



Bonhams

Entertainment Memorabilia

Montpelier Street, London | 17 December 2019



Entertainment Memorabilia

Montpelier Street, London | 17 December 2019 at 2pm

BONHAMS

Montpelier Street
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Saturday 23 November
11am to 4pm
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11am to 4pm

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Montpelier Street, London SW7 1HH

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

ENQUIRIES

Claire Tole-Moir
+44 (0) 20 7393 3984
claire.tolemoir@bonhams.com

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

Aimee Clark
+44 (0) 20 7393 3871
aimee.clark@bonhams.com

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Front cover: Lot 164
Back cover: Lot 81
Inside front cover: Lot 127
Inside back cover: Lot 145

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**Please note that Bonhams
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Head of Department
Entertainment Memorabilia



Jon Baddeley
Global Head
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Consultant
Entertainment Memorabilia



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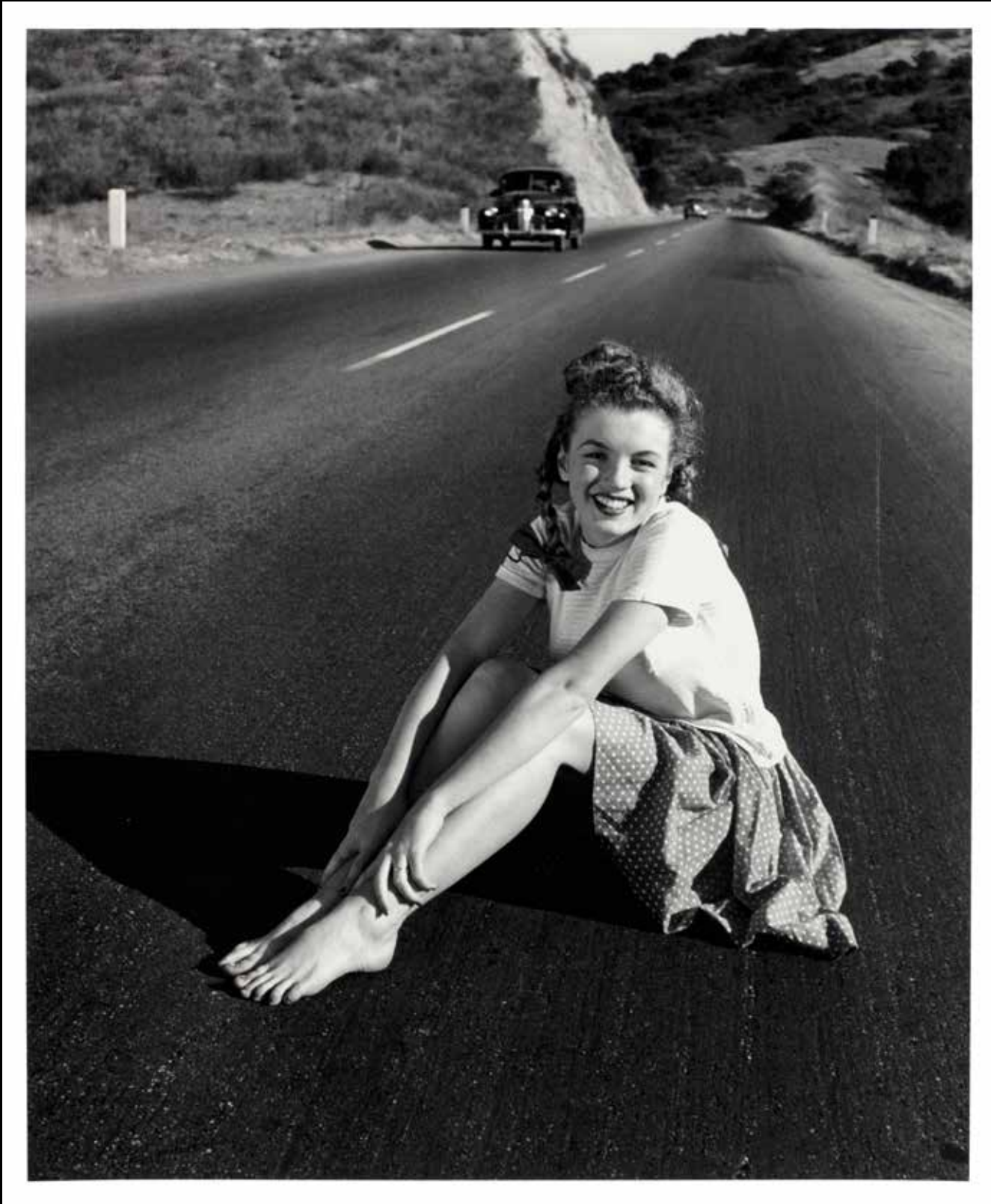
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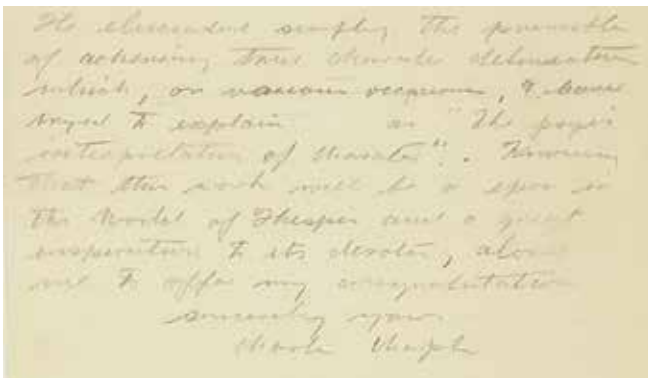
Film & Television



Lot 3



2 (part)



1 (detail)

1
CHARLIE CHAPLIN: AN ORIGINAL HANDWRITTEN LETTER AND ORIGINAL TYPED LETTER TO ELIZABETH REYNOLDS HAPGOOD,

November 1936,
 a two-page letter handwritten by Chaplin in pencil to renowned Russian author Elizabeth Reynolds Hapgood, which reads...*In this epic age of commerce in which movies and radio exploit the best...the ideals of art have been lost and the soul of the artist has become jaded. Before continuing,...This is why your translation of Stanislavski's "An Actors Prepares" comes like a fresh ocean breeze in the midst of this monoxide humdrum of commercial entertainment. He comments,...Undoubtedly it will be a text-book for all who aspire to an advocate the highest in dramatic expression, signed Sincerely Yours Charlie Chaplin,* accompanied by an unsigned typed copy of the letter on one-page of personal Charlie Chaplin stationery, from Los Angeles California and dated November 30, 1936, all mounted together in a modern display frame, overall including frame 22in x 27¼in (56cm x 69.5cm)

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

Elizabeth Reynolds Hapgood (1894-1974) who spoke fluent Russian, was the first English-language translator of writings about acting by Konstantin Stanislavsky, the actor, director, and dramatics coach for the Moscow Art Theatre. She was married to Norman Hapgood (1868-1937) the American writer, journalist, editor, critic, and American Minister to Denmark.

2
MARILYN MONROE: A LARGE COLLECTION OF VINTAGE MAGAZINES,

1947-1962,
 comprising 43 vintage magazines for various publications such as; Picture Post, Picturegoer, Photoplay, Look, Illustrated, People Today, Picture Week, The Male Point of View, Coronet, Life, Picture Show, among others, together with 'Bernard of Hollywood's Marilyn: Images by Hollywood's Great Glamour Photographer' by Susan Bernard, signed by the author. All featured in the exhibition 'Marilyn Monroe: A British Love Affair' National Portrait Gallery, London, September 2012 - March 2013, Various sizes, some in mounts, (43)

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

The magazines presented here formed a significant part of the exhibition 'Marilyn Monroe: A British Love Affair' held at the National Portrait Gallery in 2012. Dating from 1947 to 1962, the magazines mirror the period of Monroe's life celebrated in the exhibition. Curated to coincide with the 50th anniversary of Monroe's death, the exhibition concept stemmed from Monroe's brief stay in Britain in 1956 and the extraordinary levels of press interest that it generated. Monroe was photographed by many British photographers and photojournalists during her stay, and it is these iconic photographs, along with the portraits taken by renowned British photographer Cecil Beaton in New York, on which the exhibition centred. A range of noteworthy magazine covers, film stills, lobby cards and prints accompanied the portraits to provide context. The exhibition demonstrated the extent of Monroe's international popularity from the late 1940s, and the magazines perfectly encapsulate the frenzy of adoration that surrounded Monroe both during her visit to Britain and during the rest of her career.

Provenance

From the collection of Terence Pepper.
 Terence Pepper was Curator of Photographs and Head of the Photographs Collection at the National Gallery from 1978-2014. His long and illustrious career at the gallery has left its mark in the remarkable body of photographic works acquired for the Collection in this period, many by leading practitioners that he helped bring back to prominence.

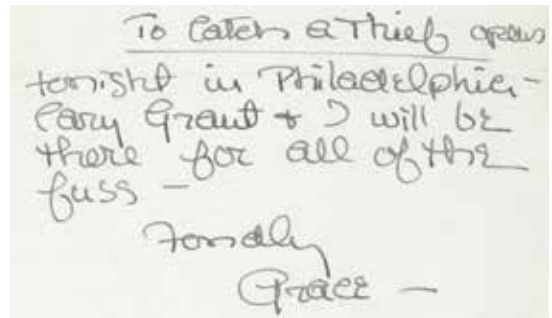
De Dienes recalls his first meeting with Marilyn - "The impact Norma Jeane had on me was tremendous. As minutes passed, I fell more and more in love... I had the immediate feeling she was something special."



3



4



6 (detail)



5

3 AR

ANDRE DE DIENES (ROMANIAN/ AMERICAN, B.1913-D.1985): A SILVER GELATIN PRINT OF A YOUNG MARILYN MONROE 'LIFE ON THE ROAD', 1945,

printed 2006, no. 139 of 200, the silver gelatin black and white print depicting a young Monroe at just 19yrs old sat on 'the road to stardom', bearing Dienes' Estate stamp to the verso inscribed with the edition number and the printing date being 5-16-2006 in black ink, together with another stamp from One West Publishing, in mount, 16in x 20in (40.6cm x 50.8cm)

£600 - 800
€700 - 930
US\$780 - 1,000

Provenance

From the collection of Terence Pepper.

4 AR

ANDRE DE DIENES (ROMANIAN/ AMERICAN, B.1913-D.1985): A BLACK AND WHITE PRINT OF MARILYN MONROE ON TORBAY BEACH, 1949,

printed later, the print depicting Monroe in a white bathing costume, with the photographer's hand-stamp reading PHOTO / ANDRE de DIENES / 1401 Sunset Plaza Drive / Hollywood, Calif. 90069 on the verso, 10³/₄in x 13³/₄in (27.5cm x 35cm)

£400 - 500
€460 - 580
US\$520 - 650

Provenance

From the collection of Terence Pepper.

5

FRANK WORTH (AMERICAN, B.1923-D.2000): A BLACK AND WHITE PHOTOGRAPHIC PRINT OF MARILYN MONROE, 1953,

printed later, limited edition no.84 of 195, taken during a photo session with Sammy Davis, Jr. during the shooting of *How to Marry a Millionaire*, with photographer's blind-stamp to bottom right corner, mounted, framed and glazed, overall 29¹/₂in x 26in (75cm x 66cm)

£600 - 800
€700 - 930
US\$780 - 1,000

6

GRACE KELLY: A HANDWRITTEN LETTER TO BING CROSBY,

undated, but 1955, the two-page handwritten letter on her personal stationary with printed address 988 Fifth Avenue, New York 21, New York, undated, noted *Tuesday* in Kelly's hand and reads, *Was in Hollywood for a week for fitting at Metro - am starting The Swan in Sept - but will come out around the fifteenth of August - have rented a charming house in the hills off of sunset*, before continuing, *To Catch a Thief opens tonight in Philadelphia - Cary Grant and I will be there for all of the fuss*, in black ink, signed Grace, 6in x 8in (15cm x 20cm)

£500 - 700
€580 - 810
US\$650 - 900

Provenance

Given to Alan Fisher, who was Bing's butler by Kathryn Crosby, Bing's widow. On October 1, 2000, Alan attended the annual meeting of the International Crosby Circle in Leeds and brought along a number of Crosby items to be shared among the society. A draw was held and this letter was won by the current vendor.

Bing Crosby and Grace Kelly worked together on two films, 'The Country Girl' in 1954 and 'High Society' in 1956.



7



8



9



10

7

FRANK WORTH (AMERICAN, B.1923-D.2000): A BLACK AND WHITE PHOTOGRAPHIC PRINT OF FRANK SINATRA, 1955, printed later, limited edition print *no.69 of 195*, depicting Frank Sinatra in his Ford Thunderbird just before the release of *The Man with the Golden Arm*, with photographer's blind-stamp to bottom right corner, mounted, framed and glazed, *overall 29½in x 26in (75cm x 66cm)*

£500 - 700
€580 - 810
US\$650 - 900

8

FRANK WORTH (AMERICAN, B.1923-D.2000): A BLACK AND WHITE PHOTOGRAPHIC PRINT OF ELIZABETH TAYLOR, 1956, printed later, limited edition print *no.76 of 195*, depicting Taylor on the set of *Giant*, with photographer's blind-stamp to bottom right corner, mounted, framed and glazed, *overall 29½in x 26in (75cm x 66cm)*

£600 - 800
€700 - 930
US\$780 - 1,000

9

FRANK WORTH (AMERICAN, B.1923-D.2000): A BLACK AND WHITE PHOTOGRAPHIC PRINT OF JAMES DEAN, 1956, printed later, limited edition print *no.100 of 195*, depicting Dean on the set of his last film *Giant*, with the photographer's blind-stamp to bottom right corner, mounted, framed and glazed, *overall 29½in x 26in (75cm x 66cm)*

£500 - 700
€580 - 810
US\$650 - 900

10

FRANK WORTH (AMERICAN, B.1923-D.2000): A BLACK AND WHITE PHOTOGRAPHIC PRINT OF ROBERT WAGNER AND NATALIE WOOD, 1959, printed later, limited edition print *no.94 of 195*, depicting Wagner and Wood seated at the 31st Academy Awards® Dinner in 1959, with photographer's blind-stamp to bottom right corner, mounted, framed and glazed, *overall 29½in x 26in (75cm x 66cm)*

£500 - 700
€580 - 810
US\$650 - 900



11



11 (part)

11
THE BUCCANEER: A TAILCOAT WORN BY YUL BRYNNER FOR HIS ROLE AS 'JEAN LAFITTE' IN THE FILM,

Paramount Pictures, 1958, the 19th century-style double-breasted green tailcoat, with black lapels, brass buttons, and orange satin lining, identical to the one Yul Brynner wears in the film for his role as the pirate 'Jean Lafitte', designed by Edith Head, and bearing the name 'Yul Brynner' on the inside, mounted in a modern glazed display case, accompanied by three stills from the film and a letter concerning the provenance, *display case 33in x 59½in (84cm x 151cm) overall*

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,600

Provenance

During the 1990's the vendor's son was working as an actor in Hollywood. Whilst being fitted for a costume at a theatrical costumiers he came across the tailcoat with Yul Brynner's name in it. After some enquiries the costumiers confirmed it was Brynner's costume and sold it to him.



12



13

The Buccaneer is a pirate film starring Yul Brynner, Charles Boyer and Claire Bloom, with Charlton Heston playing a supporting role. The story takes place during the War of 1812, telling a heavily fictionalized version of how the privateer 'Lafitte' helped in the Battle of New Orleans and how he had to choose between fighting for America or for the side most likely to win, the United Kingdom.

In 1959, Edith Head won the Academy Award® for 'Best Costume Design' for *The Buccaneer*.

12

JOHN TRUSCOTT (AUSTRALIAN, B.1936 – D.1993): A FINE ORIGINAL COSTUME DESIGN FOR THE AUSTRALIAN AND LONDON STAGE PRODUCTION OF CAMELOT,

1963/64, a hand-painted gouache and pencil costume design on art paper featuring a lavish white costume most likely for 'Queen Guinevere's' character, signed and dated by John Truscott, and titled *Camelot '64, Chorus Act I* along the top, framed and glazed, *overall 11in x 15½in (28cm x 39cm)*

£400 - 600
 €460 - 700
 US\$520 - 780

John Truscott (b.1936 – d.1993) was an Australian actor, production designer, costume designer and artistic director. He won two Academy Awards® for his work on the 1967 feature film *Camelot*.

The Australian production, premiered at Her Majesty's Theatre in Adelaide on 30th November 1963, then opened on 22nd February 1964 at Her Majesty's Theatre in Melbourne, before opening on 17th October 1964 at Her Majesty's Theatre in Sydney. Truscott's designs were then used for the 1964 London production at the Drury Lane Theatre, opening on 19th August 1964.

13

JOHN TRUSCOTT (AUSTRALIAN, B.1936 – D.1993): A FINE ORIGINAL COSTUME DESIGN FOR THE AUSTRALIAN AND LONDON STAGE PRODUCTION OF CAMELOT,

1963/64, a hand-painted gouache and pencil costume design on art paper featuring a dramatic red and blue courtly costume most likely for a Lady of the court or 'Queen Guinevere's' character, signed and dated by John Truscott, and titled *Camelot '64, Chorus Act I* along the top, framed and glazed, *overall 11in x 15½in (28cm x 39cm)*

£400 - 600
 €460 - 700
 US\$520 - 780

Please see footnote to previous lot.



14

14

8 1/2,

Columbia Films, 1963,
French petite, mounted, framed and glazed, 23½in x 31½in (60cm x 80cm)

£300 - 500

€350 - 580

US\$390 - 650

15

A FISTFUL OF DOLLARS (PER UN PUGNO DI DOLLARI),

United Artists, 1964,
Italian four sheet poster, linen-backed, artwork by Sandro Simeoni, 54¾in x 77½in (139cm x 197cm)

£700 - 1,000

€810 - 1,200

US\$900 - 1,300

16 AR

PETER SELLERS (BRITISH, B.1925-D.1980): A LARGE COLLECTION OF PHOTOGRAPHS OF AUDREY HEPBURN AND PETER O'TOOLE ON THE SET OF HOW TO STEAL A MILLION,

28 October 1965,
comprising: 23 images of the actor and actress relaxing during filming in Paris, depicting them both at breakfast in head and shoulders poses, some showing them eating, some showing them smiling, a few single-shots, some duplicates, 15in x 12in (38cm x 30.5cm) each, (23)

£1,000 - 1,200

€1,200 - 1,400

US\$1,300 - 1,600

Provenance

The vendor's father was a Press Agent on the film and arranged for Peter Sellers to visit the set.

17

CABARET,

United Artists, 1972
Czech poster, mounted, framed and glazed, 11in x 16in (30cm x 42cm)

£400 - 600

€460 - 700

US\$520 - 780



17



16 (part)



15

"Broadsword calling Danny Boy"

- Richard Burton



© Mgm/Kobal/Shutterstock

Clint Eastwood & Richard Burton

18

WHERE EAGLES DARE: RICHARD BURTON'S MILITARY-STYLE JACKET WORN FOR HIS ROLE AS 'MAJOR JOHN SMITH',

MGM, 1968,

Worn by Burton throughout the film, the Nazi military-style khaki single-breasted jacket, with green collar, large cuffs, and silver coloured buttons, bearing a label to an inside pocket reading *M. Berman Ltd, 18 Irving St, Leicester S.Q, W.C.2* and the name Richard Burton handwritten in blue ink to the label,

£6,000 - 8,000

€6,900 - 9,300

US\$7,800 - 10,000

Provenance

Angels Costumiers.

Ex-Lot 335 - *Rock n' Roll & Film Memorabilia*, 16th November 2005, Bonhams Knightsbridge.

Where Eagles Dare is a British World War II action film directed by Brian G. Hutton and starring Richard Burton, Clint Eastwood, and Mary Ure. The film involved some of the top filmmakers of the day and is now considered a classic. Filming began on 2 January 1968 in Austria and concluded in July 1968. Eastwood received a salary of \$800,000 while Burton received \$1,200,000. The film is noted for the phrase "Broadsword calling Danny Boy", spoken by Richard Burton several times throughout.

18



19

THE EAGLE HAS LANDED: A SCREENPLAY SCRIPT FOR THE FILM AND RELATED MEMORABILIA,

1976, approx. 148 pages of mimeographed typescript bound in a light blue card cover, the front page displaying the title "THE EAGLE HAS LANDED", together with; an original Kelso Film Productions LTD call sheet for Saturday 3 July 1976; an original copy of the storyboard for the parachute sequence with 16 illustrations and annotations; a first edition "The Eagle Has Landed" book with signatures and messages from Director John Sturges, Michael Caine, Sven-Bertil Taube, Siegfried Rauch, and Donald Sutherland; and a letter on *The Eagle Has Landed* headed paper from production supervisor Basil Rayburn, (Qty)

£400 - 600
 €460 - 700
 US\$520 - 780

Provenance

The property of Stunt/Action Co-ordinator Derek (Del) Baker. Accompanied by a photograph of Baker on set dressed for his role as one of the Stunt/Action team.

20

MEMPHIS BELLE: A FLYING JACKET MADE FOR THE PRODUCTION,

Warner Bros., 1990, the brown leather sheepskin jacket with zip fastening and buckle fastenings to the collar, the reverse embellished with yellow painted lettering reading 'Memphis Belle' and an image of the girl on an aircraft. The label inside reads *Memphis Belle Ltd, Original Designs, 1990 The Bountiful Company, TM Warner Bros Inc, 100% real sheepskin, Made in England, M*, accompanied by a letter concerning the provenance

£800 - 1,200
 €930 - 1,400
 US\$1,000 - 1,600

Provenance

Won by the vendor in a Warwick Brothers video competition in 1991.

21

BRAD PITT: A PAIR OF SAVILE ROW EYEWEAR AVIATOR SUNGLASSES WORN BY BRAD PITT FOR HIS ROLE AS 'GLEN MCMAHON' IN WAR MACHINE,

Netflix, 2017, the vintage style aviators, engraved *Savile Row, Made in England*, as seen worn by Pitt in various outdoor scenes during the film, accompanied by a letter of provenance,

£600 - 800
 €700 - 930
 US\$780 - 1,000



20



21



22

Provenance

Offered by a former member of the production team.

War Machine is an American satirical war film directed and written by David Michôd and starring Brad Pitt, Anthony Michael Hall, Anthony Hayes, Topher Grace, Will Poulter, Tilda Swinton, and Ben Kingsley. Based on the nonfiction book 'The Operators: The Wild and Terrifying Inside Story of America's War in Afghanistan' by Michael Hastings, it is a fictionalized version of the events in the book based on United States Army General Stanley McChrystal. The film is set in the summer of 2009, when four-star 'General Glen McMahon' (played by Brad Pitt), having been renowned for his effective leadership in Iraq, is sent to Afghanistan to prepare an assessment so that the government can end the ongoing war. The film was released on Netflix on May 26, 2017.

22

BRAD PITT: A PAIR OF CROCKETT & JONES DRESS SHOES WORN BY BRAD PITT FOR HIS ROLE AS 'GLEN MCMAHON' IN WAR MACHINE,

Netflix, 2017, the classic black leather 'Bristol' dress shoes, Size 9, Made in England, as worn by Pitt in the film when in his dress uniform, in original box, accompanied by a letter of provenance,

£400 - 600
 €460 - 700
 US\$520 - 780

Provenance

Offered by a former member of the production team.



23



24



25



26 (part)

23

BRAD PITT: A MILITARY-STYLE CAMOUFLAGE RAINCOAT WORN BY BRAD PITT FOR HIS ROLE AS 'GLEN MCMAHON' IN WAR MACHINE,

Netflix, 2017, the military-style camouflage raincoat, affixed with mock US military badges on the shoulders and across the front, the two on the front reading 'McMAHON' and 'US ARMY', with 'Glen Hero' written in black ink to the inside label, worn by Pitt in the scene in Paris; together with four cream cotton t-shirts which were worn under his US army fatigues worn throughout the film (two with 'Glen' written in black ink to an inside label), accompanied by a letter of provenance, (5)

£400 - 600
€460 - 700
US\$520 - 780

Provenance

Offered by a former member of the production team.

24

BRAD PITT: A PAIR OF CLEAR READING GLASSES WORN BY BRAD PITT FOR HIS ROLE AS 'GLEN MCMAHON' IN WAR MACHINE,

Netflix, 2017, the vintage style reading glasses engraved *Lygo Optik J690* to the leg, as seen worn by Pitt in office scenes of the film, accompanied by a letter of provenance,

£400 - 600
€460 - 700
US\$520 - 780

Provenance

Offered by a former member of the production team.

25

BRAD PITT: A GROUP OF PROP ID CARDS AND DOG TAGS FOR BRAD PITT'S CHARACTER 'GLEN MCMAHON' IN WAR MACHINE,

Netflix, 2017, comprising; a prop Geneva Conventions Identification Card, a prop ID pass for the International Security Assistance Force, four prop dog tags with Glen McMahon's details on them, and two blank prop passports (one accompanied by a fake plane ticket), together with a letter of provenance, (Qty)

£300 - 500
€350 - 580
US\$390 - 650

Provenance

Offered by a former member of the production team.

26

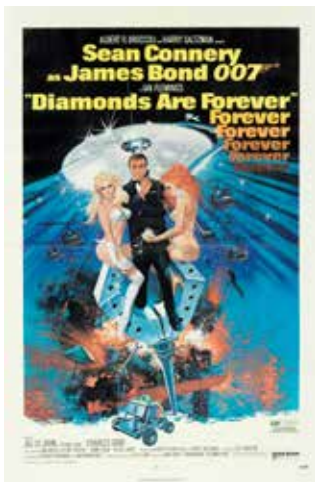
BRAD PITT: TWO SETS OF SPORTS KIT WITH TRAINERS WORN BY BRAD PITT FOR HIS ROLE AS 'GLEN MCMAHON' IN WAR MACHINE,

Netflix, 2017, comprising; two grey cotton t-shirts, both Size L, (one with 'Glen Hero' and the other with 'Glen Repeat' written on the labels); accompanied by two pairs of black shorts (one with 'Glen Repeat' written on the inside); together with a pair of Asics blue Duomax sports trainers, as worn by Pitt in training scenes in the film, accompanied by a letter of provenance, (Qty)

£600 - 800
€700 - 930
US\$780 - 1,000

Provenance

Offered by a former member of the production team.



27



28

27

JAMES BOND: TWO POSTERS FOR GOLDFINGER AND DIAMONDS ARE FOREVER,

Eon Productions/ United Artists, 1964, both U.S. one sheet posters, both linen-backed, both framed and glazed, both 27in x 41in (68.5cm x 104cm) (2)

£600 - 800
 €700 - 930
 US\$780 - 1,000

28

JAMES BOND: A SCREENPLAY SCRIPT FOR OCTOPUSSY SIGNED BY ROGER MOORE,

Eon Productions, 1983, approx. 141 pages of mimeographed typescript, bound with a brown card cover, the first page reading *Octopussy*, signed by Roger Moore and the Director John Glen, together with a letter from the production office at Pinewood Studios enclosing two tickets for the private 'Crew Screening' of the film on Sunday 5th June 1983, and a souvenir brochure, (3)

£1,200 - 1,800
 €1,400 - 2,100
 US\$1,600 - 2,300

Provenance

The property of Stunt/Action Coordinator Derek (Del) Baker. Accompanied by a photograph of Baker on set in Diapur, India for his role as a member of the Stunt/Action team.



29 (front)

29 (back)



©Moviestore/Shutterstock

29

CASINO ROYALE / CATERINA MURINO: A SCREEN-USED PINK SATIN DRESS WORN BY CATERINA MURINO FOR HER ROLE AS 'SOLANGE',

Eon Productions / United Artists, 2006, the pomegranate pink satin floor-length dress, with cowl neck and cross-hatch design on the back, with sequin and diamante detailing on the straps, bearing no labels but designed and made by Jenny Packham, Murino can be seen wearing the dress in the hotel scene when James Bond wins at a poker game and invites her for a drink, accompanied by the receipt from The British Academy of Film and Television Arts auction in 2008,

£2,000 - 4,000
 €2,300 - 4,600
 US\$2,600 - 5,200

Provenance

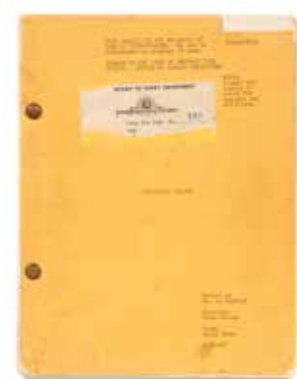
Ex-lot 11 - The British Academy of Film and Television Arts auction, London, 2008.



31



32



30



33

31

FORBIDDEN PLANET,

M.G.M., 1956,
Australian Daybill poster, 13 1/2in x 30in (34.5cm x 76cm)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600

32

QUATERMASS II,

Hammer Films / United Artists, 1957,
British quad poster, linen backed,
40in x 30in (101.5cm x 76cm)

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,500

30

FORBIDDEN PLANET: A PRE-PRODUCTION SCRIPT,

M.G.M, 1956,
approx. 91 pages of mimeographed typescript, with an orange
card front cover reading *FORBIDDEN PLANET/ Prod.#1671/ NOTE:
Please see inside cover for changes and additions./ Okayed by Mr N.
Nayfack/ Director: Fred Wilcox/ From: Cyril Hume, 2-10-55,*

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600

Provenance

Originally from the estate of James Brittain, Associate Producer at
MGM Studios and later costume designer and active theatre director.

33

ALIEN: A REVISED FIRST DRAFT SCRIPT,

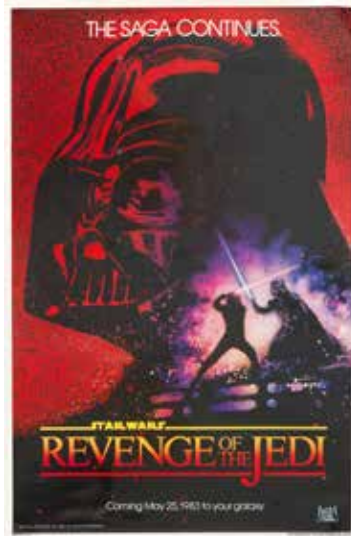
circa 1978,
comprising 139 mimeographed pages, spiral-bound with clear plastic
front cover, the pages' edges inscribed in red felt-tip pen *Alien 1st
Draft, 9in x 11 3/4in (23cm x 29.8cm)*

£400 - 600
€460 - 700
US\$520 - 780

Since its release in 1979, *Alien* has achieved iconic status in the
science-fiction genre, not least because of the 'chestbuster' scene,
often described as one of the most memorable moments in cinema
history. In this draft of the script, it is actually the character of Dallas,
the captain of the *Nostramo*, played by Tom Skeritt, who suffers this
fatal incident.



34



35



36

34
STAR WARS: AN AUTOGRAPHED POSTER,

Twentieth Century Fox, 1978, one-sheet, Style D, signed by David Prowse, Peter Mayhew, Gary Kurtz, Michael Carter, Jeremy Bulloch, Kenny Baker, Garrick Hayden and Kenneth Colley in black and metallic inks across the poster, 27in x 41in (68.5cm x 104cm)

£700 - 900
 €810 - 1,000
 US\$900 - 1,200

Provenance
 Signatures obtained by the vendor at various signings.

35
REVENGE OF THE JEDI,

Lucasfilm, 1983, U.S. one sheet, rare re-called dated teaser, 27in x 41in (69cm x 104cm)

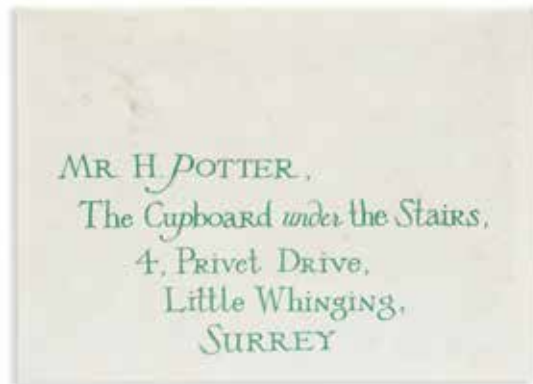
£1,000 - 1,500
 €1,200 - 1,700
 US\$1,300 - 1,900

Revenge of the Jedi was the original title of the third film that Lucasfilm produced in the Star Wars saga, however George Lucas felt that the title 'Revenge' would seem too violent and would give the wrong impression of the film, the title was therefore changed to *Return of the Jedi*.

36
TIME BANDITS: A SCREENPLAY SCRIPT FOR THE FILM TIME BANDITS AND RELATED MEMORABILIA,

Handmade Films/Janus Films, 1981, approx.125 pages of mimeographed typescript, bound in a bright blue card cover, the front page displaying the title *THE TIME BANDITS*, with "85 Del Baker" inscribed on the first page in black pen; together with a *Handmade Film Partnership* call sheet for Monday 19 May 1980; a print of the main artwork for the film signed by Director Terry Gilliam reading *Del - Thanks for the guts-spilling, and head bashing you've had to endure for us - TG*; and a first edition of the book *Time Bandits: A Screenplay by Michael Palin and Terry Gilliam*, (Qty)

£300 - 500
 €350 - 580
 US\$390 - 650



36A

Provenance
 The property of Stunt / Action Coordinator Derek (Del) Baker. Accompanied by a photograph of Baker on set in Morocco in his role as a stunt double for Sean Connery.

36A
HARRY POTTER: A HOGWARTS ACCEPTANCE LETTER WITH ENVELOPE FROM THE PHILOSOPHER'S STONE,

Warner Bros., 2001, "The Cupboard Under The Stairs, 4, Privet Drive, Little Whinging, SURREY" printed in green ink on the front, bearing the Hogwarts crest stamp on the back above an unbroken, red wax seal with an "H" for Hogwarts, accompanied by a letter of provenance on Harry Potter Productions letterhead confirming that this is one of only a limited number of props given out by the studios for charity. Together with a photocopy of the acceptance letter in the envelope and a photocopied magazine cover showing Daniel Radcliffe with one of these letters. Used in the unforgettable scene in which dozens of these envelopes arrive by "owl post" and swirl around Harry's living room, 5in x 7in (12.5cm x 17.5cm)

£3,000 - 5,000
 €3,500 - 5,800
 US\$3,900 - 6,500

Provenance
 Acquired by the vendor who worked on the production.



37



39



38



40

37
THE SNOWMAN: AN ORIGINAL ANIMATION BACKDROP CEL OF A WINTER SCENE,

1982,
 coloured pencil on paper mounted on celluloid, depicting a snowy house and landscape, annotated with production notes and sequence numbers, 13in x 10½in (33cm x 26.5cm)

£400 - 600
 €460 - 700
 US\$520 - 780

38
THE SNOWMAN: AN ORIGINAL ANIMATION CEL OF THE SNOWMAN AND JAMES IN THE HOUSE,

1982,
 gouache on celluloid, the animation cel depicting James with The Snowman, who is about to sneeze, whilst creeping through the house, together with a photocopied production background, sequence number annotations at the lower edge, 10½in x 13in (26.5cm x 33cm)

£800 - 1,200
 €930 - 1,400
 US\$1,000 - 1,600

39
THE SNOWMAN: AN ORIGINAL ANIMATION CEL OF THE SNOWMAN AND JAMES PLAYING DRESS-UP,

1982,
 gouache on celluloid, the animation cel depicting The Snowman in a hat whilst he and James play dress-up, accompanied by a photocopied production background, sequence number annotations at the lower edge, 10½in x 13in (26.5cm x 33cm)

£1,000 - 1,500
 €1,200 - 1,700
 US\$1,300 - 1,900

40
THE SNOWMAN: AN ORIGINAL ANIMATION CEL OF SNOWMEN DANCING,

1982,
 gouache on celluloid, the two cel set-up depicting snowmen dancing in pairs during the party scene in the film, annotated with production notes and sequence numbers, 10½in x 13in (26.5cm x 33cm), (2)

£1,000 - 1,500
 €1,200 - 1,700
 US\$1,300 - 1,900



41

**41
THE SNOWMAN: NINE ORIGINAL ANIMATION CELS OF
JAMES AND THE SNOWMAN DANCING,**

1982,
gouache on celluloid, nine cels depicting James and The Snowman dancing in a sequence, all annotated with production notes and sequence numbers, 13in x 10½in (33cm x 26.5cm), (9)

£1,200 - 1,500
€1,400 - 1,700
US\$1,600 - 1,900

**42
THE SNOWMAN: FOUR ORIGINAL ANIMATION DRAWINGS OF
JAMES AND THE PARTY SCENE,**

1982,
all pencil on paper, comprising of various groupings of James and The Snowman dancing and a grouping of seven snowmen dancing, each annotated with production notes and sequence numbers, 13in x 10½in (33cm x 26.5cm), (4)

£600 - 800
€700 - 930
US\$780 - 1,000

**43
THE SNOWMAN: FOUR ORIGINAL ANIMATION DRAWINGS,**

1982,
all pencil on paper, comprising; one of The Snowman and James dancing, one of a snowman dancing, one of James dancing, and another, each annotated with production notes and sequence numbers, 13in x 10½in (33cm x 26.5cm), (4)

£600 - 800
€700 - 930
US\$780 - 1,000



42



43



44



45

44

THE SNOWMAN: AN ORIGINAL ANIMATION CEL OF THE SNOWMAN DANCING WITH JAMES,

1982, gouache on celluloid, two cel set-up, a full-length cel depicting The Snowman dancing with James, each annotated with production notes and sequence numbers, 13in x 10½in (33cm x 26.5cm)

£1,000 - 1,500
 €1,200 - 1,700
 US\$1,300 - 1,900

45

THE SNOWMAN: AN ORIGINAL ANIMATION CEL OF THE SNOWMAN AND JAMES FLYING TOGETHER,

1982, gouache on celluloid, the animation cel depicting The Snowman and James looking to the right as they fly, accompanied by an original production background of a snowy landscape, annotated with production notes and sequence numbers, 10½in x 13in (26.5cm x 33cm), (2)

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,600



46



47

46

THE SNOWMAN: AN ORIGINAL ANIMATION CEL OF THE SNOWMAN AND JAMES FLYING,

1982, gouache on celluloid, two cel set-up depicting The Snowman and James flying, together with an original production background of a snowy landscape with a house, annotated with sequence numbers, 10½in x 13in (26.5cm x 33cm), (2)

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,600 - 3,900

47

THE SNOWMAN: AN ORIGINAL ANIMATION CEL OF THE SNOWMAN AND JAMES,

1982, gouache on celluloid, two cel set-up, depicting a close-up of The Snowman and James hugging, each annotated with production notes and sequence numbers, 13in x 10½in (33cm x 26.5cm)

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,600

'I've been on television for 60yrs, I've been a journalist all my life... and yet the only thing I'm really remembered for is being attacked by a bloody emu'

– Michael Parkinson



© ITV/Shutterstock

Rod Hull and Emu



48

ROD HULL & EMU: THE ORIGINAL PUPPET OWNED AND USED BY COMEDIAN AND ENTERTAINER ROD HULL DURING HIS TELEVISION AND STAGE CAREER,

1970's-1980's, the famous emu puppet with foam body covered in fabric with colourful straw strands to represent feathers, with two long thin foam legs, and a long neck leading up to a painted rubber beak and large eyes, operated by hand via an opening at the base of the neck, one of only two puppets made for Rod Hull (the other being a back-up and subsequently never used), accompanied by a letter concerning the provenance

£8,000 - 10,000
€9,300 - 12,000
US\$10,000 - 13,000

Rod Hull (English, b.1935-d.1999) was a comedian and popular entertainer on British television in the 1970's and 1980's.

'Emu' was given to Hull in the 1960's whilst he was presenting a children's breakfast television programme in Australia. Soon realising the potential of the puppet as his main act, Hull brought 'Emu' back to the UK with him in the 1970's. Shortly, after doing so Hull worked on 'Emu's' character which encapsulated mischief and a sometimes-aggressive onstage persona, attacking celebrity guests (and Hull himself) for comic effect alongside some very realistic emu animalistic mannerisms. As popularity in the comedy act grew, Hull rarely appeared without 'Emu' and rapidly, the pair achieved national fame in the UK with their BBC series *Emu's Broadcasting Company*.

Hull and 'Emu' managed to create chaos with huge comedy effect wherever they went. This was aided by the simple, yet effective conceit of a false arm attached to Hull's jacket, which cradled the emu (now not present), thereby making it appear that the neck and head moved of its own accord. During these appearances Hull would make half-hearted attempts to pull the badly-behaved bird away from its victim but would often become entwined with the bird and guest. One of the most famous incidents was in 1976, when 'Emu' attacked Michael Parkinson, eventually causing the interviewer to fall off his chair.

Other notable encounters include 'Emu' destroying The Queen Mother's bouquet of flowers during the after-show line-up at the Royal Variety Performance (1972), attacking Johnny Carson (1983) and attacking Snoop Dogg (1994).

Provenance

Acquired by the vendor from the estate of Rod Hull in the early 2000's.





49

ORVILLE THE DUCK: AN ORIGINAL PUPPET OWNED AND USED BY VENTRILOQUIST KEITH HARRIS DURING HIS SUCCESSFUL STAGE AND TELEVISION CAREER,

1980's-1990's,

the instantly recognisable puppet in the form of a green duckling wearing a cloth nappy with large safety pin, made up of a hollow hard papier-mâché body and hard papier-mâché head, both covered in bright green elasticated faux fur fabric, finished with two soft rubber red feet, the face hand-painted with large eyes which move from side-to-side and a red beak which also moves up and down, controlled by hand via an opening at the back, this being one of only a handful of puppets made by Keith Harris for the BBC television show *The Keith Harris Show* which ran from 1982 to 1990 and featured assorted puppets such as 'Orville' and 'Cuddles the Monkey'. Accompanied by a letter concerning the provenance, approx 23in (58.5cm) high x 16in (41cm) wide

£8,000 - 10,000

€9,300 - 12,000

US\$10,000 - 13,000

Keith Harris (English, b.1947–d.2015) was a ventriloquist and comedian whose career in show business spanned nearly 50 years. Best known for his television show *The Keith Harris Show*, audio recordings, and club appearances with his puppets 'Orville the Duck' and 'Cuddles the Monkey', Harris was undeniably a household name in British entertainment.

At the peak of their popularity, Harris and 'Orville' released a single "Orville's Song" in December 1982, which reached number 4 in the UK Singles Chart in January 1983 and sold over 400,000 copies. The pair were even invited by Diana, Princess of Wales, to give a private performance at Highgrove for Prince William's third birthday, and again at Kensington Palace for Prince Harry's third birthday.

Despite their BBC show ending in 1990, the television favourites continued to make appearances on several TV shows including; Harry Hill, Never Mind the Buzzcocks, Louis Theroux (2002), a commercial for Surf washing powder (2004), and a part in Peter Kay's video of the Tony Christie hit '(Is This the Way to) Amarillo' which was re-released in 2005, all of which established a revived status for Harris and 'Orville'. Not only this, but the pair also went onto win the reality show 'The Farm' in 2005 and were cast in the drama series *Ashes to Ashes* (2009) and *Shameless* (2011). Harris continued to perform on stage and in pantomime, and in 2012 appeared in *Celebrity Big Brother*.

Provenance

Acquired by the vendor from Keith Harris in the early 2000's.



'3-2-1' TV Keith Harris and Orville the Duck, 1980s

© ITV/Shutterstock



Rock & Pop





52

50

BOB DYLAN: A RARE PROGRAMME FOR THE NEWPORT FOLK FESTIVAL,

22nd-25th July 1965, the 64-page programme featuring the article 'Off The Top Of My Head' by Bob Dylan, together with a David Gahr black and white print of Dylan with Albert Grossman at the Newport Folk Festival, bearing the photographer's copyright stamp on the verso, unsigned, print 8in x 10in (20cm x 25.5cm), (2)

£800 - 1,200
 €930 - 1,400
 US\$1,000 - 1,600

Bob Dylan was just 24 years old when he played the 1965 Newport Folk Festival. This performance is of great significance as it was the first time Dylan performed his set with an electric guitar, which resulted in some of the traditionalist audience booing him off the stage - a pivotal moment in this singer-songwriter's long career. Dylan did not return to Newport until 2002.

David Gahr (American, b.1922 – d.2008) was one of "the pre-eminent photographers of American folk, blues, jazz and rock musicians of the 1960s and beyond". His photographic output includes more than five decades of musicians like Phil Spector, Bob Dylan, Miles Davis, Bruce Springsteen, Van Morrison, Janis Joplin, Sonny Terry, John Lennon and Pete Seeger, among others.

51

JIMI HENDRIX: AN AUTOGRAPH,

probably 1967, in red felt-tip pen on a torn piece of lined paper and inscribed *Love Jimi Hendrix* by Jimi, approx. 3in x 3¼in (9cm x 8.3cm)

£1,000 - 1,500
 €1,200 - 1,700
 US\$1,300 - 1,900



50 (part)



51

52 AR

GÜNTER ZINT (GERMAN, B.1941): A SET OF SIX SILVER GELATIN PRINTS OF JIMI HENDRIX IN HAMBURG, 1967,

printed later, the six silver gelatin black and white prints depicting Jimi Hendrix tuning his guitar at the Star-Club in Hamburg, March 1967, unsigned, 12in x 16in (31cm x 41cm) each, (6)

£1,800 - 2,500
 €2,100 - 2,900
 US\$2,300 - 3,200

Provenance

From the collection of musician, lyricist, composer, producer, author and photographic archive manager, Ulf Krüger.



53



54

53

**HAPSHASH & THE COLOURED COAT:
A PSYCHEDELIC POSTER FOR THE
JIMI HENDRIX EXPERIENCE AT THE
FILLMORE AUDITORIUM,**

20th-26th June 1967,
OA103, printed by the Osiris Agency, 29
1/2in x 19 3/4in (75.5cm x 49.5cm)

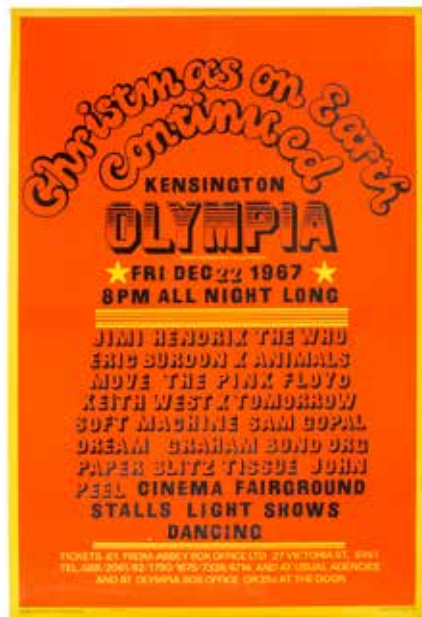
£700 - 900
€810 - 1,000
US\$900 - 1,200

54

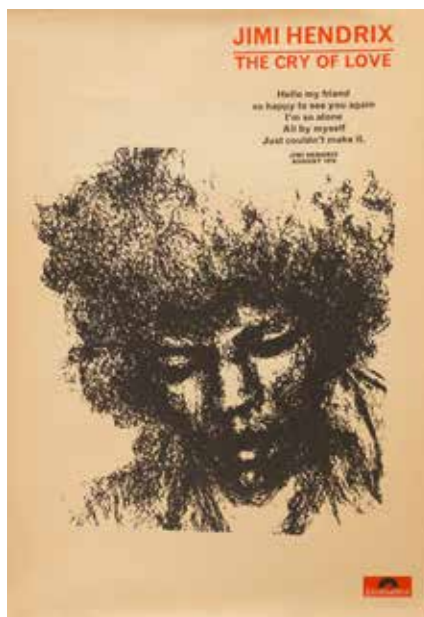
**HAPSHASH & THE COLOURED COAT: A
PSYCHEDELIC POSTER FOR DUSK TO
DAWN AT THE UFO CLUB,**

19th-21st July, 1967,
OA110, featuring Arthur Brown, Alexis
Korner, Bonzo Dog Doo Dah Band and
others, printed by Osiris Visions, London, 29
1/2in x 19 3/4in (75.5cm x 49.5cm)

£600 - 800
€700 - 930
US\$780 - 1,000



55



56

55

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

22nd December 1967,
designed by Barry Fantoni, featuring Jimi
Hendrix, The Who and The Pink Floyd among
others, 19 1/4in x 29 1/2 in (50.2cm x 75cm)

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

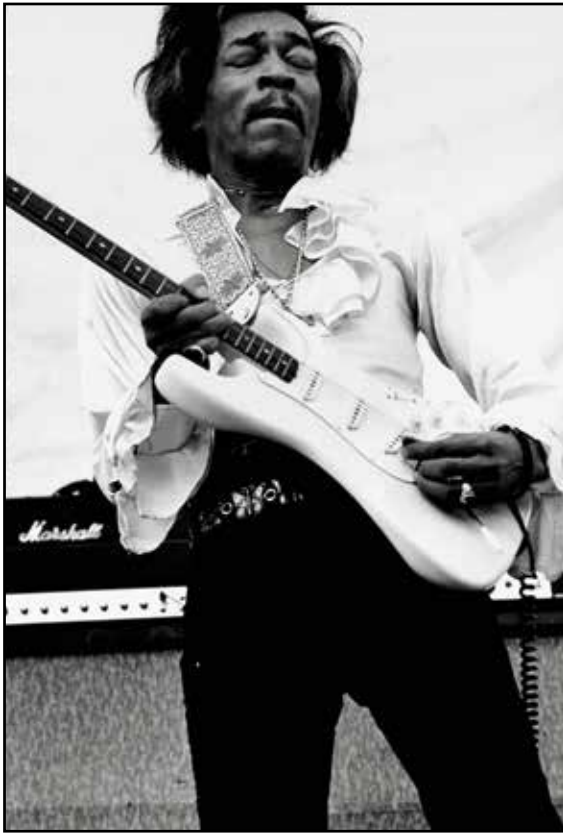
56

**JIMI HENDRIX: AN ORIGINAL
PROMOTIONAL POSTER FOR *THE CRY
OF LOVE*,**

August 1970,
German Polydor version, 16 1/2in x 23 1/2in
(42cm x 58.5cm)

£600 - 800
€700 - 930
US\$780 - 1,000

The Cry of Love is a posthumous album by Jimi Hendrix. It features songs Hendrix had been working on at the time of his death and was the first attempt at presenting his planned first studio recording since the breakup of the Jimi Hendrix Experience. While most of the songs were included on proposed track listings by Hendrix, the final selection was made by recording engineer Eddie Kramer and drummer Mitch Mitchell, with input from manager Michael Jeffery.



57

57
LINDA MCCARTNEY (AMERICAN, B.1941-D.1998): JIMI HENDRIX AT MIAMI POP FESTIVAL, 1968,
 printed 1990,
 a silver gelatin black and white print of Jimi Hendrix playing his white Fender Stratocaster guitar, mounted, framed and glazed, 17½in x 22½in (44.5cm x 57cm)

£1,000 - 1,500
 €1,200 - 1,700
 US\$1,300 - 1,900

58

LINDA MCCARTNEY (AMERICAN, B.1941-D.1998): JIMI HENDRIX PLAYING GUITAR IN NEW YORK, 1967,
 printed 1990,
 a silver gelatin black and white print of Jimi Hendrix playing his white Fender Stratocaster guitar on stage in New York, mounted, framed and glazed, 17½in x 22½in (44.5cm x 57cm)

£1,000 - 1,500
 €1,200 - 1,700
 US\$1,300 - 1,900



58



59

59
LINDA MCCARTNEY (AMERICAN, B.1941-D.1998): THE GRATEFUL DEAD AT HAIGHT ASHBURY, SAN FRANCISCO, 1968,
 printed 1990,
 a silver gelatin black and white print of the band in a group portrait shot, mounted, framed and glazed, 22½in x 17½in (57cm x 44.5cm)

£800 - 1,200
 €930 - 1,400
 US\$1,000 - 1,600

710 Ashbury Street in San Francisco was the house that was occupied by the legendary Grateful Dead from 1965 to 1968, including the famed 'Summer of Love' in 1967.



61 (detail)

60 AR

GÜNTER ZINT (GERMAN, B. 1941): A LARGE COLLECTION OF PHOTOGRAPHS OF FRANK ZAPPA AND THE MOTHERS OF INVENTION IN GERMANY,

1968,

comprising: 125 black and white negatives with corresponding contact sheets and two 12in x 16in (30.5cm x 40.6cm) prints, including individual and group shots on and off stage at the TV show *Beat Club*, to be sold with Copyright/Exploitation Rights via Deed of Assignment, (Qty)

£3,000 - 4,000
 €3,500 - 4,600
 US\$3,900 - 5,200

Provenance

From the collection of musician, lyricist, composer, producer, author and photographic archive manager, Ulf Krüger.

Copyright offered by a deed of assignment, a copy of which is available by contacting the department. Please also refer to the department for further images regarding content of the collection.

61

ROBIN GIBB: AN ACETATE RECORDING OF HUDSON'S FALLEN WIND,

1969,

a single-sided, 10inch 33 1/3rpm disc, IBC Sound Recording Studios label with typewritten recording details, mono, running time 11:58 minutes, in original plain paper sleeve

£400 - 500
 €460 - 580
 US\$520 - 650

In March 1969, Robin left The Bee Gees and embarked on work on a solo album that would become *Robin's Reign*, released in February 1970. Included in the album was a three-minute, truncated version of this rare acetate, entitled *Farmer Ferdinand Hudson*. It tells the story of a farmer whose home and livelihood was destroyed by a terrible storm and who died in the wreckage the following morning. The full-length version remained unreleased until the 2015 posthumous album *Saved By The Bell: The Collected Works Of Robin Gibb 1969-1970*.

A review of the album on www.recordcollectormag.com describes the track thus: 'The multi-part, 12-minute Hudson's Fallen Wind is a significant barometer of Gibb's ambition (and residual soft-psych weirdness) at the time'.

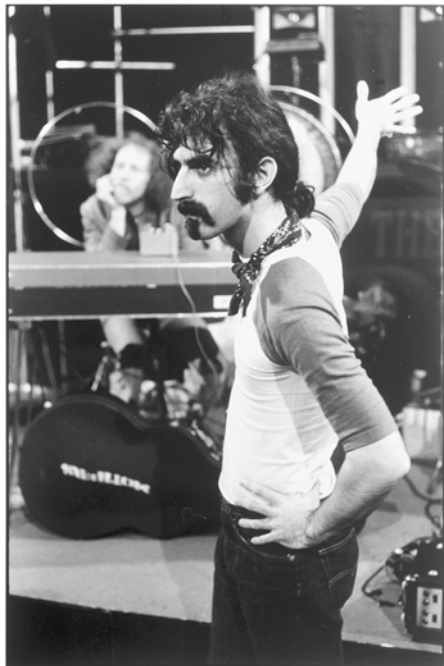
62

B. B. KING: A RARE PRESS PACK AND RELATED MEMORABILIA,

1969 and later,

the press pack issued by Sidney A. Seidenberg Direction/Management and including a five-page biography, dated *December 1969*; together with a *King Road Shows, Inc.* change of address notification inscribed by B. B. King in black ink; a postcard from B. B. King to 'Dot and Frank Brown', sent during B. B.'s World Tour of 1979 and written in blue ballpoint (Brown was B. B.'s driver); a note to the same recipients in black ink from B. B. King, with original envelope, indistinct postmark; seven various black and white publicity photographs; a quantity of press cuttings; *Gibson Gazette*, Summer 1970; four black and white publicity photographs of Sonny Freeman & The Unusuals, two signed by drummer Sonny Freeman, one also by bassist Wilbert Freeman and one signed on the reverse by B. B. King; and two publicity photographs of Ike & Tina Turner, (Qty)

£600 - 800
 €700 - 930
 US\$780 - 1,000



60 (part)



62

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Ziggy BRIDGE

TELL Ziggy AM FINE - AND TO KEEP CEDELA
 IN LINE FA WE SOON GO HOME-
YARD

TELL ANTOY AM FINE - AND TO KEEP-
 TATA IN LINE FA WE A GA HAVE A BIG
 STAGE SHOW A WARD

64 (detail)

63

BOB MARLEY & THE WAILERS: A BACKSTAGE PASS FOR THEIR SHOW AT THE HAMMERSMITH ODEON, LONDON,

17th June 1976, the backstage pass with the name GONZALES ink-stamped on the front and signed by their tour promoter Mick Carter in blue ink, 5¼in x 3¾in (13.5cm x 9.5cm)

£800 - 1,200
 €930 - 1,400
 US\$1,000 - 1,600

64

BOB MARLEY: ORIGINAL HANDWRITTEN LYRICS FOR KEEP ON MOVIN',

1977, in water-stained red felt-tip pen on three sheets of plain paper, in idiosyncratic style, beginning, *I've been accuse on a ma mission/ Jah knows they shodent(?) do it/For hanging me they were willin/Yea yea and that why I've got to get/On through-Tha- - /I've got 2 kids and a woman/Going back but I'll bee there anyhow...*, and on page two, *Ziggy Bridge/Tell Ziggy am fine-and to keep Cedela/In line fa we soon go homeyard...*, together with a statement concerning the provenance, pages 8¼in x 11½in (21cm x 29.2cm)

£8,000 - 12,000
 €9,300 - 14,000
 US\$10,000 - 16,000



63

Provenance

The statement is from Dick Cuthell, confirming that these lyric sheets were used during Bob Marley's recording session at Island Records studios, Basing Street, London on 25th July 1977. The tracks *Punky Reggae Party*, and *Keep On Movin'*, were recorded, with Lee 'Scratch' Perry producing. The musicians used were various members of Aswad, Third World and Jimmy Cliff's band. (The staining to the sheets is a result of a glass of water being spilt during the session).

Cuthell worked for Island Records in the 1970s in both Jamaica and London. He first worked with The Wailers in 1974, on the *Natty Dread* album, as tape operator and interpreter. He mixed the single versions of *Roots Rock Reggae*, *Waiting In Vain* and *Jamming*, all produced by Chris Blackwell. Cuthell is also a brass player, playing horns on Bob Marley's *Exodus* album, as well as working with bands including The Specials, The Eurythmics and Madness.



65 (detail)



67 (detail)



66 (detail)



68 (detail)

65

ELTON JOHN: AN ACETATE RECORDING OF I'VE BEEN LOVING YOU,

1967, the single-sided, 7inch disc with *Emidisc* label with handwritten recording details in black felt-tip and ballpoint pens over correcting fluid, also inscribed *No Orch* in black ballpoint, in original plain paper sleeve; together with a copy of the single release by Elton, *I've Been Loving You/Here's To The Next Time*, Philips BF 1643, in original sleeve

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Elton's very first release as a solo artist, *I've Been Loving You* is credited to Elton John/Bernie Taupin although the lyrics were also written by Elton. It was released in March 1968 but, as Philip Norman states, '(it) sailed out into a sea of silence just like Bluesology's two attempts on the same label.'

The acetate recording features Elton on vocals and keyboard, with backing band and vocals. The recording was done before Christmas 1967 at the DJM studio, with Caleb Quaye producing.

Literature

Norman, Philip, *Elton*, Hutchinson, London 1991, with Discography by Mark Lewisohn.

66

ELTON JOHN: AN ACETATE RECORDING OF TARTAN COLOURED LADY,

1968, the single-sided, 7inch disc with *Dick James Music Limited* label with typewritten recording details and inscribed *No Orch* in black ballpoint, in original plain paper sleeve

£600 - 800
€700 - 930
US\$780 - 1,000

An Elton John/Bernie Taupin composition, the copyright was registered in February 1968. This recording has Elton on vocals and keyboard with backing band but no orchestral overdubs. There are silly voices and a count-in before the track starts, as per the version available on YouTube. The song has never been officially released by any artist.

Literature

Norman, Philip, *Elton*, Hutchinson, London 1991, with Discography by Mark Lewisohn.

67

ELTON JOHN: ELTON'S VERY FIRST SOLO SINGLE RELEASE, I'VE BEEN LOVING YOU/HERE'S TO THE NEXT TIME,

March 1968, Philips BF 1643, in original paper sleeve, with push-out centre

£200 - 250
€230 - 290
US\$260 - 320

See footnote to Lot 65.

Literature

Norman, Philip, *Elton*, Hutchinson, London 1991, with Discography by Mark Lewisohn.

68

ELTON JOHN: AN ACETATE RECORDING OF BABY I MISS YOU,

1968, the single-sided disc with *Emidisc* label inscribed in blue ballpoint with recording details and *No Orch* in black ballpoint, in original plain paper sleeve

£600 - 800
€700 - 930
US\$780 - 1,000

An Elton John/Bernie Taupin composition, the copyright was registered in September 1968. This recording has just Elton on lead/backing vocals and keyboard. Just before it starts a voice can be heard saying 'Baby I miss you take one'. The track has never been officially released by any artist.

Literature

Norman, Philip, *Elton*, Hutchinson, London 1991, with Discography by Mark Lewisohn.



69 (detail)



71 (detail)



70 (detail)



72 (detail)

69

ELTON JOHN: AN ACETATE RECORDING OF SMOKESTACK CHILDREN,

1968, the single-sided disc with *Emidisc* label with title in blue ballpoint and *No Orch* in black ballpoint, in original plain paper sleeve

£600 - 800
€700 - 930
US\$780 - 1,000

An Elton John/Bernie Taupin composition, the copyright of which was registered in September 1968. This acetate features just Elton on vocals and keyboard. The song has never officially been released by any artist.

Literature

Norman, Philip, *Elton*, Hutchinson, London 1991, with Discography by Mark Lewisohn.

70

ELTON JOHN: AN ACETATE RECORDING OF THE GIRL ON ANGEL PAVEMENT/TWO OF A KIND,

1968, the double-sided, 7inch disc with *This Record Co Limited* labels with typewritten recording details, one side also inscribed in black ballpoint +*Backing Voxs (No Orch)*, the other inscribed in blue ballpoint *No Orch*, in original plain paper sleeve

£800 - 1,000
€930 - 1,200
US\$1,000 - 1,300

Both tracks on this acetate are Elton John/Bernie Taupin compositions and the copyright for both was registered in September 1968. This version of *The Girl On Angel Pavement* has Elton on keyboard and vocals, with backing band and vocals but no orchestral overdubs. It has a '1-2-3-4' count in and an abrupt fade-out. The song has never been officially released by any artist.

Two Of A Kind features Elton on vocals and keyboard, with backing band and vocals but no orchestral overdubs. This recording also has an abrupt fade-out. The song has never been officially released by any artist.

Literature

Norman, Philip, *Elton*, Hutchinson, London 1991, with Discography by Mark Lewisohn.

71

ELTON JOHN: AN ACETATE RECORDING OF THE GIRL ON ANGEL PAVEMENT,

1968, the single-sided, 7inch disc with *Emidisc* label inscribed with recording details in blue ballpoint and *No Orch Or Back Voxs* in black ballpoint, in original plain paper sleeve

£600 - 800
€700 - 930
US\$780 - 1,000

An Elton John/Bernie Taupin composition, the copyright was registered in September 1968. This features Elton on vocals and piano with no backing vocal or orchestral overdubs. The song has never been released by any artist.

Literature

Norman, Philip, *Elton*, Hutchinson, London 1991, with Discography by Mark Lewisohn.

72

ELTON JOHN: AN ACETATE RECORDING OF WHEN THE FIRST TEAR SHOWS,

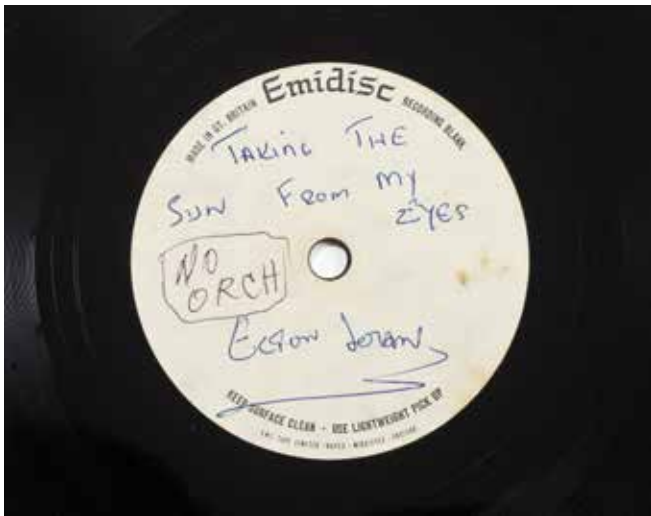
1968, the single-sided disc with *Emidisc* label inscribed with recording details in blue ballpoint and *No Orch* inscribed in black ballpoint, in original plain paper sleeve; together with a copy of the Brian Keith single *When The First Tear Shows/When My Baby Smiles At Me*, Page One, POF 103, in original paper sleeve

£600 - 800
€700 - 930
US\$780 - 1,000

An Elton John/Bernie Taupin composition, *When The First Tear Shows* was released in November 1968 as the A-side to a single by Brian Keith. The acetate features Elton on vocals and keyboard with backing band/vocals.

Literature

Norman, Philip, *Elton*, Hutchinson, London 1991, with Discography by Mark Lewisohn.



73 (detail)

73

ELTON JOHN: AN ACETATE RECORDING OF TAKING THE SUN FROM MY EYES,

1968, the single-side disc with *Emidisc* label inscribed with recording details in blue ballpoint and *No Orch* in black ballpoint, in original plain paper sleeve

£600 - 800
 €700 - 930
 US\$780 - 1,000

An Elton John/Bernie Taupin composition, this was first released in February 1969 as the B-side to the Polydor single *Another Night*, by Ayshea. London-born Ayshea Hague hosted the TV pop show, *Lift Off With Ayshea* which ran from 1969 to 1974. In 1975 she represented Great Britain in the World Song Festival in Tokyo with a song also written by Elton entitled *The Flowers Will Never Die*. This acetate features just Elton on vocals/keyboard.

Literature

Norman, Philip, *Elton*, Hutchinson, London 1991, with Discography by Mark Lewisohn.



74 (detail)

74

ELTON JOHN: AN ACETATE RECORDING OF WHEN I WAS TEALBY ABBEY// CAN'T GO ON LIVING WITHOUT YOU,

1968-1969, the double-sided 7inch disc with *Emidisc* labels inscribed with recording details in blue ballpoint and *No Orch* added in black ballpoint, in original plain paper sleeve

£1,000 - 1,200
 €1,200 - 1,400
 US\$1,300 - 1,600

Each track is an Elton John/Bernie Taupin composition. The copyright for *When I Was Tealby Abbey* was registered in April 1968 and this demo recording features Elton on vocals and keyboards with backing band but lacking orchestral overdubs. Although never released by Elton or any other artist, an unreleased cover version, believed to be the first of an EJ/BT song, exists by The Young Brothers, whose members were Paul Young and Frank Renshaw. The pair had previously been in The Toggery Five, who had a couple of unsuccessful singles on Parlophone in 1964/65 and whose lineup at one time included Mick Abrahams and Clive Bunker, later of Jethro Tull.

This version of *I Can't Go On Living Without You* also has Elton on vocals and keyboard with backing band and lacking orchestra overdubs. It was first released in Europe (excluding the UK) on a four-track EP by Lulu in March 1969 and, together with two of the other tracks, was a contender for the British entry to the Eurovision Song Contest later that year. It was first released in the UK the same month but as the A-side to a single by Stuart A. Brown, a former member of Elton's former band, Bluesology.

Literature

Norman, Philip, *Elton*, Hutchinson, London 1991, with Discography by Mark Lewisohn.



74 (detail)

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

'Oh I've finally decided my future lies, beyond the yellow brick road'

– Elton John



75 (part)

75

**ELTON JOHN: ORIGINAL FRONT COVER ARTWORK
BY IAN BECK FOR THE ALBUM GOODBYE YELLOW
BRICK ROAD,**

1973,

the working tracing/visual for the front panel of the album cover, executed in pencil on fine typographic paper with some additional colour notes in crayon, with trim marks for bleed, signed by the artist in blue ink to the lower right, accompanied by a copy of the album on vinyl, 14⁹/₁₆in x 20¹/₁₆in (37.4cm x 51.4cm), (2)

£8,000 - 12,000

€9,300 - 14,000

US\$10,000 - 16,000

Provenance

In 1972, Ian Beck had made the front cover illustration for an album by Irish folk/rock singer, Jonathan Kelly, entitled *Wait Till They Change The Backdrop*, depicting dancers on a stage with a harsh industrial landscape backcloth being lifted to reveal a pastoral landscape beyond. In 1973, Ian was asked to attend a meeting at Rocket Records, when he was told that the record company really liked the Jonathan Kelly album image and they wanted to have it for the cover of Elton's forthcoming album as it, in Ian's words, 'seemed to fit the mood'. Of course, it could not possibly be used again and therefore it was agreed that Ian should come up with some new ideas. Having listened to the master tapes of the yet-to-be-released album, and armed with some lyrics, Ian had about ten days to design and draw the three outer cover panels.

Working quickly on some initial ideas, Ian's friend and fashion illustrator/designer Leslie McKinley Howell (then known as Leslie Chapman) posed as Elton for some Polaroid reference photographs. Leslie was wearing a vintage baseball jacket and was tall, hence the rather

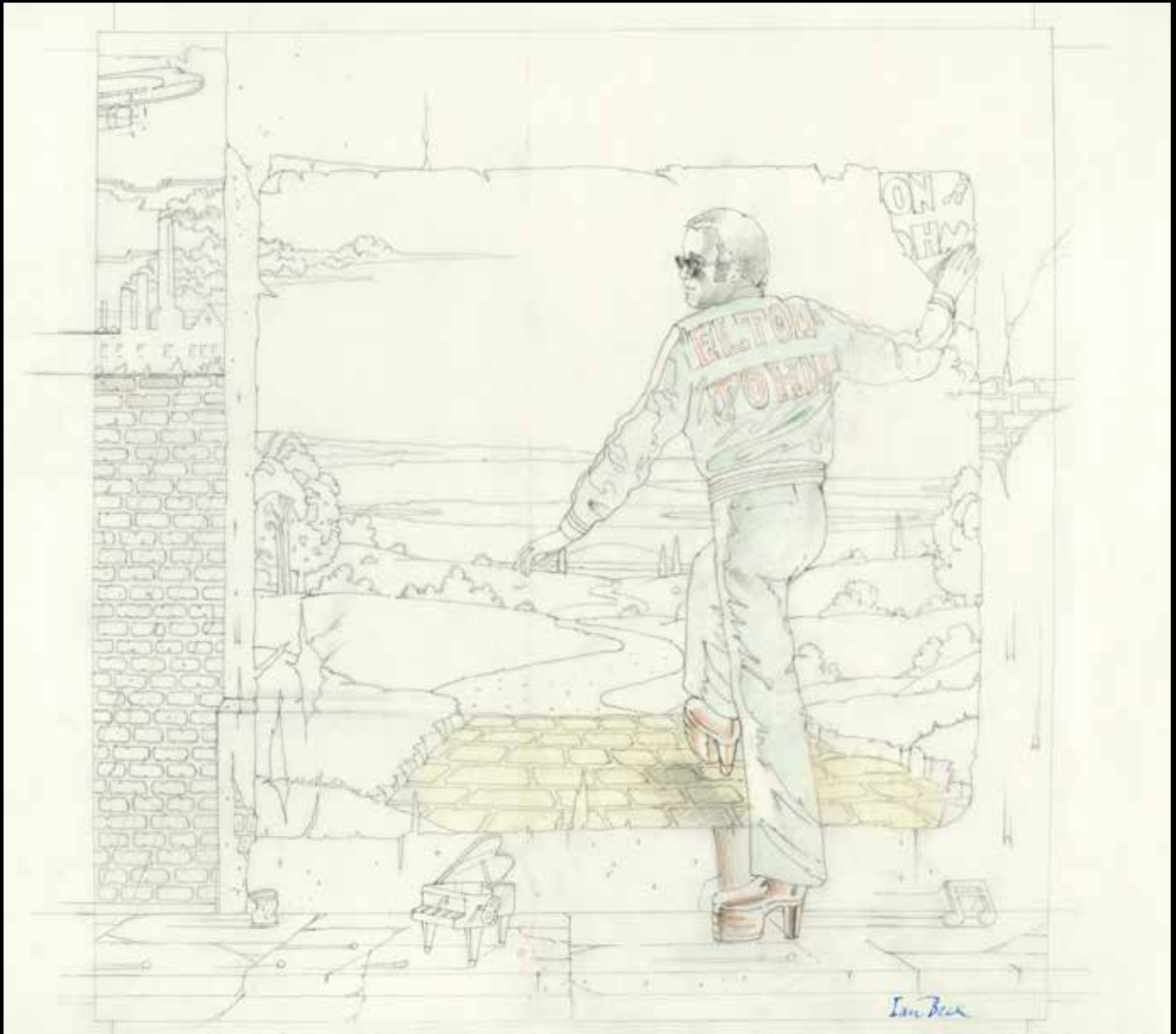
long-legged Elton in the final cover image. Ian delivered his ideas to Rocket Records and an image of Elton stepping onto a yellow brick road was the one chosen to be worked up as the front cover.

At that time there was a revival of interest in Art Deco American design and graphics and the old Hollywood look. This fed into Ian's imagery, with the inclusion of the shadow of a palm tree and the bonnet of a 1930's car. Ian had also been briefed to include certain things that would please Elton, such as the teddy bear and the piano. There was even a reference back to the Jonathan Kelly cover with the inclusion of an industrial city-scape in the top left-hand corner of the front cover.

Production of the album itself began in Kingston, Jamaica, but various problems prompted Elton and his band to move to the Château d'Herouville in France, where they had recorded two albums previously. It was recorded in May 1973 and *Goodbye Yellow Brick Road*, Elton's seventh studio album, was released in October that year. It was met with critical and popular acclaim and it reached No.1 in the UK and US charts, remaining there for two months. Widely regarded as Elton's best album, it is his best-selling studio album, with over 30 million copies sold worldwide. In 2003 the album was inducted into the Grammy Hall of Fame and it was listed at No.91 in *Rolling Stone* magazine's *500 Greatest Albums Of All Time*.

In September 2019, the Royal Mail celebrated Elton's career with the issue of a set of eight stamps featuring album covers, including *Goodbye Yellow Brick Road*. Elton is only the second individual music artist to be honoured in this way, following David Bowie in 2017.

A donation to the Elton John Aids Foundation will be made from the sale proceeds of this lot.





76

76

QUEEN: AN AUTOGRAPHED ALBUM COVER, *THE COMPLETE WORKS, LP XIV COMPLETE VISION*,

1985, EMI QBX 1, the front cover signed in silver marker by Freddie Mercury, Brian May, John Deacon and Roger Taylor, *lacking record*, together with four ticket stubs for Queen/Status Quo at Wembley Stadium, two each for 11th and 12th July 1986,

£700 - 900
€810 - 1,000
US\$900 - 1,200

Provenance

The album cover was obtained at a Queen Fan Club Convention in the 1980s.



77

77

QUEEN: AN AUTOGRAPHED COLOUR PHOTOGRAPH,

circa 1985, the group portrait signed in black marker by Freddie Mercury, Brian May, John Deacon and Roger Taylor, in clip-frame with raffle ticket, 9 1/2in x 11 3/4in (24.1cm x 29.8cm)

£500 - 700
€580 - 810
US\$650 - 900

Provenance

Obtained by the vendor as one of the main prizes in a charity raffle at a Queen Fan Club Convention.



78 (part)

78

QUEEN: A SIGNED 'GOLD' SALES AWARD FOR THE ALBUM *THE MIRACLE*,

UK, 1989, presented to Queen for sales of more than 100,000 copies of the album, BPI certified, the front signed and inscribed in silver pen by Brian May, *A minor miracle!...to Sue with love* and dated '98, reverse with *Century Displays* maker's label, together with a 1992 8in x 10in black and white publicity photograph of Brian signed and inscribed by him in gold pen, *Just for you! to say thanks*, framed, disc 16 1/4in x 20 1/4in (41.3cm x 51.5cm)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Provenance

This 'Gold' award was donated by Brian May to a charity auction organised by the Fan Club in 1992, where it was purchased by the vendor.



79

79

QUEEN: A PAIR OF DRUMSTICKS USED BY ROGER TAYLOR IN THE FREDDIE MERCURY TRIBUTE CONCERT,

1992, stamped in red *ROGER TAYLOR Premier Best Hickory CC*, with much wear, 16in (40.2cm) long

£600 - 800
€700 - 930
US\$780 - 1,000

The Freddie Mercury Tribute Concert for AIDS Awareness was held at Wembley Stadium, 20th April 1992, with an audience of 72,000 together with a TV audience of around 1 billion. It was a star-studded event, featuring appearances by the remaining members of Queen together with Elton John, George Michael, Roger Daltrey, David Bowie, Annie Lennox, Robert Plant and U2, among others.

Provenance

These sticks were purchased by the vendor for charity at a Queen Fan Club Convention, 1992/93.

'In the early days, we just wore black onstage... Then we introduced white, for variety, and it simply grew and grew'

- Freddie Mercury

80

QUEEN: A PAIR OF FREDDIE MERCURY'S TROUSERS, AS WORN FOR THE FINAL TOUR,

1986,

white cotton, with gold-coloured belt buckle and two rear buckles, zip fly, front of waistband also with button and two hook and bar fasteners, each leg with distinctive red and gold piping, lower left leg also with pocket, *unlabelled*

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 26,000

Provenance

Purchased by the vendor at a charity auction for Save The Children, held at the 2nd International Queen Fan Club Convention, Southport, Lancashire, 24th-26th April 1987. They are accompanied by a letter from the Fan Club stating they are '...the real ones as worn by Freddie on stage during the European tour of 1986..'

The 1986 European ('Magic') Tour turned out to be Queen's last with Freddie. It began in Stockholm on 7th June and ended at Knebworth on 9th August, 26 dates altogether, attended by over a million fans, and including the two concerts at Wembley Stadium, 11th/12th July, a year almost to the day since their iconic appearance at the 'Live Aid' concert at the same venue.

Freddie's main stage outfits for this tour, by costume designer Diana Moseley, comprised this style of trousers coupled with three military-style jackets in various colours. His yellow jacket and similar trousers were sold in these rooms, Lot 332, *Rock and Roll and Film Memorabilia*, 16th November 2004.



© Alan Davidson / Shutterstock



Francis Rossi's Fender Telecaster



'The green Tele served me extremely well for almost 50 years and I'm always amazed when I look back and realise what a chequered history we had together...'

-Francis Rossi-



© Danny Clifford / Photo courtesy of Status Quo



81

STATUS QUO: FRANCIS ROSSI'S LEGENDARY GREEN FENDER TELECASTER GUITAR,

late 1965,

original 'F' neckplate and screws, stamped with serial no. 110959, the front of the ash body with Francis' famous custom green finish, sides retaining some of the first black re-finish, natural back, original 60s' CTS volume pot and replaced tone control, original three-way selector replaced by five-way, Seymour Duncan bridge and neck pickups and Lace Sensor middle pickup, chrome Tune-o-matic bridge with Gotoh tailpiece, bridge plate reduced in size, replaced laminated scratchplate retaining original screws, maple neck capped with maple fingerboard, black dot markers, re-fretted with Jumbo frets, neck stamped 3AUG65B, headstock with replacement Kluson-style machine heads, three Patent numbers, silver-script Fender logo and two replaced string guides, with black leather Richter strap, in flight case inscribed *Francis No.1* and with serial number, also with *F.R* and **1* stencilled in white, and affixed with various transit labels, guitar 38 1/2" in long

£100,000 - 150,000

€120,000 - 170,000

US\$130,000 - 190,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



© Rick Van Geven

Photo courtesy of Status Quo



© Danny Clifford

Photo courtesy of Status Quo

Provenance

From the collection of Francis Rossi. This guitar was purchased in Glasgow, second-hand, by Francis for £75 in 1968 and used extensively for both live and studio work for the next 47 years until its 'retirement' in 2015. During that time it became one of the most instantly-recognisable instruments in rock music.

Originally a standard sunburst model, it has been heavily modified over the years. Soon after acquiring the guitar, Francis removed the finish entirely for a natural finish (which was in vogue in the late 60s), but then changed his mind and painted it black. However, still unhappy with the way it looked, he decided to sand the front and

back down and use some green furniture paint that he had to re-finish the front, leaving the back bare wood. This is how the guitar has remained ever since. The original sunburst finish is evident where the neck sits in the body and also a yellowish residue can be seen under the areas of black paint. Several explanations have been proffered as to the origin of the hole drilled in the body, the most likely being that this was done by Francis to allow the lead to be threaded through it when onstage in an attempt to prevent it being ripped out of the jack. The pickups/bridge have also gone through various changes, as documented in photographs and footage over the years.



Status Quo at 'Live Aid', Wembley Stadium, 1985

© Trinity Mirror / Mirror Pix / Alamy Stock

Status Quo's roots go back to 1962, when Francis and schoolmate Alan Lancaster formed The Scorpions. They then became The Spectres and in 1965, during a summer season at the Butlins holiday camp in Minehead, Somerset, Francis met Rick Parfitt and they became close friends. After several lineup and name changes, Rick joined the band in 1967 and shortly thereafter they adopted the name The Status Quo. They released the psychedelia-influenced single *Pictures Of Matchstick Men* in January 1968, which became the band's first Top 10 hit. In 1969, they became Status Quo. With a new name came a change in musical style and their March 1970 single, *Down The Dustpipe* was what Francis has described as '...the first record to feature our soon-to-be trademark boogie shuffle.' It was also the first single that the now-green Telecaster was used on and, together with the faded denim and T-shirt outfit the band adopted, became an integral part of the look that characterised them throughout the 1970s.

The statistics of Quo's half-century career are impressive. It is estimated that the band has played over 6,000 concerts to a total audience in excess of 25 million, travelling some 4 million miles and spending 23 years away from home. A momentous point in their career came in July 1985, when they were the first rock act to appear at the 'Live Aid' concert at Wembley Stadium, opening with the now-anthem *Rockin' All Over The World*. Dubbed the 'global jukebox', the event was one of the largest-scale TV broadcasts of all time, with an estimated audience of almost 2 billion, nearly 40% of the world population at the time.

On 21st September 1991 the band entered the Guinness Book of Records by playing four UK concerts, in Sheffield, Glasgow, Birmingham and London - in just 11 hours and 11 minutes. That year also saw the band honoured with the prestigious BRIT Award for 'Outstanding Contribution To The British Music Industry'. In 2013 they released their 100th single, having achieved another Guinness World Record in 2010 for the most number of UK hit singles - 66. They have spent more than 415 weeks (7 1/2 years) in the British Singles Chart. In 2014, they notched up their 500th week in the UK Album Chart and September 2019 saw the release of their 33rd studio album, *Backbone*, which entered the UK Album chart at No.6. Only the Rolling Stones have had more albums in the British Album Charts. By 2018, their total worldwide record sales exceeded 118 million units.

In 2009 Francis was recognised for his services to music and charity by the award of an OBE in the New Year's Honours List.





82



83

83

MARC BOLAN/T.REX: A COLLECTION OF HANDWRITTEN RECORDING NOTES, ORIGINAL DRAWINGS, POEMS AND RELATED MEMORABILIA,

1970's, comprising; an 8in x 10in Oxford notepad with six pages of handwritten recording notes for tracks such as "Sun Eye", "Summertime Blues", "Diamond Meadows", "Beltane Walk", "Is It Love", "Seagull Woman" among others, in blue, black, and green inks; another notepad with six pages of notes for recording "Dreamy Lady" and "Dock of the Bay" as well as possible clothing choices for photo shoots/interviews; an original two-page poem in black ballpoint pen on 13in x 8in paper; two 8½in x 11in original drawings in coloured felt-tip pens; two limited edition copies of 'Dance of Doves' from 1989; a limited edition booklet for 'Prince of Players' no.192 of 200; a limited edition booklet for 'Marc Bolan Child Star' no.131 of 200; together with some colour reproduction photographs of Bolan, (Qty)

£3,000 - 4,000
€3,500 - 4,600
US\$3,900 - 5,200

Provenance

Obtained by the vendor in the 90's from the Marc Bolan Appreciation Society.

Many of the distinctly handwritten recording notes refer to T.Rex's first studio album by the English rock band since changing their name from Tyrannosaurus Rex. Released in 1970, the album marked a further shift from the band's previous folk style to a glam rock sound. All the recordings were done when they still were Tyrannosaurus Rex, with the two-man line-up of singer/songwriter/guitarist Marc Bolan and percussionist Mickey Finn. The album contained electric reworkings of two old Tyrannosaurus Rex songs, one of which, "The Wizard", was originally recorded even earlier than Bolan's pre-T.Rex band John's Children. The notepads also include notes relating to later tracks from 1975, including "Christmas Bop", "Dreamy Lady" and "Dock Of The Bay".

82

STATUS QUO: AN ORIGINAL PAINTING BY NICK MASON OF PINK FLOYD ENTITLED AS THE QUO FLIES,

2008, mixed media on canvas, signed by Nick Mason in black marker bottom right, 23½in x 23½in (60cm x 60cm)

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

Provenance

Purchased at an auction in 2008 to mark the 40th anniversary of the release of *Pictures Of Matchstick Men*. The auction, hosted by Status Quo, comprised of fifty artworks created by a diverse list of musicians, artist and celebrities and proceeds of which went to The Prince's Trust.



84

"This is an outtake from my photos of the party often dubbed 'The Last Supper'. It was a wild evening of excess and exuberance, spearheaded by the legendary trio in this photograph, which carried on 'til dawn and those of us still standing were politely ushered to the door to greet the daylight.... a celebration for the ages..."

- Mick Rock.

84 AR

MICK ROCK (BRITISH, B.1944): PHIL LYNOTT ON STAGE AT THE NEW VICTORIA THEATRE, LONDON,

April 1976, limited edition print no. 1/25 depicting Phil Lynott playing his bass guitar on stage during Thin Lizzy's UK 'Jailbreak' tour, printed in black and white in New York on Canson fine grain etching rag (310gsm), signed and numbered in pencil by the photographer to the lower margin, mounted, framed and glazed, print 17¼in x 22½in (44cm x 57cm)

£3,000 - 4,000
 €3,500 - 4,600
 US\$3,900 - 5,200

"I first met Phil in the spring of 1973... We struck up an immediate friendship. He looked destined for major stardom. He had the talent and a great look, like Jimi Hendrix with very long legs! He was a superb and very photogenic 'live' performer, as this photo fully illustrates."

- Mick Rock.



85

85 AR

MICK ROCK (BRITISH, B.1944): LOU REED, MICK JAGGER, DAVID BOWIE, AT THE ZIGGY STARDUST FAREWELL PARTY, CAFE ROYALE, REGENT STREET, LONDON,

July 1973, limited edition print no. 1/25 depicting Reed, Jagger and Bowie talking at a table, printed in black and white in New York on Canson fine grain etching rag (310gsm), signed and numbered in pencil by the photographer to the lower margin, mounted, framed and glazed, print 22½in x 17¼in (57cm x 44cm)

£3,000 - 4,000
 €3,500 - 4,600
 US\$3,900 - 5,200



86

86

DAVID BOWIE: THREE AUTOGRAPHED 12INCH SINGLES,

1980s, comprising; *Let's Dance/Cat People* EMI America 12EA 152, *Modern Love/Modern Love Live* EMI America 12EA 158 and *China Girl/Shake It (Re-Mix)* EMI America 12EA 157, each signed on the front cover in black marker by David Bowie and dated '89, with statement of authenticity, (3)

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,300

87

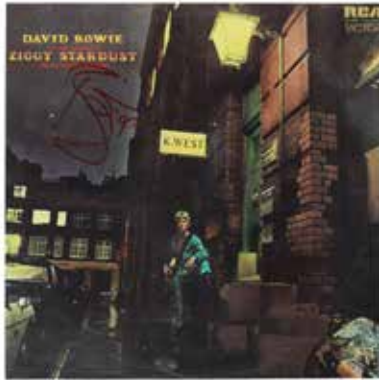
DAVID BOWIE: AN AUTOGRAPHED ALBUM COVER FOR *THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS*,

the front cover signed and dated *Bowie '93*, by Bowie in red marker, mounted, framed and glazed, with statement of authenticity attached to reverse, 16 1/4in x 16 1/4in (41cm x 41cm) overall

£600 - 800
€700 - 930
US\$780 - 1,000

Provenance

The statement details this as being signed in April 1993 at the London offices of Arista BMG, when David was present to promote his album, *Black Tie, White Noise*.



87

88

DAVID BOWIE: 'MOONAGE DAYDREAM: THE LIFE AND TIMES OF ZIGGY STARDUST' BY DAVID BOWIE AND MICK ROCK,

Genesis Publications, 2002, no.757 of 2500, signed by Bowie and Rock in black inks to a print of Bowie on the inside page, hardback copy, quarter-bound in leather, in hard outer case,

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600



88



89

DAVID BOWIE: 'FROM STATION TO STATION TRAVELS WITH BOWIE 1973-1976' BY DAVID BOWIE AND GEOFF MACCORMACK,

Genesis Publications, 2007, no.601 from a limited edition of 2000 numbered copies, signed by Bowie and MacCormack, quarter-bound in red leather with padded printed-imitlin boards, encased in a presentation case, unfolding flat with magnetic fastening,

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600



89



(page)



90



90 (part)



91

90
BARRY MANILOW: A RED LEATHER JACKET WORN ON STAGE DURING HIS WORLD TOUR,

1984, the red leather jacket with large shoulders embellished with metal studs and fake gems, central zip fastening (zip absent), with additional zip features on the chest, back and shoulders, fully lined, bearing a designer's label on the inside reading *M Julian*, as worn by Manilow during a performance at the NEC Birmingham UK, in 1984, accompanied by documents concerning the provenance, and several photographs of Manilow wearing the jacket,

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,600 - 3,900

Provenance

Donated by Barry Manilow to the 'Barry Manilow International Fan Club', and subsequently won in a raffle by the current vendor in 1985.

91^Y
DONOVAN: AN AUTOGRAPHED AND ILLUSTRATED ENCORE W250 ACOUSTIC GUITAR,

indistinct serial stamped inside mahogany body, natural finish top inscribed in black marker by Donovan *Jai Guru Deva*, with sunset/seascape signed *Donovan St. Ives 2015*, black plastic scratchplate and three-circle decoration to soundhole, with Indian rosewood fingerboard, pearloid dot markers, *guitar 41in (104.1cm) long*

£800 - 1,200
 €930 - 1,400
 US\$1,000 - 1,600

Provenance

The vendor, a fan of the singer, was the author of a book about the Maharishi Mahesh Yogi and when Donovan, who had been at the Maharishi's ashram studying Transcendental Meditation at the same time as The Beatles in 1968, appeared in concert at The Guildhall in St. Ives, Cornwall, a meeting was arranged with the vendor.



91A

91A
METALLICA: AN AUTOGRAPHED REMO DRUMHEAD, TOGETHER WITH A PAIR OF DRUMSTICKS,

circa 2014, a Remo Weatherking coated controlled sound drumhead bearing the Metallica logo, signed by Lars Ulrich, James Hetfield, Kirk Hammett and Robert Trujillo in black inks, and dated 2014 by two band members, with band inventory label on the reverse *no.8024*, together with a pair of black drumsticks used by drummer and band co-founder Lars Ulrich, *drumhead 14 1/2 diameter, (3)*

£2,000-2,500
 €2,300 - 2,900
 US\$2,600 - 3,200

Provenance

Donated directly by Lars Ulrich to a school fundraiser auction in San Francisco, and subsequently acquired by the current vendor.



92

92

SEX PISTOLS: A RARE FIRST-PRINT 'SMOKING BOY' T-SHIRT,

early 1976

in white jersey printed with grayscale repeat 'Smoking Boy' image, red guitar and stencil lettering incorporating musical notes, rip to front of neck with strand of fabric, sold with a letter of provenance

£3,000 - 4,000

€3,500 - 4,600

US\$3,900 - 5,200

Provenance

Ted Polhemus, anthropologist, writer and photographer.

This rare survivor is from the first batch of just 40-50 examples of this T-shirt, designed and produced by Malcom McLaren in March 1976 to promote the newly-formed Sex Pistols. He was helped by Bernard Rhodes - later to become manager of The Clash. It was obtained by Ted Polhemus, who was then events organiser at London's Institute of Contemporary Arts (whilst finishing his thesis on the social anthropology of dress and adornment at UCL), when the Pistols appeared at the El Paradise Club, a strip club in Brewer Street in London's Soho, 4th April 1976.

Ted had got to know Malcolm by way of a series of discussions at the ICA with well-known fashion designers such as Zandra Rhodes and Ossie Clark. Having seen a newspaper article about Malcolm and Vivienne Westwood's shop SEX, Ted visited the premises but was met with a somewhat hostile reception from Malcolm. However, he gave Malcolm his card and some time later received a call from Malcolm asking if he would appear as a character witness in the forthcoming court case over the 'Cowboys' T-shirt (August 1975). If Ted would vouch for Malcolm and Vivienne as being serious up-and-coming fashion designers, then Vivienne and Jordan would appear in the second series of ICA events.



93

Ted recalls that Jordan was at the El Paradise gig with a pile of the shirts over her arm and gave one to Ted's wife, but she didn't like it and so it passed to Ted. In the spirit of the deliberate distressing of garments sold at SEX, Ted tore the neck of the shirt. He believes he then wore it to the Pistols' gig at the Babalu Disco, Finchley Road, London on 5th May but since then, it has been more or less mothballed. However, it was included in an exhibition held in Copenhagen in August 2014 entitled 'Let It Rock: The Look Of Music The Sound Of Fashion'.

The imagery on the shirt comprises the repeat image of the 'Smoking Boy', an image by Don Busby in the underground *Boys Express* No.4 magazine, which Malcolm purchased in a shop in Brixton, south London, in the winter of 1975/1976. This provocative image was coupled with the silhouette of Glen Matlock's bass guitar, lettering and musical notes. In an interview in 2006 with writer Paul Gorman, Malcolm recalled: 'This was my first attempt at making a Sex Pistols' T-shirt. I wanted to create something of a stir.' He also stated: 'We didn't make very many, 40 or 50 at most, and they were in quite small sizes. They were supposed to be sold in the store but at first I gave them away to people who looked cool.'

93

SEX PISTOLS: A CONCERT FLYER FOR EL PARADISE CLUB,

1976,

Sunday 4th April, 8 1/4 in x 11 3/4 in (21cm x 30cm)

£700 - 900

€810 - 1,000

US\$900 - 1,200

Provenance

Ted Polhemus, anthropologist, writer and photographer. See footnote to Lot 92.

This venue was a strip club in Brewer Street in London's Soho. Malcolm and the band promoted this early gig with the printing and distribution of flyers. A second proposed appearance here a couple of weeks later did not take place.



94

94

SEX PISTOLS: A FLYER FOR THE NOTRE DAME HALL,
 Monday 15th November 1976,
 Leicester Square, 7pm-11pm, Admission £1, 8¼in x 11½in (21cm x 29.2cm)

£600 - 800
 €700 - 930
 US\$780 - 1,000

95 †

SEX PISTOLS: A PROMOTIONAL POSTER AND BANNER FOR PRETTY VACANT,
 1977,
 the poster for the Virgin Records single VS184, together with a small black and white Sex Pistols banner, poster 27¼in x 39½in (70cm x 100cm), banner 5½in x 18¾in (14cm x 47.2cm), (2)

£600 - 800
 €700 - 930
 US\$780 - 1,000

96 †

SEX PISTOLS: A PROMOTIONAL POSTER AND BANNER FOR HOLIDAYS IN THE SUN,
 1977,
 for the Virgin single VS191, poster 27¼in x 28in (70cm x 71cm), banner 7¼in x 38¾in (20cm x 98.5cm), (2)

£500 - 600
 €580 - 700
 US\$650 - 780

97 AR

JAMIE REID (BRITISH, B.1947): ORIGINAL ARTWORK FOR THE SEX PISTOLS' 'SWINDLES ROTTEN BAR',
 1979,
 original colour copy artwork with paste-up, signed in black ink by Jamie Reid, mounted and framed, accompanied by a statement of provenance, 8in x 9¼in (20.3cm x 24.7cm)

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,600 - 3,900

Provenance

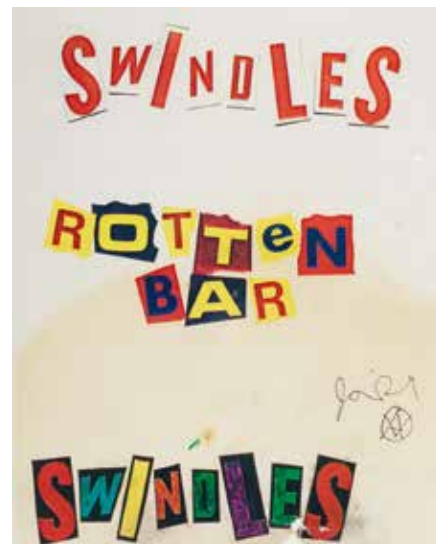
The statement of provenance, signed by Jamie Reid and on Arcova Publishing stationery dated August 2006, confirms that this *Jamie Reid and Sex Pistols 'Rotten Bar' original colour copy artwork and 'Great Rock 'N' Roll Swindle' film prop 1979 is signed by and from the Archive of Jamie Reid courtesy of Arcova Publishing.*



95



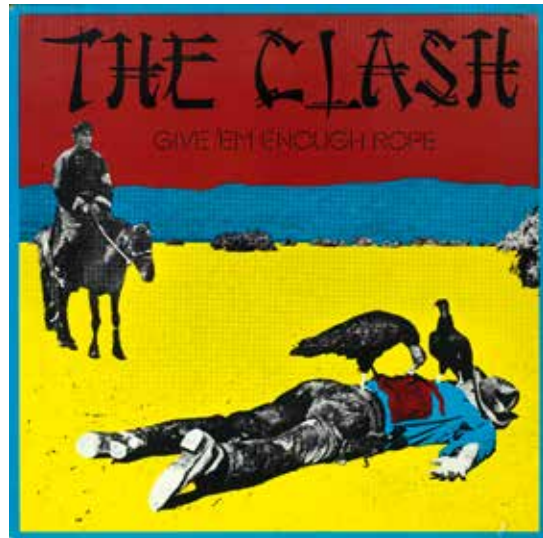
96



97



98 (part)



99 (part)



100 (part)



101 (part)

98 AR

JAMIE REID (BRITISH, B.1947): ORIGINAL ARTWORK FOR THE SEX PISTOLS' SINGLE C'MON EVERYBODY,

1979, comprising; a black and white bromide photographic print, 9in x 12in (22.8cm x 30.5cm) within frame, accompanied by two statements of provenance; together with a 'Vicious Burger' promo poster for the single, mounted and framed, 27in x 36in (68.5cm x 91.5cm), (2)

£3,000 - 4,000
 €3,500 - 4,600
 US\$3,900 - 5,200

Provenance

The statements of provenance are on John Marchant Gallery and Arcova Publishing stationery, dated April 2017 and 8th March 2006 respectively (the latter signed by Jamie Reid) and the first confirms that, *This original bromide is from Jamie Reid's promotional campaign for the Sex Pistols single C'Mon Everybody...Bromide proof prints were used by Reid to check placements and print quality before giving the go ahead for production and for recycling into further artworks. This particular work was held in Jamie Reid's personal archive until 2006.*

99

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

1978, comprising: an in-store card promo, *Buy It Here*, float-mounted, 11¾in x 19½in (29.8cm x 49.5cm) in frame; another, larger card promo for the album, float-mounted, 23¾in x 23¾in (60.3cm x 60.3cm); and a white cotton T-shirt printed with lyrics for *Tommy Gun* (3)

£800 - 1,000
 €930 - 1,200
 US\$1,000 - 1,300

100

THE CLASH: A SMALL COLLECTION OF LONDON CALLING MEMORABILIA,

1979/80, comprising; a promo pressing of the single *London Calling/ Armagideon Time*, S CBS 8087, with *Release Date 7th December 1979* on label; two black and white photographs of Joe Strummer/ The Clash taken by Pennie Smith whilst the band were on tour, 1979, each mounted and framed, *the larger image* 7¾in x 11½in (19.7cm x 29.2cm); and a trimmed US in-store promo banner for the album, mounted and framed, 10in x 42½in (25.3cm x 108cm), (4)

£300 - 400
 €350 - 460
 US\$390 - 520

101

THE CLASH: PROMOTIONAL ITEMS FOR THE SANDANISTA! ALBUM,

1980, comprising: a poster, *Written With Love Sealed With A Kick*, mounted and framed, 22¾in x 33¾in (57.8cm x 85.7cm) within mount; an in-store card promo, CBS Records Australia, mounted and framed, card 17¾in x 17¾in (45cm x 45cm); and a pink/black poster, mounted and framed, 29in x 39¼in (73.6cm x 99.6cm) within frame, (3)

£500 - 700
 €580 - 810
 US\$650 - 900

102



102

NIRVANA: A SUNN GUITAR AMPLIFIER DAMAGED BY KURT COBAIN,

May 1990, the Sunn beta lead digital C-Mos technology amplifier, serial no.K05562, made by Sunn Musical Equipment, USA, used at Nirvana's concert in May 1990 at the Cat's Cradle in Chapel Hill in North Carolina, and damaged by Kurt Cobain whilst performing, accompanied by a supporting document from a Backline Tech who worked for Sonic Youth (1990-1991) and later Nirvana (1991-1992), as well as a letter of provenance from the vendor, amp 25in long x 11in wide x 6in high (63.5cm long x 28cm wide x 15cm high)

£5,000 - 7,000
€5,800 - 8,100
US\$6,500 - 9,000

Provenance

Acquired by the vendor in the 1990's via another attendee who was at the Cat's Cradle concert in Chapel Hill, North Carolina.

The vendor was friends with Sonic Youth via his merchandising company Tannis Root. On one occasion the vendor and Sonic Youth's Thurston Moore initiated conversations about "this band from the Pacific Northwest called Nirvana", which led to the vendor attending Nirvana's concert at Maxwell's in April 1990, and later at the Cat's Cradle in Chapel Hill in May 1990 where Kurt Cobain smashed all his equipment (including this amp).

103

NIRVANA: AN AUTOGRAPHED CONCERT POSTER FOR 'ROCK FOR CHOICE', THE PALACE, HOLLYWOOD,

25th October 1991, signed in black ink by Kurt Cobain, Dave Grohl and Krist Novoselic, also by Jennifer Finch, Donita Sparks and Dee Plakas of L7, 16 3/4in x 22in (42cm x 56cm)

£1,200 - 1,500
€1,400 - 1,700
US\$1,600 - 1,900

'Rock For Choice' was a series of concerts, 1991-2001, instigated by L7 and organised to allow musicians to lend their support to the pro-choice movement in the USA and Canada.

104

RADIOHEAD: THOM YORKE HANDWRITTEN LYRICS FOR CLIMBING UP THE WALLS AND AN AUTOGRAPHED COPY OF THE VINYL ALBUM, OK COMPUTER,

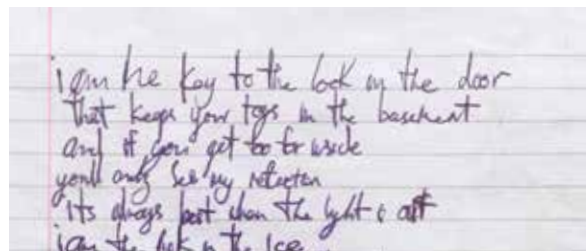
circa 1997, the incomplete lyrics for *Climbing Up The Walls* in Thom Yorke's hand in black ballpoint on a torn piece of lined paper, eleven lines, the first two verses and chorus, 5 1/2in x 7in (14cm x 17.8cm); together with an album signed on the front cover in discoloured black pen by Thom Yorke, Jonny Greenwood, Colin Greenwood, Ed O'Brien and Philip Selway,

£700 - 900
€810 - 1,000
US\$900 - 1,200

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



103



104 (detail)

Released in June 1997, the band's third studio album, *OK Computer* went to No.1 in the UK album chart and entered the US *Billboard 200* chart at No.21. It was nominated for the Grammy Award for 'Album Of The Year' and won 'Best Alternative Music Album' at the 1998 Grammys. Often cited as amongst the best albums of all time, in 2014 it was included in the Library of Congress' National Recording Registry.

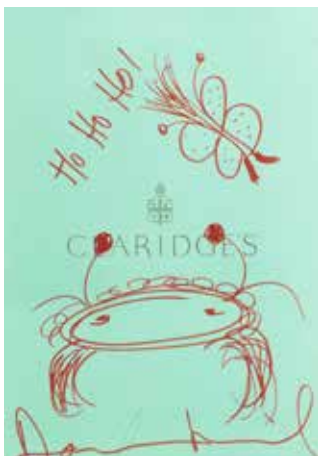
Climbing Up The Walls was described by music paper *Melody Maker* as 'monumental chaos'. Apparently the lyrics drew on Thom's experience as an orderly in a mental hospital.



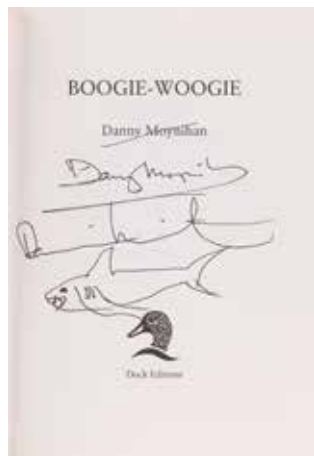
105



106



107



108 (page)

105 AR

WOLFGANG TILLMANS (GERMAN, B.1968): A LIMITED EDITION PRINT OF DAMON ALBARN FROM BLUR ON THE COVER OF SPEX MAGAZINE,

September 1995, no.69/80, the magazine cover print for Spex featuring Damon Albarn in a head and shoulders pose, signed in pencil by Tillmans and bearing his stamp, framed and glazed, overall 24in x 18½in (61cm x 47cm)

£2,000 - 2,500
 €2,300 - 2,900
 US\$2,600 - 3,200

Wolfgang Tillmans is a German-born, London-based photographer who first became known in the early '90s for documenting the rave culture scene that he was a part of. His subjects often exhibited a state in times of leisure, such as this image of Damon Albarn, the lead singer of Blur, in the shower.

Tillmans was the first photographer – and also the first non-British person – to be awarded the Tate annual Turner Prize, which he won in 2000.

106 AR

DAMIEN HIRST (BRITISH, B.1965): AN AUTOGRAPHED MENU FROM HIRST'S RESTAURANT 'PHARMACY 2',

2016, signed and illustrated with a drawing of a butterfly in red pen by Hirst on the back of the menu, mounted, framed and glazed, menu 16½in x 13¾in (41.5cm x 30cm)

£500 - 700
 €580 - 810
 US\$650 - 900

Provenance

Obtained by the vendor during their employment as the Assistant Maître D at the 'Pharmacy 2' Cafe, Newport Street Gallery.

107 AR

DAMIEN HIRST (BRITISH, B.1965): AN AUTOGRAPHED CLARIDGE'S CARRIER BAG,

2016, the Claridge's bag signed by Hirst and bearing a drawing of a butterfly, a bug-like creature and the words *Ho Ho Ho!* in red felt tip pen, framed and glazed, overall 12in x 15in (30.5cm x 38cm)

£800 - 900
 €930 - 1,000
 US\$1,000 - 1,200

Provenance

Obtained by the vendor during their employment as the Assistant Maître D at the 'Pharmacy 2' Cafe, Newport Street Gallery.

108 AR

DAMIEN HIRST (BRITISH, B.1965): AN AUTOGRAPHED COPY OF 'BOOGIE-WOOGIE' BY DANNY MOYNIHAN AND DAMIEN HIRST,

circa 2016, Hardback copy with dust jacket design by Damien Hirst, signed in black inks by Danny Moynihan and Damien Hirst to the title page, accompanied by a drawing of a shark in Hirst's hand underneath his signature,

£500 - 700
 €580 - 810
 US\$650 - 900

The book itself assesses the New York art scene of the 1990s. Danny Moynihan shared a pair of apartments and a studio in Jasper Johns' former loft with his "very good friend" Damien Hirst.



109



110

© Pictorial Press / Alamy



110

109^{AR}

DAMIEN HIRST (BRITISH, B.1965): AN AUTOGRAPHED BARKER SHOE CLOTH,

2016, the plain cloth for Barker shoes signed by Hirst together with a drawing of a skull, a butterfly, a sun and an inscription reading *Keep it Real... love of god*, in black felt tip pen, framed and glazed, 12¹/₄in x 12³/₄in (32.5cm x 32.5cm)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600

Provenance

Obtained by the vendor during their employment as the Assistant Maître D at the 'Pharmacy 2' Cafe, Newport Street Gallery.

110

THE CURE/ROBERT SMITH: A HAND-MADE SHIRT WORN BY ROBERT SMITH DURING THE BAND'S 'PRAYER TOUR' IN 1989 AND THE 'DISINTEGRATION' SHOWS AT SYDNEY OPERA HOUSE IN 2019,

1989-2019, the long-sleeved black shirt signed and dated by lead singer, guitarist, and songwriter Robert Smith in metallic pen to the left cuff, worn by him during The Cure's 'Prayer Tour' in 1989, and The Cure's 'Disintegration' shows in which they played on five consecutive nights at the Sydney Opera House, Australia in May 2019,

£600 - 800

€700 - 930

US\$780 - 1,000

Kindly donated by Robert Smith, for which proceeds will go to the charity Oxfam.

Robert Smith is the lead singer, guitarist, primary songwriter, and only continuous member of the rock band The Cure, which he co-founded in 1976. Best known for his distinctive voice, guitar style and stage look, Smith was inducted into the Rock and Roll Hall of Fame in 2019.

111

COLDPLAY: A SMALL COLLECTION OF UNPUBLISHED PHOTOGRAPHS OF CHRIS MARTIN AT THE POINT, OXFORD,

16th March 2000, comprising of twenty transparencies depicting Chris Martin performing at the piano and playing the guitar in various poses, sold with copyright via copyright release agreement, (20)

£1,500 - 1,800

€1,700 - 2,100

US\$1,900 - 2,300



111 (part)

Provenance

Having signed to Parlophone in 1999, Coldplay recorded their first album, 'Parachutes' in September of that year and in early 2000. The first single from this, 'Shiver', was released in March 2000 and entered the UK Top 40. In June the band embarked on their first headlining tour and appeared at Glastonbury. The single 'Yellow' was released in late June and the debut album in early July. These photographs were taken by the vendor whilst a student in Oxford. Coldplay were co-headlining a UK tour in March-April with the Welsh four-piece band, Terris. These images capture a live performance of Coldplay just as they were on the threshold of the enormous worldwide success that was to follow upon the release of the breakthrough single, 'Yellow', and their first album, 'Parachutes'.



112



112 (part)

112

THE LIBERTINES / CARL BARÂT: A YAMAHA APXT-1 ACOUSTIC ELECTRIC GUITAR OWNED AND PLAYED BY CARL BARÂT AND STOLEN BY PETE DOHERTY,

made between 1994-1996, serial no. 90122835, in oriental blue burst finish, maple neck with Indian rosewood fretboard and bridge, with plastic dot inlays, accompanied by an 8in x 10in photograph of Carl playing the guitar, and a letter concerning the provenance,

£4,000 - 6,000
 €4,600 - 6,900
 US\$5,200 - 7,800

Provenance

This guitar was given to Carl Barât by Supergrass's Danny Goffey. It was then stolen by Pete Doherty while the rest of The Libertines were touring Japan without him in 2003. Doherty broke into Carl and Lucie Barât's [Carl's sister] flat that they shared in Harley Street, London. Along with the guitar Pete stole a laptop, video recorder, CD player, mouth organ and books. Doherty was later prosecuted for burglary. The guitar was later returned in a police evidence bag.

113

GERI HALLIWELL/SPICE GIRLS: A PAIR OF ORANGE AND PLUM BUFFALO SHOES,

circa 1997, the shoes with a bright orange and black platform sole and orange and plum suede upper, plum laces and lilac lining, the outer sole of the right shoe signed faintly *Love Geri* in a pale pink marker pen, the inner sole of the left shoe signed indistinctly in the same pen, size 36 EU / 3 UK,

£800 - 1,000
 €930 - 1,200
 US\$1,000 - 1,300

Provenance

Ex-Lot 126, *Rock 'n' Roll Memorabilia*, Sotheby's, London, 15th & 16th September 1998.

The shoes were worn on multiple occasions by both Geri Horner (nee Halliwell) and Mel Brown. Geri is seen wearing them on the front cover of *The Guardian Weekend* on 3 May 1997, in which the group's shoes are the focus of the image, and Brown is photographed wearing the shoes at the Royal Gala held to celebrate 21 years of the Prince's Trust in 1997.



113



©Shutterstock / ITV

114

MEL B/SPICE GIRLS: A PAIR OF NAVY AND YELLOW BUFFALO SHOES,

circa 1997, the shoes with a navy and black platform sole, yellow suede upper, navy laces and navy lining, size 36 EU / 3 UK,

£800 - 1,000
 €930 - 1,200
 US\$1,000 - 1,300

Provenance

Ex-Lot 126, *Rock 'n' Roll Memorabilia*, Sotheby's, London, 15th & 16th September 1998.

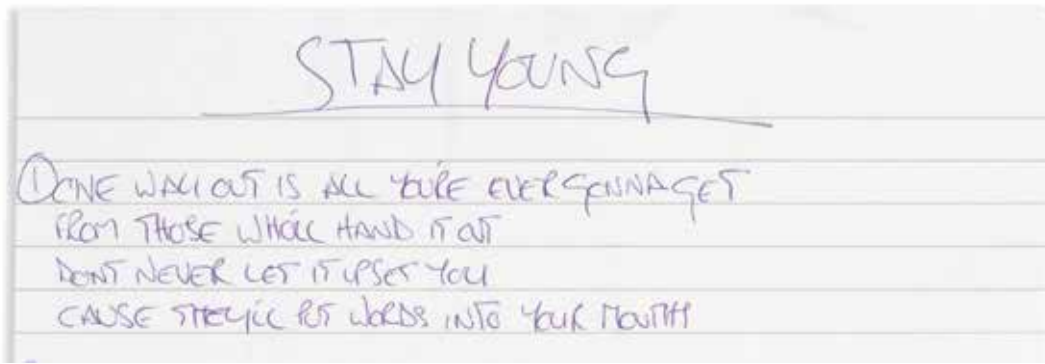
Mel Brown is photographed wearing the shoes while attending the 'Ivor Novello Awards' at the Grosvenor House Hotel in London, 1997. The Spice Girls received the "Best Selling British Written Single in the UK" award for *Wannabe* and the "International Hit of the Year" award for *Spice Up Your Life* at the event.



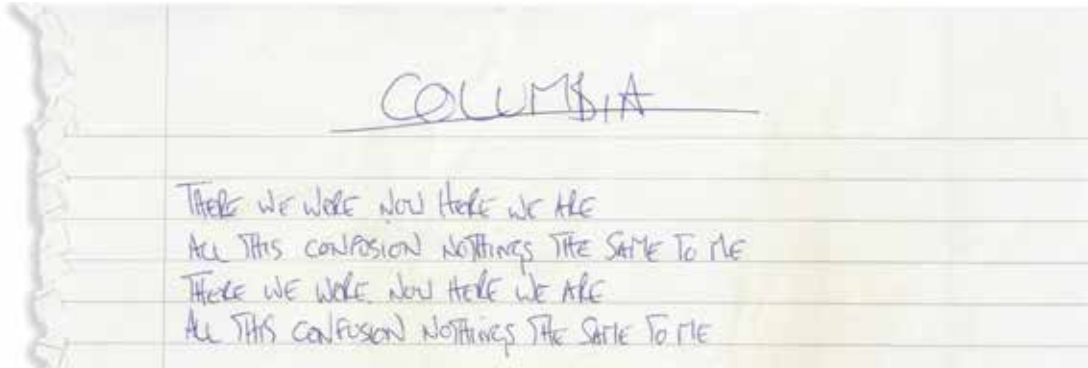
©Shutterstock



114



116 (detail)



117 (detail)

115

OASIS: DEFINITELY MAYBE AUTOGRAPHED ITEMS,

comprising: two CD album insert booklets signed in blue ballpoints respectively by Tony McCarroll, Noel Gallagher and Liam Gallagher, with various dedications by Liam Gallagher and Tony McCarroll; and a laser-copy poster for the album signed in black pens by Noel Gallagher, Liam Gallagher, Paul Arthurs (Bonehead) and Tony McCarroll, this framed, 12³/₄in x 16³/₄in (32.4cm x 42.5cm) overall, (3)

£300 - 500
 €350 - 580
 US\$390 - 650

116

OASIS: NOEL GALLAGHER'S HANDWRITTEN LYRICS FOR STAY YOUNG,

circa 1994-2004, abbreviated full lyrics in blue ballpoint on a piece of lined paper, a draft written out for tour rehearsals, accompanied by a letter of provenance, 7³/₄in x 11¹/₂in (21cm x 29.7cm)

£1,200 - 1,800
 €1,400 - 2,100
 US\$1,600 - 2,300

Provenance

Obtained by the vendor from a collector who acquired them from Noel's technician.

117

OASIS: NOEL GALLAGHER'S HANDWRITTEN LYRICS FOR COLUMBIA,

circa 1994-2004, abbreviated lyrics in blue ballpoint on lined paper, a draft written out for tour rehearsals, accompanied by a letter concerning the provenance, 8in x 11¹/₂in (20.5cm x 29.7cm)

£1,200 - 1,800
 €1,400 - 2,100
 US\$1,600 - 2,300

Provenance

Obtained by the vendor from a collector who acquired them from Noel's technician.



115



118 (detail)

118 †

OASIS: NOEL GALLAGHER'S HANDWRITTEN LYRICS FOR CHAMPAGNE SUPERNOVA TOGETHER WITH A SOUND CHECK GUITAR LIST,

circa early 2000s, the lyrics in black ballpoint on a sheet of lined paper, 8 1/4in x 11 1/2in (21cm x 29.3cm); together with a torn sheet of paper listing four tracks in black marker in Noel's hand, *Supersonic*, *Live Forever*, *Morning Glory* and *Roll With It*, titled *Sound Check* and detailing which guitar to be used, 8 1/4in x 9in (21cm x 22.8cm), and a statement of provenance

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,600

Provenance

According to the statement, the lyric sheet was used as a tour rehearsal aide-memoire.

119

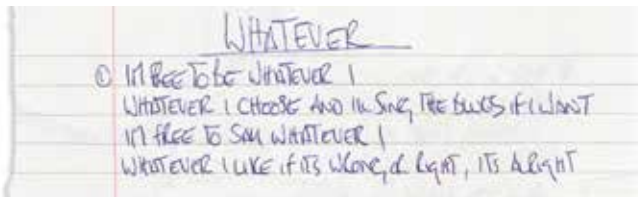
OASIS: NOEL GALLAGHER'S HANDWRITTEN LYRICS FOR WHATEVER,

circa 1994-2004, full lyrics written in blue ballpoint on lined paper, double sided, a draft written out for rehearsals, accompanied by a letter concerning the provenance, 6 3/4in x 9in (17cm x 23cm)

£1,200 - 1,800
 €1,400 - 2,100
 US\$1,600 - 2,300

Provenance

Obtained by the vendor from a collector who had close connections to the band and crew.



119 (detail)



120 (detail)

120

OASIS: NOEL GALLAGHER'S HANDWRITTEN LYRICS FOR SLIDE AWAY

circa 1994-2004, abbreviated full lyrics in blue ballpoint on a piece of lined A4 paper, a draft written out for rehearsals, accompanied by a letter concerning the provenance, circa 8 1/4in x 11 1/2in (21cm x 29.7cm)

£1,200 - 1,800
 €1,400 - 2,100
 US\$1,600 - 2,300

Provenance

Obtained by the vendor from a collector who had close connections to the band and crew.

121

OASIS: NOEL GALLAGHER'S HANDWRITTEN LYRICS AND GUITAR CHORDS FOR DON'T LOOK BACK IN ANGER,

circa 1994-2004, full lyrics in black ballpoint on a piece of paper, a draft written out for rehearsals, together with a page inscribed with the guitar chords in Noel's hand, accompanied by letters concerning the provenance, 8 1/4in x 11 3/4in (21cm x 29.5cm), (2)

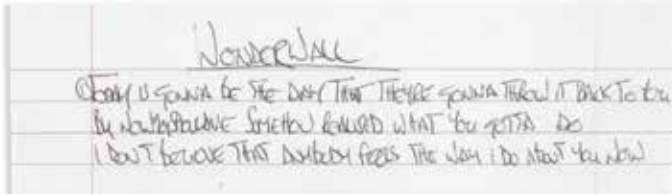
£3,000 - 4,000
 €3,500 - 4,600
 US\$3,900 - 5,200

Provenance

Obtained by the vendor from a collector who had close connections to the band and crew.



121 (detail)



122 (detail)

122

OASIS: NOEL GALLAGHER'S HANDWRITTEN LYRICS FOR WONDERWALL,

circa 1994-2004, full lyrics in black ballpoint on a piece of lined paper, a draft written out for rehearsals, accompanied by a letter concerning the provenance, 6¾in x 9in (17cm x 23cm)

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,600 - 3,900

Provenance

Obtained by the vendor from a collector who had close connections to the band and crew.

123

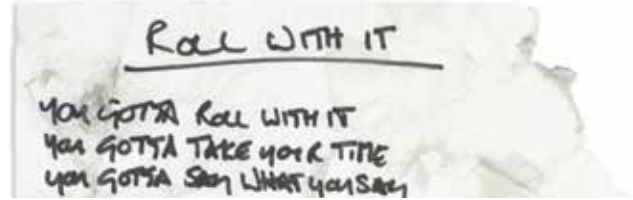
OASIS: NOEL GALLAGHER'S HANDWRITTEN LYRICS FOR ROLL WITH IT,

circa 1994-2004, full lyrics in black marker on a sheet of plain A4 paper, creased and marked from use, a draft written out for rehearsals, accompanied by a letter concerning the provenance, 8¼in x 11½in (21cm x 29.7cm)

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,600

Provenance

Obtained by the vendor from a collector who acquired them from Noel's technician.



123 (detail)

124

PINK FLOYD: A LARGE PROP BANNER USED IN THE FILM THE WALL,

MGM, 1982, the black cotton and red felted fabric banner stencilled with the famous crossed hammers in a circle at the centre, as seen in the production during one of the final scenes in which rocker 'Pink' (played by Bob Geldof) holds a rally in suburban London, approx 12ft x 6ft

£3,000 - 5,000
 €3,500 - 5,800
 US\$3,900 - 6,500

Provenance

Offered for sale by a former technician who worked on the production at Pinewood Studios.

Pink Floyd – The Wall is a British live-action/animated musical drama film directed by Alan Parker with animated segments by political cartoonist Gerald Scarfe, and is based on the 1979 Pink Floyd album of the same name. The film centres around a solitary rocker named 'Pink', who, after being driven into insanity by the death of his father and many depressive moments during his lifetime, constructs a metaphorical (and sometimes physical) wall to protect himself from the world and emotional situations around him. When this coping mechanism backfires, he puts himself on trial and sets himself free. The screenplay was written by Pink Floyd vocalist and bassist Roger Waters.



124

125

**PINK FLOYD: EIGHT COLOUR PHOTOGRAPHS OF THE BAND,
TAKEN BY MICHAEL RANDOLPH,**

circa 1970,
comprising: colour transparencies, six made up as slides, four
taken of the band onstage with four publicity shots on Wimbledon
Common, to be sold with copyright via Deed of Assignment, 2 1/2in
x 2/12in (6.4cm x 6.4cm), (8)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

Provenance

Offered directly by photographer Michael Randolph.
Copyright offered by a deed of assignment, a copy of which is
available by contacting the department. Please also refer to the
department for further images regarding content of the collection.

The Windsor-born portrait photographer Michael Randolph is best-
known to have captured many musicians from the Swinging 60's,
and 70's. Among his friends in his youth were rising stars like the
Beatles, the Rolling Stones, Led Zeppelin, Pink Floyd, and The Doors
- to name a few.



125 (part)



126 (part)

126


**LED ZEPPELIN: A LARGE ARCHIVE OF PHOTOGRAPHS
TAKEN BY MICHAEL RANDOLPH,**

circa 1970,
comprising: 62 various colour transparencies, 151 black and white
negatives and 4 black and white prints, the majority depicting
Robert Plant and John Paul Jones at home with family, some also of
John Bonham and a number of the band onstage, to be sold with
copyright via Deed of Assignment; together with *Through The Mirror*,
box set numbered 0145/1500, in which a number of the images were
reproduced, published by Tracks in 1993, (Qty)

£10,000 - 15,000

€12,000 - 17,000

US\$13,000 - 19,000



Provenance

Offered directly by photographer Michael Randolph. Copyright offered by a deed of assignment, a copy of which is available by contacting the department. Please also refer to the department for further images regarding content of the collection.

This unique collection includes images from Led Zeppelin's shows, as well as some special moments with their families. Randolph has commented that the images from their show at the Royal Albert Hall in January 1970 are important, as they depict the band playing a venue which had had many of the rock world's elite on it before them - musicians such as the Beatles, Rolling Stones, Cream and Jimi Hendrix. He recalls, *at this point in their rise to fame, Page was more concerned with getting the music right than putting on a flamboyant show. When Robert Plant came onstage, he gave the impression he could walk through concrete. He was that powerful.* However, when it comes to the more behind-the-scenes images of the band, Randolph notes, *Plant loved his farm in Kidderminster, England where he often retreated in search of solace, rest and the company of his family. The laid-back lifestyle of the farm was in stark contrast to the frantic one of a touring rock-star. In the company of animals, he felt a sense of belonging that the company of crazed fans and loud music did not provide. Instead, Plant loved the lush rolling hills and forests which inspired him.* When at home the band members generally avoided publicity so few photographs of their children exist, but when Randolph was invited to Plant's home, and subsequently Bonham's home, he managed to capture the musicians as devoted family men, providing us with a special insight into the lives of one of the most successful, innovative, and influential rock groups in history.



127 AR

JIMMY PAGE: THE JIMMY PAGE FINE ART PHOTOGRAPHIC PRINT COLLECTION,

released in 2012, comprising of five limited edition prints, all *no.8 from the deluxe edition of 10*, released as a collaboration project between Jimmy Page and five legendary photographers who have captured Page at various points in his career. Under strict supervision, each of the four silver gelatin black and white photographs have been traditionally printed by hand from the negative in a dark room on Ilford premium quality fibre-based paper, with the one colour photograph printed on Fuji Crystal archival paper. Each Fine Art Photographic Print is individually numbered and has been hand-signed by both Jimmy Page and the respective photographer, which includes; Jorgen Angel in Copenhagen (1970), Dick Barnatt at Earls Court Arena (1975), Neal Preston at Chicago Stadium (1977), Baron Wolman at Oakland Coliseum, California (1977) and a Ross Halfin portrait of the guitarist (2009), accompanied by the original portfolio box, but all are individually framed and glazed, *overall in frame 21in x 28in (53cm x 71cm) each, (5)*

£4,000 - 6,000
€4,600 - 6,900
US\$5,200 - 7,800



128

128 †

LED ZEPPELIN: A PORTRAIT PRINT OF JIMMY PAGE BY SANDRA LAWRENCE,

2000,
limited edition *no.286/300*, signed in pencil by Jimmy Page and signed, numbered and dated by the artist, *30in x 33in (76cm x 84cm)*

£500 - 600
€580 - 700
US\$650 - 780

129

JO LOPEZ: BRUCE SPRINGSTEEN SINGING ON STAGE IN THE RAIN, FLORENCE, ITALY,

2012,
the colour print depicting Springsteen in the torrential rain during a live show with the E Street Band in Italy, signed in black ink by the photographer to the lower margin, mounted, framed and glazed, *print image 31½in x 21in (80cm x 53.5cm)*

£700 - 1,000
€810 - 1,200
US\$900 - 1,300

Jo Lopez is an American photographer who has concentrated on building an impressive portfolio famous musicians. Lopez began shooting Bruce and the E Street band in 2002, gathering an incredible number of shots as Springsteen travelled the globe on the 'Magic' and 'Working On A Dream' tours. By 2014 Lopez became Bruce Springsteen's go-to-guy for concert photography.

Lopez's relationship with Bruce deepened on the 'Wrecking Ball' and 'High Hopes' tours as he captured the renewed energy that Springsteen and the band expressed. Together Bruce and Lopez have shared camaraderie off-stage whilst also photographing Springsteen everywhere from the back streets of Rio and LA, to riding Harley's in Australia.



129



130

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JO LOPEZ: BRUCE SPRINGSTEEN & STEVE VAN ZANDT, WRECKING BALL TOUR,

2012,
the black and white print depicting Springsteen and Steve Van Zandt from the E Street Band playing their guitars during a performance on the Wrecking Ball tour, signed in black ink by the photographer to the lower margin, mounted, framed and glazed, *32in x 20in (81cm x 51cm)*

£700 - 1,000
€810 - 1,200
US\$900 - 1,300

The worldwide tour was in support of the album of the same name, it reached 26 countries and ended in September 2013, this was the most countries ever for one of Springsteen's tours.

Please see footnote to previous lot.



131

131

JUDAS PRIEST/K. K. DOWNING: A 'SILVER' SALES AWARD FOR THE ALBUM *BRITISH STEEL*,

1980, presented to K. K. Downing for sales in the UK of more than 60,000 copies, BPI certified, *Century Displays* label to reverse, 16¼in x 20¼in (41.3cm x 51.4cm)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Provenance

The property of Ken (K.K.) Downing.

The band's sixth studio album, it was recorded at John Lennon's former home, Tittenhurst Park, and released in April 1980. It reached No.4 in the UK album chart.



132

132

JUDAS PRIEST/K. K. DOWNING: A 'SILVER' SALES AWARD FOR THE ALBUM *POINT OF ENTRY*,

UK, 1981, presented to K. K. Downing for sales of more than 60,000 units, BPI certified, reverse with *Century Displays* maker's label, 16¼in x 20¼in (41.3cm x 51.5cm)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Provenance

The property of Ken (K.K.) Downing.

Recorded in late 1980 in Ibiza and released in February 1981, this was Judas Priest's seventh studio album. It reached No.14 in the UK album charts.



133

133

JUDAS PRIEST/K. K. DOWNING: A 'GOLD' SALES AWARD FOR THE ALBUM *BRITISH STEEL*,

1982, presented to K. K. Downing for US sales of more than 500,000 copies of the album, RIAA certified (9th August 1982), *Creative Classics* label to reverse, 17in x 21in (43.2cm x 53.3cm)

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,300

Provenance

The property of Ken (K.K.) Downing.

The band's sixth studio album, released in April 1980. It reached No.34 in the *Billboard 200*.



134

134

JUDAS PRIEST/K. K. DOWNING: A 'PLATINUM' SALES AWARD FOR THE ALBUM *SCREAMING FOR VENGEANCE*,

1983, presented to K. K. Downing for US sales of more than 1,000,000 copies of the album, RIAA certified (18th April 1983), maker's label missing from reverse, 17in x 21in (43.2cm x 53.3cm)

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

Provenance

The property of Ken (K. K.) Downing

Released in July 1982, this was the band's eighth studio album. It reached No.17 in the *Billboard 200* and was certified as x2 'Platinum' in 2001 by the RIAA. With more than 5 million sales worldwide, it is Judas Priest's top-selling release.

135

JUDAS PRIEST/K. K. DOWNING: A 'GOLD' SALES AWARD FOR THE ALBUM DEFENDERS OF THE FAITH,

Canadian, 1984, presented to K. K. Downing for sales of more than 500,000 units, CRIA certified, *Gus Blair Specialty Advertising* maker's label to reverse, 16 1/4in x 20 1/4in (41.3cm x 51.5cm)

£700 - 900
€810 - 1,000
US\$900 - 1,200

Provenance

The property of Ken (K.K.) Downing.

The band's ninth studio album, released in January 1984, it was certified 'Platinum' by the CRIA in 1985.



135

136

JUDAS PRIEST/K.K. DOWNING: A 'GOLD' SALES AWARD FOR THE ALBUM TURBO,

Canadian, 1986, presented to K. K. Downing for sales of more than 50,000 units, CRIA certified, 16in x 20in (40.6cm x 50.8cm)

£700 - 900
€810 - 1,000
US\$900 - 1,200

Provenance

The property of Ken (K.K.) Downing.

The band's tenth studio album, released in April 1986. It reached No.17 in the *Billboard 200*, the band's highest chart position until 2005's album, *Angel Of Retribution*.



136

137

JUDAS PRIEST/K. K. DOWNING: A 'PLATINUM' SALES AWARD FOR THE ALBUM TURBO,

1987, presented to K.K. Downing for sales in the US of more than 1,000,000 copies of the album, cassette and CD, RIAA certified, *Creative Classics, inc.* label to reverse, 17in x 21in (43.2cm x 53.3cm)

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

Provenance

The property of Ken (K. K.) Downing.

The band's tenth studio album, released in April 1986, it was certified 'Platinum' on 24th July 1987. It reached No.17 in the *Billboard 200*, the band's highest US chart position until 2005's album, *Angel Of Retribution*.



137

138

JUDAS PRIEST/K. K. DOWNING: A 'GOLD' SALES AWARD FOR THE ALBUM TURBO,

circa 1987, presented to K. K. Downing for US sales of more than 500,000 copies of the album and cassette, RIAA certified, *Creative Classics, inc.* label to reverse, 17in x 21in (43.2cm x 53.3cm)

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,300

Provenance

The property of Ken (K. K.) Downing.

The band's tenth studio album, released in April 1986. It reached No.17 in the *Billboard 200*, the band's highest chart position until 2005's album, *Angel Of Retribution*.



138



139

139

JUDAS PRIEST/K. K. DOWNING: A 'PLATINUM' SALES AWARD FOR THE ALBUM DEFENDERS OF THE FAITH,

1988, presented to K. K. Downing for US sales of more than 1,000,000 copies of the album and cassette, RIAA certified, *Creative Classics, inc.* label to reverse, 17in x 21in (43.2cm x 53.3cm)

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,600

Provenance

The property of Ken (K.K.) Downing.

The band's ninth studio album, released in January 1984, it was certified 'Platinum' by the RIAA in September 1988. It reached No.18 in the *Billboard 200*.



140

140

JUDAS PRIEST/K. K. DOWNING: A 'GOLD' SALES AWARD FOR THE ALBUM PAINKILLER,

1991, the unusually large award presented to K. K. Downing for sales in the US of more than 500,000 copies of the album, cassette and CD, RIAA certified, *Illegle Enterprises* label to reverse, 26½in x 38½in (66.5cm x 97.8cm)

£1,200 - 1,800
 €1,400 - 2,100
 US\$1,600 - 2,300

Provenance

The property of Ken (K. K.) Downing.

The band's twelfth studio album, released in September 1990, it was the last release with lead singer Rob Halford until he rejoined the band in 2005. It reached No.26 in both the US and UK album charts. Certified 'Gold' on 2nd January 1991.



141

141

JUDAS PRIEST/K. K. DOWNING: A TASCAM 244 PORTASTUDIO,

1980s, serial no.090404, 17½in x 13½in x 4½in (44.5cm x 34.3cm x 12cm)

£800 - 1,200
 €930 - 1,400
 US\$1,000 - 1,600

Provenance

The property of Ken (K.K.) Downing.

This was the world's first four-track recording unit based on a standard compact cassette tape. This, together with its first incarnation, the Teac 144, is generally regarded as launching the home-recording phenomenon and thus is one of the most significant developments in music production technology. The Tascam 244 was introduced in 1982 with various improvements on its predecessor, including recording on up to 4 tracks simultaneously. These units were widely used by musicians for recording demos and this is indeed what Ken used this for.



142

142

JUDAS PRIEST/K.K. DOWNING: A HAMER CUSTOM 3-OCTAVE GUITAR,

late 1980s, serial no.719326 inked on the reverse of headstock, cream finish, twin cutaway, contoured body with single pickup and control, Kahler tremolo, scalloped maple fingerboard with dot markers, Schaller machineheads, headstock lettered K. K. Downing, in plush-lined rectangular Hamer case with tremolo arm inside, guitar 40in (101.5cm) long

£5,000 - 7,000
 €5,800 - 8,100
 US\$6,500 - 9,000

Provenance
 The property of Ken (K.K.) Downing.

This was custom-made for Ken and may be a one-off. It was used for the *Painkiller* album sessions at the Miraval Studios, France in early 1990. Producer Chris Tsangarides also played a few parts on the album with this guitar. Ken describes it as 'a real player's guitar'.

143^Y

JUDAS PRIEST/K. K. DOWNING: A CUSTOM ESP EXPLORER GUITAR,

circa 1996, black finish, with EMG and Seymour Duncan pickups, two selectors and two control knobs, Kahler tremolo, scalloped rosewood fingerboard with stylised 'boomerang'



143

markers, body-end of neck stamped K K 2, headstock with Sperzel machine heads, in plush-lined ESP rectangular case, guitar 47 1/4in (120cm) long

£4,000 - 5,000
 €4,600 - 5,800
 US\$5,200 - 6,500

Provenance
 The property of Ken (K. K.) Downing.

This was used for studio work during the so-called 'Ripper' years, 1996-2003, when Tim 'Ripper' Owens, from the Priest tribute band British Steel, took over as lead vocalist following Rob Halford's departure from the band.

144

JUDAS PRIEST/K. K. DOWNING: K. K.'S TRADEMARK 'PRIEST' GUITAR STRAP,

1980s, in black leather with PRIEST lettering in engraved silver-coloured metal, inner surface with length of gaffer tape, 2 3/4in (7cm) wide x 51in (130cm) long

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,600 - 3,900

Provenance
 The property of Ken (K.K.) Downing.



144



© George Chin / Iconic Pix

Judas Priest, Odeon Hammersmith, London 1988

145^Y

JUDAS PRIEST/K. K. DOWNING: A HAMER CUSTOM K.K. MINI V GUITAR,

circa 1984,
red finish, top and bottom of body with two rows of round metal studs, Shadow neck pickup and EMG bridge pickup, two selectors and one Fender control, Kahler tremolo, scalloped rosewood fingerboard with trapezoid markers, headstock lettered K. K. Downing, in plush-lined Hamer rectangular case, guitar 40in (102cm) long

£20,000 - 30,000
€23,000 - 35,000
US\$26,000 - 39,000

Provenance

The property of Ken (K.K.) Downing.

This guitar is one of four Mini V's in various colours made specially for Ken by Hamer. Ken considers this an important guitar in his career and it was played extensively during the *Turbo/Ram It Down/Painkiller* era and later.

It was customised further by Ken whilst on tour in the US: he recalls that he didn't feel it was quite 'metal' enough, so went to a hardware store and bought a quantity of upholsterer's studs which he then hammered into the guitar's body to create its now-familiar appearance. This distinctive instrument is even the subject of various films on the Internet on how to produce a replica.



© George Chin / Iconic Pix

Judas Priest, Odeon Hammersmith, London 2005

146^Y

JUDAS PRIEST/K.K. DOWNING: A HAMER CUSTOM K. K. VECTOR GUITAR,

2003,

serial no.352686 on reverse of headstock, Candy Red finish but with natural finish mahogany back, two EMG pickups with three-way selector and one control, Floyd Rose tremolo, scalloped maple fingerboard with dot markers, headstock with Schaller machine heads and lettered *K. K. Downing*, in plush-lined Hamer shaped case with Hamer's *Custom Order Certificate* dated 25th June 2003, guitar 45in (114.3cm) long

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 26,000

Provenance

The property of Ken (K.K.) Downing.

Played extensively in the *Angel Of Retribution* era, this guitar features in the 2005 DVD, *Rising In The East*, on songs such as *Judas Rising* and *Diamonds And Rust* (with over 18.5 million views on YouTube). It is also featured in a photograph taken at the Teenage Cancer Trust concert at the Royal Albert Hall in 2007 which is on the front cover of Ken's autobiography, *Heavy Duty: Days And Nights In Judas Priest*, published by Da Capo Press in September 2018.





147^Y

THE ROLLING STONES: A VOX PHANTOM IV BASS GUITAR, FORMERLY THE PROPERTY OF BILL WYMAN,

circa 1964,

British-made, headstock with serial *no.* 38086 impressed to the rear, the five-sided, contoured body with black finish and laminated black and white scratchplate, two pickups with one volume and one tone control and two-way selector switch, bridge cover and handrest, neckplate with *Matthew* scratched on it, unbound rosewood fingerboard with dot markers, in original hard, plush-lined rectangular case with several 'Picato' strings and thin, knitted brown woollen strap, together with a handwritten note and a typewritten letter both from Bill Wyman concerning the guitar, dated *16.10.02* and *6th July 2017* respectively, *guitar 48½in (123cm) long,*

£6,000 - 8,000

€6,900 - 9,300

US\$7,800 - 10,000

Provenance

This guitar was given away by Bill sometime in the 60s to broadcaster Brian Matthew. Having trained as an actor at RADA, Matthew became a staff announcer on the BBC Light Programme in 1954. He introduced many programmes in the late 50s/early 60s, including the music shows *Saturday Club* and *Easy Beat*. Audience access to pop music at the time was limited, therefore shows like these were extremely popular and all of the major groups of the day appeared on them. On TV, Matthew also presented *Thank Your Lucky Stars*. He continued to work for the BBC until his death in 2017.

Bill's association with Vox bass guitars was formalised in August 1965, when he appeared with a cherry red, first prototype 'Wyman Bass'. This was re-worked and a second prototype, in sunburst finish with an 'f hole, appeared later, which Bill used live and in the studio from December that year. Production models were then available at the beginning of 1966. Bill was therefore one of the first rock stars to have his name appear on an instrument.



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THE ROLLING STONES: AN AUTOGRAPHED FAN CLUB CARD,

circa 1964, the reverse signed in black, blue and green ballpoint pens by Brian Jones, Keith Richards, Mick Jagger, Charlie Watts, Bill Wyman, with printed fan club details, 4¼in x 5½in (12cm x 14cm)

£1,000 - 1,500
 €1,200 - 1,700
 US\$1,300 - 1,900

149^{AR}

MICK ROCK (BRITISH, B.1944): KEITH RICHARDS ON STAGE AT MADISON SQUARE GARDEN, NEW YORK,

November 1981, limited edition print *no. 11/50* depicting Keith Richards in a close-up shot with his black Fender Telecaster guitar nick-named 'Micawber' during The Rolling Stones' US 'Tattoo You' tour, giclee in pigment inks on Canon fine grain etching rag (310gsm), printed in New York, signed and numbered in pencil by the photographer to the lower margin, mounted framed and glazed, *print 17¼in x 22½in (44cm x 57cm)*

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,600 - 3,900

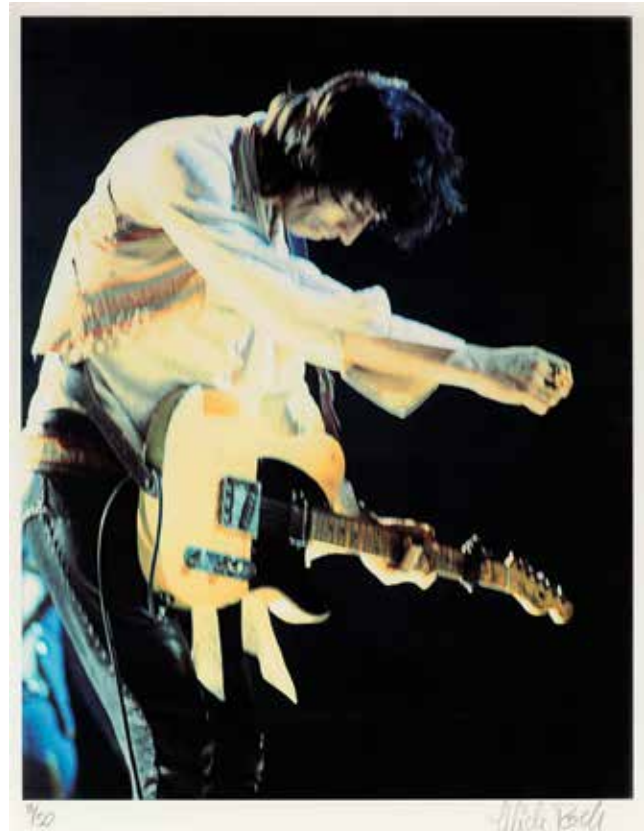
The vendor recalls upon purchasing the print that Mick Rock referred to Keith Richards as being *more 'rock 'n' roll' than anyone I've ever photographed.*

150^{AR}

MICK ROCK (BRITISH, B.1944): MICK JAGGER ON STAGE AT MADISON SQUARE GARDEN, NEW YORK,

November 1981, limited edition print *no. 1/25* depicting Mick Jagger singing on stage during The Rolling Stones' US 'Tattoo You' tour, printed in colour in New York on Canon fine grain etching rag (310gsm), signed and numbered in pencil by the photographer to the lower margin, mounted, framed and glazed, *print 22½in x 17¼in (57cm x 44cm)*

£3,000 - 4,000
 €3,500 - 4,600
 US\$3,900 - 5,200



149



150

"I've always loved it (this image). He looks like the Leo he is! Like the King of The Rock n Roll Jungle, roaring his dominance!"

- Mick Rock, 2011.



151

THE ROLLING STONES: MICK JAGGER'S FENDER SQUIER STRATOCASTER GUITAR,

1983,

serial no. JV74097 stamped on neckplate, contoured twin-cutaway body with two-tone sunburst finish, three pickups with one volume and two tone controls, three-way selector, white plastic scratchplate, maple neck and fingerboard, black dot markers, headstock with *Made In Japan* decal, body with Rolling Stones' 'tongue' logo sticker, in gig bag, accompanied by documents concerning the provenance, guitar 38 $\frac{1}{2}$ in (97.8cm) long

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,000

Provenance

Won by the vendor in a competition run by the *Daily Mirror* newspaper in early 1985. Accompanying the lot is a letter to the vendor from Mirror Group Newspapers dated 28th February 1985 informing him of his win, a large black and white photograph and front page of the *Droylsden Reporter* with an article on the competition result.

Information that came to the vendor via the Stones' office at the time was that Mick had used this guitar during recording of his solo album, *She's The Boss*, recorded in 1984 and released 19th February 1985. It is believed the guitar was originally given to Mick by Fender Japan after the launch of this 'Japanese Vintage' Squier model.



(detail)

The Beatles

152 †

JOHN LENNON: LIVERPOOL COLLEGE OF ART INTERMEDIATE EXAMINATION RESULTS SHEETS,

1959, comprising two sheets of lined paper with names of students and their results in blue ballpoints, John's name halfway down one sheet and with a mark of 48 (a fail), 8in x 13in (20.3cm x 33cm)

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,600

Provenance

The sheets were formerly the property of a teacher that taught John Lennon at the college, Arthur Ballard.

At the end of his second year at the art college, John took this exam, in 'Life Drawing and Lettering', and failed. Mark Lewisohn writes of the occasion: *It isn't known if he broke the news to Mimi. A re-sit was possible, but his prospects were beginning to look bleak. If he cared, it didn't stop him pursuing his usual good time at an end-of-term party, held in tutor Arthur Ballard's room on Friday 3 July. Someone carted in a record player, a few people brought in 45s, and there was booze.*

These results lists include a number of students who played a part in John's life. Most notable is Cynthia Powell, who went on to marry John in 1963. Other names include:

- Jonathan Hague - a friend who stayed in touch with John after the Beatles became famous. In 1967, John sponsored Jonathan's art exhibition in London.
- Derek Hodkin - John knew he owned a tape recorder and, in November 1958, Derek took it to Paul McCartney's home to record John, Paul and George rehearsing (with Mike McCartney on drums). That same evening they came up with the name of 'Japage 3' for the group, a combination of letters from each of their names. Derek became their manager, if only for a few months.
- Mona Harris - a year older than John, they went out together for a short while while Mona's steady boyfriend was away at University.
- Anthony (Tony) Carricker - one of John's most influential art school friends, whose passion for American rock 'n' roll and R 'n' B drew John to him. Tony sourced records from the cultural department of the American Embassy in London.
- Rod Murray - shared several flats with John and Stuart Sutcliffe.
- Margaret Morris (Diz) - shared the flat in Gambier Terrace with Rod and Stuart into which John moved.

Literature

Lewisohn, Mark, *All These Years Volume 1: Tune In*, Little, Brown, London 2013.

153 AR

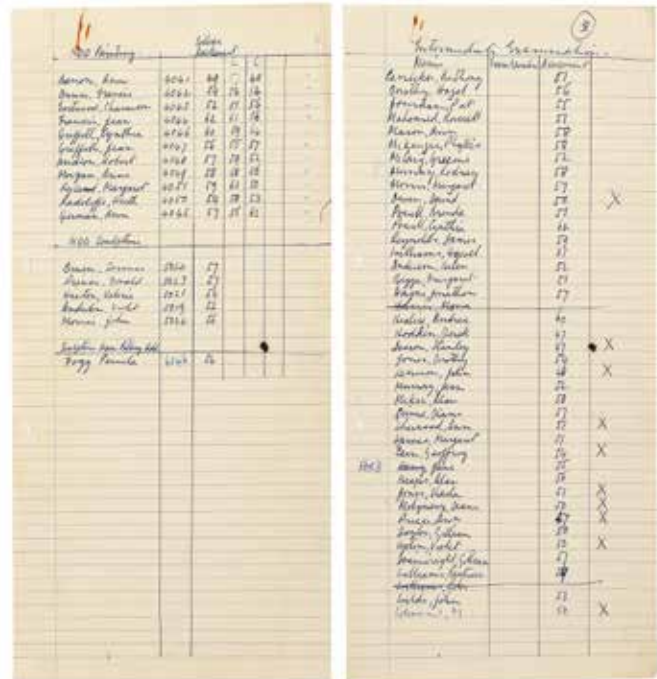
PETER BRÜCHMANN (GERMAN, B.1920): JOHN LENNON AT THE TOP-TEN CLUB, HAMBURG, 1961,

printed later, the silver gelatin black and white print famously depicting John Lennon playing his guitar and singing into a microphone, with George Harrison and Stuart Sutcliffe (in the background) at the Top-Ten Club during The Beatles' second Hamburg residency, signed by the photographer in black ink to the lower margin, 12in x 16in (31cm x 41cm)

£600 - 800
 €700 - 930
 US\$780 - 1,000

Provenance

From the collection of musician, lyricist, composer, producer, author and photographic archive manager, Ulf Krüger.



152



153

Tower Ballroom
NEW BRIGHTON
 Present Their
12TH ANNUAL
LANGASHIRE & CHESHIRE *

ARTS BALL
FRIDAY, November 23rd, 1962
 NON-STOP DANCING 7-30 TILL 2 am.

The BEATLES ★ **LLEW HIRD'S**
 NORTH'S NO 1 GROUP LONDON'S TOP JAZZ BAND

— ONE OF THE NORTH'S MOST POPULAR GROUPS —
BILLY KRAMER & THE COASTERS

COMPERE & M.C. FOR THE EVENING,
 NON-OTHER THAN **BOB WOOLLER** ★
STOMP-JIVE-TWIST-ROCK
 PIPES AND DRUMS
 1st B^{tn}, LIVERPOOL SCOTTISH

A GRAND FANCY DRESS CONTEST
£25 IN CASH PRIZES
 3 CLASSES
ORIGINAL, HISTORICAL, COMICAL
 DO ANYTHING AT THIS SPECIAL OCCASION

HATS - BALLOONS - SPOT PRIZES - LATE TRANSPORT - LICENSED BARS

Tickets 7/6 DRESS OPTIONAL
 PROCEEDS TO CHILDREN'S CHARITIES
 TICKETS FROM THE TOWER & ALL THE USUAL AGENCIES

154 †

THE BEATLES: A RARE CONCERT POSTER FOR 'THE ARTS BALL',

23rd November 1962, held at the Tower Ballroom, New Brighton, featuring the Beatles, the North's No 1 Group, 20in x 30in (51cm x 76cm)

£15,000 - 18,000
 €17,000 - 21,000
 US\$19,000 - 23,000

Provenance

On this day, the Beatles auditioned for BBC Television, which came about through letters sent to the Corporation by one of their fans, David Smith from Preston, requesting the group be featured on their

programme. The BBC replied, offering them an audition on the 6th November; Smith passed this on to NEMS, where Clive Epstein rearranged it for the 23rd, as the Beatles and Brian Epstein were in Hamburg for a two-week return stint at the Star Club (1st-14th November).

The 10-minute audition was held in St. James's Church Hall, Gloucester Terrace, London and, a few days later, Brian received a non-committal letter from Ronnie Lane, Light Entertainment Auditor. It was not until April 1963, after they had their first No. 1 record, that they made their first BBC TV appearance.

After the audition, the Beatles made their way back to Liverpool for this booking at the Tower, for the 'Lancashire And Cheshire Arts Ball'.

155

THE BEATLES: A COPY OF THE ALBUM *PLEASE PLEASE ME* AUTOGRAPHED BY JOHN LENNON AND PAUL MCCARTNEY,

1963,
the back cover signed in blue ballpoints by both and inscribed *Best Wishes* by Paul. Paul has also added 'signatures' for George and Ringo, vinyl included,

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



155

156

THE BEATLES: THREE AUTOGRAPHED PUBLICITY PHOTOGRAPHS,

1963,
each a black and white *Starpics* full-length portrait, signed respectively in black ballpoint by John Lennon, Paul McCartney and George Harrison, the Ringo Starr photograph signed in black ballpoint in an unknown hand, all four with dedications *To Valerie*, 6in x 7 3/4in (15cm x 19.7cm), (3)

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



156

Provenance

The vendor's father was a friend of E.M.I.'s Recording Supervisor, Bob Beckett, and was invited by Bob to visit the Abbey Road studios. Whilst there he watched the Beatles during a recording session and was given the photographs for his daughter, Valerie.

157

THE BEATLES: AN AUTOGRAPHED PROGRAMME FOR *THE BEATLES SHOW*,

1963,
silver foil covers, the front cover signed in blue ballpoint by George Harrison, Paul McCartney, John Lennon and Ringo Starr, 8in x 10 1/4in (20cm x 26.2cm)

£4,000 - 5,000
€4,600 - 5,800
US\$5,200 - 6,500



157

Provenance

The vendor's wife was a friend of a competition winner in *Disc* magazine, the prize being two concert tickets and a meeting with the Beatles. They went to the Gaumont, Wolverhampton on Tuesday 19th November 1963 and met the Beatles backstage before taking their front row seats. This programme is one of several signed for them that evening.

158

THE BEATLES: AN AUTOGRAPH BOOK,

1963/64,
containing the signatures of George Harrison on a single page with the dedication *to Sue xx*; John Lennon on a single page; Paul McCartney on a single page; and John Lennon and Ringo Starr on a page together, all signed in blue and black inks; accompanied by two ticket stubs for The Beatles Christmas Show on the 24th December 1963 and the 4th January 1964 at the Astoria Finsbury park; and six original black and white photographs of the Beatles in various head shots outside the concert hall (not sold with copyright), (7)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900



158 (part)



159



161



160



162

159

THE BEATLES: A SET OF AUTOGRAPHS,

1964,
a page from a pocket diary with London Underground map signed in pencil on the reverse by Ringo Starr, Paul McCartney, John Lennon and George Harrison, 3in x 4½in (7.6cm x 11.5cm)

£2,000 - 2,500
€2,300 - 2,900
US\$2,600 - 3,200

Provenance

These were obtained by the vendor's grandmother at the Four Seasons Hotel, St. Fillans, during the Beatles' visit to Scotland, 19th-21st October 1964, as part of their British autumn tour.

160

PAUL MCCARTNEY: AN AUTOGRAPHED DICK JAMES LUNCHEON INVITATION,

30th December 1964,
the event held at the Café Royal, London, the reverse signed by Paul McCartney in black felt-tip pen and inscribed *To Kirsten*, also signed by DJ Alan Freeman in blue ballpoint and inscribed *Stay bright Kirsten*, 6in x 4½in (15.2cm x 11cm)

£600 - 800
€700 - 930
US\$780 - 1,000

161 †

THE BEATLES: A POSTER FOR THE FILM HELP!

United Artists, 1965,
British quad, 30in x 40in (76.1cm x 101.6cm)

£600 - 800
€700 - 930
US\$780 - 1,000

162 AR

GÜNTER ZINT (GERMAN, B.1941): JOHN LENNON AND RICHARD LESTER, HAMBURG, 1966,

printed later,
a silver gelatin black and white print depicting John Lennon and Richard Lester during a press conference in Hamburg for Lester's film "How I Won The War" which stars Lennon, signed by the photographer in black ink to the lower margin, 16in x 12in (40.5cm x 30.5cm)

£400 - 500
€460 - 580
US\$520 - 650

Provenance

From the collection of musician, lyricist, composer, producer, author and photographic archive manager, Ulf Krüger.



(part)



163 AR

GÜNTER ZINT (GERMAN, B. 1941): A COLLECTION OF PHOTOGRAPHS OF THE BEATLES IN GERMANY,

June 1966, comprising: 58 black and white negatives, with corresponding contact sheets and six 12in x 16in (30.5cm x 40.6cm) prints, including good individual and group shots of the Beatles on and off stage, to be sold with Copyright/ Exploitation Rights via Copyright/ Exploitation Rights Assignment, (Qty)

£5,000 - 7,000
€5,800 - 8,100
US\$6,500 - 9,000

Provenance

From the collection of musician, lyricist, composer, producer, author and photographic archive manager, Ulf Krüger.

Copyright offered by a deed of assignment, a copy of which is available by contacting the department. Please also refer to the department for further images regarding content of the collection.



David Magnus first met The Beatles on 4th April 1963 when he was asked to photograph them at Stowe Public School in Buckinghamshire, at their end of term concert. This first meeting with The Beatles was the start of a long relationship with them which allowed Magnus to tour with The Beatles both in the UK and overseas.

Subsequently, Magnus was the only photographer allowed to photograph The Beatles exclusively, at EMI studios London on the 24th and 25th June 1967 in order to provide a photographic record of their appearance the BBC's broadcast Our World - this was the first worldwide television programme with a satellite broadcast to 19 countries, with each country having their own segment. The British segment, which closed the show, was The Beatles recording of 'All You Need Is Love'. This was transmitted to 24 countries, with an estimated audience of between 400 and 700 million people.

David Magnus recalls...

Early on the Saturday morning the feeling in Studio 2 of EMI studios at Abbey Road was somewhat relaxed. A construction crew were busy building a small set in one corner of the huge studio for the Beatles, who wanted to give a feeling of a communal club atmosphere for their specially invited audience for the Sunday live recording and transmission. As Saturday morning the 24th June turned into the afternoon, the set was completed and the Beatles started to rehearse their song. The Beatles were very engaged in this recording, it was a song that they had written which had never been heard before, and so they were mindful that when the programme went live on Sunday 25th June 1967, it would be heard for the first time by over 400 million people. The rehearsal continued finishing early evening of Saturday 24th.

Sunday morning, the Beatles arrived back at Abbey Road Studio 2. After having refreshments in the Abbey Road studio canteen they got dressed into their special psychedelic outfits made for their show. With the tension in the Studio mounting all the time, the Beatles remained calm, being the true professionals that they were. I continued to photograph them in the way I found best suited this occasion, preferring to use a longer lens than normal so as to achieve a reportage feel to my photographs. With the final dress rehearsal over, the Beatles' special guests including Eric Clapton, Mick Jagger, Keith Richards, Marianne Faithful, Graham Nash, Keith Moon, Pattie Boyd, members of The Small Faces, Jane Asher (Paul's girlfriend) and Mike McGear (Paul's brother) came into studio.

Everyone started to make themselves comfortable in and around the set, which by now had been decorated with flowers, statues, streamers, balloons and 'Love' slogans. All studio staff and invited guests waited in anticipation for the final countdown to commence this incredible occasion.

At 8.54pm London time the programme cut to the orchestra who played those first few notes, and right on cue as they had rehearsed many times, the Beatles started singing live, recording and transmitting what would be one of their most loved songs. It was as if by magic that the whole feeling in the studio changed, with people feeling a sense of togetherness, sharing in the overwhelming feeling of joy and belonging. This was heightened when guests and studio staff started to sing along with the band until fade out.

All too quickly it came to an end, with the studio filming lights being turned off leaving just the faint glow of the overhead lights. The Beatles spent a little time chatting with their guests and suddenly they were all gone.

Only later after July 7th 1967 when "All You Need Is Love" was released as a single in the UK, did those who were lucky enough to be with the Beatles on the evening of the 25th June, fully understand what a unique and privileged time it was for them. Not only because of the broadcast, but also because this was one of the last times that the band got to enjoy with Brian Epstein who sadly passed away a few weeks later, making my images from the evening the last images of them all together.

164

DAVID MAGNUS (BRITISH, B.1944): A COLOUR DIGITAL PRINT OF THE BEATLES AT ABBEY ROAD STUDIOS, LONDON, 1967,

printed later,
no. 18/50, an iconic image of The Beatles surrounded by balloons taken during their rehearsals/recording of their song 'All You Need Is Love' for the BBC show called *Our World* at EMI Abbey Road Studios in London, taken on a Nikon F camera with Kodak color transparency film and printed on Fuji Crystal Archive photographic paper using the C4 process, signed and numbered by the photographer in black ink to the lower margin, framed and glazed, accompanied by a letter of provenance, *print 20in x 16in (51cm x 40.5cm)*

£800 - 1,000
€930 - 1,200
US\$1,000 - 1,300

Provenance

Offered directly by the photographer.



164



165

165

DAVID MAGNUS (BRITISH, B.1944): A BLACK AND WHITE SILVER GELATIN PRINT OF THE BEATLES IN THE CANTEEN AT ABBEY ROAD STUDIOS, LONDON, 1967,

printed later,
no. 4/50, a behind-the-scenes image of The Beatles taken during a break from their rehearsals/recording of their song 'All You Need Is Love' for the BBC show *Our World* at EMI Abbey Road Studios in London, taken on a Nikon F camera with Kodak TRI X black and white film, hand-printed from the original 35mm negative on silver halide photographic paper, signed and numbered by the photographer in black ink to the lower margin, framed and glazed, accompanied by a letter of provenance, *print 16in x 20in (40.5cm x 50cm)*

£800 - 1,000
€930 - 1,200
US\$1,000 - 1,300

Provenance

Offered directly by the photographer.

166

DAVID MAGNUS (BRITISH, B.1944): A BLACK AND WHITE SILVER GELATIN PRINT OF JOHN LENNON AND MICK JAGGER AT ABBEY ROAD STUDIOS, LONDON, 1967

printed later,
no. 10/50, taken during the rehearsals/recording of The Beatles' song 'All You Need Is Love' for the BBC show *Our World* at EMI Abbey Road Studios in London, taken on a Nikon F camera with Kodak TRI X black and white film, hand-printed from the original 35mm negative on silver halide photographic paper, signed and numbered by the photographer in black ink to the lower margin, framed and glazed, accompanied by a letter of provenance, *print 20in x 16in (51cm x 40.5cm)*

£800 - 1,000
€930 - 1,200
US\$1,000 - 1,300

Provenance

Offered directly by the photographer.



166



167

167

DAVID MAGNUS (BRITISH, B.1944): A BLACK AND WHITE SILVER GELATIN PRINT OF JOHN LENNON AT A MICROPHONE AT ABBEY ROAD STUDIOS, LONDON, 1967,

printed later,
no. 4/50, a close-up of John Lennon taken during rehearsals/recording of The Beatles' song 'All You Need Is Love' for the BBC show *Our World* at EMI Abbey Road Studios in London, taken on a Nikon F camera with Kodak TRI X black and white film, hand-printed from the original 35mm negative on silver halide photographic paper, signed and numbered by the photographer in black ink to the lower margin, framed and glazed, accompanied by a letter of provenance, *print 20in x 16in (50cm x 40.5cm)*

£800 - 1,000

€930 - 1,200

US\$1,000 - 1,300

Provenance

Offered directly by the photographer.

168

DAVID MAGNUS (BRITISH, B.1944): A COLOUR DIGITAL PRINT OF THE BEATLES AT ABBEY ROAD STUDIOS, LONDON, 1967,

printed later,
no. 12/50, an iconic group image of The Beatles singing during their rehearsals/recording of their song 'All You Need Is Love' for the show *Our World* at EMI Abbey Road Studios in London, taken on a Nikon F camera with Kodak color transparency film and printed on Fuji Crystal Archive photographic paper using the C4 process, signed and numbered by the photographer in black ink to the lower margin, framed and glazed, accompanied by a letter of provenance, *print 16in x 20in (40.5cm x 50cm)*

£800 - 1,000

€930 - 1,200

US\$1,000 - 1,300

Provenance

Offered directly by the photographer.



168

169

THE BEATLES: PHOTOGRAPHS TAKEN AT RAF WEST MALLING DURING THE FILMING FOR THE *MAGICAL MYSTERY TOUR*,

1967,

comprising: the original 35mm black and white negatives, six modern black and white digital prints, each inscribed on the reverse, depicting the custom-painted coach and John, Paul and George in their animal costumes, to be sold with copyright; together with copies of the vendor's diary entries for the period of the filming, *prints 4in x 6in (10cm x 15cm)*, (6)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

Provenance

These photographs were taken by the vendor during filming for *Magical Mystery Tour* at the airbase at West Malling, 19th-24th September, 1967. Four shots of the Beatles show them relaxing and chatting to fans between takes, wearing their various animal costumes for the *I Am The Walrus* sequence. Two shots conclusively prove that John was indeed The Walrus.



169 (part)

170

THE BEATLES: AN ORIGINAL LAYOUT DRAWING OF JOHN LENNON AS 'FRANK' FROM THE FILM *YELLOW SUBMARINE*, TOGETHER WITH ORIGINAL DRAWINGS FOR THE US ANIMATION SERIES *THE BEATLES*,

King Features / ABC Television, 1960's, the early pencil drawing of John Lennon as 'Frank' in a full-length pose, labelled *ROUGH L/OUT* with annotations used in the production for *Yellow Submarine*; together with 10 pencil drawings for the television series *The Beatles* which aired on ABC TV between 1965-1969, each drawing depicting George Harrison in a running pose, with animation notations, *largest 12½in x 16in (32cm x 40.5cm)*, (11)



170 (part)

£600 - 800

€700 - 930

US\$780 - 1,000

171

THE BEATLES: AN ORIGINAL MULTI-LAYERED ANIMATION CEL SET-UP OF PAUL MCCARTNEY, GEORGE HARRISON AND JOHN LENNON FROM THE *YELLOW SUBMARINE*,

King Features, 1968, gouache on celluloid, three large hand-painted animation cels used in the production, showing John, Paul, and George in head and shoulders poses, *each 15½in x 12in (39cm x 32cm)*



171

£3,000 - 4,000

€3,500 - 4,600

US\$3,900 - 5,200

172

THE BEATLES: AN ACETATE RECORDING OF *LET IT BE*,

1969,

a single-sided, 7inch 45rpm Emidisc, mono, label with typewritten recording details, in original plain paper sleeve

£800 - 1,000

€930 - 1,200

US\$1,000 - 1,300

Following a number of recording sessions for this track in early 1969, in a session on 4th January 1970, various vocal and instrumental overdubs were recorded, including drums by Ringo. This acetate is audibly different from the released version, lacking the drum fills from the verse 'And when the night is cloudy...' onwards.



172 (detail)

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



JOHN LENNON: A LARGE SELF-PORTRAIT WITH YOKO ONO,

1969,
black felt-tip pen on paper, signed by John Lennon and dated 1969,
with indistinct printing instructions in lower right-hand corner, pasted
onto board, paper 13³/₄in x 19³/₄in (35.3cm x 50.4cm)

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 26,000

Provenance

Ex-Lot 442, *Rock & Roll Memorabilia 1956-1983*, Sotheby's London,
1st September 1983, and unseen on the market since then. No
provenance/background details were noted in the auction catalogue
at the time and no mention made of the indistinct annotations. These
appear to read:

Draw circle 3 1/2" RAD

letraset

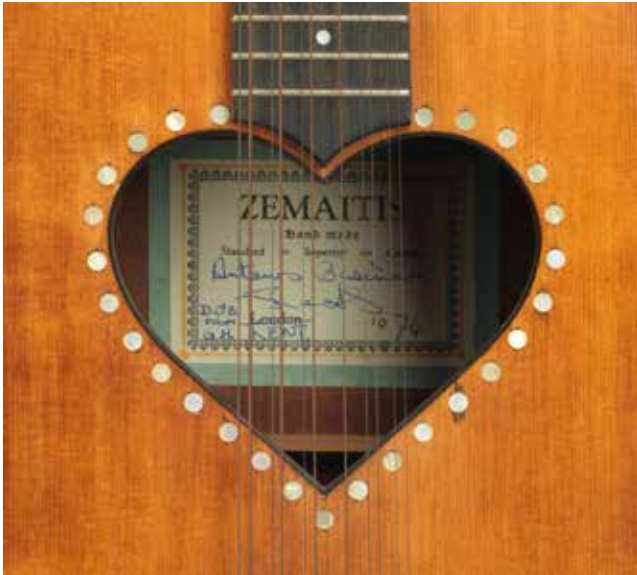
enlarge to (?) inside diam. (??)

REDUCE J.L. drawing to 9 1/2" (?)

GIVE PEACE A CHANCE

The last line is possibly in John's hand; it is probable that these pencil
annotations were erased at some point prior to the 1983 auction to
make the drawing visually 'cleaner' and more appealing for display
purposes. It's an evocative image, encapsulating how John felt about
the couple's relationship - as inextricably linked - and one that John
made many times from 1969 onwards, adding it to autographs or
when signing letters/documents. It is rare to see a drawing like this in
this size and in such fine condition.

All reproduction rights reserved to the estate of the late John Lennon.



(detail)

174^Y

GEORGE HARRISON: A ZEMAITIS 12-STRING ACOUSTIC GUITAR, COMMISSIONED BY GEORGE AS A GIFT FOR DENIS O'BRIEN,

1974,

labelled *ZEMAITIS/handmade/standard*, the label also signed and inscribed in blue ink *Anthony Casimere Zemaitis, KENT '74* and *D.O'B from G.H.*, with stained spruce top, mahogany back and sides, heart-shaped soundhole decorated with mother of pearl dot inlays, 'smiling' ebony pin bridge, mahogany neck with 20-fret ebony fingerboard with dot inlays, headstock with two decorative metal plaques, one engraved with the letter *Z*, the other engraved *D * O'BRIEN*, with a black hardshell, contoured case with claret plush lining, guitar 44in (112cm) long

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 26,000

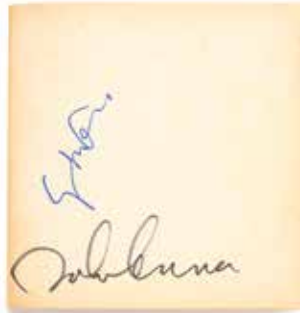
Provenance

An American attorney, Denis O'Brien was introduced to George Harrison by Peter Sellers. Denis helped George sort out his tax affairs and became his business manager in 1973. In 1978 George and Denis set up the film production company, Handmade Films, to finance Monty Python's *The Life Of Brian* after EMI Films had withdrawn their backing just days before shooting was scheduled to begin. Denis ran Handmade as well as acting as Executive Producer on several other of the company's productions, including *The Long Good Friday*, *Time Bandits* and *Withnail And I*.





175



(page)

175

JOHN LENNON/YOKO ONO: AN AUTOGRAPHED COPY OF YOKO ONO'S BOOK GRAPEFRUIT,

Sphere paperback, 1971,
first edition, signed in blue and black inks by John Lennon and Yoko Ono to the inside page, 5in x 5in (13cm x 13cm)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Provenance

Acquired by the vendor's father who attended the signing at Selfridges.

176 †

THE BEATLES: A POSTER FOR THE FILM LET IT BE,

United Artists, 1970,
British quad, 30in x 40in (76.1cm x 101.6cm)

£400 - 500
€460 - 580
US\$520 - 650



176

177

PAUL MCCARTNEY: TWO SIGNED POSTCARDS, VINYL/CDS AND OTHER RELATED MEMORABILIA,

comprising: two postcards, dated *June and December 2000*, written in blue and black ballpoints by Paul and addressed to his MPL offices in London, the June example sent from New York, remarking... *having a grand time, inducting Brian Wilson into the Songwriters Hall of Fame and jamming with James Brown...*, the other sent from Courchevel, France, stating *...Apres ski jolly + relaxing...love Paul and Heather*; two *Run Devil Run* limited edition box sets, with leaflet; a mint and boxed *Run Devil Run* promo 'Jukebox' radio/cassette player; seven various boxed painted wood MPL Christmas tree decorations, 2000s; a boxed MPL 'No Struggle Juggle' juggling kit, with three balls, Christmas 2001; thirteen various Paul McCartney CD releases, including *Rushes* and *Electric Arguments* by the Fireman, *Band On The Run* and *1* by the Beatles, both promo copies, the larger postcard 5in x 7in (12.7cm x 17.8cm), (Qty)

£800 - 1,000
€930 - 1,200
US\$1,000 - 1,300



177

178 AR

LINDA MCCARTNEY (BRITISH, B.1942-D.1998): SELF-PORTRAIT IN FRANCIS BACON'S STUDIO, 1997,

printed 2000,
platinum photographic print, bearing an ink stamp on the reverse *Print/ Estate of Linda McCartney/ Print made under the supervision of Mary H / Copyright © 2000* and completed in pencil, mounted, framed and glazed, 22in x 27in (56cm x 68.5cm)

£600 - 800
€700 - 930
US\$780 - 1,000



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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.

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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.

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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 or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* 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 *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without 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. The *Condition Report* represents *Bonhams*' reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* 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.

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 reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, 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 is put up for *Sale*. We have complete discretion in which 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 equaling 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 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

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact.

We may also request a financial reference and /or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Registration* and *Bidding 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

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a *Registration* and *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 offered at no additional charge 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*, once you have pre-registered to bid or have updated your existing registration details recently. 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.

Bonhams will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

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) 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.

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* including the warranties as to your status and source of funds. 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*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

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.

For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:

27.5% up to £2,500 of the *Hammer Price*
25% of the *Hammer Price* above £2,500 and up to £300,000
20% of the *Hammer Price* above £300,000 and up to £3,000,000
13.9% of the *Hammer Price* above £3,000,000

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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, shown beside the *Lot* number, 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*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *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
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.

Payment may also be made by one of the following methods:

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 and should be made payable to Bonhams 1793 Limited.

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes or coins 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 or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

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

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

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.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import 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
The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

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 *Buyer's 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

On behalf of the *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

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 attempt to detail, as far as practicable, 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. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

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.
 TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
 W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
 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 on Bonhams' website, 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 and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* 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* or on the *Bonhams* website, 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*.

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 any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* 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 *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4	FITNESS FOR PURPOSE AND SATISFACTORY QUALITY	7.2	The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not, until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</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;
4.1	The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.	7.3	You should note that <i>Bonhams</i> has reserved the right not to release the <i>Lot</i> to you until its investigations under paragraph 3.11 of the <i>Buyers' Agreement</i> set out in Appendix 2 have been completed to <i>Bonhams'</i> satisfaction.	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
4.2	The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.	7.4	You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/ or control or from the <i>Storage Contractor's</i> custody in accordance with <i>Bonhams'</i> instructions or requirements.	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.
5	RISK, PROPERTY AND TITLE	7.5	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .	8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses 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.
5.1	Risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> , or upon collection of the <i>Lot</i> if earlier. The <i>Seller</i> will not be responsible thereafter for the <i>Lot</i> prior to you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i> , with whom you have separate contract(s) as <i>Buyer</i> . You will indemnify the <i>Seller</i> and keep the <i>Seller</i> fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the <i>Lot</i> beyond 7 days from the day of the fall of the <i>Auctioneer's</i> hammer until you obtain full title to it.	7.6	You will be wholly responsible for any removal, storage or other charges or expenses incurred by the <i>Seller</i> if you do not remove the <i>Lot</i> in accordance with this paragraph 7 and will indemnify the <i>Seller</i> against all charges, costs, including any legal costs and fees, expenses and losses suffered by the <i>Seller</i> by reason of your failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i> . All such sums due to the <i>Seller</i> will be payable on demand.		
5.2	Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until: (i) the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to and received in cleared funds by <i>Bonhams</i> , and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	8	FAILURE TO PAY FOR THE LOT	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.
6	PAYMENT	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):		
6.1	Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9	THE SELLER'S LIABILITY
6.2	Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> . Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by not later than 4.30pm on the second working day following the <i>Sale</i> and you must ensure that the funds are cleared by the seventh working day after the <i>Sale</i> . Payment must be made to <i>Bonhams</i> by one of the methods stated in the <i>Notice to Bidders</i> unless otherwise agreed with you in writing by <i>Bonhams</i> . If you do not pay in full any sums due in accordance with this paragraph, the <i>Seller</i> will have the rights set out in paragraph 8 below.	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;	9.1	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> .
7	COLLECTION OF THE LOT	8.1.3	to retain possession of the <i>Lot</i> ;	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.
7.1	Unless otherwise agreed in writing with you by <i>Bonhams</i> , the <i>Lot</i> will be released to you or to your order only when: (i) <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i> and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	8.1.4	to remove and store the <i>Lot</i> at your expense;	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> ,
		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;	9.3.1	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> ;
		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;		
		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;		

<p>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;</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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 and to any subsidiary of <i>Bonhams</i> Holdings Limited and to its officers, employees and agents.</p> <p>10.7 The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.</p> <p>10.8 In the <i>Contract for Sale</i> "including" means "including, without limitation".</p> <p>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.</p> <p>10.10 Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i>.</p> <p>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>.</p> <p>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.</p>	<p>1 THE CONTRACT</p> <p>1.1 These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i>, being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i>.</p> <p>1.2 The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue</i> for the <i>Sale</i> 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 <i>Notice to Bidders</i>, printed in the <i>Catalogue</i> for the <i>Sale</i>, and where such information is referred to it is incorporated into this agreement.</p> <p>1.3 Except as specified in paragraph 4 of the <i>Notice to Bidders</i> the <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>, when it is knocked down to you. At that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i>.</p> <p>1.4 We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i>, unless <i>Bonhams</i> sells the <i>Lot</i> as principal.</p> <p>1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:</p> <p>1.5.1 we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;</p> <p>1.5.2 subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> and following completion of our enquiries pursuant to paragraph 3.11;</p> <p>1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.</p> <p>1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, <i>Guarantee</i>, warranty, representation of fact in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i>, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the <i>Sale</i>. No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i>, if made by us or on our behalf, was (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i>.</p>
<p>10 MISCELLANEOUS</p> <p>10.1 You may not assign either the benefit or burden of the <i>Contract for Sale</i>.</p> <p>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>.</p> <p>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.</p> <p>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 c/o <i>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.</p>	<p>11 GOVERNING LAW</p> <p>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.</p>	<p>2 PERFORMANCE OF THE CONTRACT FOR SALE</p> <p>You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i>.</p> <p>3 PAYMENT AND BUYER WARRANTIES</p> <p>3.1 Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i>, you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i>:</p> <p>3.1.1 the <i>Purchase Price</i> for the <i>Lot</i>;</p>
	<p>APPENDIX 2</p> <p>BUYER'S AGREEMENT WITH BONHAMS</p> <p>IMPORTANT: These terms may be changed in advance of the <i>Sale</i> of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.</p>	

<p>3.1.2 a <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> on each lot, and</p> <p>3.1.3 if the <i>Lot</i> is marked [AF], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> 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 <i>Sale</i>.</p> <p>3.2 You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.</p> <p>3.3 All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i>. Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> 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.</p> <p>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.</p> <p>3.5 We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i>, the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i>, any <i>Expenses</i> and VAT and any interest earned and/or incurred until payment to the <i>Seller</i>.</p> <p>3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i>, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.</p> <p>3.7 Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro-rata to pay all amounts due to <i>Bonhams</i>.</p> <p>3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:</p> <p>3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or</p> <p>3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.</p> <p>3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.</p> <p>3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:</p> <p>3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;</p> <p>3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;</p>	<p>3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;</p> <p>3.10.4 items purchased by you and your Principal through Bonhams are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and</p> <p>3.10.5 that you consent to <i>Bonhams</i> relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.</p> <p>3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the <i>Seller</i>, to our satisfaction at our discretion, we shall be entitled to retain <i>Lots</i> and/or proceeds of <i>Sale</i>, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.</p>	<p>4.7 You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i>.</p> <p>4.8 You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i>), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.</p>
	<p>4 COLLECTION OF THE LOT</p> <p>4.1 Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us; in cleared funds, everything due to the <i>Seller</i> and to us, and once we have completed our investigations under paragraph 3.11, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a buyer collection document, obtained from our cashier's office.</p> <p>4.2 You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i>, or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>.</p> <p>4.3 For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i>. Thereafter, the <i>Lot</i> 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 <i>Notice to Bidders</i>.</p> <p>4.4 If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i>, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "<i>Storage Contract</i>") with the <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</i>.</p> <p>4.5 Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i>.</p> <p>4.6 You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i>. You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i>, any <i>Expenses</i> and all</p>	<p>5 STORING THE LOT</p> <p>We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i>, 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 <i>Sale</i>) and, subject to paragraphs 3, 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i>). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the relevant section of the <i>Catalogue</i>. If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.</p> <p>6 RESPONSIBILITY FOR THE LOT</p> <p>6.1 Title (ownership) in the <i>Lot</i> passes to you (i) on payment of the <i>Purchase Price</i> to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.</p> <p>6.2 Please note however, that under the <i>Contract for Sale</i>, the risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the <i>Lot</i> if earlier, and you are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i>.</p> <p>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</p> <p>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 unless otherwise provided below), 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>):</p> <p>7.1.1 to terminate this agreement immediately for your breach of contract;</p> <p>7.1.2 to retain possession of the <i>Lot</i>;</p> <p>7.1.3 to remove, and/or store the <i>Lot</i> at your expense;</p> <p>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;</p>

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	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> .
7.1.6	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	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> .
7.1.7	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;	8.1.1	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.
7.1.8	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;	8.1.2	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 9 will cease.
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;	8.1.3	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> .
7.1.10	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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10	OUR LIABILITY
7.1.11	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> .	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> .
7.1.12	having made reasonable efforts to inform you, to release your name and address to the <i>Seller</i> , so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.	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:
7.2	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.	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
7.3	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	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:
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.	9.1	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	10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , 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.
		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> .		
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:		
		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		
		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.		

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

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"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" Any person considering, attempting or making a Bid, including those who have 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 for 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.

"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 "indemnity" 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

19th Century Paintings

London
Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108

20th Century British Art

London
Matthew Bradbury
+44 20 7468 8295

20th Century Fine Art

San Francisco
Sonja Moro
+1 415 694 9002

Aboriginal Art

Australia
Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

Los Angeles
Fredric W. Backlar
+1 323 436 5416 •

American Paintings

New York
Jennifer Jacobsen
+1 917 206 1699

Antiquities

London
Francesca Hickin
+44 20 7468 8226

Antique Arms & Armour

London
David Williams
+44 20 7393 3807

Art Collections, Estates & Valuations

London
Harvey Cammell
+44 (0) 20 7468 8340
New York
Sherri Cohen
+1 917 206 1671
Los Angeles
Leslie Wright
+1 323 436 5408
Joseph Francaviglia
+1 323 436 5443
Lydia Ganley
+1 323 436 4496
San Francisco
Victoria Richardson
+1 415 503 3207
Celeste Smith
+1 415 503 3214

Australian Art

Australia
Merryn Schriever
+61 2 8412 2222
Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+61 2 8412 2222

Books, Maps & Manuscripts

London
Matthew Haley
+44 20 7393 3817
New York
Ian Ehling
+1 212 644 9094
Darren Sutherland
+1 212 461 6531
Los Angeles
Catherine Williamson
+1 323 436 5442
San Francisco
Adam Stackhouse
+1 415 503 3266

British & European Glass

London
Fergus Gambon
+44 20 7468 8245

British Ceramics

London
Fergus Gambon
+44 20 7468 8245

California & Western Paintings & Sculpture

Los Angeles
Scot Levitt
+1 323 436 5425
Kathy Wong
+1 323 436 5415
San Francisco
Aaron Bastian
+1 415 503 3241

Carpets

London
Helena Gumley-Mason
+44 20 8393 2615

Chinese & Asian Art

London
Asaph Hyman
+44 20 7468 5888
Rosangela Assennato
+44 20 7393 3883
Edinburgh
Ian Glennie
+44 131 240 2299
New York
Bruce MacLaren
+1 917 206 1677
Los Angeles
Rachel Du
+1 323 436 5587
San Francisco
Dessa Goddard
+1 415 503 3333
Hong Kong
Xibo Wang
+852 3607 0010
Sydney
Yvett Klein
+61 2 8412 2231

Chinese Paintings

Hong Kong
Iris Miao
+852 3607 0011

Clocks

London
James Stratton
+44 20 7468 8364
New York
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

London
John Millensted
+44 20 7393 3914
Los Angeles
Paul Song
+1 323 436 5455

Entertainment Memorabilia

London
Katherine Schofield
+44 20 7393 3871
Los Angeles
Catherine Williamson
+1 323 436 5442
Dana Hawkes
+1 978 283 1518

European Ceramics

London
Sebastian Kuhn
+44 20 7468 8384

European Paintings

London
Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108
Los Angeles
Rocco Rich
+1 323 436 5410

European Sculptures & Works of Art

London
Michael Lake
+44 20 8963 6813

Furniture and Decorative Art

London
Thomas Moore
+44 20 8963 2816
Los Angeles
Angela Past
+1 323 436 5422
Anna Hicks
+1 323 436 5463
San Francisco
Jeffrey Smith
+1 415 215 7385

Greek Art

London
Anastasia Orfanidou
+44 20 7468 8356

Golf Sporting Memorabilia

Edinburgh
Kevin McGimpsey
Hamish Wilson
+44 131 240 0916

Irish Art

London
Penny Day
+44 20 7468 8366

Impressionist & Modern Art

London
India Phillips
+44 20 7468 8328
New York
Molly Ott Ambler
+1 917 206 1627
Los Angeles
Kathy Wong
+1 323 436 5415

Indian, Himalayan & Southeast Asian Art

Hong Kong
Edward Wilkinson
+852 2918 4321
New York
Mark Rasmussen
+1 917 206 1688

Islamic & Indian Art

London
Oliver White
+44 20 7468 8303

Japanese Art

London
Suzannah Yip
+44 20 7468 8368
New York
Jeff Olson
+1 212 461 6516

Jewellery

London
Jean Ghika
+44 20 7468 8282
Emily Barber
+44 20 7468 8284
New York
Brett O'Connor
+1 212 461 6525
Caroline Morrissey
+1 212 644 9046
Leslie Roskind
+1 212 644 9035
Los Angeles
Emily Waterfall
+1 323 436 5426
San Francisco
Shannon Beck
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bonhams.com

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+61 (0) 2 9475 4110 fax
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beijing@bonhams.com

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Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
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bonhams.com

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37th Floor,
Taipei 101 Tower
No. 7 Xinyi Road,
Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8758 2897 fax
taiwan@bonhams.com

Europe

Austria

Thomas Kamm
thomas.kamm@
bonhams.com
+49 900 89 2420 5812
austria@bonhams.com

Belgium

Christine De Schaetzen
christine.deschaetzen@
bonhams.com
Boulevard Saint
Michel 101
1040 Brussels
+32 (0) 2 736 5076
belgium@bonhams.com

France

Catherine Yaiche
catherine.yaiche@
bonhams.com
4 rue de la Paix
75002 Paris
+33 (0) 1 42 61 10 10
paris@bonhams.com

Germany - Cologne

Katharina Schmid
katharina.schmid@
bonhams.com
+49 (0) 221 9865 3419
+49 (0) 157 9234 6717
cologne@bonhams.com

Germany - Munich

Thomas Kamm
thomas.kamm@
bonhams.com
Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
munich@bonhams.com

Germany - Stuttgart Katharina Schmid

katharina.schmid@
bonhams.com
Neue Brücke 2
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70173 Stuttgart
+49 (0) 711 2195 2640
+49 (0) 157 9234 6717
stuttgart@bonhams.com

Greece

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Athens 10674
+30 (0) 210 3636 404
athens@bonhams.com

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Kieran O'Boyle
kieran.oboyle@
bonhams.com
31 Molesworth Street
Dublin 2
+353 (0) 1 602 0990
ireland@bonhams.com

Italy - Milan

Luca Curradi
luca.curradi@
bonhams.com
Via Boccaccio 22
20123 Milano
+39 0 2 4953 9020
milan@bonhams.com

Italy - Rome

Emma Dalla Libera
emma.dallalibera@
bonhams.com
Via Sicilia 50
00187 Roma
+39 06 485 900
rome@bonhams.com

The Netherlands

Koen Samson
koen.samson@
bonhams.com
De Lairessestraat 154
1075 HL Amsterdam
+31 (0) 20 67 09 701
amsterdam@
bonhams.com

Portugal

Filipa De Andrade
filipa.deandrade@
bonhams.com
Rua Bartolomeu Dias
no160. 1o
Belem
1400-031 Lisbon
+351 218 293 291
portugal@bonhams.com

Spain - Barcelona & North

Teresa Ybarra
teresa.ybarra@
bonhams.com
+34 930 156 686
+34 680 347 606
barcelona@
bonhams.com

Spain - Madrid

Johann Leibbrandt
johann.leibbrandt@
bonhams.com
Núñez de Balboa
no 4-1C
28001 Madrid
+34 915 78 17 27

Switzerland - Geneva

Livie Gallone Moeller
livie.gallonemoeller@
bonhams.com
Rue Etienne-Dumont 10
1204 Geneva
+41 22 300 3160
geneva@bonhams.com

Switzerland - Zurich

Andrea Bodmer
andrea.bodmer@
bonhams.com
Dreikönigstrasse 31a
8002 Zürich
+41 44 281 9535
zurich@bonhams.com

North America

USA

Representatives:

Arizona

Terri Adrian-Hardy
terri.hardy@
bonhams.com
+1 (602) 859 1843
arizona@bonhams.com

California

Central Valley
David Daniel
david.daniel@
bonhams.com
+1 (916) 364 1645
nevada@bonhams.com

California - Palm Springs

Brooke Sivo
brooke.sivo@
bonhams.com
+1 (760) 350 4255
palmssprings@
bonhams.com

California - San Diego

Brooke Sivo
brooke.sivo@
bonhams.com
+1 (760) 567 1744
sandiego@
bonhams.com

Colorado

Lance Vigil
lance.vigil@
bonhams.com
+1 (720) 355 3737
colorado@
bonhams.com

Florida

April Matteini
april.matteini@
bonhams.com
+1 (305) 978 2459
Alexis Butler
alexis.butler@
bonhams.com
+1 (305) 878 5366
miami@bonhams.com

Georgia

Mary Moore Bethea
mary.bethea@
bonhams.com
+1 (404) 842 1500
georgia@bonhams.com

Illinois & Midwest

Natalie B. Waechter
natalie.waechter@
bonhams.com
+1 (773) 267 3300
Shawn Marsh
shawn.marsh@
bonhams.com
+1 (773) 680 2881
chicago@bonhams.com

Massachusetts & New England

Amy Corcoran
amy.corcoran@
bonhams.com
+1 (617) 742 0909
boston@bonhams.com

Nevada

David Daniel
david.daniel@
bonhams.com
+1 (775) 831 0330
nevada@bonhams.com

New Mexico

Terri Adrian-Hardy
terri.hardy@
bonhams.com
+1 (602) 859 1843
newmexico@
bonhams.com

Oregon & Idaho

Sheryl Acheson
sheryl.acheson@
bonhams.com
+1 (971) 727 7797
oregon@bonhams.com

Philadelphia - Pennsylvania

Caitlyn Pickens
caitlyn.pickens@
bonhams.com
+1 (267) 792 3172
philadelphia@
bonhams.com

London

Montpelier Street London
SW7 1HH
+44 20 7393 3900
+44 20 7393 3905 fax

Edinburgh

22 Queen Street
Edinburgh
EH2 1JX
+44 131 225 2266
+44 131 220 2547 fax

Los Angeles

7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

Texas - Dallas

Mary Holm
mary.holm@
bonhams.com
+1 (214) 557 2716
dallas@bonhams.com

Texas - Houston

Lindsay Davis
lindsay.davis@
bonhams.com
+1 (713) 855 7452
texas@bonhams.com

Virginia

Gertraud Hechl
gertraud.hechl@
bonhams.com
+1 (202) 422 2733
virginia@
bonhams.com

**Washington
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Heather O'Mahony
heather.omahony@
bonhams.com
+1 (206) 566 3913
seattle@
bonhams.com

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Gertraud Hechl
gertraud.hechl@
bonhams.com
+1 (202) 422 2733
washingtonDC@
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Canada**Toronto, Ontario**

Kristin Kearney
340 King St East
2nd floor, Office 213
Toronto ON
M5A 1 KB
kristin.kearney@
bonhams.com
+1 (416) 462 9004
info.ca@
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Montreal, Quebec

+1 (514) 209 2377
info.ca@
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joslynne.halibard@
bonhams.com
+972 (0) 54 553 5337

**United
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guildford@
bonhams.com

Isle of Wight

+44 1273 220 000
isleofwight@
bonhams.com

Representative:

Brighton & Hove

Tim Squire-Sanders
+44 1273 220 000
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West Sussex

+44 (0) 1273 220 000
sussex@
bonhams.com

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Queen Square House
Charlotte Street
Bath, BA1 2LL
+44 1225 788 988
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Truro
Cornwall
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truro@bonhams.com

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The Lodge
Southernhay West
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EX1 1JG
+44 1392 425 264
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Tetbury

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GL8 8JG
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tetbury_office@
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Norfolk

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Reepham
Norfolk, NR10 4JJ
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Knowle, Solihull
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B93 0HT
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