUMSTICKS, M.U. DIRECTORY AND OTHER PERSONAL EFFECTS,

comprising: a pair of well-used sticks, stamped *John Grey S*; a 1969 *Musician's Union: London District Directory and Price List*, including Jimi Hendrix in the *Guitars* section of the *Strings* entries, p. 19, as well as other prominent musicians of the time such as Eric Clapton, Jon Hiseman and Pete Townshend; a brown leather shoulder bag, stamped *S.N.C.F.*; and a gold-coloured metal and enamel Masonic ring in Garrard & Co. box, bag 4½ x 16 x 11½ inches (11.5 x 40.5 x 29cm)

£400 - 600

US\$680 - 1,000

€490 - 740



155 (part)



156



158



159



160



162



163



164



165



166



167



168



169

160

THE JIMI HENDRIX EXPERIENCE: AN AKG MICROPHONE,
Model D707E, stamped *XLR-3-50*, shaft with old tape, *6¾ inches (7.2cm) long*
£600 - 800
US\$1,000 - 1,400
€740 - 990

Provenance: Mitch Mitchell. From the Jimi Hendrix Experience equipment and kept by Mitch since September 1970.

161

No lot

162

THE JIMI HENDRIX EXPERIENCE: A SONY F99B MICROPHONE IN BOX,
a one-point stereo dynamic mic, in original box with lead, accessories and maker's instruction book, *box 8½ inches (22cm) long*
£1,000 - 1,200
US\$1,700 - 2,000
€1,200 - 1,500

Provenance: Mitch Mitchell. From the Jimi Hendrix Experience equipment and kept by Mitch since September 1970.

163

THE JIMI HENDRIX EXPERIENCE: A SONY ECM99 MICROPHONE,
a One-Point Stereo Electret Condenser mic, in original box with lead and stand; together with a Sony Cardioid F-98 mic with lead, *the first 7½ inches (19cm) long*
£1,000 - 1,200
US\$1,700 - 2,000
€1,200 - 1,500

Provenance: Mitch Mitchell. From the Jimi Hendrix Experience equipment and kept by Mitch since September 1970.

164

THE JIMI HENDRIX EXPERIENCE: A NEUMANN K53 MICROPHONE AND PRE-AMP UNIT,
the mic, in original box, stamped *KM53a 311*, together with a Neumann Type NSM pre-amp unit, *Nr.045*, with leather handle, inscribed in unknown hand *Vocal 1*, *mic 4½ inches (11.5cm) long*
£1,000 - 1,200
US\$1,700 - 2,000
€1,200 - 1,500

Provenance: Mitch Mitchell. From the Jimi Hendrix Experience equipment and kept by Mitch since September 1970.

165

THE JIMI HENDRIX EXPERIENCE: AN AKG D25 MICROPHONE,
with holder numbered *1492*, with lead in original box, the lid inscribed in blue ballpoint *D25/1492*, *box 7 x 10 x 3½ inches (18 x 25.5. x 9cm)*
£1,000 - 1,200
US\$1,700 - 2,000
€1,200 - 1,500

Provenance: Mitch Mitchell. From the Jimi Hendrix Experience equipment and kept by Mitch since September 1970.

166

THE JIMI HENDRIX EXPERIENCE: A SONY F99S MICROPHONE,
a one point stereo dynamic mic, with lead and plastic cap, *6¼ inches (16cm) long*
£600 - 800
US\$1,000 - 1,400
€740 - 990

Provenance: Mitch Mitchell. From the Jimi Hendrix Experience equipment and kept by Mitch since September 1970.

167

THE JIMI HENDRIX EXPERIENCE: A SONY ECM270 MICROPHONE,
an Electret Condenser Cardioid mic, with lead/plug, *7¾ inches (19.5cm) long*
£600 - 800
US\$1,000 - 1,400
€740 - 990

Provenance: Mitch Mitchell. From the Jimi Hendrix Experience equipment and kept by Mitch since September 1970.

168

THE JIMI HENDRIX EXPERIENCE: A COSSOR MICROPHONE AND PARTIAL FOOT PEDAL,
comprising: a Cossor microphone, with lead and tripod stand in original box; the front panel for a foot pedal, volume and tone controls, with wiring; and a Bolex microphone, probably for a tape recorder, *Cossor mic 5½ inches (14cm) long*
£1,000 - 1,200
US\$1,700 - 2,000
€1,200 - 1,500

Provenance: Mitch Mitchell. From the Jimi Hendrix Experience equipment and kept by Mitch since September 1970.

169

THE JIMI HENDRIX EXPERIENCE: AN AKG D1200E MICROPHONE AND OTHER ITEMS,
the mic lacking lead; with a SHZ1 mic stand base; and nine various leads, some for guitar, *mic 6¼ inches (16cm) long, stand 6¼ inches (16cm) diameter*
£600 - 800
US\$1,000 - 1,400
€740 - 990

Provenance: Mitch Mitchell. From the Jimi Hendrix Experience equipment and kept by Mitch since September 1970.



171



172



173 (part)



173 (part)



174 (part)



175 (part)

170

ROCK & POP OF THE 1960S: A COLLECTION OF AUTOGRAPHS,

comprising five complete autograph albums and one incomplete, containing the signatures of, amongst others, Bob Dylan, dated 6th May 1965, (the day he appeared at Newcastle City Hall), Keith Moon, Keith Richards, Brian Jones, Long John Baldry, John Mayall's Bluesbreakers with Peter Green, Brian Auger, Rod Stewart, Spencer Davis Group, Lulu And The Luvvers, The Move, various members of The Zombies, Chris Farlow, Marianne Faithfull, The Troggs, Paul and Barry Ryan, Manfred Mann and three of the Manish Boys; together with a Long John Baldry/Rod Stewart signed by Long John, a ticket for the Rolling Stones, Newcastle City Hall, 13th May 1964 and various publicity cards, some signed
£600 - 800
US\$1,000 - 1,400
£740 - 990

171

PSYCHEDELIA / THE JIMI HENDRIX EXPERIENCE: A CONCERT POSTER BY HAPSHASH AND THE COLOURED COAT,

Jimi Hendrix Experience, Fillmore Auditorium, 20-26th June, 1967, OA103 19½ x 29½ inches (49.5x75cm)
£400 - 600
US\$680 - 1,000
£490 - 740

172

PSYCHEDELIA: A PROMOTIONAL POSTER BY HAPSHASH AND THE COLOURED COAT,

Tomorrow, My White Bicycle, 1967, OA102, 19½ x 29½ inches (49.5x75cm)
£300 - 500
US\$510 - 850
£370 - 620

173

PSYCHEDELIA: A GROUP OF POSTERS BY HAPSHASH AND THE COLOURED COAT,

all 1967,
 including; a concert poster featuring The Move at the *UFO Club*, 26th May, by Jacob And The Coloured Coat OA107; a poster featuring *The Crazy World Of Arthur Brown*, OA108; a poster *Legalise Pot Rally*, Speakers Corner, Hyde Park, Sunday 16th July, OA105, art by Michael McInerney; a concert poster *Incredible String Band* at the Queen Elizabeth Hall, 4th October, OA127, majority,
 20 x 30 inches (51x76cm) (4)
£500 - 700
US\$850 - 1,200
£620 - 870

174

PSYCHEDELIA / PINK FLOYD: TWO POSTERS BY HAPSHASH AND THE COLOURED COAT,

a concert poster for Pink Floyd at the *UFO Club*, 28th July, 1967, and an advertising poster *The 5th Dimension*, and other concerts featuring Pink Floyd, Amen Corner and others, Leicester, 15th-30th September, OA118, largest -
 20 x 30 inches (51x76cm) (2)
£500 - 700
US\$850 - 1,200
£620 - 870

175

PSYCHEDELIA: A COLLECTION OF POSTERS BY MARTIN SHARP,

all 1967,
 one featuring Bob Dylan *Mister Tambourine Man*; *Live Give Love*; *Sunshine Superman* [2]; *Sex!*; *Legalise Cannabis*, Speakers Corner, Hyde Park, 16th July [2]; *Max the Birdman Ernst*; most - 19½ x 29½ inches (49.5x75cm) (9)
£500 - 700
US\$850 - 1,200
£620 - 870

176

PSYCHEDELIA/THE WHO: A RECORD PROMOTIONAL POSTER BY HAPSHASH AND THE COLOURED COAT,

The Who, I Can See For Miles, 1967, OA123, 20 x 30 inches (51x76cm.)

£400 - 600

US\$680 - 1,000

€490 - 740

177

PSYCHEDELIA: A RARE POSTER BY HAPSHASH AND THE COLOURED COAT,

Jazz At The Roundhouse, 1967, OA121, 20 x 30 inches (51x76cm)

£500 - 700

US\$850 - 1,200

€620 - 870

178

PSYCHEDELIA: A CONCERT POSTER BY MICHAEL MCINNERNEY,

UFO Dusk To Dawn, featuring Arthur Brown, Alexis Korner, Bonzo Dog Doo Dah Band and others, 19th-21st July, 1967, OA110 19½ x 29½ inches (49.5x75cm)

£400 - 600

US\$680 - 1,000

€490 - 740

179

PSYCHEDELIA / PINK FLOYD: A HAPSHASH AND THE COLOURED COAT CONCERT POSTER BY MICHAEL ENGLISH,

featuring; Pink Floyd, Moody Blues, The Nice and others, *Middle Earth Club*, dates in March and April 1968, no OA number, 20 x 30 inches (51x76cm)

£500 - 700

US\$850 - 1,200

€620 - 870

180

PSYCHEDELIA: A GROUP OF POSTERS BY HAPSHASH AND THE COLOURED COAT,

including; a concert poster *UFO Coming*, featuring The Crazy World Of Arthur Brown and Soft Machine, OA104; a concert poster *Julie Felix* at the Royal Albert Hall, 18th April, 1968, OA134; a promotional poster *Luv Me* for Luv Me Film Productions, 1967, by Jacob And The Coloured Coat, OA301; a promotional poster *Denny Laine, Too Much In Love*, 1967, OA128; an early ecological poster *Save Earth Now*, OA116, largest, 20 x 30 inches (51x76cm) (5)

£600 - 800

US\$1,000 - 1,400

€740 - 990

181

PSYCHEDELIA AND OTHERS: A COLLECTION OF POSTERS,

including; *The Crazy World Of Arthur Brown*, *Let Him That is Without Sin*, *Che* and an Oz poster *Legalise Pot Rally*, largest,

20 x 30 inches (51x76cm) (4)

£300 - 500

US\$510 - 850

€370 - 620



176



177



178



179



180 (part)



180 (part)



182



183



184



185

182^{AR}

COLIN JONES (BRITISH, B. 1934): THE WHO, MANCHESTER, 1966,

a black and white photograph, printed later, the reverse signed, titled and dated in pencil, with the photographer's copyright stamp, blindstamped to margin, 20 x 16 inches (51x41cm)

£1,000 - 1,500

US\$1,700 - 2,500

€1,200 - 1,900

183^{AR}

COLIN JONES (BRITISH, B. 1934): THE WHO - BACKSTAGE WAITING TO GO ON, MANCHESTER, 1966,

a black and white photograph, printed later, the reverse signed, titled and dated in pencil, with the photographer's copyright stamp, blindstamped to margin, 20 x 16 inches (51x41cm)

£1,000 - 1,500

US\$1,700 - 2,500

€1,200 - 1,900

184^{AR}

COLIN JONES (BRITISH, B. 1934): THE WHO - PETE TOWNSHEND, 1966,

a black and white photograph, printed later, the reverse signed, titled and dated in pencil, with the photographer's copyright stamp, blindstamped to margin, 16 x 20 inches (41x51cm)

£1,000 - 1,500

US\$1,700 - 2,500

€1,200 - 1,900

185^{AR}

COLIN JONES (BRITISH, B. 1934): THE WHO - ROGER DALTRY, AT HOME, LONDON, 1966,

a black and white photograph, printed later, the reverse signed, titled and dated in pencil, with the photographer's copyright stamp, blindstamped to margin, 16 x 20 inches (41x51cm)

£1,000 - 1,500

US\$1,700 - 2,500

€1,200 - 1,900



186 (illus)



186 (illus)



186

PETE TOWNSHEND / THE WHO: A CHERRY RED GIBSON SG SPECIAL GUITAR, SERIAL NUMBER 884484 STAMPED 2,

circa late 1967,

owned and used by Pete Townshend in the early 1970s - early 1980s; the double cutaway body in cherry red finish, mahogany neck, Grover machine heads, 22 fret bound fingerboard with dot inlays, two P90 pickups, four rotary controls, selector switch, metal bridge, black pickguard bound in white, tailpiece removed; original Gibson contour hardshell case with scarlet plush lining; accompanied by a letter signed by Townshend detailing the provenance,

£30,000 - 40,000

US\$51,000 - 68,000

€37,000 - 49,000

Provenance: Ex lot 124 *Popular Culture: Rock & Pop Memorabilia* Christie's, South Kensington, 10 July, 2008

Pete Townshend has regularly stated that the Gibson SG was his guitar of preference, and this model was his main stage guitar until the early 1970s when the model specifications changed. The SG became synonymous with Pete from the late 1960's until 1973, whilst touring with The Who, the majority of his SG's he smashed to smithereens on stage during his infamous performances. It was this same model of guitar that he played on the Rolling Stones Rock and Roll Circus and at the Isle of Wight Festival as shown in illustrated images in the catalogue where Townshend is clearly seen playing an identical guitar. The SG was also used on the band's first live album *The Who, Live At Leeds* released in May 1970.

Townshend would always modify his Gibson SG guitars, removing the tailpiece and tremolo arm leaving visible screwholes, as seen on the guitar in this lot. In the accompanying letter from Townshend he writes about this guitar *...it must be one of the few passing through my hands, which has survived without getting smashed....* The instrument was originally gifted to Tony Haslam, former crew member for The Who, in the 1980s. The letter from Pete recalls *I used it at home as my principle guitar of this type for use on my demo recordings...as one of my 'special' guitars....* Townshend gave Haslam such a prized piece in thanks for his support and friendship during the early 1980s.

Literature:

www.thewho.org

www.whotabs.com

186



187



188



189



190

187^{AR}

COLIN JONES (BRITISH, B. 1934): THE WHO - CHRIS STAMP & KIT LAMBERT, ON TRAIN TO MANCHESTER, 1966,

a black and white photograph, printed later, the reverse signed, titled and dated in pencil, 16 x 12 inches (41x30.5cm)

£500 - 700

US\$850 - 1,200

€620 - 870

188^{AR}

COLIN JONES (BRITISH, B. 1934): THE WHO - ROGER DALTREY & JOHN ENWISTLE, MANCHESTER, 1966,

a black and white photograph, printed later, the reverse signed, titled and dated in pencil, with the photographer's copyright stamp, blindstamped to margin, 20 x 16 inches (51x41cm)

£1,000 - 1,500

US\$1,700 - 2,500

€1,200 - 1,900

189^{AR}

COLIN JONES (BRITISH, B. 1934): THE WHO - PETE TOWNSHEND, 1966,

a black and white photograph, printed later, the reverse signed, titled and dated in pencil, with the photographer's copyright stamp, blindstamped to margin, 16 x 20 inches (41x51cm)

£1,000 - 1,500

US\$1,700 - 2,500

€1,200 - 1,900

190^{AR}

COLIN JONES (BRITISH, B. 1934): THE WHO - ROGER DALTREY AT HOME, LONDON, 1966,

a black and white photograph, printed later, the reverse signed, titled and dated in pencil, with the photographer's copyright stamp, blindstamped to margin, 16 x 20 inches (41x51cm)

£1,000 - 1,500

US\$1,700 - 2,500

€1,200 - 1,900



191

191^{AR}

COLIN JONES (BRITISH, B. 1934): THE WHO - JOHN ENTWISTLE, AT HOME WITH HIS MUM, LONDON, 1966, a black and white photograph, printed later, the reverse signed, titled and dated in pencil, with the photographer's copyright stamp, blindstamped to margin, 20 x 16 inches (51x41cm)

£800 - 1,200

US\$1,400 - 2,000

€990 - 1,500

192^{AR}

COLIN JONES (BRITISH, B. 1934): THE WHO - KEITH MOON, LISTENING TO PLAY BACK, LONDON, 1966,

a black and white photograph, printed later, the reverse signed, titled and dated in pencil, with the photographer's copyright stamp, blindstamped to margin, 16 x 20 inches (41x51cm)

£1,000 - 1,500

US\$1,700 - 2,500

€1,200 - 1,900

193

THE WHO: JOHN ENTWISTLE'S GUITAR STRAP FROM MANNY'S, NEW YORK,

light tan leather with brass-coloured metalwork and two metal Schaller strap lock fittings, giltstamped *Manny's 48th Street New York*, with background details, 2¼ inches (5.5 cm) wide, 47 inches (119.5 cm) long

£2,500 - 3,000

US\$4,200 - 5,100

€3,100 - 3,700

This strap was used almost exclusively on John's two Alembic 4-string Explorer basses between 1976 and 1985 for live and recording work. Both guitars were sold in the John Entwistle Collection, Sotheby's Olympia, 13th May 2003, lots 44 and 89.

Specific occasions on which the strap has been identified as being used include the Shepperton Studios concert, 25th May 1978 (the last show with Keith); recording session at Ramport Studios, 9th May 1978, with a Fender Explorer Bird bass (The Who's last recording session with Keith); Shepperton Studios concert and Ramport sessions as seen in the film 'The Kids Are Alright'; Live Aid, 13th July 1985; also seen on the cover of John's solo album, 'Too Late The Hero'.



192

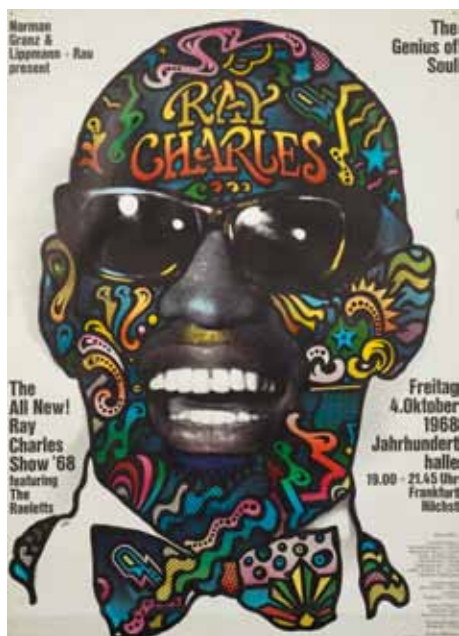


193



193 (illus)

©Rex Features/David Thorpe



196 (part)



195 (part)



194 (part)



197

194

SONNY BOY WILLIAMSON: A HOHNER MARINE BAND HARMONICA

circa 1964,
in the key of C, in original box, together with
a partial autograph in blue ballpoint glued to a
piece of paper, and provenance details
£250 - 350
US\$420 - 590
€310 - 430

Background details provided by the vendor state that he purchased this from Williamson circa 1964. At this time, the vendor, on behalf of the Marquee Club, acted as chauffeur to the musician, driving him to gigs in the London area. Williamson also appeared at The Purple Onion, Middlesbrough, a club run by the vendor, which is where he obtained the autograph offered here. Over the years the paper deteriorated and this is now incomplete, with 'Williamson' the only surviving part of the signature. The comb end of the harmonica is painted red and white, apparently Williamson's coding for the key of the instrument, his eyesight being poor.

195

ELLA FITZGERALD: A COLLECTION OF AUTOGRAPH CARDS FROM ELLA FITZGERALD TO A FAN,

late 1960s - 1990s,
signed, from various addresses, the majority from Beverly Hills, California, altogether 15 autograph cards for various occasion such as Christmas, Easter and Thank You cards, with three thank you letters and three postcards; accompanied by nine programmes, four of which are signed and a black and white photograph of Ella Fitzgerald with printed facsimile signature, some envelopes addressed by her secretary
£1,500 - 2,000
US\$2,500 - 3,400
€1,900 - 2,500

196

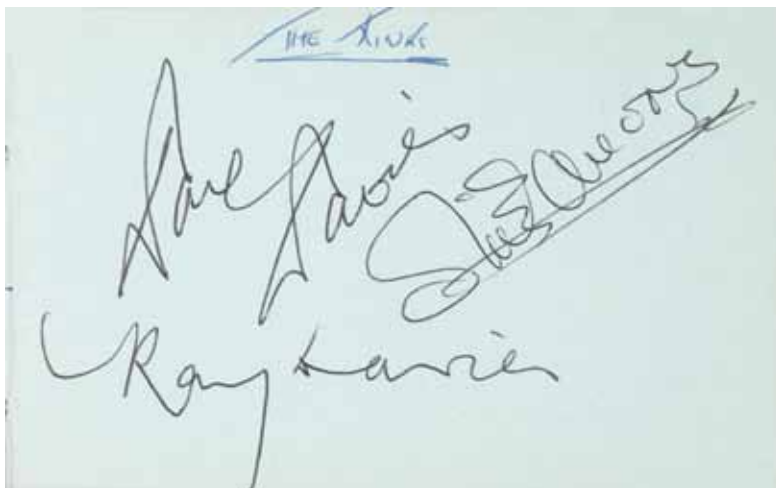
SOUL AND R 'N' B: FOUR GERMAN CONCERT POSTERS, 1967-1970, AND RELATED AUTOGRAPHS,

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; together with the album 'That's Soul', Atlantic SMLP 008, German pressing, signed by Sam and Dave, Arthur Conley and various members of the Sam and Dave band; a machine-print photograph signed by Aretha Franklin; and four signed pages from 'Fab 208', subjects comprising Dave Davies, The Move, Alan Price and Georgie Fame, posters 33 x 23½ inches (84x89.5cm) (4)
£400 - 600
US\$680 - 1,000
€490 - 740

197

THE EVERLY BROTHERS: AN AUTOGRAPHED GIBSON EVERLY BROTHERS/J-180AE ACOUSTIC GUITAR,

serial no. 92141004 on white oval label inside body and also impressed to rear of heastock (1991), black finish, double oversized scratchplates signed in silver marker by Don and Phil Everly, fingerboard with star markers, in original plush-lined, shaped Gibson case, with a ticket from the Albert Hall, 17th October 1994, on which occasion the guitar was signed by the Everlys for the vendor
£3,000 - 4,000
US\$5,100 - 6,800
€3,700 - 4,900



198 (page)



199 (page)

198

ROCK & POP OF THE 1960S: A LARGE AUTOGRAPH COLLECTION,

comprising: eight autograph albums signed by, amongst others, The Kinks, Lulu and The Luvvers, The Zombies, P.J. Proby, Bonzo Dog Doo Dah Band, Roy Orbison, The Troggs, Johnny Kidd, Gene Vincent, Adam Faith, Cilla Black, Sandie Shaw, Dave Clark, Gerry and The Pacemakers, Tommy Roe, Riot Squad (with Mitch Mitchell), Marianne Faithfull, Twinkle, The Who (not Keith Moon), The Cheynes (including Mick Fleetwood), the Artwoods (including Jon Lord), Millie, The Birds (with Ron Wood), Them, The Bee Gees, Dusty Springfield, The King Bees (including Davie Jones), T-Bones (including Keith Emerson); signed and unsigned publicity card/photographs, including one signed by Ringo Starr with the other three 'signed' by Neil Aspinall; and a 'Beatles' scrap book, the front with magazine photo of Donovan, inside signed by the Small Faces and others
£1,200 - 1,500
US\$2,000 - 2,500
€1,500 - 1,900

199

THE YARDBIRDS: A RARE BUSINESS CARD AND SET OF AUTOGRAPHS,

1960s, the card detailing them as *Resident at the Craw Daddy Rhythm & Blues Club, Richmond and Management Giorgio Gomelsky Associates Ltd.*, the reverse signed and inscribed in pencil and black ballpoint by Eric Clapton (in capital script), Keith Relf and Chris Dreja; together with an autograph album, one page signed by the band in pencil, other signatories include Cilla Black, Susan Maughan and Johnny Kidd and The Pirates, pages 4 x 4½ inches (10 x 11.5cm) (2)
£500 - 700
US\$850 - 1,200
€620 - 870

200

FILLMORE AUDITORIUM/CAROUSEL/ AVALON BALLROOM: A COLLECTION OF WEST COAST CONCERT POSTCARDS,

1960s, some complete, others cut, including appearances by Jeff Beck Group, Santana Blues Band, Ten Years After, Big Brother And The Holding Company, Quicksilver Messenger Service, The Yardbirds, The Doors, Steppenwolf, Velvet Underground, Iron Butterfly, Country Joe And The Fish, Tim Buckley, some duplicates (53)
£350 - 450
US\$590 - 760
€430 - 560

201

CREAM: A CONCERT POSTER,

Cream and others, Showgrounds, Santa Barbara, 24th February, 1968, 16½ x 21¾ inches (42x55.5cm.)
£300 - 500
US\$510 - 850
€370 - 620



201

202

CREAM: A SIGNED PUBLICITY PHOTOGRAPH AND RELATED MATERIAL,

1960s, comprising: a Polydor colour photographic card signed by Eric Clapton, Ginger Baker and Jack Bruce in black markers; a Marquee Club programme for November 1966, with The Cream appearing on Tuesday 8th, also listing, amongst others, John Mayalls (sic) Bluesbreakers and The David Bowie Showboat; and sheet music for 'I Feel Free', 'Strange Brew' and 'Sunshine Of Your Love', publicity photograph 8¼ x 11¼ inches (21 x 29.8cm)
£250 - 300
US\$420 - 510
€310 - 370



202 (part)

203 (part)



203

MICK COX: A GROUP OF LETTERS FROM VAN MORRISON, OTHER CORRESPONDENCE AND PHOTOGRAPHS OF JIMI HENDRIX, POSSIBLY UNPUBLISHED,

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, 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

£700 - 900
US\$1,200 - 1,500
€870 - 1,100

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.

204

MICK COX: A GIANNINI H750-W ELECTRIC / ACOUSTIC GUITAR,

single cutaway, maker's label inside body, in plush-lined, contoured shaped case
£300 - 500
US\$510 - 850
€370 - 620

See footnote to previous lot.

205

CHRIS REA: A HARMONY 'ROCKET' SEMI-ACOUSTIC GUITAR,

early 1960s,
bound thinline body with faded sunburst finish to front, two pickups, two volume and two tone controls, trapeze tailpiece, three-position toggle switch, fingerboard with dot markers, in plush-lined, shaped case
£3,000 - 5,000
US\$5,100 - 8,400
€3,700 - 6,200

This is the instrument on which Chris Rea first developed his distinct style of slide guitar playing. John McCoy, who was to become his manager, lived a few doors from Chris and got to know the young, budding musician. John recalls how Chris came round one evening, enthusing about a Joe Walsh album he had heard at a party and how Walsh's slide guitar had hooked him. Chris's Hofner solid guitar at the time was unsuitable for this type of playing and so he purchased this second-hand Harmony as it had an adjustable bridge, enabling the action to be raised for bottleneck playing. After Chris had settled on using a Stratocaster as his usual guitar, the Harmony was relegated to a corner in the rehearsal studio he had in the basement of a club run by John McCoy. Before Chris moved to London, he and John took stock of the equipment that Chris wanted to take with him. As John himself was trying to master slide playing, Chris gave him the Harmony and the guitar has been in John's possession since 1980.

206

CHRIS REA: AN RIAA 'GOLD' SALES AWARD FOR THE 1978 DEBUT ALBUM, 'WHATEVER HAPPENED TO BENNY SANTINI',

presented to John McCoy, Chris Rea's manager, for sales in the US of more than 500,000 copies, 17 x 21 inches (43 x 53.5cm)
£400 - 600
US\$680 - 1,000
€490 - 740

This was presented to John McCoy at the United Artists' post-ceremony party to celebrate the Grammys® on 15th February 1979. Chris Rea was nominated in the Best New Artist category.



205



206



207

207

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)

£300 - 500

US\$510 - 850

€370 - 620

208

PINK FLOYD / JETHRO TULL AND THE FAMILY: THREE IN-HOUSE STUDENT UNION FLYERS,

circa 1968, various dates including Saturday 2nd November, 16 November and 26 October, largest, 16 x 15 inches (41x38cm.) (3)

£250 - 300

US\$420 - 510

€310 - 370

209

PINK FLOYD: AN ORIGINAL ANIMATION ART CEL FROM 'THE WALL',

1982, *Two Flowers Facing Each Other Inquisitively*, a production drawing, coloured pencil on paper, set in cut-out gouache celluloid, Image -- 10x8in. (26x20cm.) together with a limited edition lithograph of the ranks of hammers marching, both framed, largest, 21 x 28 inches (53.5x71cm.) (2)

£500 - 700

US\$850 - 1,200

€620 - 870

210

PINK FLOYD: AN AUTOGRAPHED BOOK AND PRINT,

comprising: a limited edition print of the 'Divison Bell' album artwork, numbered 52/295 and signed by Storm Thorgerson, framed, and a copy of the book, 'Mind Over Matter' signed by Thorgerson and dated Jan 2005, print 27 x 35 inches (68.5 x 89cm)

£400 - 600

US\$680 - 1,000

€490 - 740

Donated By EMI to be sold on behalf of the Cystic Fibrosis Holiday Fund.

211

PINK FLOYD: A STAGG LES PAUL COPY AUTOGRAPHED BY DAVID GILMOUR,

very pale blue finish, the scratchplate signed in gold marker by David Gilmour, with a black guitar strap signed in gold by Roger Waters and inscribed Love, in gig bag

£300 - 400

US\$510 - 680

€370 - 490



208



209 (part)



210 (part)



213 (part)



215



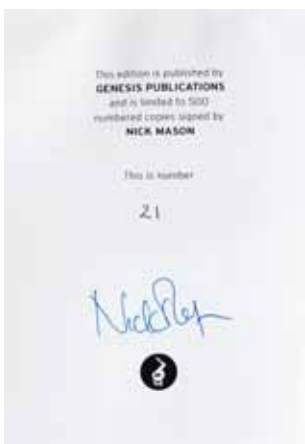
212



214



216



217

212
LED ZEPPELIN: A FIRST PRESSING OF THE DEBUT ALBUM 'LED ZEPPELIN',
1969,
front cover with turquoise print, Atlantic
588171, red/maroon labels with *Superhype*
publishing credits
£600 - 800
US\$1,000 - 1,400
€740 - 990

213
LED ZEPPELIN: EARL'S COURT AND KNEBWORTH CONCERT ITEMS,
1970s,
comprising: a poster for the 23rd-25th May
1975 concerts, a programme, and a ticket for
one of the additional nights, 18th May; a poster
and programme for Knebworth, August 1979;
and a poster for the 'Great Western Express'
Festival, Lincoln, 26th-29th May 1972, the
lineup including the Beach Boys, Faces, Rory
Gallagher, Genesis and Humble Pie, *the Earl's
Court poster* 25¼ x 35½ inches (64 x 90cm)
£500 - 700
US\$850 - 1,200
€620 - 870

214
SANDRA LAWRENCE: JIMMY PAGE,
limited edition silkscreen print, numbered
141/300, signed and dated 2000 by the artist
and also signed by Jimmy Page, reverse with
letter from Task Brasil to the original owner,
framed, overall, 35 x 37½ inches (89 x 95.5cm)
£300 - 400
US\$510 - 680
€370 - 490

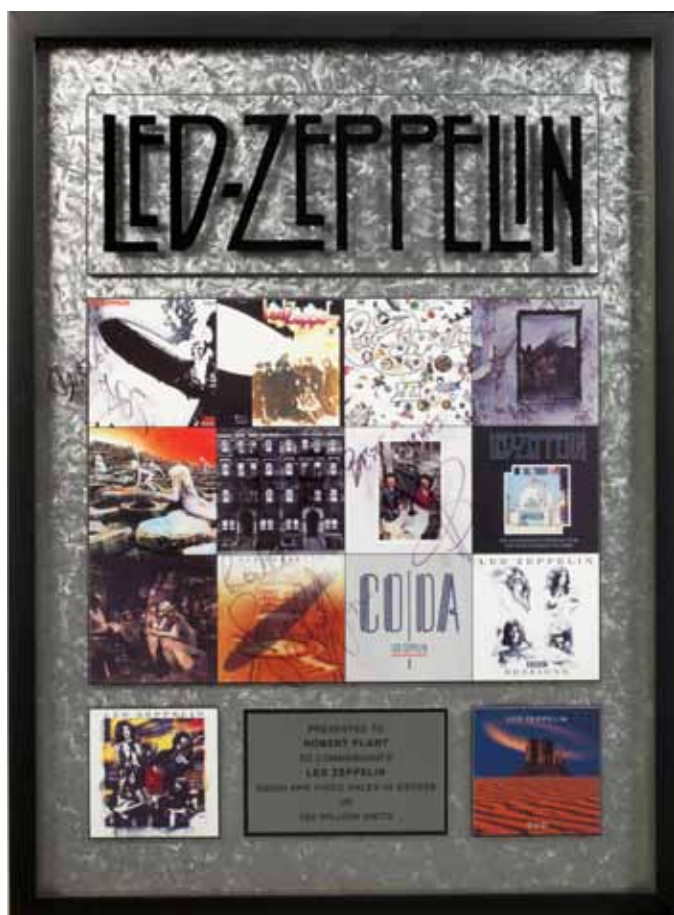
Proceeds from the sale of this lot will be
donated to Action for Brazil's Children.

215
LED ZEPPELIN: 'LED ZEPPELIN IV' ALBUM COVER ART,
2005,
limited edition silkscreen, numbered 32/250
and signed by Jimmy Page, reverse with
gallery certificate, framed, overall, 44 x 29½
inches (112x75cm)
£600 - 800
US\$1,000 - 1,400
€740 - 990

Proceeds from the sale of this lot will be
donated to Action for Brazil's Children.

216
PINK FLOYD: AN AUTOGRAPHED 'SHINE ON' BOX,
the front signed in blue, black and silver markers
by the group, dedications to 'Bill' by David
Gilmour and Nick Mason (lacking contents)
£500 - 600
US\$850 - 1,000
€620 - 740

217
PINK FLOYD/NICK MASON: 'INSIDE OUT - A PERSONAL HISTORY OF PINK FLOYD',
GENESIS BOOKS,
no. 21 from an edition of 500, signed by Nick
Mason, complete and in original delivery box
£800 - 1,200
US\$1,400 - 2,000
€990 - 1,500



218

218
LED ZEPPELIN: AN AUTOGRAPHED 'MULTI-PLATINUM' SALES AWARD PRESENTED TO ROBERT PLANT,
 plaque reading *Presented To Robert Plant To Commemorate Led Zeppelin Audio And Video Sales In Excess Of 200 Million Units*, the front signed and inscribed in black marker by Robert Plant, Jimmy Page and John Paul Jones, a *Jewel Box Platinum, Marina Del Ray* maker's label to reverse, 19 3/4 x 26 1/2 inches (50 x 67.5cm)
£5,000 - 7,000
US\$8,400 - 12,000
€6,200 - 8,600

This award was part of a package sold as part of the BBC's Children In Need auction. The purchaser paid a world-record price of £83,000 for two tickets to see the Led Zeppelin reunion at London's O2 Arena, attend rehearsals and receive this commemorative gift.

219
JIMMY PAGE: 'JIMMY PAGE', GENESIS PUBLICATIONS,
 limited edition, numbered 779/2500, signed by Jimmy Page, Genesis Publications Ltd., 2010, slip case, bag and original mailer
£1,200 - 1,500
US\$2,000 - 2,500
€1,500 - 1,900

Proceeds from the sale of this lot will be donated to Action for Brazil's Children.



221



219



223 (part)

220
MARC BOLAN: AN AUTOGRAPHED COPY OF THE ALBUM 'T.REX, THE SLIDER',
 1972, signed and inscribed on the front sleeve, *To Kim, Marc Bolan*
£500 - 700
US\$850 - 1,200
€620 - 870

221
MARC BOLAN: AN AUTOGRAPHED COPY OF THE ALBUM 'T.REX, GREAT HITS',
 1973, signed and inscribed in blue pen on the front sleeve *To Kym, Marc Bolan*
£500 - 700
US\$850 - 1,200
€620 - 870

222
MARC BOLAN: AN AUTOGRAPHED COPY OF THE ALBUM 'T.REX TANK'
 1973, signed on the front sleeve in blue pen *Marc Bolan X*
£500 - 700
US\$850 - 1,200
€620 - 870

223
GLAM ROCK: A COLLECTION OF TEN RELATED POSTERS,
 circa 1972-1974, titles including: Marc Bolan - with Black Background, David Bowie - Plymouth Gig, The Fantastic Slade, Lou Reed - Rock & Roll Animal, Suzie Quatro - 'Intro' Magazine, Alice Cooper with Robots and four others, two archivally framed, the largest 43 1/2 by 30 inches (101x76cm) (10)
£800 - 1,200
US\$1,400 - 2,000
€990 - 1,500

Exhibited: "Glam! The Performance of Style", Tate Liverpool, 2013

These posters were included in the exhibition, "Glam! The Performance of Style", at the Tate Liverpool in 2013. The Marc Bolan - with Black Background and The Fantastic Slade were also exhibited in the Tate Liverpool "Summer of Love: Art of the Psychedelic Era" exhibition in 2005.

Literature: CRIMLIS, Roger & TURNER, Alwyn W., *Cult Rock Posters 1972-1982*, Arum Press, London, 2006, illus. pp.17, 19, 28, 45, 54.

224
 No lot



226



228

225

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
US\$420 - 510
€310 - 370

226

ROGER TAYLOR/QUEEN: A BLACK SILK JACKET WORN BY ROGER TAYLOR IN PUBLICITY PHOTOGRAPHS FOR QUEEN,

circa 1974,
the Zandra Rhodes wraparound jacket with red, white and purple ribbon trim to ruffled collar and to cuffs, worn during a photo shoot with Mick Rock and published in a copy of *Jackie* magazine, with a letter concerning the provenance

£2,000 - 3,000
US\$3,400 - 5,100
€2,500 - 3,700

According to the vendor the jacket was auctioned by Roger at a charity event in the 1970s in Truro, Cornwall an area he had grown up in as a child. The event was to raise money for Truro School for Boys which Roger had once attended.

Images of Roger wearing the jacket available on request.



227



229



230

227

QUEEN: A RARE SIGNED QUEEN POSTER FROM THE 'MAGIC' TOUR,

27th July 1986,
Nepstadion, Budapest, signed in black pen by Freddie Mercury, John Deacon, Roger Taylor and Brian May, additionally inscribed *To Susie, x*,
45 x 32 inches (114x81cm)

£1,000 - 1,500
US\$1,700 - 2,500
€1,200 - 1,900

The signatures were acquired by the vendor following the concert.

228

QUEEN: A PIECE OF NOTEPAPER SIGNED BY THREE MEMBERS OF THE BAND,

in blue ballpoint pen by Roger Taylor and in black ball point pen by Freddie Mercury and Brian May

£500 - 700
US\$850 - 1,200
€620 - 870

According to the vendor these signatures were obtained in 1977, following the band's performance at the Gaumont Theatre in Southampton.

229

QUEEN: AN EMI GOLD IN-HOUSE AWARD FOR THE ALBUM 'QUEEN',

1976, presented to Mike Stone,
in recognition of sales of more than £150,000 in the UK, 16¼ x 20½ inches (41.3x52cm)

£250 - 350
US\$420 - 590
€310 - 430

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



231

230

QUEEN: A LETTER SIGNED BY QUEEN,

1989,

typewritten on Queen stationery, dated 15th May 1989, thanking the recipient for '...all your hard work on selling in our album *THE MIRACLE*. We really believe this is one of our best albums ever so it's great news to hear we've shipped platinum - it's wonderful to have such a good response after three years away...', signed by Freddie Mercury, Brian May, John Deacon and Roger Taylor in blue ballpoint, 8½ x 11¼ inches (21 x 30cm)

£600 - 800

US\$1,000 - 1,400

€740 - 990

231

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 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 dooper, 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 willful 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

£600 - 800

US\$1,000 - 1,400

€740 - 990

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.



232 (part)

232

JETHRO TULL: A GROUP OF FIVE IAN ANDERSON LETTERS, 1967/68,

all sent to 'Yvonne', three with original envelopes, variously referring to developments with his musical career, including, '...I signed contracts for publishing rights to my songs this morning...and a man leaves London for America...after we finish recording with demos of the new numbers which he hopes to do deals with in the U.S.A...', '...Christmas Song is for you...So far I have written or partly written 6 songs for the new album. Still no news of a new guitarist. We hold auditions next week. Mick still does not know. I am buying an alto sax on Monday for the new L.P..Oh yes-we appear on T.V. soon-The Rolling Stones rock + roll circus thing they are doing. Also Traffic, Aretha Franklin...We only do one number I think...' '...We have not played at all since we came back from Wales, and this record business looks like falling apart all together...If I want to continue with music I will have to be semi-pro and get a job anyway in Blackpool...' '...We go for a photo session on Saturday morning which should be a laugh...The 2nd Feb might be all right. We are playing at the Marquee then so the best thing to do probably is to meet me outside...' (this letter also with a drawing by Ian, a self-portrait of himself as an artist with a large frame containing the word 'Nothing') '...We have finished the next single (which will be released before Xmas) and I especially like the B side...Titles are "Love Story" and "Christmas Song". I wrote "Christmas Song" while you were down here. So it is for (but not about) you...'.

£1,000 - 1,500

US\$1,700 - 2,500

€1,200 - 1,900



233



234



235



236



237

233

JETHRO TULL: DAVID PALMER'S RIAA 'GOLD' SALES FOR THE 1972 ALBUM 'LIVING IN THE PAST',

white matte, presented to the keyboard player/orchestral arranger to commemorate sales in the USA worth more than \$1,000,000

£500 - 700

US\$850 - 1,200

€620 - 870

234

JETHRO TULL: DAVID PALMER'S IN-HOUSE 'PLATINUM' SALES AWARD FOR THE 1974 ALBUM 'WAR CHILD',

presented by Chrysalis Records to the keyboard player/orchestral arranger to commemorate the sale of more than 1,000,000 copies, back with *Art Services, Los Angeles* label

£250 - 300

US\$420 - 510

€310 - 370

235

JETHRO TULL: DAVID PALMER'S RIAA 'GOLD' SALES AWARD FOR THE 1974 ALBUM 'WAR CHILD',

white matte, presented to the keyboard player/orchestral arranger to commemorate sales in the USA worth more than \$1,000,000

£500 - 700

US\$850 - 1,200

€620 - 870

236

JETHRO TULL: DAVID PALMER'S BPI 'SILVER' SALES AWARD FOR THE 1975 ALBUM 'MINSTREL IN THE GALLERY',

presented to the keyboard player/orchestral arranger to recognise sales in the UK worth more than £75,000, dated 1976

£300 - 400

US\$510 - 680

€370 - 490

237

JETHRO TULL: DAVID PALMER'S RIAA 'GOLD' SALES AWARD FOR THE 1975 ALBUM 'MINSTREL IN THE GALLERY',

presented to the keyboard player/orchestral arranger to commemorate sales in the USA of more than 500,000 copies

£350 - 400

US\$590 - 680

€430 - 490



238

238
JETHRO TULL: DAVID PALMER'S RIAA 'GOLD' SALES AWARD FOR THE 1976 ALBUM 'M.U. - THE BEST OF JETHRO TULL'
 presented to the keyboard player/orchestral arranger to commemorate sales in the USA of more than 500,000 copies
 £250 - 350
 US\$420 - 590
 €310 - 430



239

239
JETHRO TULL: DAVID PALMER'S RIAA 'GOLD' SALES AWARD FOR THE 1977 ALBUM 'SONGS FROM THE WOOD',
 presented to the keyboard player/orchestral arranger to commemorate sales in the USA of more than 500,000 copies
 £350 - 400
 US\$590 - 680
 €430 - 490



240

240
JETHRO TULL: DAVID PALMER'S RIAA 'GOLD' SALES AWARD FOR THE 1978 ALBUM 'HEAVY HORSES',
 presented to the keyboard player/orchestral arranger to commemorate sales in the USA of more than 500,000 copies
 £350 - 400
 US\$590 - 680
 €430 - 490



241

241
JETHRO TULL: DAVID PALMER'S RIAA 'GOLD' SALES AWARD FOR THE 1978 LIVE ALBUM 'BURSTING OUT',
 presented to the keyboard player/orchestral arranger for sales in the USA of more than 500,000 copies
 £350 - 400
 US\$590 - 680
 €430 - 490

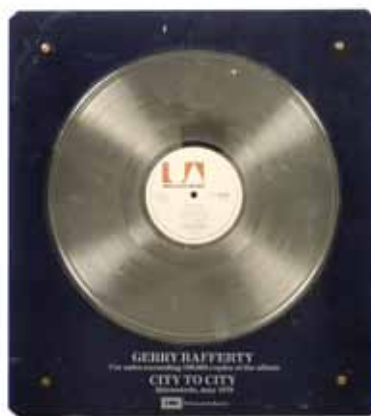
242
JETHRO TULL: DAVID PALMER'S RIAA 'GOLD' SALES AWARD FOR THE 1979 ALBUM 'STORMWATCH',
 presented to the keyboard player/orchestral arranger to commemorate sales in the USA of more than 500,000 copies (*front plastic cracked*)
 £350 - 400
 US\$590 - 680
 €430 - 490



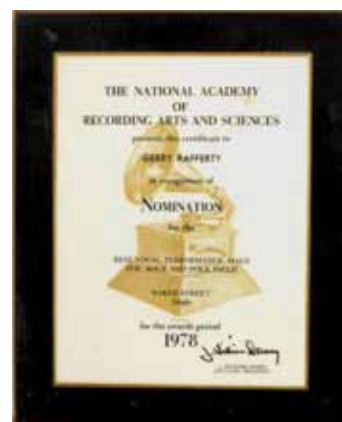
242



243



245



246



247

248

243

GERRY RAFFERTY: A BMI SPECIAL CITATION OF ACHIEVEMENT FOR 'STUCK IN THE MIDDLE WITH YOU',

named to Gerry Rafferty for more than 2 million broadcast performances attained by *Stuck In The Middle With You*, framed, 17 x 14 inches (43x35.5cm)

£250 - 350

US\$420 - 590

€310 - 430

Provenance: From the personal collection of Gerry Rafferty.

244

GERRY RAFFERTY: A BMI SPECIAL CITATION OF ACHIEVEMENT FOR 'RIGHT DOWN THE LINE'

named to Gerry Rafferty for more than 3 million broadcast performances attained by *Right Down The Line*, framed, overall, 17 x 14 inches (43x36cm)

£250 - 350

US\$420 - 590

€310 - 430

Provenance: From the personal collection of Gerry Rafferty.

245

GERRY RAFFERTY: TWO SALES AWARDS FOR THE ALBUM 'CITY TO CITY',

1978 and 1979, presented to Gerry Rafferty, comprising: a Gold for more than 50,000 copies, EMI-Bovema, June 1978, and a Platinum for more than 100,000 copies, EMI Records, May 1979, both NUPi certified, 15¼ x 17 inches (38.5x43cm)

(2)
£500 - 600

US\$850 - 1,000

€620 - 740

Provenance: From the personal collection of Gerry Rafferty.

246

GERRY RAFFERTY: A NARAS NOMINATION CERTIFICATE FOR 'BAKER STREET',

the plaque named to Gerry Rafferty for the category of Best Vocal Performance, Male Pop, Rock And Folk Field, 1978, 8½ x 10½ inches (21.5 x 26.5cm)

£300 - 400

US\$510 - 680

€370 - 490

Provenance: From the personal collection of Gerry Rafferty.

247

GERRY RAFFERTY: A FENDER MUSTANG BASS GUITAR,

1977/78, Serial no. S707353, black-finished body, fingerboard with dot markers, F-neckplate and one machinehead roughly engraved JW, Strings-Thru-Body with adjustable saddles, single split pickup, in plush-lined hard case labelled G. Rafferty Fender Mustang Bass

£1,500 - 2,000

US\$2,500 - 3,400

€1,900 - 2,500

Provenance: From the personal collection of Gerry Rafferty.

248

GERRY RAFFERTY: A DON MUSSER 12-STRING ACOUSTIC GUITAR,

No. 168, inside of body with label inscribed *For Chris Trigg Don Musser Silver City New Mexico August 1996 #168*, bound body, headstock with gold-plated Schaller machineheads, fingerboard/headstock with inlay, in plush-lined, shaped hard Ozark case

£2,500 - 3,000

US\$4,200 - 5,100

€3,100 - 3,700

Provenance: From the personal collection of Gerry Rafferty.

249

GERRY RAFFERTY: AN IVOR NOVELLO CERTIFICATE OF NOMINATION FOR 'BAKER STREET',

named to Gerry for the category of *Outstanding British Lyric for the year 1978/79*, unframed, 9 x 13 inches (23 x 33cm)

£300 - 400

US\$510 - 680

€370 - 490

Provenance: From the personal collection of Gerry Rafferty.

250

GERRY RAFFERTY: A GOLD SALES AWARD FOR THE ALBUM 'NIGHT OWL', 1979,

presented to Gerry Rafferty, to recognise sales of more than 100,000 copies in the UK, BPI certified, 16¼ x 20¼ inches (41.3 x 51.5cm)

£800 - 1,200

US\$1,400 - 2,000

€990 - 1,500

Provenance: From the personal collection of Gerry Rafferty.

251

GERRY RAFFERTY: A GIBSON ES345TD GUITAR,

serial no. 69637 on orange oval label and impressed to back of headstock, bound body with sunburst finish, two humbuckers, Vari-tone selector with gold ring around switch, Tune-o-matic bridge, stop tailpiece, shorter, beveled-edge laminated scratchplate, clear bonnet knobs, fingerboard with double-parallelogram inlay, headstock with crown inlay, gold-pated hardware, in pink plush-lined shaped case with stereo lead and Gibson booklet

£6,000 - 7,000

US\$10,000 - 12,000

€7,400 - 8,600

Provenance: From the personal collection of Gerry Rafferty.

252

GERRY RAFFERTY: A FENDER ESQUIRE GUITAR,

serial no. 2871 on the bridgeplate, slab body re-finished in white, single pickup with flush poles, three brass paired-string adjustable saddles, through-body stringing, black-painted metal scratchplate with five Phillips-head screws, two dome knobs, three-position toggle switch, maple neck with dot markers, headstock with 'spaghetti' logo, butterfly-clip string guide, 'No line' machineheads, in plush-lined hard case

£10,000 - 15,000

US\$17,000 - 25,000

€12,000 - 19,000

Provenance: From the personal collection of Gerry Rafferty.



250



251



252



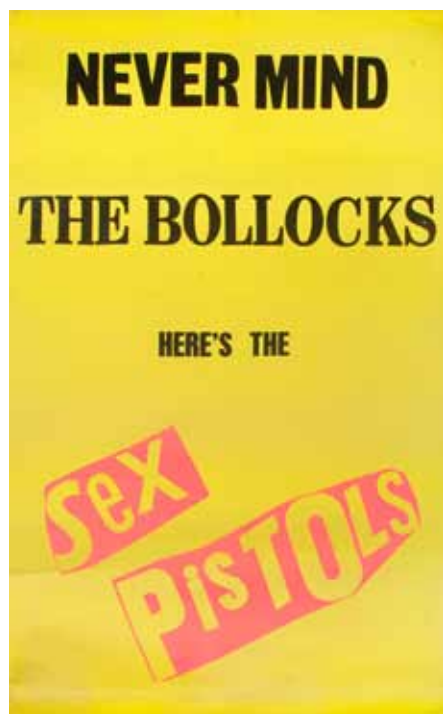
253



255



256



257

253

THE RAMONES/TALKING HEADS: A CONCERT POSTER,

1977,
Leeds Polytechnic, Friday 20th May, 22¾ x 35¾ inches (58 x 91 cm)

£300 - 400

US\$510 - 680

€370 - 490

254

SEX PISTOLS: A FLYER FOR THE SCREEN ON THE GREEN,

17th May 1976,
reverse with press reviews of the band, 8¼ x 11½ inches (21x29cm)

£200 - 300

US\$340 - 510

€250 - 370

255

SEX PISTOLS: A 100 CLUB FLYER AND RELATED MATERIAL,

May, 1976,
the flyer for the three gigs at the 100 Club;
together with a black and white publicity
photograph of Johnny Rotten, stamped on the
reverse *Anabas Products Limited* 1977; and a
number of music paper clippings/pages 1976-
77, flyer, 8¼ x 11½ inches (21x29cm)

£250 - 350

US\$420 - 590

€310 - 430

256

SEX PISTOLS: A FLYER FOR THE 'ANARCHY IN THE UK' TOUR,

9th December 1976,
Electric Circus, Manchester, 8¼ x 11½ inches
(21x 29cm)

£200 - 300

US\$340 - 510

€250 - 370

257

SEX PISTOLS: A LARGE PROMOTIONAL POSTER FOR THE ALBUM 'NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS',

1977,
in black and pink on yellow, design by Jamie
Reid, 35¾ x 59½ inches (91x151cm)

£400 - 500

US\$680 - 850

€490 - 620

258

SEX PISTOLS: A WITHDRAWN PROMOTIONAL POSTER,

1979,
for the film 'The Great Rock 'N' Roll Swindle',
featuring the controversial 'credi card' artwork,
40 x 30 inches (102x76cm)

£300 - 400

US\$510 - 680

€370 - 490



258

259

SEX PISTOLS: ORIGINAL ARTWORK FOR A 'HOLIDAYS IN THE SUN' MELODY MAKER ADVERT, 1977, TOGETHER WITH RELATED PROMOTIONAL MATERIAL, pasteup on board, front cover stamped and inscribed Oct 22, reverse with NGA label; together with a poster, banner and picture sleeve for the single; a Dance To The Sex Pistols poster for 'Pretty Vacant'; banners for 'Sex Pistols', 'God Save The Queen, and 'My Way; and a picture sleeve for 'God Save The Queen', advert board 9½ x 18 inches (24 x 46cm) (2)

£1,000 - 1,200

US\$1,700 - 2,000

€1,200 - 1,500

260

DENNIS MORRIS (BRITISH, B.1959): TWO LARGE BLACK AND WHITE PORTRAIT PHOTOGRAPHS OF SID VICIOUS,

circa 1979,

including a Sex Pistols sound check at Brunell University and another of Sid in the studio aiming a guitar neck at the camera, both signed by the photographer in pencil and numbered 1/25, framed, 34 x 44 inches (87x112cm) (2)

£600 - 800

US\$1,000 - 1,400

€740 - 990

Provenance: *Sid, 25 Years* , The Blink Gallery, February 2004

261

DENNIS MORRIS (BRITISH, B.1959): TWO LARGE BLACK AND WHITE PORTRAIT PHOTOGRAPHS OF SID VICIOUS,

circa 1979,

both of Sid Vicious while with the Sex Pistols in the studio, both signed by the photographer in pencil and numbered 1/25, framed - 34 x 44 inches (87x112cm) (2)

£600 - 800

US\$1,000 - 1,400

€740 - 990

Provenance: *Sid, 25 Years* , The Blink Gallery, February 2004

262^{AR}

PAUL SPENCER, (BRITISH): A LIMITED EDITION PRINT 'MADE IN BRITAIN',

a montage of portraits of the Sex Pistols, with John Lyndon, Glen Matlock, Paul Cook and Steve Jones, signed in pencil by the photographer and numbered 3/25, in mount and framed, 42 x 31 inches (107x79cm)

£500 - 700

US\$850 - 1,200

€620 - 870



259



260 (part)



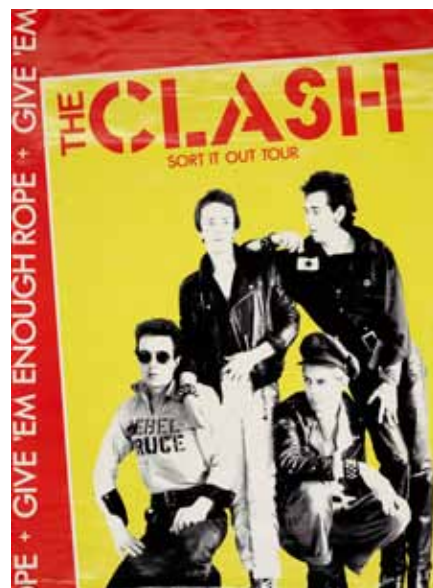
261 (part)



263



264



265 (part)

263

THE CLASH: A CONCERT POSTER,

1977,

Leeds Polytechnic, Tuesday, 17th May, 29 x 38 inches (73.5 x 96.5 cm)

£500 - 700

US\$850 - 1,200

€620 - 870

264

THE CLASH: A PROMOTIONAL POSTER FOR 'GIVE EM ENOUGH ROPE',
using a Russian propaganda poster as the backdrop - 27 x 20 inches (69x51cm.)

£500 - 700

US\$850 - 1,200

€620 - 870

Pennie Smith took the photograph for this poster in Caroline Coon's Ladbroke Grove studio. The images from the session were used for the 'Give 'Em Enough Rope' album and its promotion. This particular image was considered so romantic that it was turned into a poster. The Russian poster was bought by Coon and Simonon in Moscow during their trip there in January 1978. The Russian words translate as 'For The Power Of The Soviet!'

265

THE CLASH: A PROMOTIONAL POSTER FOR THE ALBUM 'GIVE EM ENOUGH ROPE',

November, 1978,

accompanied by a corresponding shop standee, the poster - 24 x 36 inches (61x91cm.) (2)

£500 - 700

US\$850 - 1,200

€620 - 870

266

THE CLASH: A RARE UK CONCERT POSTER 'CLASH ON PAROLE',

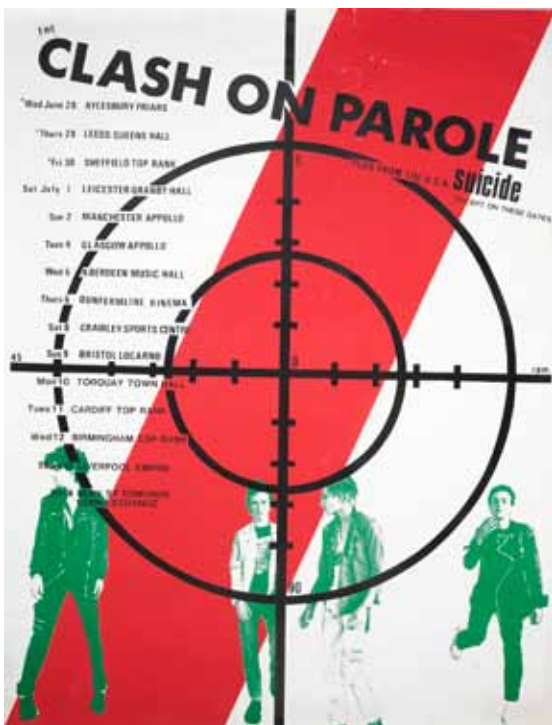
June-July, 1978,

- 25x35in. (63.5x89cm.)

£500 - 700

US\$850 - 1,200

€620 - 870



266

267

THE CLASH: A UK PROMOTIONAL POSTER FOR THE 'SORT IT OUT' - GIVE 'EM ENOUGH ROPE' TOUR,

Winter 1978,

double sided,

23½ x 33 inches

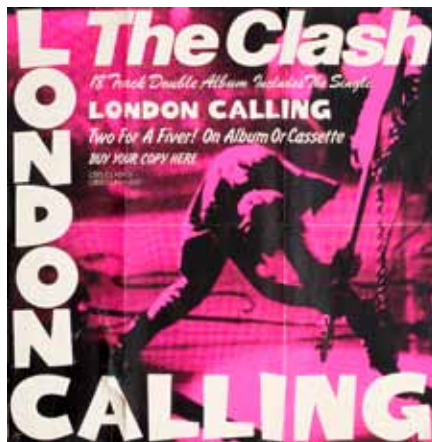
£400 - 600

US\$680 - 1,000

€490 - 740

268

THE CLASH: A SHOP DISPLAY FOR THE ALBUM, 'LONDON CALLING',
December, 1979,
featuring the album cover design by Ray Lowery, with corresponding promotional poster for the same album, largest - 24 x 24 inches (61x61cm.) (2)
£500 - 700
US\$850 - 1,200
€620 - 870



268 (part)



269

269

THE CLASH: A SMALL PREVIEW SHOP DISPLAY FOR THE ALBUM 'LONDON CALLING',
December, 1979,
the pink cardboard display *The Clash, 'London Calling', Released Next Week, Two For A Fiver!* - 12 x 12 inches (31x31cm.)
£300 - 500
US\$510 - 850
€370 - 620

270

PENNIE SMITH (BRITISH, B. 1949): THE CLASH - A COLLECTION OF FIVE BLACK AND WHITE PROMOTIONAL PHOTOGRAPHS,
printed circa 1981, later, four with photographers studio stamp to reverse *Pennie Smith, 168a Thornbury Road, Osterley, Middx,* all inscribed to reverse variously in unknown hands, all with 'Clash', all approx 8 x 12 inches (20x30cm) (5)
£500 - 700
US\$850 - 1,200
€620 - 870



270 (part)



271 (part)

271

THE JAM: TWO AUTOGRAPHED ALBUMS,
comprising 'In The City' and 'All Mod Cons' each signed by Paul Weller, Bruce Foxton and Rick Buckler in black ballpoint on the front, the latter lacking vinyl
£300 - 400
US\$510 - 680
€370 - 490

272

DAVID BOWIE: AN AUTOGRAPHED COPY OF THE ALBUM, 'LODGER',
RCA BOW LP1, the front cover signed and inscribed in black pen, *To Chris, with thanks* Bowie 82, complete with lyric sheet and vinyl
£200 - 300
US\$340 - 510
€250 - 370



273

273

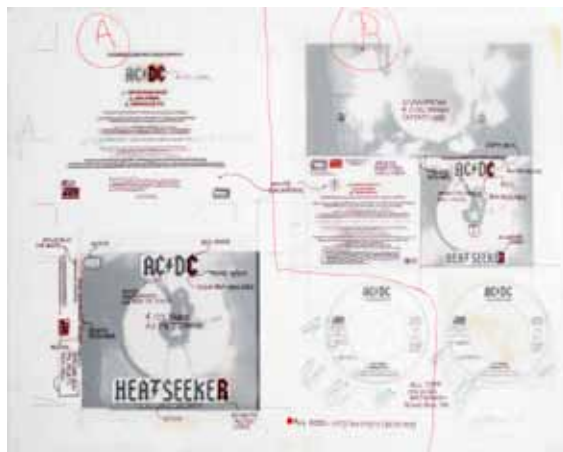
DR. FEELGOOD: A CONCERT POSTER,
1978,
featuring G.T. Moore and the Reggae Guitars, November 9th, Odeon Hammersmith, 41 x 30½ inches (104x77.5cm)
£300 - 500
US\$510 - 850
€370 - 620



272



275 (part)



274 (part)

274

AC/DC: CONCEPT CD SINGLE ARTWORKS FOR 'HEAT SEEKER', Atlantic Records, 1988, a cover CD proof for the front cover of AC/DC's single 'Heat Seeker', mixed media, with tracing paper overlay, annotated with print references; accompanied by two corresponding colour proofs and printed cromalin colour sheets, largest, 17½ x 14 inches (44.5x36cm) (3)

£600 - 800

US\$1,000 - 1,400

€740 - 990

275

AC/DC: FIRST COVER PROOFS FOR THE PICTURE DISC SINGLE 'THAT'S THE WAY I WANNA ROCK N ROLL', Atlantic Records, 1988,

a 1st cover proof for the front and back cover of AC/DC's single with corresponding cover proof for the single cover, with a duplicate copy of the disc and cover, all, 18 x 25 inches (46x64cm) (4)

£600 - 800

US\$1,000 - 1,400

€740 - 990

276

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) (4)

£300 - 500

US\$510 - 850

€370 - 620

277

IRON MAIDEN: AN AUTOGRAPHED DRUMSKIN, AND FOUR DRUMSTICKS,

comprising: a Sonor 13 inch skin signed and inscribed by Bruce Dickinson and Nicko McBrain; four drumsticks, three stamped *Nicko (Boomer) McBrain Model Shawstix* and one stamped *Footie's C*, with a letter of provenance stating these were obtained when the band were recording for the TV show, 'The Paradise Club', at CTS Recording Studios, Wembley (5)

£250 - 350

US\$420 - 590

€310 - 430

278

DEEP PURPLE: AN AUTOGRAPHED COVER FOR THE ALBUM '24 CARAT PURPLE',

the front signed by the group in black markers (lacking vinyl)

£500 - 600

US\$850 - 1,000

€620 - 740



277



278



280



281



282

279
JOURNEY: TWO SALES AWARDS FOR THE ALBUM 'ESCAPE',

presented to Mike Stone, comprising: an RIAA Platinum award for 1,000,000 copies and a CBS in-house Platinum award for 4,000,000 copies (2)

£300 - 500
US\$510 - 850
€370 - 620

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

280
GENESIS: A BPI 'GOLD' AWARD FOR THE ALBUM 'SELLING ENGLAND BY THE POUND',

presented to Charisma Records, to commemorate sales in the UK of more than £250,000, BPI certified, 16½ x 20½ inches (42x52cm.)

£400 - 600
US\$680 - 1,000
€490 - 740

281
GENESIS: A BPI 'GOLD' AWARD FOR THE ALBUM 'FOXTROT',

presented to Charisma Records, to commemorate sales in the UK of more than £250,000, BPI certified, 16½ x 20½ inches (42x52cm.)

£400 - 600
US\$680 - 1,000
€490 - 740

282
GENESIS: A BPI 'GOLD' AWARD FOR THE ALBUM 'A TRICK OF THE TAIL',

presented to Charisma Records, to commemorate sales in the UK of more than £250,000, BPI certified, 16½ x 20½ inches (42x52cm.)

£400 - 600
US\$680 - 1,000
€490 - 740

283
A COLLECTION OF VARIOUS SALES AWARDS, ACETATES AND TEST PRESSINGS,

the awards presented to Mike Stone, including: a CRIA Gold award for more than 50,000 units of the album 'Wild On The Streets' by Helix, September 1987, 16 x 20 inches (41 x 51cm); an RIAA Platinum for more than 1,000,000 copies of the soundtrack album 'Vision Quest', 17 x 21 inches (43x53.3cm); a Warner-Pioneer Japan award for the album 'Reach For The Sky' by Ratt; and a group of assorted acetates and test pressings, some *Trident Studios*, artists include Helix, New England, Easy Street, Mister Big, Lone Star, Gary Moore, Them, Roxy Music, Vinegar Joe, Billy Cobham, Charlie and Starry Eyed And Laughing (4)

£300 - 400
US\$510 - 680
€370 - 490

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



283

284
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
US\$1,700 - 2,500
€1,200 - 1,900



284



286



286 (illus)



288



285

285

DURAN DURAN: A JAPANESE SALES AWARD FOR THE SINGLE 'THE REFLEX',

1984, the plaque reading *Presented To Mr. Simon Le Bon Of Duran Duran In Recognition Of The Excellent Sales In 1984 Toshiba-EMI Limited*, in wood frame with stand, 10 x 12½ inches (25.5 x 31.5cm)

£500 - 600
US\$850 - 1,000
€620 - 740

286

DEPECHE MODE: A DOUBLE BREASTED LIGHT GREY SUIT WORN BY DAVE GAHAN,

with cream woven geometric design throughout, labelled inside *Stephen King, Made In The UK*, accompanied by a Polish lyric book for Depeche Mode with an image of Gahan wearing the suit (2)

£500 - 700
US\$850 - 1,200
€620 - 870

287

DEPECHE MODE: AN ACETATE FOR THE SINGLE 'POLICY OF TRUTH',

1990, the double-sided, 12 inch disc with *Copymasters* label and handwritten recording details, in blue, yellow, black and white sleeve; accompanied by a test pressing [unknown] and an album *Depeche Mode 101* (3)

£400 - 600
US\$680 - 1,000
€490 - 740

288

U2: A RARE, AUTOGRAPHED CONCERT POSTER,

dated 1979, with support band, the Virgin Prunes, signed by U2 in red, black and blue felt-tip pens, 17¾ x 25 inches (45 x 63.5 cm)

£1,000 - 1,500
US\$1,700 - 2,500
€1,200 - 1,900

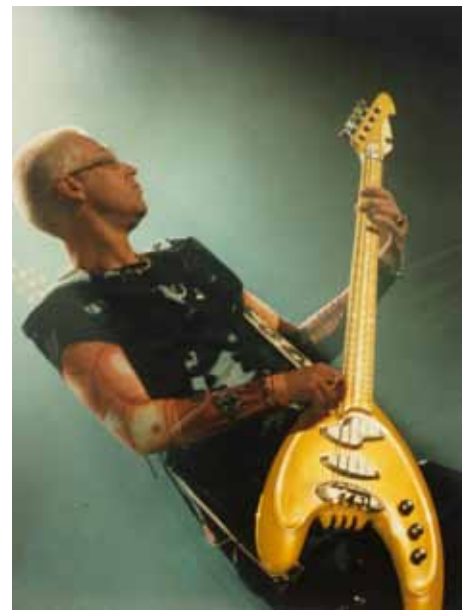
Founded in 1977, the Virgin Prunes comprised childhood friends of Bono's. It was Prunes' members Derek Rowen and Fionan Harvey who gave Bono his name, taken from a hearing-aid shop in Dublin called 'Bono Vox'. The Prunes lineup also included Dik Evans, brother of The Edge.



289 (part)



289 (part)



289 (part)



289 (part)



290

289
U2: A COLLECTION OF APPROXIMATELY 245 UNPUBLISHED
NEGATIVES FROM THE 'ZOOPOPA' LEG OF U2'S 'ZOO TV'
TOUR,

1993,
 taken by professional freelance photographer Howard Michael
 Hatfield, with his agency Pop Images, during the Leeds leg of the tour
 at Roundhay Park, a folder comprising; 130 colour negatives, 35 of
 which have accompanying colour test prints, and 115 black and white
 negatives with 52 corresponding black and white test prints, featuring
 Bono, The Edge and Adam Clayton, showing various outfit changes
 throughout the concert, to be sold with copyright; accompanied by the
 photographers pass and ticket dated 'Saturday 14th, August',

£5,000 - 7,000

US\$8,400 - 12,000

€6,200 - 8,600

U2 toured world wide between 1992 and 1993 to promote the 1991 album
 'Achtung Baby' and 1993 release album 'Zooropa'. These images were
 captured by Hatfield, who is a member of The Royal Photographic Society.

290
U2: AN 'ELEVATION TOUR' PROGRAMME SIGNED BY THE
BAND,

the front cover signed in black pen by Bono, the Edge, Adam Clayton
 and Larry Mullen, with a certificate concerning the provenance, 12 x 12
 inches (30x30cm)

£500 - 700

US\$850 - 1,200

€620 - 870



291



292



293 (part)



294 (part)

291
NEAL PRESTON (AMERICAN, B.1952): A BLACK AND WHITE PHOTOGRAPH OF MICHAEL JACKSON,
circa, early 1970s,
taken at his home in Encino, California, signed
in pencil by the photographer, numbered
29/225, [printed later], in mount and framed,
29 x 24 inches (74x61cm)
£300 - 500
US\$510 - 850
€370 - 620

292
MICHAEL JACKSON: ROD TEMPERTON'S LYRICS FOR 'THRILLER',
in silver pen on three sheets of maroon,
textured paper, two signed, and including a
verse not included in the released version and
'The Rap' voiced by Vincent Price, mounted
and framed, overall 17 x 32½ inches (43 x
82.5cm)
£2,500 - 3,000
US\$4,200 - 5,100
€3,100 - 3,700

Provenance: Ex lot 359 *PRS Art of The Song*,
Bonhams Knightsbridge, 15th December 2010

One of three songs written by Rod Temperton
for the album, this was the title track for
Michael's sixth solo studio album, released in
November 1982. Since then, the album has
established a number of records, including the
best-selling album worldwide of all time, eight
Grammy Awards in 1984 and seven singles
reaching the top ten of the Billboard Hot 100.
The video for the song was one of the first to be
used as a promo, playing regularly on MTV and
widely regarded as one of the best of all time.

Originally donated by Rod Temperton for sale
on behalf of the Teenage Cancer Trust.

293
PRINCE: COVER PROOFS FOR 'U GOT THE LOOK', 'MY NAME IS PRINCE' AND SINGLE PICTURE DISC 'IF I WAS YOUR GIRLFRIEND',
Paisley Park Records, 1987 - 1992,
a 1st cover proof for the front and back cover
of Prince's extended single 'U Got The Look', a
1st cover proof's for the 1992 single 'My Name
Is Prince' and three 2nd colour proof pages for
the picture disc, front and back, 'If I Was Your
Girlfriend', largest, 17½ x 25 inches (65x38cm)
(5)
£500 - 700
US\$850 - 1,200
€620 - 870

294
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.) (4)
£300 - 500
US\$510 - 850
€370 - 620

295
ANDY WARHOL: A COPY OF INTERVIEW MAGAZINE,
featuring Farrah Fawcett, February 1982,
signed on the cover in black pen by Andy
Warhol
£300 - 500
US\$510 - 850
€370 - 620



295



296



297 (part)



298 (part)

296

FLEETWOOD MAC: A STEVIE NICKS COSTUME,
1980s,

comprising: a cream net shawl, decorated with sequins and beads and edges with clear beads and drops, labelled *Margi Kent*, with a matching crepe skirt decorated with gold-coloured sequins and overlaid with faux cut velvet foliage and sequins, zip fastening

£1,000 - 1,200

US\$1,700 - 2,000

€1,200 - 1,500

This was given by Stevie to the daughter of Pat and Eileen Gribben, members of the Irish band, The Adventures, who supported Fleetwood Mac on tour.

297

MADONNA: SINGLE COVER TRANSPARENCIES FOR 'WHO'S THAT GIRL',

Sire Records, 1987, a celluloid sheet with colour images overlayed, taped together, illustrating the front and back cover for the single, accompanied by four black and white transparency sheets, largest 17 x 30 inches (43x76cm)

£500 - 700

US\$850 - 1,200

€620 - 870

298

MADONNA: SINGLE COVER PROOFS FOR THE RE-RELEASE SINGLES 'HOLIDAY' AND 'TRUE BLUE',

Sire Records, 1991, a 1st cover proof for the front and back cover for the single 'Holiday', a 1st cover proof's for the single 'True Blue', both, 17½ x 25 inches (38x65cm) (2)

£800 - 1,200

US\$1,400 - 2,000

€990 - 1,500

299

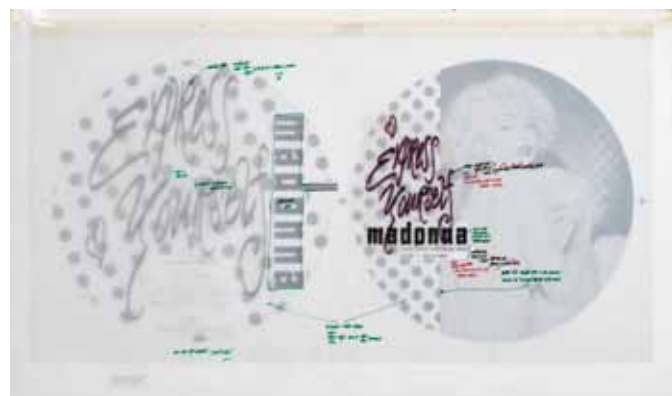
MADONNA: CONCEPT ARTWORK FOR THE PICTURE DISC SINGLE 'EXPRESS YOURSELF',

Sire Records, 1989, a cover artwork, mixed media, layers of celluloid attached to cardboard, with tracing paper overlay, annotated references, blue paper overlay cover with printer label inscribed - *Date To Repro 17/5/89, Printer Peter Gray* signed off by Managing Director, Marketing Director and Label Manager; accompanied by two colour 1st proof sheets, largest, 29 x 17 inches (74x43cm) (3)

£800 - 1,200

US\$1,400 - 2,000

€990 - 1,500



299 (part)



300

300

MADONNA: CONCEPT ARTWORK FOR THE PICTURE DISC SINGLE 'DEEPER AND DEEPER',

Sire Records, 1992, a cover artwork, mixed media, with tracing paper overlay, annotated references, burgundy paper overlay cover with printer label inscribed - *Date To Repro 19/11/92, Printer Peter Gray*, 28 x 17 inches (71x43cm)

£600 - 800

US\$1,000 - 1,400

€740 - 990



301 (part)



301 (part)

301

MADONNA: FIRST POSTER PROOF FOR THE SINGLE 'LIKE A PRAYER',

Sire Records, 1989, three promotional poster proofs for the single and an original poster, largest, 25 x 35 inches (63.5x89cm) (4)

£600 - 800

US\$1,000 - 1,400

€740 - 990

302

MADONNA: A LARGE, SIGNED PHOTOGRAPHIC PORTRAIT OF MADONNA,

mixed media, autographed in gold pen, 47 x 60 inches (109.5 x 152.5cm)

£500 - 700

US\$850 - 1,200

€620 - 870

Sold on behalf of the children's cancer charity NCCA UK. More details can be found at www.ncca-uk.org



302



303

303

SPICE GIRLS: A RIBBED RED SATIN BODICE MADE FOR GERI HALLIWELL FOR THE FILM 'SPICE WORLD',

Colombia Pictures, 1997, with red bead detail running vertically to front and back, orange and red feather embellishment to the rear, labelled inside *Angels*, Geri Halliwell is seen wearing an identical costume in the final concert shown in the film

£800 - 1,200

US\$1,400 - 2,000

€990 - 1,500

304

SPICE GIRLS: A COLLECTION OF COSTUMES MADE FOR THE SPICE GIRLS IN 'SPICE WORLD',

Colombia Pictures, 1997, comprising; a white satin Elvis Presley style jumpsuit with belt labelled *Angels*; a silver lycra mini dress with a black badge to the centre front embroidered with slogan 'Spice Force 5', labelled *Angels* and handwritten *Emma*; a pair of silver lycra flared trousers and a silver lycra belt, both labelled *Angels* and handwritten *Mel B*; a red lycra unitard, unlabelled, Melanie Chisholm is seen wearing an identical costume in the film; accompanied by a group of unidentified costumes believed to be from the same production including - a purple velvet lycra halter top with silver embellishments labelled *Angels* handwritten *Spiceworld Emma Bunton*, a cowboy costume comprising brown suede top and trousers with fringe detail, a red gingham shirt and black hat, a blue satin boxing dressing gown with *Rocky* appliqued in yellow satin on the back, together with blue and yellow satin vest top and satin shorts; a pair of silver lycra hotpants labelled *Angels* (15)

£1,000 - 1,500

US\$1,700 - 2,500

€1,200 - 1,900



304 (part)



305

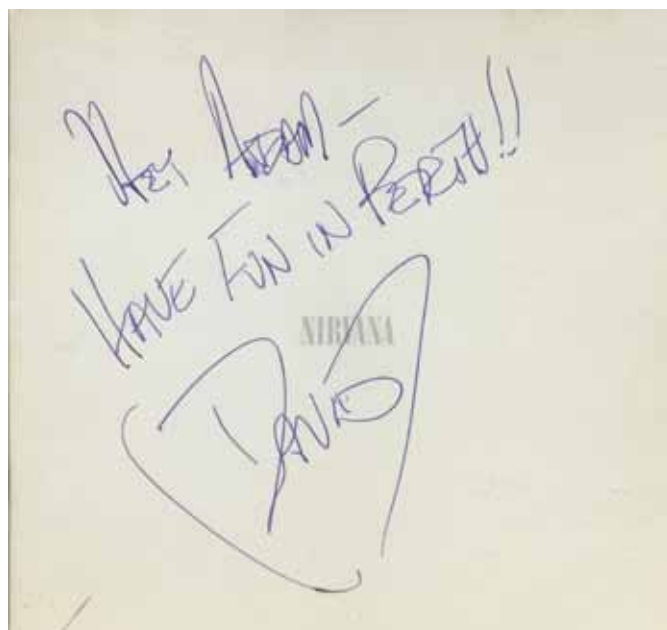
305

NIRVANA/DAVE GROHL/KURT COBAIN: A HANDWRITTEN SET LIST IN DAVE GROHL'S HAND USED BY KURT COBAIN, AT THE QUEEN MARGARET UNION, GLASGOW,
on 30th November, 1991,
written in black marker-pen on the back of a photocopy poster for Irish band 'That Petrol Emotion', comprising 14 songs including; *Lithium*, *Teen Spirit* and *Come As You Are* with gaffer-tape to either side used to tape the list to the stage by Kurt Cobain's mic stand, with dirty footprints from the sole of a trainer along the bottom, accompanied by a ticket for the concert and a letter concerning the provenance, set list - 16½ x 12 inches (42x30.5cm.) (2)
£2,000 - 3,000
US\$3,400 - 5,100
€2,500 - 3,700

According to the vendor who was at the Glasgow concert, at the end of the gig he asked a member of Security for the set list, which the guard ripped from the stage next to Kurt's mic stand. It has remained in the vendors possession since then.

306

NIRVANA: AN AUTOGRAPHED CD, 'FROM THE MUDDY BANKS OF THE WISHKAH,'
the booklet front cover signed and inscribed in blue ballpoint by Dave Grohl, *Hey Adam!-Have Fun In Perth!! (David)* and signed on the back by Krist in black ballpoint
£200 - 300
US\$340 - 510
€250 - 370



306



307 (part)

307

THE PRODIGY: A COLLECTION OF APPROXIMATELY 36 UNPUBLISHED BLACK AND WHITE NEGATIVES OF THE PRODIGY AT 'V FESTIVAL',
1997,
taken by professional photographer Howard Michael Hatfield, with his agency Pop Images, in Leeds, a folder comprising; 36 black and white negatives, 25 of which have accompanying black and white test prints, 26 colour photographs [without negatives], featuring Keith Flint and Maxim Reality, to be sold with copyright,
£700 - 900
US\$1,200 - 1,500
€870 - 1,100

A series of images taken of the band in concert at the 1997 'V Festival'. These images were captured by Howard Michael, a freelance photographer and member of The Royal Photographic Society.



308 (part)



308 (part)



308 (part)



308

BLUR: A COLLECTION OF APPROXIMATELY 190 UNPUBLISHED BLACK AND WHITE NEGATIVES FROM BLUR'S ARENA TOUR, 1995,

taken by professional freelance photographer Howard Michael Hatfield, with his agency Pop Images, at Humberside Ice Arena, a folder comprising; 190 black and white negatives, 34 of which have accompanying black and white test prints, four black and white contact sheets, featuring Damon Albarn, Alex James, Graham Coxon and Dave Rowntree, from various viewpoints, to be sold with copyright; accompanied by the photographers pass and ticket dated 'Saturday 9th, December',

£3,000 - 5,000

US\$5,100 - 8,400

€3,700 - 6,200

A series of images taken of the band in concert in 1995 during the Britpop years. These images were captured by Hatfield, who is a member of The Royal Photographic Society.

309

RADIOHEAD: AN AUTOGRAPHED 'KARMA POLICE' VINYL SINGLE,

Parlophone 12NODATA 03, 12 inch, the front cover signed by the band in black markers

£200 - 300

US\$340 - 510

€250 - 370

310

RADIOHEAD: THREE AUTOGRAPHED CDS,

comprising 'Pop Is Dead', 'Kid A' book/CD and 'No Surprises' each signed by the band on the cover/insert, the first lacking CD itself (3)

£200 - 300

US\$340 - 510

€250 - 370

311

RADIOHEAD: A COLOUR PRINT BY STANLEY DONWOOD FOR THE IN RAINBOWS ALBUM,

signed in black pen by Thom Yorke, Jonny Greenwood, Colin Greenwood, Ed O'Brian and Philip Selway in black pen, framed, image, 11 x 8 inches (28x20cm)

£500 - 700

US\$850 - 1,200

€620 - 870

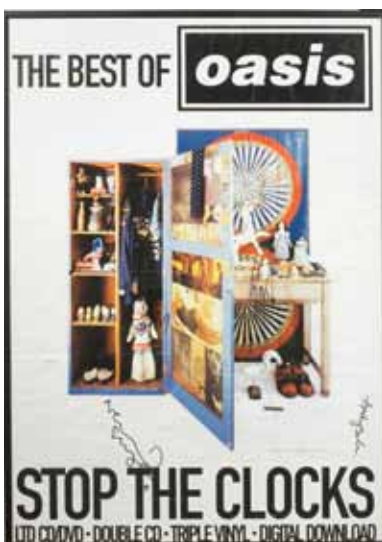


311



312

312
RADIOHEAD: AN AUTOGRAPHED POSTER FOR 'HAIL TO THE THIEF',
 signed by the band in black markers, framed, 16¾ x 20¾ inches (42.5 x 52cm)
 £200 - 300
 US\$340 - 510
 €250 - 370



313

313
OASIS: A GROUP OF AUTOGRAPHED ITEMS,
 comprising: a 'Stop The Clocks' poster, framed, a 'Be Here Now' CD and 'Whatever'
 sheet music, framed, signed in various pens by the band, poster 20 x 28 inches, 51
 x 71cm) (3)
 £350 - 400
 US\$590 - 680
 €430 - 490



313

314
**NOEL GALLAGHER'S HIGH FLYING BIRDS: A GROUP OF AUTOGRAPHED
 ITEMS**,
 comprising: 12 inch vinyl eponymous album and CD of 'If I Had A Gun', each signed
 by Noel in green or black markers, and an album song book with each track title
 page signed by him in green marker (2)
 £250 - 300
 US\$420 - 510
 €310 - 370



315

315
OASIS: AUTOGRAPHED ALBUMS, 'DON'T BELIEVE THE TRUTH',
 comprising: vinyl 12 inch, with limited edition print and limited edition CD/DVD signed
 by various members of the band in black markers (2)
 £250 - 350
 US\$420 - 590
 €310 - 430

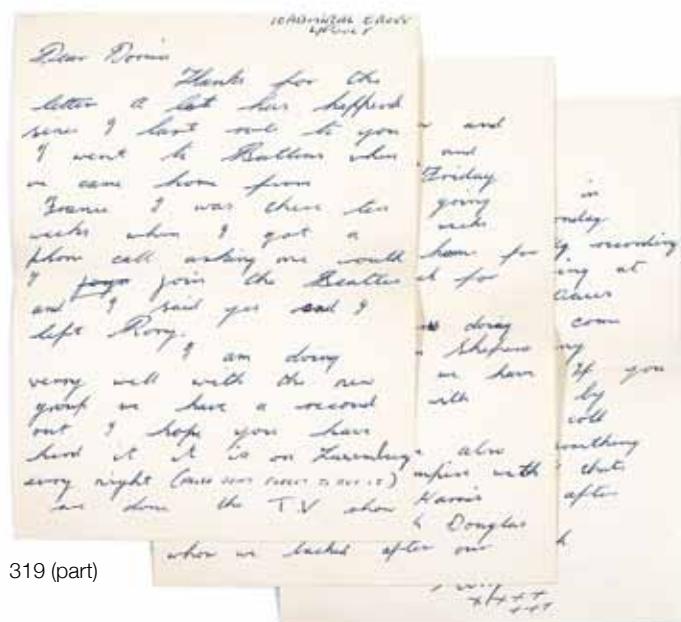
316
OASIS: AN AUTOGRAPHED GUITAR AND OTHER ITEMS,
 comprising: a Gear4Music Les Paul copy guitar, Union Jack finish, signed on the
 scratchplate and body in various markers by the band (one signature faded), in gig
 bag; together with a 'What's The Story' Morning Glory?' songbook and photocopied
 set list from Dublin both signed by the band in various markers, and a signed colour
 photograph of Noel autographing a different set list
 £450 - 550
 US\$760 - 930
 €560 - 680



316



317



318

319 (part)

The Beatles

317
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
US\$1,400 - 2,000
€990 - 1,500

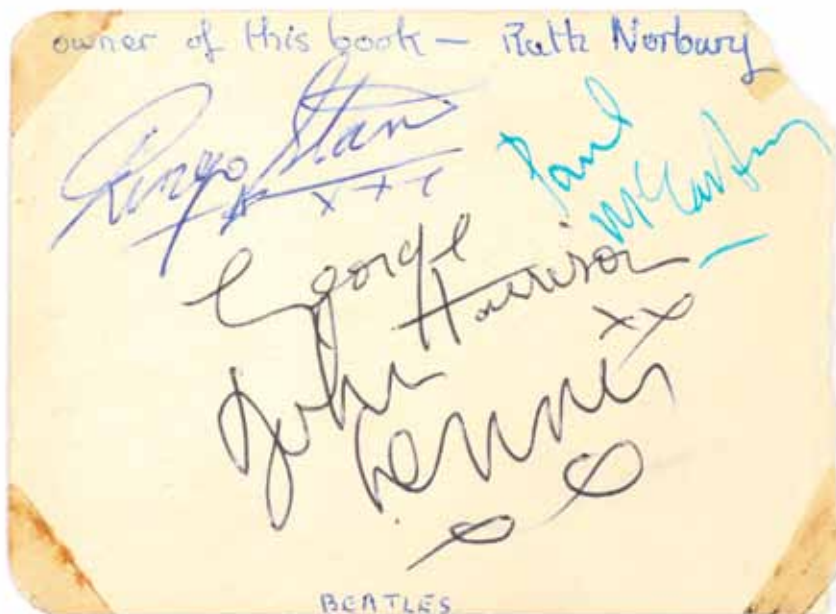
Provenance:
 Ex-lot 229, *Pop and Collectible Guitars*,
 Christie's South Kensington, 26th September 2000.

318
THE BEATLES: A PART SET OF AUTOGRAPHS,
 circa 1963,
 signed in blue ink by Ringo Starr, George Harrison and John Lennon to the reverse of a photograph of vendor with motorcycle, 5½ x 3½ inches (14x9cm)
£1,500 - 2,000
US\$2,500 - 3,400
€1,900 - 2,500

319
RINGO STARR / RORY STORM AND THE HURRICANES / THE BEATLES: A SERIES OF FIVE AUTOGRAPH LETTERS FROM RINGO STARR TO A GIRLFRIEND, EACH SIGNED,
 October 1961 - October 1962,
 the correspondence all addressed *Dear Doreen* four letters from 10 Admiral Grove in Liverpool and one from France, altogether sixteen pages in autograph on various notepaper, four with post marked envelopes, the letters are all up-beat and chatty, with numerous spelling mistakes and grammatical errors, documenting Ringo's time playing and touring with various bands in numerous locations, extert reads;
 - *We have been playing around Liverpool and the outscerts [sic] since we came home referring to the Butlins residency I still lead the same type of life, bed between 2 and 4 and up at 12 to 2... in another letter he writes A lot has happened since i last wrote...i went back to Germany for two months January and February had a fab time...I was playing with Tony Sheradon and Roy Young...I had to come back at the end of Feb because of the floods they were terrable. [sic], Ringo also writes to Doreen from France while staying at one of the U.S.A army bases he jokes We live in a hostel about 3 to 4 miles from the camp in a small town called St Jean D'angely and there isn't many girls hear [sic] in fact we have not even seen any...(haha)*

- he often asks to visit Doreen I was wondering if I could come and see you some time. I have plenty of time I don't work in the day...also I have a car..a new Ford Zodiac, It's a fab car and I can come and see you in it...
 - he writes informing Dorren he has changed bands once again ...I got a phone call asking me would I join the Beatles and i said yes and I left Rory. I am doing very well with the new group we have a record out I hope you have herd [sic] it it is on Luxembury every night (also don't forget to buy it)..
 he encloses in most recent photographs of himself and signs off *Lots of Love and Luck, Ringo x x x*,
£6,000 - 8,000
US\$10,000 - 14,000
€7,400 - 9,900

Ringo Starr met Doreen Walker at Butlins in the summer of 1961 when he was there performing with Rory Storm and the Hurricanes as the camps resident band. Doreen had traveled to Butlins for an evening with a friend, who was at that time dating Rory Storm, and the pair were introduced. They struck up a friendship while at the holiday camp and vowed to stay in touch through letter writing as Doreen lived in Manchester with her family at the time.
 Doreen reminisces fondly of the friendship the pair had over a number of years and the letters which they sent back and forth. She recalls Ringo traveling to see her at her family home in Manchester, roaring up in his car and her mothers gasps at the noise and neighbours gossiping as to whom her daughter was circulating with.



320

320

THE BEATLES: A PAGE FROM AN AUTOGRAPH BOOK SIGNED BY THE BEATLES,

Saturday 26th January, 1963,
in blue ballpoint pen by Ringo Starr, in light blue ink by Paul McCartney
and in black ballpoint pen by George Harrison and John Lennon

£2,000 - 3,000

US\$3,400 - 5,100

€2,500 - 3,700

According to the vendor she acquired the signatures when the Beatles performed at the El Rio Club in Macclesfield. It was the one and only time the Beatles played in the town.

321

THE BEATLES: AN AUTOGRAPHED CLIPPING,

1963,
signed by the group in blue ballpoints, reading *Congratulations The Beatles No.1 In The Charts With Please Please Me*, with statement of provenance, *clipping 4½ x 7 inches (11.5 x 18cm)*

£3,000 - 4,000

US\$5,100 - 6,800

€3,700 - 4,900

The statement from the vendor details how she obtained these autographs when the Beatles appeared at the Odeon, Lewisham, 29th March 1963.

322

THE BEATLES: A BLACK/GOLD LABEL PRESSING OF THE DEBUT ALBUM 'PLEASE PLEASE ME',

1963,
mono PMC 1202, Side 1 with McCartney-Lennon compositions publishing credit to *Dick James Mus. Co.*, Side 2 with *Northern Songs* credit for 'Do You Want To Know A Secret' and 'There's A Place'

£400 - 600

US\$680 - 1,000

€490 - 740

323

THE BEATLES: AN EARLY E.M.I. RECORDS LTD./PARLOPHONE PROMO POSTER,

1963,
featuring the famous Dezo Hoffman photographic portrait of the group, *15 x 12 inches (38x30.5cm)*

£250 - 300

US\$420 - 510

€310 - 370



321



322

324^{AR}

TREVOR CLARK (BRITISH, B.1933): A SET OF FOUR COLOUR PHOTOGRAPHIC PORTRAITS OF THE BEATLES, 1963,

recent bromide prints, each signed by the photographer and dated 1963 in black marker, *20 x 24 inches (51x61cm)* (4)

£200 - 300

US\$340 - 510

€250 - 370

325^{AR}

TREVOR CLARK (BRITISH, B.1933): A PHOTOGRAPHIC PORTRAIT OF THE BEATLES, 'FOOLING AROUND', 1963,

a recent bromide print, signed by the photographer and dated 1963 in black marker in the margin, *20 by 25¼ inches (50x65.5cm)*

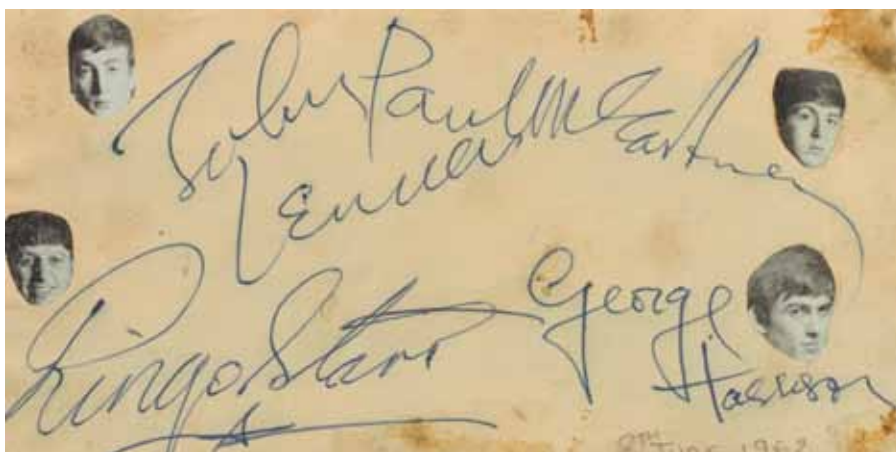
£200 - 300

US\$340 - 510

€250 - 370



326



327 (detail)



328



329



330

326
THE BEATLES: AN AUTOGRAPHED COPY OF THE MAGAZINE 'MEET THE BEATLES',
 1963,
 'Star Special Number 12', an inside photograph signed by Paul McCartney in blue ballpoint
 £500 - 700
 US\$850 - 1,200
 €620 - 870

327^W
THE BEATLES: A SET OF AUTOGRAPHS,
 1963,
 in blue ballpoint on an album page, inscribed in pencil in unknown hand *8th June 1963*,
 mounted and framed in a large display with a copy of the album 'A Hard Day's Night' and six various black and white pictures, 52 x 37 inches (132 x 94cm) overall
 £2,500 - 3,000
 US\$4,200 - 5,100
 €3,100 - 3,700

328
THE BEATLES: A SET OF AUTOGRAPHS, SIGNED TO THE REVERSE OF 'LEEDS CITY POLICE - SUPPLEMENTARY STATEMENTS' SHEET,
 1963/1964,
 signed in various blue ballpoints, by Paul McCartney, John Lennon, Ringo Starr and George Harrison, 4 x 6 inches (10.5x15cm)
 £2,000 - 3,000
 US\$3,400 - 5,100
 €2,500 - 3,700

These signatures were obtained by the vendor's father, who was one of the policemen on duty for an appearance by the Beatles at the The Odeon, Leeds in 1963/64.

329
THE BEATLES: A TEST PRESSING OF THE ALBUM 'WITH THE BEATLES',
 1960S,
 comprising: two single-sided, 12inch 33 1/3rpm discs, each with *Parlophone Long Playing Test Record Not For Sale* label inscribed with group's name, matrices XEX 447-1N and XEX 448-1N, in paper sleeve
 £700 - 900
 US\$1,200 - 1,500
 €870 - 1,100

330
THE BEATLES: A FRAMED SET OF AUTOGRAPHS,
 1963/64,
 in blue and (faded) black ballpoints on two album pages, John and Paul back to back so a colour copy of Paul's signature is shown to the front, mounted with a black and white publicity photograph, 22 1/4 inches (56.5cm) square
 £1,500 - 1,800
 US\$2,500 - 3,000
 €1,900 - 2,200



331

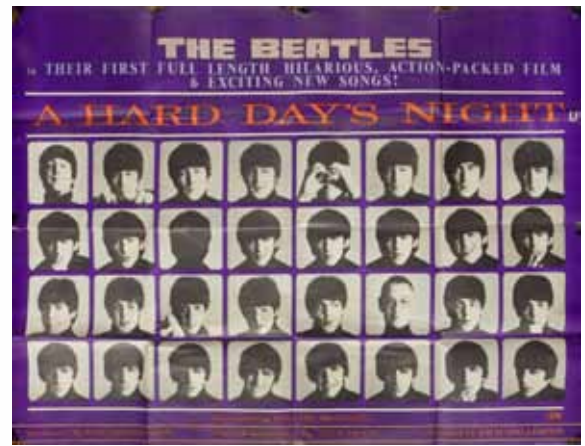
331
THE BEATLES: A SET OF AUTOGRAPHS ON PAN AM STATIONERY, OBTAINED ON THE BEATLES' HISTORIC FLIGHT TO NEW YORK FOR THEIR FIRST US VISIT,
 7th February 1964,
 in blue ballpoint on a 'Clipper Club' passenger list (in John-Paul-George-Ringo sequence), also inscribed *Pan American Airways Flt 101/07 Feb 1964 To New York* in an unknown hand, 9¾ x 12½ inches (24.5 x 32 cm)
£7,000 - 7,500
US\$12,000 - 13,000
€8,600 - 9,300

The Beatles made many notable flights but perhaps this one to New York on Friday 7th February is among the most significant. In the weeks prior to their arrival, the single 'I Want To Hold Your Hand' had reached No.1 in the *Cashbox* chart and frantic media interest in the group followed that already shown by American teenagers. As Mark Lewisohn writes in the 'The Complete Beatles Chronicle' (Pyramid Books, London, 1992), '...from the moment that their Pan Am flight touched down at John F. Kennedy International Airport, the Beatles were subjected to every form of media exposure known in 1964; journalists, photographers, radio stations and TV news crews covered their every single move, many with live reports. Hundreds of people were clamouring, constantly, for their attention if only for a few seconds, in person, by phone, by any means imaginable.'

The following day they rehearsed in CBS TV's Studio 50 for the *Ed Sullivan Show*, together with more press interviews. On Sunday they appeared live on the show, to an estimated audience of 73 million people across the USA, the country's highest TV audience recorded to that time. Their first live concert performance at the Washington Coliseum was met with hysteria, scenes that were repeated the following night at Carnegie Hall. A second live performance on the *Ed Sullivan Show* took place, broadcast from the Deauville Hotel in Miami on Sunday 16th, to an estimated TV audience of 70 million. After a period of well-earned rest in the Florida sunshine, the Beatles returned to England, arriving on Saturday 22nd to a rapturous welcome by fans and press alike.

332
THE BEATLES: A HARD DAYS NIGHT,
 United Artists, 1964,
 British quad poster, photography by Robert Freeman,
 30 x 40 inches (76x102cm.)
£800 - 1,200
US\$1,400 - 2,000
€990 - 1,500

Literature: NOURMAND, Tony & MARSH, Graham, *Film Posters of the 60s*, Evergreen Press, 2002, p.124 (illus.)



332



333



333 (detail)

333
THE BEATLES: A LEATHER BELT PRESENTED TO JOHN LENNON IN DALLAS, TEXAS, DURING THE BEATLES' US TOUR, 18TH SEPTEMBER 1964,
 black and tan Western-style tooled leather, lettered *JOHN*, gold-coloured buckle decorated with steer's head motif, inner face gilt-stamped *With Love Beatles Ltd., Dallas* and further stamped *33 Top Grain Cowhide Crafted By Justin 612D*, with details of provenance, 1½ inches (3.7 cm) wide, 39 inches (99cm) long incl. buckle
£2,000 - 3,000
US\$3,400 - 5,100
€2,500 - 3,700

A newspaper article taken from the 'Dallas Morning News' sometime in the week the Beatles were due to arrive for their concert at the Memorial Auditorium has a photograph of Dell Perry and Suzie Chapman, of The Beatles Ltd., one of several fan clubs in Dallas at the time. They are shown holding the four belts, donated by the Justin Boot Co., that they intended to present to the Beatles. The article also mentions that another club, The Dallas Beatles Fan Club, had cigarette lighters and Western hats as gifts for the group.

The Beatles did indeed receive the belts, as a photograph taken at the Pigman Ranch on Saturday 19th September shows Ringo wearing the belt given to him. The Pigman Ranch was the Missouri ranch of Reed Pigman, the owner of American Airways, the charter airline that flew the Beatles from city to city during their 1964 US tour. They spent the day there resting before travelling to New York for their final concert. Photographs also show the group wearing the Stetsons given to them the day before.

Provenance: Obtained by the vendor from Ken and Margaret Brunt, former transport managers for Apple Corps.



334



335



336

334

DAVID HURN (BRITISH, B. 1934): THE BEATLES AT ABBEY ROAD STUDIOS FOR A READ THROUGH OF 'A HARD DAYS NIGHT',

1964,

a black and white archival pigment print, of John Lennon, Paul McCartney, George Harrison and Ringo Starr in the studio around a piano, signed in black pen by the photographer and with photographers blind stamp, edition 10/20, signed again in pencil by the photographer on the verso, 36 x 24 inches (91x61cm.)

£2,000 - 3,000

US\$3,400 - 5,100

€2,500 - 3,700

335

DAVID HURN (BRITISH, B. 1934): PAUL MCCARTNEY ON THE SET OF 'A HARD DAYS NIGHT',

1964,

a black and white archival pigment print, of Paul McCartney sitting on a train, signed by the photographer in black ink, with photographers blind stamp, edition 12/30, signed again by the photographer in pencil on the verso, 17 x 22 inches (43.5x56cm.)

£1,000 - 2,000

US\$1,700 - 3,400

€1,200 - 2,500

336

DAVID HURN (BRITISH, B. 1934): THE BEATLES ON THE SET OF 'A HARD DAYS NIGHT',

1964,

a black and white archival pigment print, with John Lennon, Paul McCartney, George Harrison and Ringo Starr posing on an abandoned train platform, signed by the photographer in black ink, edition 13/30, signed again in pencil by the photographer on the verso, 17 x 22 inches (43.5x56cm.)

£1,000 - 2,000

US\$1,700 - 3,400

€1,200 - 2,500



338

337

THE BEATLES: A SUIT MADE FOR JOHN LENNON FOR USE IN THE FILM 'A HARD DAY'S NIGHT',

black with faint blue stripe, single-breasted with two buttons to front, three to each cuff, single vent, grey lining (blue to arms), inside pocket with *D.A. Millings & Son London W.1* label and inner labelled *D.A. Millings & Son 41 Gt. Pultney St. W.1* and inscribed in black ballpoint *John Lennon Beatle Film SP. O/N 722*, the trousers similarly labelled but inscribed *John Lennon "Hard Days Night"*, sold with a letter of provenance, dated December 1981, £20,000 - 30,000
US\$34,000 - 51,000
€25,000 - 37,000

Provenance: Ex lot 330, *Rock & Roll Memorabilia 1955-1984*, Sotheby's London, 30th August 1984.

The 1981 letter of provenance, signed by Douglas Millings, states that this suit was tailored for John and recorded in the tailor's books as Order No. 722 dated 5/11/63, '...as part of an order for a film that appears in our official ledgers of that date..'. It further states that the suit was returned to the tailor for alterations and it was subsequently given to them by John.

338

DAVID HURN (BRITISH, B. 1934): JOHN LENNON ON THE SET OF 'A HARD DAYS NIGHT',

1964, a black and white archival pigment print, John Lennon sitting on a train smoking, signed by the photographer in black ink, with photographers blind stamp, edition 13/30, signed again by the photographer in pencil on the verso, 17 x 22 inches (43.5x56cm.)

£1,000 - 2,000
US\$1,700 - 3,400
€1,200 - 2,500



337



337 (detail)



340

339

DAVID HURN (BRITISH, B.1934): THE BEATLES ON THE SET OF 'A HARD DAYS NIGHT',

1964,

a black and white archival pigment print, of John Lennon, Paul McCartney, George Harrison and Ringo Starr during the final scene in the film, signed in black pen by the photographer and with photographers blind stamp, edition 7/20, signed again in pencil by the photographer on the verso, 36 x 24 inches (91x61cm.)

£2,000 - 3,000

US\$3,400 - 5,100

€2,500 - 3,700

340

THE BEATLES: JOHN LENNON'S EVENING SUIT,

1960s,

black with matching lining, single-breasted jacket with satin shawl collar, inside pocket labelled *Tailored By Frame Exclusively For Cecil Gee Of London* and stamped *R 38*, single satin-covered button to front with four matching to each cuff, pleated-front trousers, sold with an affidavit from John and Cynthia's former housekeeper at 'Kenwood', Dorothy ('Dot') Jarlett

£15,000 - 20,000

US\$25,000 - 34,000

€19,000 - 25,000

Provenance: Ex lot 307, *Rock & Roll Memorabilia 1955-1984*, Sotheby's London, 30th August 1984.

Dot's affidavit, dated 25th May 1984, confirms that this was one of several items given to her by John for her son.



339



©Press Association/Alpha Geneva/S&G Barretts/Empics Archive

341 (illus)

341

THE BEATLES: A BEATLES DRESS WORN BY A PROGRAMME SELLER AT THE WORLD PREMIERE OF 'A HARD DAYS NIGHT',

London Pavilion, 6th July, 1964, signed across the front in blue ink by John Lennon, Paul McCartney, George Harrison, Ringo Starr and Brian Epstein, the turquoise and blue linen dress with block colour and stripes, embellished with black and white images of the bands portraits and a musical stave with printed title lyric from *I wan_na hold your hand*, accompanied by a letter concerning the provenance

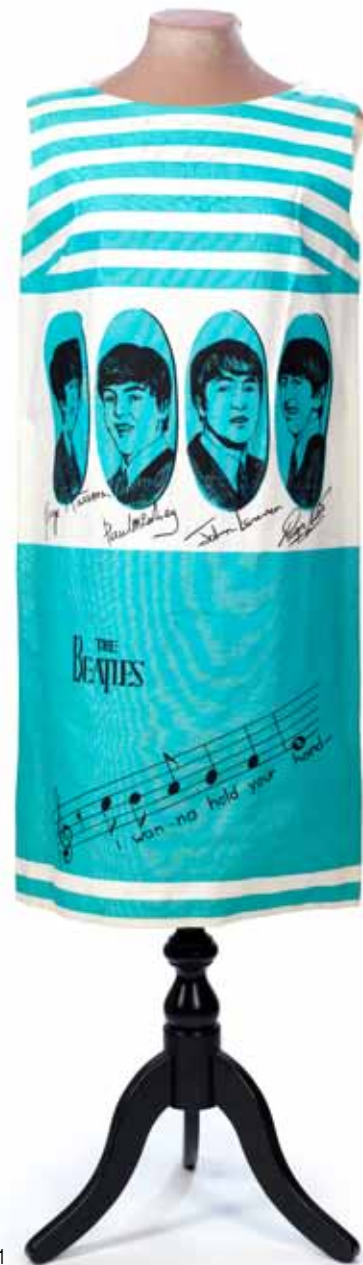
£10,000 - 15,000

US\$17,000 - 25,000

€12,000 - 19,000

The premier of the Beatles debut film *A Hard Day's Night* was attended by the Beatles, their wives as well as guests of honour Princess Margaret and Lord Snowdon. The premier was a charity event and the film was shown in aid of the Variety Club Heart Fund and The Dockland Settlements Charity, an organisation which established and ran Youth Clubs and Community Centres for the residents of the more deprived areas in the East End of London.

This dress was one of very few items of clothing provided to a select group of dedicated programme sellers. The vendor, who was one of the lucky twelve to attend and be part of the proceedings mentioned in the accompanying letter, *Major and Mrs John Wills were very much involved in fund raising and as such chose the twelve programme sellers. We were all in our late teens or early twenties and were either friends or relations of the Wills family. She continues the evening was enormous fun and there was a reception at the Dorchester Hotel afterwards where I managed to get my dress signed.* The illustration in the catalogue shows the vendor wearing her dress while at the premier before obtaining the signatures at the after party. The dress has remained in her possession ever-since.



341



341 (detail)



342 (part)



342 (part)



342 (part)



343 (detail)



342 (part)



342 (part)

342
DAVID BAILEY (BRITISH, B.1938): DAVID BAILEY'S BOX OF PIN-UPS,
 London: Weidenfeld & Nicolson, 1965, 36 half-tone prints in original card box with printed title, subjects include: John Lennon, Paul McCartney, Mick Jagger, Brian Jones, David Hockney, Jean Shrimpton, Terence Stamp, Cecil Beaton, Michael Caine and Brian Epstein, each - 14x12in. (36.8x31.7cm.)
£3,000 - 5,000
US\$5,100 - 8,400
€3,700 - 6,200



346



344



345

343
THE BEATLES: A COPY OF 'THE BEATLES BOOK' FAN CLUB MONTHLY MAGAZINE AUTOGRAPHED BY PAUL MCCARTNEY,
 issue no. 18, January 1965, an inside photograph of Paul signed and inscribed in blue ballpoint *love from Paul McCartney*
£600 - 800
US\$1,000 - 1,400
€740 - 990

344
THE BEATLES: A TEST PRESSING OF THE SINGLE 'DAY TRIPPER',
 1965,
 the 45rpm, single-sided 7inch with *Parlophone Microgroove Test Record Not For Sale* labels, one side datestamped 11 NOV 1965 and inscribed in red ballpoint *Pass P E Browne*, also with matrix number in felt pen and artiste and incorrect title in pencil, the blank side label inscribed with correct title and artiste in black ink, in Parlophone green sleeve Type 2
£500 - 600
US\$850 - 1,000
€620 - 740

345
THE BEATLES: A TEST PRESSING OF THE ALBUM 'RUBBER SOUL',
 1965,
 comprising two single-sided, 12inch 33 1/3rpm discs, each with *Parlophone Long Playing Test Record Not For Sale* labels inscribed in pencil with recording details and matrices XEX 579-1 and XEX 580-1, in paper sleeves inscribed with track listing
£750 - 850
US\$1,300 - 1,400
€930 - 1,100



347

346

THE BEATLES: HELPI!,

United Artists, 1965,
Japanese double-panel poster, unfolded, 20 x 58
inches (51x148cm.)

£400 - 600

US\$680 - 1,000

€490 - 740

347

THE BEATLES: A RARE GOLD SALES AWARD TO BRIAN EPSTEIN,

1966,
the gold-coloured 45 engraved to the centre, *Awarded to Brian Epstein, Manager of The Beatles, by E.M.I. Denmark on 2nd May 1966 for the sale of one million Beatles records in Denmark*, mounted on blue velvet and framed, 11 1/4 inches (28.5cm) square

£2,000 - 2,500

US\$3,400 - 4,200

€2,500 - 3,100

348

THE BEATLES: 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 18 x 27 inches (48x69cm) (5)

£400 - 600

US\$680 - 1,000

€490 - 740

349

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 - 5 1/2 inches (14cm.)

£1,000 - 1,200

US\$1,700 - 2,000

€1,200 - 1,500

350

RINGO STARR: 'POSTCARDS FROM THE BOYS' - GENESIS BOOKS,

no. 34 from 350 Deluxe copies (2,500 total edition),
Genesis Publications Limited, 2003, signed by Ringo Starr, complete with all packaging/delivery box

£500 - 600

US\$850 - 1,000

€620 - 740



348



348



348



348



349



350 (part)



Geoffrey Baker, back row, third from left ©Paul Saltzman. All rights reserved.

351 (illus)



351

351*AR

THE BEATLES: A DRAWING BY PAUL MCCARTNEY,
1968,

a Picasso-inspired half-length figure, felt-tip pens, inscribed *GB PM* in lower right corner, 8¼ x 13 inches (21x33cm)

£1,000 - 1,500

US\$1,700 - 2,500

€1,200 - 1,900

This and the following five lots are from the collection of the late Geoffrey Baker. He met and befriended the Beatles when they were in India in 1968.

In a letter written circa 1995, Geoffrey described the origins of the three drawings by Paul and George offered in this sale, which reads: *These were the gifts to me of their authors whilst in Rishikesh, India in early 1968, at Maharishi's ashram. The circumstances of their creation is as follows. One morning the Beatle girls produced some colored pens and began drawing at a table under the trees. The Beatles themselves then joined in, I also. Someone asked, "What shall we paint?", to which George answered, "Let's do 'over the hill came the monster'", and henceforth began to produce the 'two eyes' picture. Paul produced the head and shoulders of some TV personality - I forget who - signed it GB-PM then gave it to me. George's 'Balloon Man' is another story. I had written a story (entitled 'The Balloon Man') about a balloonist. I thought it might be of interest as a possible movie scenario and gave it to George to look over. The idea of the title must have been an inspiration for his Balloon Man - clearly George himself standing in a field of psychedelic flowers. He presented it to me at dinner.'*

In the same letter, Geoffrey refers to the set of handwritten lyrics to 'Ob-La-Di Ob-La-Da' which Paul gave to him. These were sold as lot 657, Rock 'n' Roll Memorabilia, Sotheby's, London, 14th September 1995

352*AR

THE BEATLES: A DRAWING OF 'TWO EYES' BY GEORGE HARRISON,
1968,

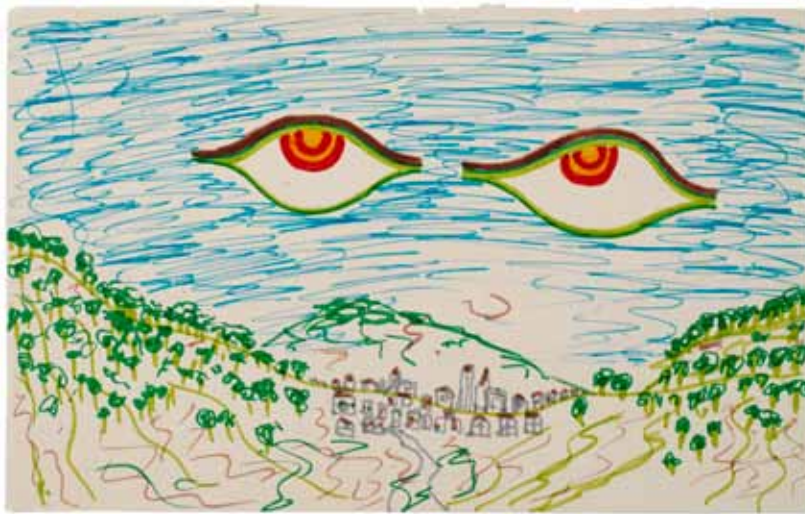
felt-tip pens, depicting a large pair of eyes over a hilly landscape, 13 x 8¼ inches (33 x 21cm)

£1,200 - 1,800

US\$2,000 - 3,000

€1,500 - 2,200

Please see Footnote to lot 351.



352

353*AR

THE BEATLES: A DRAWING OF A 'BALLOON MAN' BY GEORGE HARRISON,

1968,
felt-tip pens and pencil, depicting a bearded figure in a flower-filled landscape holding a collection of balloons, some decorated with Eastern symbols,
9¾ x 13¾ inches (24.8 x 35cm)
£2,000 - 3,000
US\$3,400 - 5,100
€2,500 - 3,700

Please see Footnote to previous lot 351.

354*

THE BEATLES: 'AUTOBIOGRAPHY OF A YOGI', AUTOGRAPHED BY GEORGE HARRISON,

1968,
Paramahansa Yogananda, Self-Realization Fellowship, Los Angeles, 1959, the front endpaper signed and inscribed by George in black ink, *To Geoffrey. JAI GURDEV. George.*, hardback with distressed dustjacket
£700 - 900
US\$1,200 - 1,500
€870 - 1,100

Geoffrey Baker, in the letter referred to in the Footnote to lot 351, states: 'George (also) gave me his copy of Yogananda's 'Autobiography Of A Yogi' just prior to his leaving Rishikesh. After breakfast that day he said, "Come, I've got something for you." He inscribed the book 'Jai Guru Dev, George'. (This was the book that a mystery-man wearing robes handed to George out of the blue whilst walking down the street in Nassau, Bahamas).'

355*

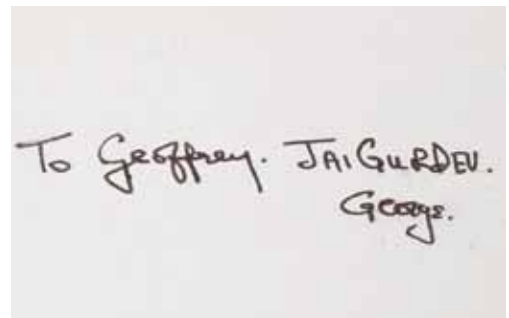
THE BEATLES: A TELEGRAM FROM GEORGE HARRISON AND A SET OF AUTOGRAPHS OF THE BEATLES' WIVES AND GIRLFRIENDS,

1968,
the telegram addressed to *Geoffrey Baker Green View Hotel Nehru Park Srinagar (KMR)*, with text, *Please Take My Book Of Music From Sitarist Vachnespati And Keep Until London Many Thanks And Love George Harrison*, stamped 20.4.68 *Srinagar*; together with a piece of graph paper signed in blue ballpoint by Cynthia Lennon, Pattie Harrison, Jane Asher and Jenny Boyd, telegram - 8¾ x 6¾ inches (22 x 17cm), paper 6½ x 7¾ inches (16.5 x 19.7cm)
£400 - 500
US\$680 - 850
€490 - 620

Please see Footnote to lot 351.



353



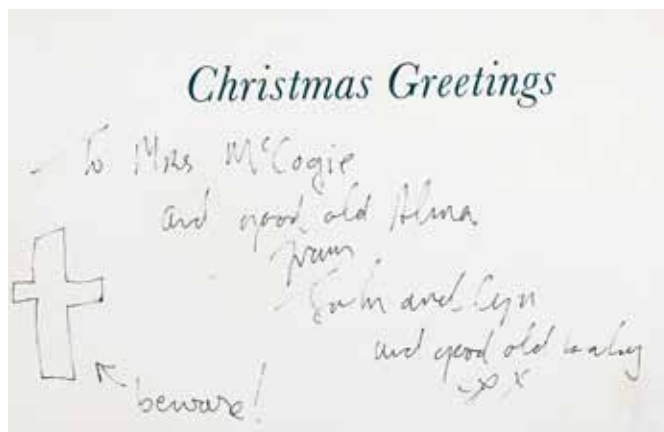
354



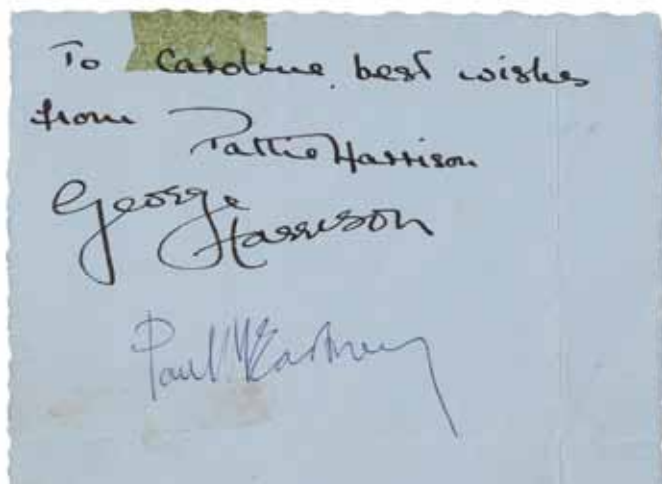
355



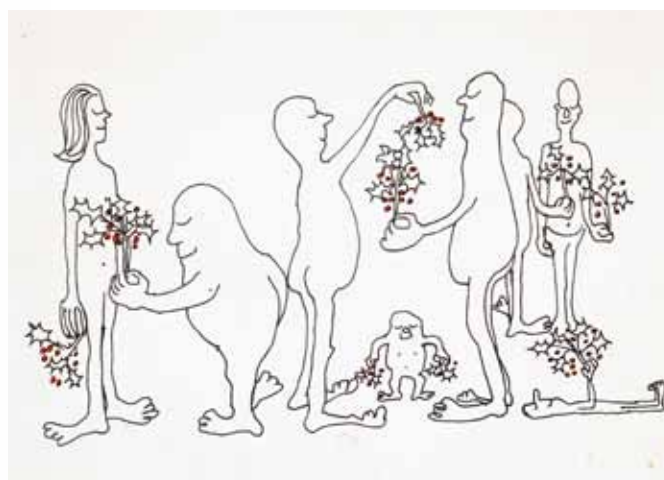
356



358



357



358

356*
THE BEATLES: A POSTCARD FROM GEORGE HARRISON TO GEOFFREY BAKER,
 1972,
 the Apple Corps Ltd. card stamped *Henley-On-Thames 26 Sep 1972* and written in blue ballpoint, message reading, *Sorry we missed you Love to see you Where have you been these last forty years? Give us a call Henley 3620 come and have some Tea. Love from George*, the front also inscribed by George with an Om symbol, 6 x 4 inches (15x10cm)
 £800 - 1,200
 US\$1,400 - 2,000
 €990 - 1,500

Please see Footnote to lot 351.

357
GEORGE HARRISON: A NOTE FROM GEORGE AND PATTIE HARRISON,
 1960s,
 a piece of pale blue writing paper signed by both in black ink and and inscribed by Pattie, *To Caroline best wishes...P.S. Ringo + John are on holiday*, with non-authentic Paul McCartney 'autograph' in blue ballpoint, 5¼ x 7 inches (13.3. x 17.8cm)
 £500 - 700
 US\$850 - 1,200
 €620 - 870

358
THE BEATLES: A CHRISTMAS CARD FROM JOHN LENNON TO ALMA COGAN,
 1964,
 signed and inscribed inside by John in black ink, *To Mrs McCogie and good old Alma from John and Cyn and good old baby* and with a drawing of a cross and inscribed *beware!*, the card one designed by John, together with a recent print of a b/w photograph of Sandra Caron, Alma's sister, with John 7¼ x 10½ inches (18.5x26cm) closed
 £1,200 - 1,500
 US\$2,000 - 2,500
 €1,500 - 1,900

Provenance: Sandra Caron, Alma Cogan's sister. Proceeds from the sale of this lot will be donated to charity.

Alma Cogan, the most successful British female singer of the 1950s, became a friend of Brian Epstein and the Beatles in the early 60s. The 'Mrs McCogie' is John's fond nickname for Alma's mother. The Beatles visited the family at their home in Kensington, London on a number of occasions, including Alma's birthday party just prior to their overseas tour in June 1964. Amongst Alma's last recordings, in 1965, were cover versions of 'Yesterday' and 'Eight Days A Week'/'Help!'. She died of cancer, aged just 34, in October 1966.



359

359

THE BEATLES: A SHEET OF PAPER WITH MULTIPLE SIGNATURES OF PAUL MCCARTNEY,

circa 1964,

the sheet, probably a child's table place mat, with five large examples of Paul's signature, one as *James Paul McCartney* and script in other hands, the name 'Peter Noble' also appearing, the reverse printed with colour images of very early steam trains, 15 x 19¾ inches (38 x 50cm)

£2,000 - 3,000

US\$3,400 - 5,100

€2,500 - 3,700

Provenance: Sandra Caron. Please see footnote to previous lot.
Proceeds from the sale of this lot will be donated to charity.

This unusual item was the result of Sandra attempting to teach Paul, during one of his visits to see Alma Cogan and Sandra at their London home, to write backwards. The results were somewhat mixed! Also present was Peter Noble, a writer, showbusiness journalist and film historian.

360

GEORGE HARRISON AND PAUL MCCARTNEY: A NOTE AND CHRISTMAS CARD,

probably 1970s,

comprising: a Dark Horse Records compliments slip with handwritten birth details in blue ballpoint by George, 12.10 A.M. 25/2/43 and signed; together with a 'Respect For Animals' Christmas card signed and inscribed in black ink by Paul, + love, from Paul, Linda + kids XX, the first 3¼ x 6 inches (9.5 x 15cm)

£600 - 800

US\$1,000 - 1,400

€740 - 990

361

GEORGE HARRISON: 'CONCERT FOR GEORGE', GENESIS BOOKS,

commemorating the concert held in memory of George at the Royal Albert Hall, 29th November 2002, no. 34 from an edition of 350 Deluxe Copies (2,500 total edition), Genesis Publications Limited, 2004, signed by Olivia Harrison, complete with all original packaging/delivery box

£500 - 700

US\$850 - 1,200

€620 - 870

362

JOHN LENNON AND YOKO ONO: AUTOGRAPHS OF THE COUPLE,

probably circa 1968/69,

in blue ballpoint on a piece of lined paper, 5 x 7 inches (12.5 x 18 cm)

£600 - 800

US\$1,000 - 1,400

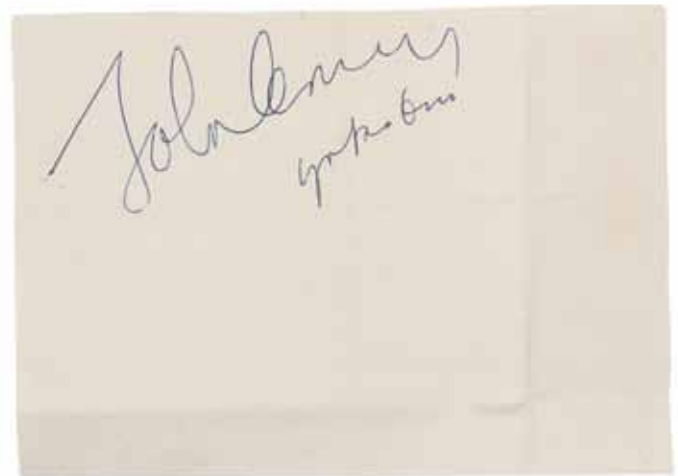
€740 - 990



360



361



362



363 (part)



363 (part)

363

BOB GRUEN (AMERICAN, B.1945): A LIMITED EDITION SET OF EIGHT BLACK AND WHITE PORTRAIT PHOTOGRAPHS OF JOHN LENNON,

taken during the shoot for the 1974 album cover *Walls and Bridges*, the set produced for the 50th Anniversary of Capitol Records, 1992, each 11 x 14 inches (28x36cm) (8)

£1,000 - 1,500

US\$1,700 - 2,500

€1,200 - 1,900

364

WINGS: AN AUTOGRAPHED PUBLICITY CARD,

1970s, gatefold, signed inside by the band in blue ballpoint and black marker, 13¼ x 6 inches (33.5x15cm)

£500 - 700

US\$850 - 1,200

€620 - 870



364



365

365

WINGS: AN AUTOGRAPHED COPY OF THE SINGLE 'MULL OF KINTYRE'/'GIRLS SCHOOL',

1977, the picture sleeve signed and inscribed in blue ballpoint by Paul and Linda McCartney and Denny Laine, an Australian pressing

£500 - 700

US\$850 - 1,200

€620 - 870

366

WINGS: AN ACETATE RECORDING OF THE SINGLE 'MULL OF KINTYRE'-'GIRLS SCHOOL',

1977, the double-sided, 7 inch 45rpm disc with EMI Abbey Road Studios labels with handwritten recording details in black ballpoint

£400 - 600

US\$680 - 1,000

€490 - 740



366



367

367

WINGS: TWO ACETATE RECORDINGS FOR THE 'LONDON TOWN' ALBUM,

1977/78 each a single-sided, 12inch 33 1/3rpm acetate and with EMI Abbey Road Studios label with handwritten recording details in black ballpoint, one reading *Cafe On The Left Bank Etc.*, the other *Morse Moose And The Grey Goose Etc.*, in plain card/paper sleeves (2)

£600 - 800

US\$1,000 - 1,400

€740 - 990

End of Sale

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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 licensing arrangements can be found on the ACE website <http://www.arts council.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 Licensing
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 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.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, *, 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

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Charles O' Brien
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Madalina Lazen
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20th Century British Art

Matthew Bradbury
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Aboriginal Art

Francesca Cavazzini
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African, Oceanic & Pre-Columbian Art

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U.S.A
Fredric Backlar
+1 323 436 5416

American Paintings

Alan Fausel
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Antiquities

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Antique Arms & Armour

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U.S.A
Paul Carella
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Art Collections, Estates & Valuations

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Art Nouveau & Decorative Art & Design

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U.S.A
Frank Maraschiello
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Australian Art

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Alex Clark
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Australian Colonial Furniture and Australiana

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Books, Maps & Manuscripts

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British & European Glass

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U.S.A
Suzy Pai
+1 415 503 3343

British & European Porcelain & Pottery

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U.S.A
Peter Scott
+1 415 503 3326

California & American Paintings

Scot Levitt
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Carpets

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U.S.A.
Hadji Rahimipour
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Chinese & Asian Art

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Dessa Goddard
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HONG KONG
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AUSTRALIA
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Clocks

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U.S.A
Jonathan Snellenburg
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Coins & Medals

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U.S.A
Paul Song
+1 323 436 5455

Contemporary Art

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U.S.A
Jeremy Goldsmith
+1 917 206 1656

Costume & Textiles

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+44 1564 732969

Entertainment Memorabilia

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+44 20 7393 3844
U.S.A
Catherine Williamson
+1 323 436 5442

Furniture & Works of Art

UK
Fergus Lyons
+44 20 7468 8221
U.S.A
Jeffrey Smith
+1 415 503 3413

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

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Suzannah Yip
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U.S.A
Jeff Olson
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Jewellery

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Susan Abeles
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U.S.A
Gregg Dietrich
+1 917 206 1697

Mechanical Music

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Modern, Contemporary & Latin American Art

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Alexis Chompaisal
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Modern Design

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Motor Cars

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