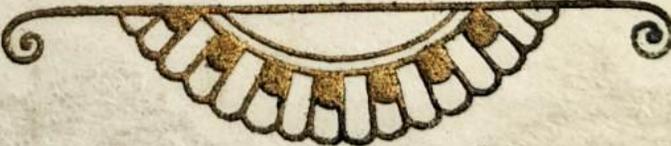


Playbills, Playhouses and Players.



PROGRAMME



June 2022

1. Windmill Theatre, Great Windmill Street, Soho, London.

The Windmill Theatre opened in 1931 on the site of the old Palais de Luxe cinema off Piccadilly, and was initially famed for its 18 act continuous variety performances that would run for entire afternoons. As other establishments diluted the market, General Manager Vivian Van Damm followed in the footsteps of the Foiles Bergere and Moulin Rouge, producing the first live nude shows sanctioned by British government, on one condition: "If you move, it's rude"

Van Damm convinced the censor of theatrical performances, the then Lord Chamberlain, Lord Cromer, that as nude statues were not obscene, living statues could not be either. The subsequent shows were a huge success. Tableaux vivants soon gave way to the now legendary fan dancers, concealing their nudity in complex choreography before being revealed fully nude by assistants while staying perfectly - and legally - still. As well as the ostrich feathers, a variety of props were designed to spin around a nude, or for a nude to spin around - a girl with good core strength could hold onto a rope and be spun around the room, as long as she kept herself in form.

2. Revueville Souvenir 13th edition

A Vivian van Damm Production. The Windmill Theatre, Piccadilly, London. [c1942]

13th edition, featuring performance numbers 146-150. Staple bound booklet with a peep hole in the front cover. 22 pages of black and white souvenir photographs by Ernest Horton including various nude Tableaux vivants. Famed "We never closed" on the green and gold card wraps. Price of 2/6 to front. Delicate around the staples and a little foxing, otherwise bright. Front inner states "eleven years and still running", giving a potential date of 1942. £80



3. Revueville Souvenir 14th edition

A Vivian van Damm Production. The Windmill Theatre, Piccadilly, London. 1943.

14th edition, featuring performance numbers 151-157. Staple bound booklet with a peep hole in the front cover. 20 pages of black and white souvenir photographs by Ernest Horton including various nude Tableaux vivants. Famed “We never closed” on the brown and gold card wraps. Price of 2/6 to front. Minor tears to front wrap and a little foxed to rear, but otherwise bright. Centrefold detached due to staples rusting. Front inner states “twelve years and still running”, Henderson’s introduction confirms February 1943. £80

4. Revueville Souvenir 15th edition

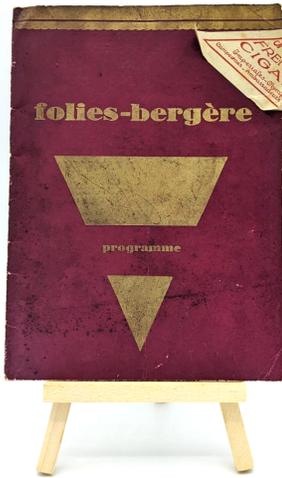
A Vivian van Damm Production. The Windmill Theatre, Piccadilly, London. November 1943

15th edition, featuring performance numbers 158-166. Staple bound booklet with a peep hole in the front cover. 20 pages of black and white souvenir photographs by Ernest Horton including various nude Tableaux vivants. Famed “We never closed” on the purple and gold card wraps. Price of 2/6 to front. Wraps remain bright, internally clean save the centrefold detached. Front inner states “twelve years and still running”, Henderson’s introduction confirms thirteen years upcoming the following February 1944. £80

Windmill owner Mrs Laura Henderson successfully argued against the order closure during the war, only ceeding to a 12 day compulsory close down during the Blitz. Her only son had died in the trenches in France in 1915; he was recovered with a photograph of a nude dancer in his jacket. Henderson argued the ban on theatre on behalf of all the young soldiers who may otherwise never have seen a woman naked, never knowing if this was the case for her son.

The performers spoke highly of Van Damm. One is reported as saying: “He kept an eye on us all, and never more so than during the Blitz when he enforced the following rule: When a girl left the theatre she had to take her tin hat and report where she was going. In the event of her failing to return, he would know where to dig.”





5. Folies Bergère, 9th Arrondissement, Paris, 1927.

Folies-Bergère programme, March 1927. Staplebound plum and gold wraps, with cigar advertising label over both front and back top corners. Advertisements throughout in both English and French. Featuring several Josephine Baker performances, her appearances at Folies-Bergère theatre 1926 -27 being those that cemented her reputation as the heroine of the Jazz scene, as well as her caricature exoticism performances being a precursor to the developing Négritude movement, which came to prominence in the 1930s. £75



6. M. Paul Derval Présente Folie en Fleurs, Paris, 1938.

Silver staplebound wraps, blind embossed with a cut out design to front. Large vertical crease as well as other minor creasing and rubbing. Lavishly designed programme of Derval's Folie en Fleurs performance, containing predominantly nude performance photographs of both male and female performers. £45



HAYMARKET
Under the Management of Mr. BUCKTON.

THE NEW AND LIBERAL SUCCESSORS, OWNERS OF
VICTIMS!
EVERY EVENING THIS WEEK.

Mr. T. P. COOKE
Will return in the next Theatre Royal performance to the Haymarket Theatre, in the character of "WILLIAM" in the new play
BLACK EYED SUSAN.
MISS ANNA MARIA QUINN EVERY EVENING THIS WEEK.
See NEW ARRANGEMENT OF PRICES!

VICTIMS!
Written by TOM TAYLOR, Esq.

BLACK-EYED SUSAN.
"Bound 'Prentice to a Coasting Ship,"
DOUBLE HORSEFE.

ACTRESS OF ALL WORK.

McCHARLES MATHEWS

NEW ARRANGEMENT OF PRICES OF ADMISSION

THE ACACIAS
REHEARSAL PART II.
HERBERT MATHEWS'S RECEIPTS.

8) Theatre Royal, Haymarket Theatre Royal Haymarket... Mr T. P. Cooke will return to the stage this evening for six nights only... W. S. Johnson, St Martin's Lane, Charing Cross [1857].

Single leaf double width broadside 508 x 502mm. Vertical and horizontal folds, significant losses to bottom corners including a small amount of text. Both creased and marked. Late career performance by noted English actor T. P. Cooke, six years before his death. Here reprising his most successful role of William in Black-Eyed Susan, other notable performances included Frankenstein's Monster in Presumption, or The Fate of Frankenstein; Lord Ruthven in The Vampire. £150

Theatre-Royal, Covent-Garden,
This present FRIDAY, September 17, 1790,
Will be performed a Comedy, called,
The Suspicious Husband.

Ranger by Mr. LEWIS,
Strickland by Mr. FARREN,
Bellamy by Mr. DAVIES,
Jack Meggot by Mr. BERNARD,
Tetter by Mr. BLANCHARD,
Buckle by Mr. THOMPSON,
And Frankly by Mr. HOLMAN,
Mrs. Strickland by Miss BRUNTON,
Jacintha by Miss CHAPMAN,
Lucetta by Mrs. ROCK,
Milliner by Miss ROWSON,
And Clarinda by Mrs. POPE.

To which will be added, the Comic Opera of,
The POOR SOLDIER.

Patrick by Mr. JOHNSTONE,
Fitzroy by Mr. BANNISTER,
Demot by Mr. INCLEDON,
(From the Theatre-Royal, Bath, being his FIRST Appearance on this Stage)
Father Luke by Mr. ROCK,
Bagatelle (with a Song in Character) by Mr. MARSHALL,
(Being his FIRST Appearance at this Theatre)
And Darby by Mr. RYDER,
Kathlane by Miss MARTYAN,
And Norah by Mrs MOUNTAIN.

Doors to be opened at Half past Five, to begin at Half past Six.
Places for the Boxes to be taken of Mr. Box-Office at the Theatre.—No Money to be Returned.

On Monday, the Tragedy of KING RICHARD THE THIRD.

9) Theatre-Royal, Covent Garden. This present FRIDAY, September 17, 1790, will be presented a Comedy, called, The Suspicious Husband... To which will be added the Comic Opera of The POOR SOLDIER. London, 1790.

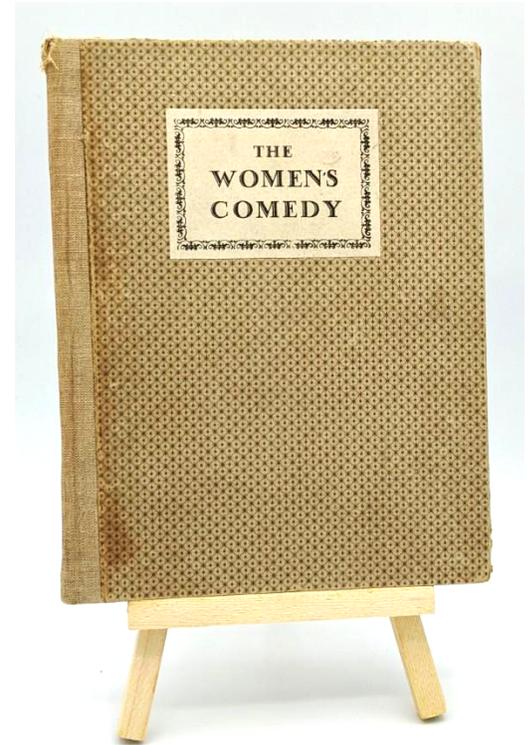
Single leaf broadside 210 x 259mm. Chipped predominantly to the left side. The Suspicious Husband by Benjamin Hoadly premiered at the Theatre-Royal in 1747 starring David Garrick. This rendition stars both William Lewis and William Farren. The Poor Soldier, a pasticcio opera comedy by William Shield, premiered in 1783 also at this theatre. This rendition sees the first appearances on the London stage of Charles Incledon, 'the' English Ballad Singer, and the production that began composer William Shield & Incledon's lifelong professional relationship. £50

10. GUERRY SIMPSON Helen de. The Women's Comedy. The Pelican Press, London, 1926.

Octavo, publisher's pattern paper boards over quarter cloth, printed title label mounted to front. Boards bumped and rubbed, with a little foxing, cloth spine torn to spine top. Internally bright and clean save a little foxing on the inner boards. Presentation copy inscribed by the author to novelist, poet, and political activist Naomi Mitchison.

Privately printed for the author in 1926. Simpson was an Australian born novelist and short story writer, and later a British Liberal Party politician. Having previously studied French at the university, Simpson was one of the earliest women to matriculate Oxford, though was sent down before receiving her degree, ostensibly for attending a mixed-gender drama club. Naomi Mitchison, to whom the book is inscribed, had also attended Oxford before the outbreak of WWI, though it is unclear if they met here, or later on the political circuit.

Predominantly a novelist, Mitchison had intended to go into the sciences - indeed her first publication was at the age of eighteen (with her brother John), was "Reduplication in Mice", which happens to be the first demonstration of genetic linkage in mammals. Of the ninety or so that she wrote in her lifetime, her most notorious novel remains 1936's *We Have Been Warned*. £100



11. Gaiety Theatre, London. Sheet music for Frankenstein, or The Vampire's Victim, "The Dispensary Doctor". December 1887.

Sheet music and lyrics for four subsequent verses. Large black and white illustration of Edwin Jesse Lonnen in costume as the vampire Visconti on a coloured background, bottom edge cut short across text. Leaves are bright and mostly clean, with some ink & other rubbing.

This cabaret burlesque version of Frankenstein debuted with an impressive cast including Nellie Farren, Fred Leslie, and E. J. Lonnen. The play was produced as a strong Christmas performance for Fred Leslie and Ellen Farren who had been performing abroad, and while reviews were tenuously mixed, the play ran 106 performances, which in 1994 was still the longest run of any British dramatisation of the novel.

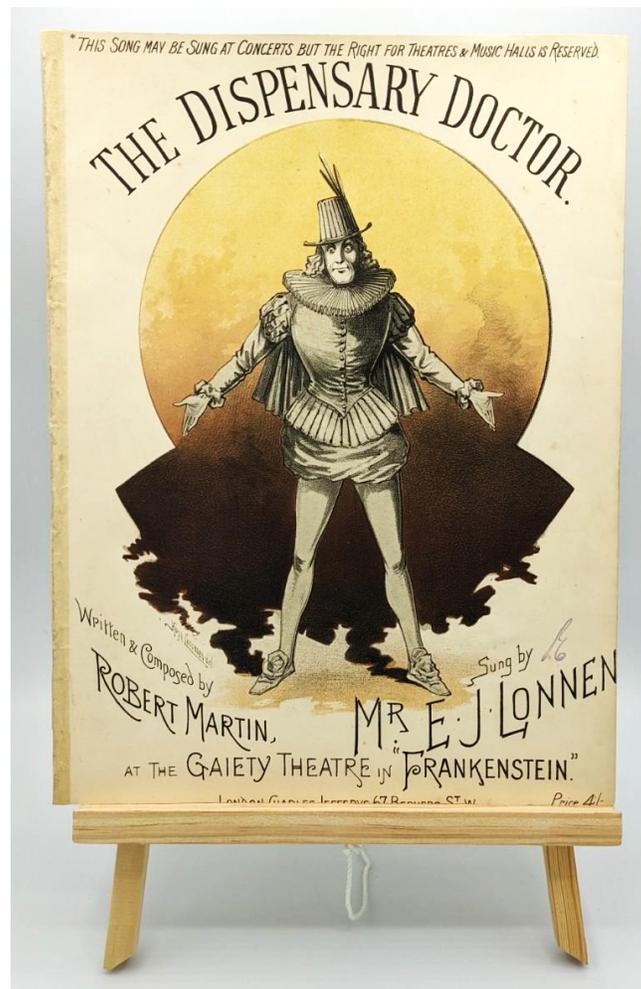
While the original script is exceedingly rare, actress, academic, and scholar Roxana Stuart says in her book *Stage Blood*, says:

“The Victorian equivalent of such “B” movies as *Dracula Meets the Wolf Man*, *The Vampire’s Victim* brings together the two most popular figures of spectral melodrama: Dr Frankenstein, here a breeches role, and the vampire, in this case the Viscount Visconti. There is also a vampire girlfriend, Mary Ann, and a vampire club.”

Steven Earl Forrey, in *Hideous Progenies: Dramatizations of Frankenstein from Mary Shelley to the Present*, remarks:

“‘Extravagance’ would be the word to describe *Vampire’s Victim*. Not content with one Creature, it also includes a terra cotta model and two vampires. Thus, it is the first dramatization to place on stage the creatures of Mary Shelley and John Polidori.”

£200



12. Alhambra Bradford, Artistes' Salaries and Commission Account. 1917 - 1921.

8.5 x 11", lined ledger. Cloth over half brown calf, title to front in gilt. Spine is worn and chipped, corners all bumped with cosmetic losses. Ledger remains tightly bound, page block bright and fresh. Fully lined, entries in black ink, contemporary notes in red, filled out throughout. Two contemporary newspaper cuttings related to the theatre are loosely inserted. £500

Francis Laidler "The King of Pantomime" (1867 - 1955) opened The *Alhambra Theatre*, Bradford 1912, close to the sites of both the *Prince's* and *Palace Theatres* where he'd been enjoying a successful career as music hall owner. The *Alhambra* was a spectacularly elaborate new theatre boasting a 1,650 capacity, hot water heating and electric light. Eleven dressing rooms also enjoyed these benefits, though with the caveat of generosity pinned to each door: "Please DO NOT ask the management for complimentary tickets for your friends. If your friends will not pay to see you, why should the public?"

**ARTISTES' SALARIES
AND
COMMISSION ACCOUNT.**

Salaries paid week ending January 17th 1920.

ARTIST'S NAME.	Salary.			Commission Deducted.	Agent.	£ s. d.		
	£	s.	d.			£	s.	d.
<i>Harry Houdini</i> *	200			20	<i>H. Day</i>	180		
<i>Ernest Barend</i>	40			4	<i>Shrook</i>	36		
<i>Tom McLean</i> *	40					40		
<i>Adam Tomlinson</i>	30			3	<i>H. Day</i>	27		
<i>Stanley Young</i>	30			3	<i>H. Broom</i>	27		
<i>Theatrical King</i>	20					20		
<i>* Further payment made through Moss Empires Ltd 20th Feb 1920</i>								
<i>Harry Houdini</i>	100			10		90		
<i>* £5 of this amount ret'd to me by Moss Empires Ltd</i>								
<i>Letter from Moss Empires 25 Feb 1920. "The Commⁿ deducted from Houdini's salary (£200 in all) has been refunded to him. It had been erroneously deducted."</i>								
<u>£ 388</u>						<u>£ 388</u>		
Amount remitted to Moss Empires Ltd.						£ 10		
Do. V.T.C. Ltd.						£ 30		
.....						£ 40		
<i>H. Lancaster</i> Cashier.								

Although Laidler remains widely regarded as The King of Pantomime, these were not produced at the Alhambra until 1929, preferring, as seen in the ledger, a large variety of alternative entertainments. All the artists' agents' names are clearly entered into the ledger, along with their weekly salary, and any notes regarding payment. Some artists include:

Belle Davis, American choreographer, dancer and singer, said to have been the first black woman to make a recording.

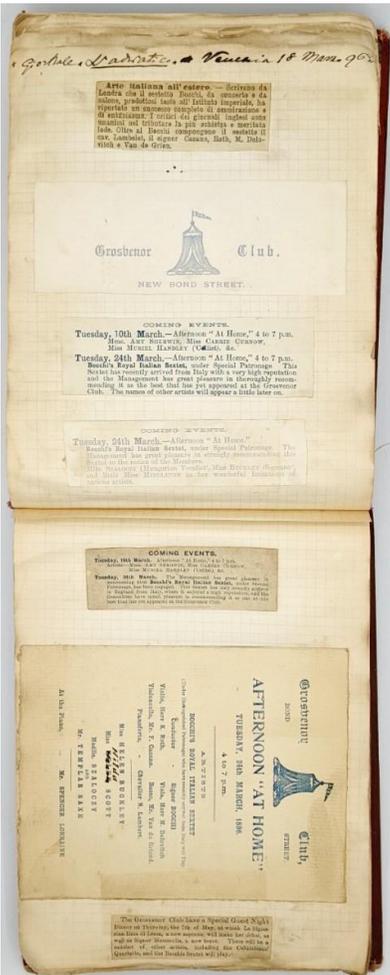
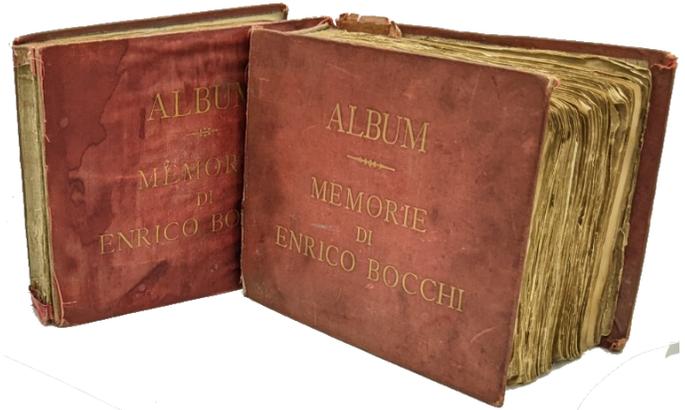
The Great Carmo, one time the leading illusionist of British vaudeville, and somewhat tragic circus owner. The Great Carmo's show eventually became the most lauded of its time in England.

George Formby - inspiration for Chaplin's "The Tramp", and father to George Formby OBE.

Nelson Keys, the British musical comedy star of stage and screen, including with the Ziegfeld Follies. **Harry "The Handcuff King" Houdini**, appears here also in 1920, having become one of the world's highest paid entertainers over the last decade touring Europe.

13. BOCCHI, Arrigo. [An extensive collection of ephemeral material relating to the musical career of violinist-conductor Arrigo Bocchi in Italy and London]. Italy & London, 1888 - 1900.

2 vols oblong octavo. Vol I, 80 leaves, vol II, 103 leaves. Uniform red buckram title in gilt to upper boards "ALBUM MEMOIRE DE ENRICO BOCCHI". Worn, stained, both volumes lacking spine covering. Some marking and browning internally. Programmes and letters sometimes folded, and occasionally only part present.



The contents of this extensive ephemeral archive comprise:

Volume I: 76 programmes, four invitations/tickets, nine autograph manuscript or typescript letters, 150 newspaper clippings, and one carte de visite. Volume 2: 104 programmes, six tickets/invitations, fourteen autograph manuscript or typescript letters, 85 textual news clippings, and three photographic clippings.

A remarkably wide ranging collection charting the career of contemporarily well regarded violinist and conductor Arrigo Bocchi, who's sextet journalists referred to as "now well known to Londonders, who appreciate their musicianly qualities and mastery of their several instruments... each is a first class soloist, hence the excellence of their ensemble playing. Signor Bocchi has studied at the Naples Conservatoire... they play with the greatest artistic feeling and expression". Both performing as a soloist as well as conducting others in a variety of billings from vocal recitals to full orchestral productions under an array of guises (including, but not limited to: Bocchi's Sextet; Royal Italian Sextet; The Bocchi Sextet; Bocchi's Orchestra; Royal Drawing Room Sextet). The musical range of the violinist-conductor appears to have been exceptionally broad,, including those originally composed by: Wagner; Strauss; Bizet; Grieg; Gounod; Saint-Saëns; Brahms; Mozart; Mendelssohn; alongside Bocchi's countrymen Verdi; Mascagni; and Tosti.

Alongside the heavily commercial promotional material relating to west end performances, many of the programmes included in this largely Fin de Siècle

For any further photographs, or indeed sales enquiries, please contact:

**Grace Barham at Pocock Rare Books
(+44 07528159007)
contact@pocockrarebooks.co.uk**