Magicians’ programmes

presented by

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Peter Lane used these brief notes to give his talk. As he spoke, he expanded on the content. All illustrations are from items in The Peter Lane Collection.

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WHY COLLECT MAGICIANS PROGRAMMES?

I had never read or heard anything about the history of programmes, so I had to start my research from scratch.

What is a programme? In the magic world it is a list of performers at a show, or if there is only one performer a list of the tricks that will be performed.

I could not find any very early programmes. I believe that is because, as magicians were itinerant performers often performing outdoors, or performing at private functions, they did not need a programme. The majority of the public were illiterate. Only upper class people could read, and they were not the sort who would attend a magic show.

Let’s look at the development of the programme in Britain.

When magicians started booking indoor venues, they needed to advertise. They used a small handbill which could be pinned up outside the venue and which could double up as a programme inside the venue.

Blitz in 1833 used this list of tricks. It is on a sheet of paper approximately 8 inches x 11 inches. The sheet was also distributed in the street. These sheets are known in England as handbills. In America they are called flyers. They were printed one side only.

I’m sorry that some of the text is very small on the programmes, but for the purpose of this talk it is not necessary to be able to read it.
The programmes gradually became longer. Some included a picture so that the illiterate public knew what type of show it was.

Bills continued to get longer and longer. This one from 1829 has Mr Usher, a clown, linking together eight brass rings. This is an early performance of this trick.
These bills were very unwieldy. So they started printing them on flimsy paper in two parts, side by side. These could be printed cheaply in one go. They were still blank on the back, but were folded with the blank sides facing inward. So you could read one side and then turn it over and read the other side.

This programme for Mr Barnardo Eagle, from 1843, is printed on heavy quality paper, the size of a small modern programme. Nevertheless, it is still only printed on one side.

From here it’s a small step to the programme as we know it. Around this time, they were usually given away at the performance.
 MASKELYNE’S PROGRAMMES

Let’s have a quick look at Maskelyne programmes during their 60 year stay in London. These show how programmes developed further. Much the same developments occurred in programmes for other theatres.

Maskelyne came to the Egyptian Hall in 1873. This programme, which is two years later, has embossed edges. This was the fashion at that time. All programmes were now printed on both sides so had a cover. Embossed on it is the word Rimmel. They were a perfume manufacturer in the Strand in London. They supplied perfumed paper on which the programmes were printed. This continued in some theatres until the 1920s.

In 1876 the programme was free. It was clearly marked that the attendants are instructed to give a programme to every person who may require one.
This programme has an attractive cover and is also attractive internally, where it shows that Maskelyne and Cooke are now doing a longer performance.

This 1878 programme shows a change of front cover with the price two pence on it. At the foot of the back cover is the printer’s name, the date printed, 14.10 78, and 1,225 which is the number of copies printed. They sometimes printed 2,000. It makes you wonder why they are they so scarce!
Here’s one from 1881, where the price is now 3 pence. It’s printed in colour with internal illustrations. On the left can be seen Zoe, an automaton which could draw. On the back cover there is a list of 70 subjects which she drew and which were on sale for 1/- (5p) each.
The owner has written Grammie and Pappie on the black printed cover of this programme. Presumably that’s who took them to the performance. The programme is free again and it states that Attendants are forbidden to accept any gratuities. The management begs the Public not to tempt the Attendants to infringe this rule. At the bottom of one page it says: Private Parties. Prof. Era the popular drawing room magician now in London can be engaged through Mr Morton (Maskelyne’s manager). Prof. Era was a little known performer so I wonder why Morton was promoting him.

A year later the price was 2d. and Prof. Era was still being promoted.
In 1890 we see a larger format and colourful printing on cover. Bertram was appearing and will 'also explain one or two conjuring tricks for the benefit of the boys'.
Come 1893 there had been a slight change in the cover design. Morritt was performing 3 spots: thought transmission, shadow pictures and sleight of hand. Today we think of him performing and inventing illusions.

The back cover carried an advertisement for two of Maskelyne’s inventions. It shows a Mechanical Cashier which printed a receipt and kept a record of all sales, as on modern machines. His typewriter had differential spacing, which meant that the width of an ‘i’ was less than the width of a ‘w’ or an ‘m’, so that the typed text looked like printed text. The typewriter had no ink ribbon. It cost 20 guineas or 19 guineas for cash. It was very clever but very expensive.
By 1898 there had been a variation in cover design. The first half of the show was David Devant plus the newly invented animated photographs, or films as they are now known. The second half featured one of Maskelyne’s magical sketches.
By 1900 the price of a programme had come down to 1 penny and a smaller format was used. Advertisements started appearing.
By 1902 the format had changed to the largest format of all, 11½ inches x 9 inches, and the price increased to two pence again.
This show featured a magical play written by JN Maskelyne, titled *The Entranced Fakir*. There were photographs of the cast, but due to their makeup it is very difficult to recognise any of the performers. At the foot of the page it says:

In arranging this Sketch Mr. Maskelyne has had a two-fold object in view:

1. The exposure of certain hypnotic frauds;
2. The invention of an interesting and amusing setting for the introduction of mysteries.

The levitation of “The Entranced Fakir” is admitted by magical experts to be the most inexplicable mystery ever exhibited. Persons conversant with the numerous methods of causing human beings to apparently float in space are unable to find the slightest clue to this scientific problem. Large sums have been offered for the secret, but Mr. Maskelyne refuses to sell it. The invention is destined to prove a greater puzzle than the famous Box Trick, which has remained unsolved for 40 years, notwithstanding the fact that £1,000 Reward is offered for the discovery of the secret.

In 1904 they moved from the Egyptian Hall as it was going to be demolished. This was due to it being condemned by the Council as a dangerous structure.
The Maskelynes moved to St George’s Hall in Upper Regent St, opposite to where the BBC is now.

At St George’s Hall, when David Devant became a partner, they used a 3-fold programme which was the fashion at the time. Some had blue covers. They sold for 2d. This format gave lots of space for 22 advertisements, so providing a useful income. The Magic Circle and Ornum’s, the magic dealer, advertised in the programme.

Later ones, such as this one from 1910, had interesting photographs of the acts.
In 1911 they changed to a small magazine format of 12 pages, printing 2000 copies. The price was still 2d. There were many advertisements and photographs of performers. Refreshments were available. Tea 3d, whisky 4d. Only one penny difference!

During the first world war the programme was printed on brown paper and gradually reduced to 8 pages. Here’s an example.
When the war was over there was an increase in size and a nice colour cover as in this 1919 programme. Inside it, no members of the Maskelyne family were listed on the bill.

This format continued for a few years and here Clive Maskelyne is performing with William Marriott, later known as Dr Wilmar, in a spirit expose. The person who attended kindly left their ticket in the programme. Their front row seat cost 5/9d, about 30p in decimal money.
1923 saw a new cover, the price 3d. The programme sellers would gather up programmes left behind and resell them at the next performance, keeping the money for themselves. To overcome this, a security seal was fixed to the edge of programme and, once broken, it stopped them being resold.

By 1926 the price had increased to 6d. Clive Maskelyne had retired to do a tour of India and the Far East and he died at sea on the outward journey. Jasper Maskelyne was now performing.
1927 saw a change to smaller format with a brown cover. It was called a magazine programme, with 24 pages. The price was now down to 3d. The programme contained many advertisements, including one for Goldston the magic dealer and articles on such subjects as theatre gossip, society gossip, British cities, jokes, ladies page and many personal adverts for dancing classes, fortune tellers and even a salon where they could slim your ankles.

This 1932 programme shows a change to a blue cover and an increase in price to 6d. This style of programme contained more photographs of the performers.
Then there was a change to a red cover. The show was now produced by Oswald Williams.

When Oswald Williams booked Ned Williams to perform, he insisted that Ned changed his name to avoid confusion. Ned chose the name Robert Harbin and is here escaping from a strait jacket while suspended upside down from the roof. This is not what we generally expect from Harbin.
In March 1933 they produced a special Diamond Jubilee show to celebrate their 60 years in London. 1933 was not an easy year. They tried reducing the number of performances but the end of their continuous run was in sight. Their last show at St George's Hall was on October 14th 1933.

There are several other variations in Maskelyne programme covers, but I have tried to show the general trend in style of programmes over the sixty years from 1873 until 1933. These types of changes were similar in all theatres. I have no idea why the Maskelynes were always changing the price of their programmes.
WHAT OTHER PROGRAMME FORMATS WERE USED?

We have already seen an example of an embossed programme. Here is another example.

Sometimes there were novel shapes such as this heart shaped one from the 1890s.
Unusual shaped and novelty programmes are still used for such functions as dinners. This lovely one was made by Alan and Barbara Astra for their recent IBM British Ring President’s Dinner.

When the 3-fold format was introduced, it gave the opportunity for some beautiful coloured covers such as that at The London Pavilion.
Or The Palace:

and also at The Oxford. It always adds interest if there is a picture of the theatre on the cover.
These four page programmes competed with their own pretty covers:

The Palace again.

The Victoria Palace.

And the Grand Theatre, Hanley.
Some early programmes must have been a nightmare for the typesetter. Prof. Cardon used 36 different type faces on the front and back cover, which would of course have been printed at the same time.
When I attended the David Copperfield show in London there were programme sellers in the theatre selling them at something like £15. I heard a man asking for his money back. The seller was shouting out “Programmes”. He bought one and found that it did not tell him what was going to be performed, but was purely a glossy photographic publicity book for Copperfield. I agree it was not a programme.

WHAT CAN WE LEARN ABOUT THE PERFORMERS FROM THE PROGRAMMES?

Here are a few examples.

Sometimes the only thing known about a performer is their name on a programme. For example, at the Holborn Empire in 1900 there appeared Mdller De Dio and P. H. Boggis performing the illusion 'She'.

In more modern times there is the little known Carl Ramon and Denise, The Girl with the Miracle Mind. A name that you may not be familiar with. He is probably better known to you as Paul Raymond, the porn king who owned the Raymond Revuebar in Soho and ended up owning a large part of Soho. He was taught a telepathy act by James Crossini who booked this show and was top of the bill. I am sure that Raymond earned more money from porn than he did from his mindreading act.
A programme can tell when performers change their name. In 1947 this is Benson Du-Lay. With a hyphen.

By 1953 he was Benson Dulay without the hyphen.

This act, unknown at the time, was making his first appearance in Europe. It was Chung Ling Soo in 1900. The times that performers will appear are shown. Chung Ling Soo was doing a 15 minute act.
And here, the year before, is the first appearance in England of the unknown Nelson Downs. This all provides useful information for researchers. He had a 20 minute act.

Sometimes there are portraits of little known performers such as Duprez in the 1890s. Also nice portraits of well-known performers like Houdini when he first came to England.
At the Windmill Theatre they actually asked the audience what they thought of each turn. Deveen was appearing on this show but unfortunately this member of the audience did not give their opinion of his act.

In this programme Fred Brezin got a 'Good' from an unknown critic who scribbled on his programme at the Coliseum.
Similarly, Arthur Dowler had a 'Very Good' at Golders Green.

A non-magical comment on this programme says *The first jazz band I ever heard, I have often wished that it had been the only*. Obviously not a fan.

These comments spoil the programme, but personally I think they add to the interest.
Programmes sometimes tell of performers’ other talents.

Here Claude Chandler is singing a humorous song. He wrote and published several songs and is reputed to have written the song *One Finger One Thumb Keep Moving* when in a Concert party, but it was copied by others before he could copyright it.

In addition to performing his act earlier in the show, Howard de Courcy and Boros are here playing exhibition table tennis.
This short biography of Benson Dulay says that he came up the hard way, from a fairground boxing tent and boxing is still one of his hobbies.

On the bill below are The Davenports, but further down the bill Lewis Davenport also took part in a second spot as Doo and Dare comedy jugglers.
It is always interesting to see the type of venue that an act played. Here Deveen and his New York Blondes are appearing at the Theatre Royal Worcester in the 1930s. This was not a No. 1 theatre.

The Finsbury Park Empire in 1947 is a better booking, but notice that his name is on a slip of paper that is glued over the name of a comedian. So he probably only got the booking as a last minute replacement.
By 1968 Deveen was working full time at Butlin’s Holiday Camp in Cliftonville as Uncle David and Auntie Ivy providing 1 hour’s fun and games for the children.

Another talent that several magicians have used is to play in pantomime. Here The Great Levante is playing Abanazar in Aladdin.
Magicians have always been used as consultants in straight plays and pantomime. Here in 1868 “the marvellous conjuring tricks” are provided by J. Bland of Oxford Street.

In the programme below the magic in Act Two of Kismet was arranged by Maskelyne and Devant.
Another thing that can be learnt from programmes is when a new trick is introduced. We saw earlier Dr. Wilmar performing at Maskelyne’s. He was also well known for presented Selbit’s Spirit Paintings, but here he is showing Macford’s Mysterious Clock. A beautiful combination of electricity, mechanism and ingenuity. I have never heard of it, so that deserves further investigation.

From programmes you can trace the development of an act. When Carmo first came to England in 1908 he was performing as The Carmos Australia’s Greatest Herculean and Novelty Jugglers. This programme is for the opening of the New Hippodrome, Middlesbrough. It is printed on silk which was often used for a special occasion.
By 1917 Carmo claimed to be *The most Versatile Artiste on the modern stage* and he included sharp shooting and quick change, in addition to juggling and magic.

A little later he even did escapology.
By 1926 he had developed his full evening magic show. Just before the finale was a song scena of *The Queen of Sheba* written by Carmo. Yet another of his talents. Note that autographed photos of The Great Carmo may be obtained from the attendants, price 3d. How many do you want?

The programme below is his full evening show in Llandudno. It shows the times that each part of the performance will take place at first and second house. So if you want to be back from the bar in time to see if you are lucky enough to get a free drink from his magic barrel, be back in your seat by 9.41pm. The trick will take 5 minutes to perform then you can get back to the bar.
From 1928 to 1937, in partnership with various people, Carmo tried unsuccessfully to run his own circus. It was in 1937 that he formed a circus with Raymond Toole Stott, who is better known to magicians as compiler of the bibliography of conjuring books in English published prior to 1876. When that also failed, Carmo returned to the stage with his magic show.
These two Chung Ling Soo programmes for the Newcastle upon Tyne Empire are for the same day, but there is a different one for the first house and second house. They are the same acts but in a different order. Soo is the opening act first house and in the later second house he closes the show. Presumably this gave him as much time as possible to reset all his tricks.

At these two performances he was doing a short spot. This was the usual thing for him.
Soo only did his full show such as this at matinees:

![Programme Image]

That’s covered some of the things that you can learn about performers from their programmes.

**SOME INTERESTING FACTS ABOUT THE PERFORMANCES.**

In the interests of public health this Theatre is disinfected exclusively with Jeyes Fluid. It was common in many theatres to spray the auditorium between performances.

Ladies are earnestly requested to remove Hats, Bonnets or any kind of Head-dress. This request is being made for the benefit of the Audience, the Management trusts that it will appeal to everyone, and that ladies will assist in having it carried out.
No pistols will be fired.
Presumably at this time audiences were continually being frightened by pistol shots fired by magicians.

Here everyone was expected to stand and sing all three verses of the National Anthem at the end of this performance.

Bertram the Great will then become invisible and for 5 minutes will remain so after which he will proceed with......the second half.
I purchased a programme for Thora the ventriloquial mystery. Then I noticed that one of the other acts was Happy Tom Parker, Comedian and Dancer. That of course was the father of ex-Prime Minister John Major.

In another programme it stated: “The kind indulgence of the audience is asked during the removal of heavy apparatus.” This was an apology for long stage waits.

At the foot of the programme below, apparently in Devant’s handwriting, it says Mr Devant the famous conjurer attends evening parties. For particulars address The Egyptian Hall, Piccadilly. It certainly attracts your attention. In fact, this advertisement is actually printed on the programme.
This advertisement for the new Vauxhall 10 proudly states that for your £168 you will get a car with a top speed of 60 miles per hour and it can accelerate from 0 to 60 mph in under half a minute. How things have changed.

The programme is from 1940, during the second world war. Notice that at the top of the page it says Patrons Kindly Bring Their Gas Masks.

Other announcements in Second World War Programmes say Purchasers of chocolates at this theatre must tender points for them to the attendants. This refers to the wartime rationing.

Or another one which said air raid alerts will be advised to patrons by means of illuminated signs at each side of the stage. Those desiring to leave may do so but the performance will continue as usual. Hard luck on the performers.

I hope that I have persuaded you to study your programmes and see what you can learn from them.

And when you go to the Gala show on Saturday remember to take your gas mask, and your ration book to buy some chocolates. If the attendants are spraying disinfectant everywhere it is for your own good. It will be the Jeyes Fluid which is there to keep away and kill the....... I leave that to your imagination! If you will now stand to finish the History of Mystery, we will sing all three verses of the National Anthem.

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