

1874

1874 saw the arrival in Australia of James Cassius Williamson for the first time, along with his Maggie Moore (Margaret Virginia Sullivan). Williamson, born in Pennsylvania, USA, in 1845, the son of a physician, was a leading comedian in both New York and California. Sometime previous to his engagement in Australia for George Coppin, he had (so the story goes) acquired the rights to a play written by an old miner, S. Smith, titled *The German Recruit*. Initially re-written with the assistance of a friend C. Greene, and retitled *Struck Oil*, the work became the most successful enterprise of his career as an actor. It is said to have premiered to immediate success in Salt Lake City (Utah) on 23 February 1874 not long before Williamson set sail for Australia. The first production of the work in Australia was at the Theatre Royal (Melb) on 1 August 1874. There is, however, some conjecture as to whether the play should be included as an Australian-written music theatre work. What is unclear is how much of the work was undertaken by Williamson, and when this was done. In an interview with A. G. Stephens he records that the play was "in great measure written upon the stage. My part was not even committed to paper until we had taken it around Australia. We used what we called a skeleton manuscript, with only the cues given... we would invent a little bit of business and so on, until the whole things was different from the play as conceived by the original writer" (qtd in Harold Love, *Towards an Australian Drama* 56). Contrary to his claim, however, are the archival records in located in the Patents Office cache (discovered in 1986 by academic Richard Fotheringham) which reveal that Williamson arrived in Australia with an already-written version of the play. The extent to which this copyrighted version was changed during the initial and subsequent tours of this country is unknown. In this respect the various and numerous revivals of *Struck Oil* over the next three decades (both by Williamson and Moore together and in later years by Moore and H. R. Robert) did highlight a number of "original" dances which were incorporated in the narrative as vehicles for Moore in the character, Lizzie Stofel [see for example the 1897 Moore/H. R. Roberts production at the Theatre Royal, Sydney, beginning 11 September].

TO THE GREEN ISLES DIRECT: [LES CENT VIERGES (THE HUNDRED VIRGINS)] [extravaganza] Lib Adapt. W. M. Akhurst; Orig Mus. Charles Lecoq; Add Mus. John Hill

W. S. Lyster, 1875 (printed by Azzopardi and Hildreth)

This adaptation of *Les Cent Vierges*, staged under the title *To the Green Isles Direct* was advertised as having been arranged and re-worked from Charles Lecoq's *Les Cent Veirges* (libretto by H. C. Chivot, A. Duru and L. Clairville). Akhurst, who had returned to England in 1869, began working on the adaptation shortly after its debut in Paris at the Fantaisies-Parisiennes on 16 March 1872. His version, staged in London in May 1874, was seen by W.S. Lyster and Henry Bracy, who bought the rights and presented it in Australia the following year. How much the production was re-worked or re-written by Akhurst and Hill remains unclear to date.

The story concerns two English ladies who mistakenly board a ship carrying wives to the womanless colony of the Green Isles. Their distraught husbands follow. The ladies are placed in the wedding lottery, having failed to convince the Governor and his Aide of their plight and the fact that they are already married. The two husbands dress as women and join the lottery, winning the Governor and the Aide. They then raise a mutiny among the bachelors. The ship with its lost consignment of women is eventually found and the two husbands are finally reunited with their wives.

[NB: Several other adaptations of *Les Cent Vierges* are known to have been produced in England. The first of these is believed to have been staged at the Royal, Brighton on 17 October 1874 (with an English text by J. Grantham). Another English version, by R. Reece, is also known to have been staged under the less morally offensive title *The Island of Bachelors*]

1874: (London, Eng); ca. 25 May [as *To the Green Isles Direct*]

1875: Opera House (Melb); 27 Feb. - 11Mar. [as *Les Cents Vierges*, 11 pfrms]

- Dir. W. S. Lyster and Henry Bracy; S Art. Alexander Habbe;

Cost. Mr Ford.

- Cast incl. Edward Farley (Count Cupidon Peutetre, Governor of the Green Isles), Harry Daniels (Bonasse, his Private secretary), Henry Bracy (Christopher Petticate), George Leopold (Jehosaphat Greens), A. H. Bell (Captain Gauffre), Jeannie Winston (Gabrielle Petticate), Clara Thompson (Boadicea Greens), John Forde (Scorie, landlord of the Roi Yvetot Havre), George P. Carey (Runemin, a policeman), Mrs J. H. Fox (Poulette, Scori's niece), Henry Leopold (Gretor), Mr Gordon (Chougre), Mr Johnson (Maigre), Arthur Farley (Toutelle), Mr Leslie (Porquet), Mr Tomholt (Soupe), J. Carey (Colbach), J. Kelly (Froc), Miss Halfourd (Couci-Couci), Miss Widgery (Fire Bolts), Miss Hogan (Grioy), Miss Darbyshire (Salicoque), Miss A. Leopold (Favras), Miss Richardson (Tic Doloureux), Miss Ward (Robert), Mabel Smith (Lysis), Miss Morrison (Boscotte), Claudine Coenn (Jaqueline), Nellie Colson (Gertrude), Rosa Rollins (Lucille), Miss Havilland (Eloise), Dolly Ford (Marie), Lavinia Wray (Jeanette), Miss Crawford (Madelon), Sara Ford (Beuly), Bessie Royal (Dolores), Teresa Collins (Paola), Blanche Leopold (Paquerette), Miss Bateson (Olga), Emily Angus (Nadege), Nellie Higgins (Gilda), Jane Brodie (Catherine), Ellen May (Lisabette), Miss Whitten (Jacquot), Kate Forde (Moucher), Miss Parker (Pompes).

Amusements.

O P E R A - H O U S E

Director—W. Saurin Lyster.
GRAND PRODUCTION,
For the
FIRST TIME in AUSTRALIA,
Of the
Celebrated Opera Bouffe, by Charles Lecoq, com-
poser of "La Fille de Madame Angot,"
Entitled
L E S C E N T V I E R G E S
(The Hundred Virgins),
Arranged and adapted to the English stage by the
well-known and popular colonial author,
W. M. AKHURST.
Beautiful Scenery by Mr. Habbe.
New Costumes by Mr. Ford.
Produced under the direction of Mr. Bracy.
FULL CHORUS and ORCHESTRA.
Conductor—Mr. John Hill, K.S.R.A.M.
THIS EVENING,
And until Further Notice,
The Celebrated Opera Bouffe,
L E S C E N T V I E R G E S
(The 100 Virgins).

Argus 27 Feb. (1874), 12.

ACP2: (1997), v. pags.

"*Les Cent Vierges*." A: 1 Mar. (1875), 3.

"*Opera House: Les Cent Vierges*." ARG: 1 Mar. (1875), 5.

THE WHITE FAWN; OR, THE LOVES OF PRINCE BUTTERCUP AND PRINCESS

DAISY: [burlesque] **Txt Adapt.** Garnet Walch; **Mus.** [n/e]

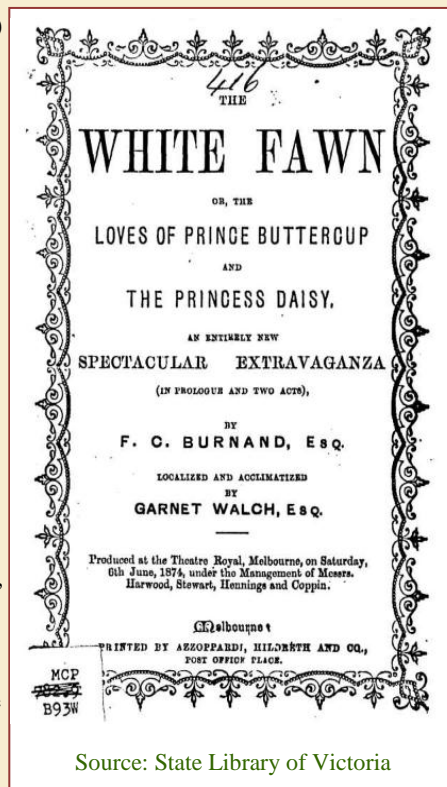
Hennings, Stewart, Harwood and Coppin, 1874 (printed by Azzopardi and Hildreth)

Adapted from F. C. Burnand's extravaganza of the same name (1868). The *Age* critic writes of Walch's adaptation: "The general dissatisfaction resulting from [the company's] efforts must be accounted for on the principle of *ex nihilo nihil fit*. Burlesque writing, in fact, seems a lost art, and must remain so til another Planche becomes famous... [but] the ladies of the company were well received as they appeared on the scene, and the approval of the audience was frequent during the evening as song after song was given, and tableau followed tableau" (8 June 1874, 3).

The plot sees Princess Daisy is cursed by Furibund so that she will be turned into a white fawn if she sees daylight before her sixteenth birthday. The Prince unwittingly wounds her in that shape, and so she becomes a fawn at night. After many adventures the curse is lifted. The production contained references to Melbourne politics and personalities.

1874: Theatre Royal (Melb); 6-20 June [13 pfms]

- **Prod/Lse.** Henry R. Harwood, Richard Stewart, John Hennings, George Coppin; **S Art.** John Hennings and Henry Holmes; **M Arr.** Frederick Coppin; **Chor.** Mons. Massartic and Duvalli Sisters; **Cost.** Mrs Hancock.
- **Cast** incl. Clara Thompson (Prince Buttercup), Docy Stewart (Princess Daisy), Maggie Stewart (Fairy Diamond), J. R. Greville (King Dingdong), Richard Stewart (Baron Tinkle), Blanche Stammers (Princess Nigressa), Jenny Bryce (Lady Jessamine), Katherine Russell (Fairy Furibonda), Miss Kemble (Fairy Rose), Miss Hatgarth (Fairy Sunbeam), Miss Mann (Fairy Moonbeam), Mrs Wooldridge (Queen Jonquilwta), John Dunn (Marquis de Dandelion), Harry Sefton (King Aquarius), Charles H. Taylor (Mesroul), Harry Leston (Sergeant Powers), Rose Marsh (Little 'Tiger'), Miss Millman (Page to Queen Jonquilwta), Rosalie Duvalli, Heloise Duvalli.



ACP2: (1997), v. pags.

Editorial. A: 8 June (1874), 3.

"[Theatre Royal](#)." ARG: 8 June (1874), 6.

► [The White Fawn](#) (1874) Available online through the State Library of Victoria (sighted 30/08/2012).

A SECOND EDITION OF PYGMALION AND HIS GAL; OR, AN OLD FRIEND

WITH A NEW FACE: [burlesque] **Txt Adapt.** Garnet Walch; **Mus.** [n/e]

O P E R A - H O U S E
For a Few Nights Only,
Commencing
THIS EVENING (MONDAY), JUNE 8,
The GREAT RICKARDS COMPANY,
The GREAT RICKARDS COMPANY,
The GREAT RICKARDS COMPANY.

In addition to the Rickards Entertainment will be produced an original, mythological, illogical, operatic, and extremely erratic burlesque, written specially for the company
By GARNET WALCH,
And entitled
A SECOND EDITION
of
P Y G M A L I O N
And his
G A L (A D E A R !);
Or,
AN OLD FRIEND WITH A NEW FACE.
Containing parodies on all the popular airs of the day, and a vast number of local allusions about everybody and everything.

DRAMATIS PERSONÆ:
PYGMALION (a disciple of Phidias, but by no means of Hideous face or figure, who produces a speaking likeness of an Attic Nymph, and receives in return an emphatic declaration of love; his fate, however, is sad, for, to quote an ancient goak, he "Makes Faces and then Busts")—
Miss GARRIE RICKARDS.
CYNISCA (Pygmalion's superior moiety—a lady with a voice, a temper, a grievance, and—a lover! who, while Pygmalion is employed with his marbles, carries on a little game of quite a different kind)—
Miss LYDIA HOWARDE.
MYRINE (the sculptor's little sister, a scrumptious maiden, but classically correct—one of those girls "we read about, but very seldom see")—
Miss ALICE WOOLDRIDGE.
LEUCIPPE (Colonel in the Onety Onth Royal Horse Hellenes—a soldier of fortune, who, having travelled, knows a thing or two, and looks upon Athens as merely a spot of Greece)—
Mr. ARTHUR ROMER.
THE STATUE, otherwise Galatea (a lady with no pedigree, but a first-rate pedestal—"Our own make, very choice"—a being of marble-ous beauty)
Mr. HARRY RICKARDS.

Argus 8 June (1874), 8.

Adapted from Walch's earlier production of *Pygmalion and his Gal-A-Dea* (Melbourne, 1873), this second edition also contained parodies on a number of popular airs and "a vast number of local allusions about everybody and everything" (ARG: 8 June 1874, 8). The dramatis personae, as described in advertising are: "Pygmalion (a disciple of Phidias, but by no means of Hideous face or figure, who produces a speaking likeness of an Attic Nymph, and receives in return an emphatic declaration of love; his fate, however, is sad for, to quote an ancient goak, he 'Makes Faces and then Busts')... Cynisca (Pygmalion's superior moiety - a lady with a voice, a temper, a grievance, and - a lover! Who while Pygmalion is employed with his marbles carries on a little game of quite a different kind)... Myrine (the sculptor's little sister, a scrumptious maiden, but classically correct - one of those girls "we read about, but seldom see")... Leucippe (Colonel on the Onety Onth Royal Horse Hellenes - a soldier of fortune, who having traveled knows a thing or two, and looks upon Athens as merely a spot of Greece)... [and] The Statue, otherwise Galatea (a lady with no pedigree, but a first-rate pedestal - "Our own make, very choice" - a being of marble-ous beauty).

The burlesque's season at the Opera House under Harry Rickards' direction did not fare as well as the earlier version. The *Age* records, for example: "Last evening the attendance was extremely thin, and the improved comic version of *Pygmalion and his Gal-A-Dea* was not up to the mark in the manner of its performance" (9 June 1874, 3). Similarly less than positive is the *Argus* review which notes that the production "appeared to give satisfaction to the audience" (9 June 1874, 5).

1874: Opera House (Melb); 8-13 June

- **Troupe:** The Great Rickards' Company.
- **Cast** incl. Harry Rickards (The Statue), Carrie Rickards (Pygmalion), Lydia Howe (Cynisca), Alice Wooldridge (Myrine), Arthur Romer (Leucippe).

THE GREAT HIBERNICON; OR, LIFE IN THE EMERALD ISLE: [play with music] Txt.

Garnet Walch; **Mus** incl. C. A. Boyd (Syd/Melb), Ainsley Scott (Melb) and Charles Thoms (Bris)

Also known as *Teuto-Hibernico; Or, The Great Hibernicon, the Mirror of Ireland*, this comedy with music and dance was originally written to accompany a panorama by Harry Grist of a voyage from New York to Ireland. The *Argus* describes the work in its review of the 1874 Melbourne premiere as: "an entertainment of a rather unusual character... It consists principally of a panorama of scenes in Ireland, and a dramatic, vocal and terpsichorean performance, illustrative of the national peculiarities" (27 July 1874, 6). The chief comedy role was taken by blackface minstrel, Johnny Cowan. Described by the same critic as "an old Melbourne favourite [who] makes one of the most comical of niggers," Cowan revived his role several times up until at least 1885.

Set over 12 scenes, the story begins in a New York hotel where the protagonist, Charles Peabody Doolittle, an accredited agent of the Pennsylvania Society of Investigating Idiots, decides in the interests of humanity to discover the perfect potato. He engages the services of a servant, a "smart darkie" by the name of Julius Fluffendorf Cuffee to be his traveling companion through Ireland. They cross the Atlantic by steamer to Cork and employ an Irish guide, Barney O'Hooligan. His love affairs and differences with Cuffee constitute the fun of the affair. During their quest they also meet up with Mollie O'Connor (O'Hooligan's sweetheart).

The original 1874 production included at least six songs (including the finale "Home Sweet Home"), two dances (a "Grand Barn door Jig" and "Grand Challenge dance") and an operatic scene titled "Barney's Courtship." The various scenes included: the Lakes of Killarney, the town of Bray, Dublin Bay, Donnybrook Fair and Devil's Glenn.

The 1883 production included the songs: "Crossing Over the Ferry," "What a Wicked Young Man You Was," "Darling Coal," "Skating Rink Song," "Dear Little Shamrock," "My Own Mary Jane," "Pretty Katrina" and "Kaiser, Do You Want to Buy a Dog." The production also included the "Dance of All Nations."

Several changes appear to have made to the original plot by 1875, including the names of two characters - Charles Peabody becomes Charles Doolittle, and Barney O'Hooligan becomes Barney O'Neil. Peabody/Doolittle's daughter (aka Charlotte Doolittle) also appears to have been introduced, or the part expanded, by then. The 1883 production staged under the title *Teuto Hibernico* is also said to have contained "a few alterations" (SMH: 21 May 1883, 8).

1874: School of Arts (Syd); 16 June - 15 July [29 pfms]

- **Mngr/Dir.** Ainsley Scott; **M Dir.** Professor C. A. Boyd; **S Mngr.** Barry O'Mara; **S Art.** Harry Grist; **Cost.** Demarest and Co.

- **Cast** incl. Shaw Cross (Peabody), Johnny Cowan (Cuffee), Kate D'Lacey (Mollie O'Connor, belle of Killarney), Helen Smart (Bridget O'Connor, Mollies maternal relation), John O'Neil (O'Riley, landlord of the Pig and Whistle Hotel), William Johnston (Abe Lilleywhite, a waiter in the Fifth Avenue Hotel), Barry O'Mara (Barney O'Hooligan (the Irish Guide)).

- **Musicians:** G. Gagliardi, W. J. Chatley, T. Minton, A. G. Thomas, Owen Conduit.

- NB: The director, Ainsley Scott, was an ex-principle member of the Californian Minstrel Troupe.

1874: St George's Hall (Melb); 25 July - 15, 18-22, 24-29 Aug. [27 pfms]

- **Mngr/Dir.** Ainsley Scott; **M Dir.** Professor C. A. Boyd; **S Mngr.** Barry O'Mara, Johnny Cowan (24 Aug. onwards); **S Art.** Harry Grist; **Cost.** Demarest and Co.

- **Cast** incl. Shaw Cross (Peabody), Johnny Cowan (Cuffee), Kate D'Lacey (Mollie), Barry O'Mara (O'Hooligan), Helen Smart (Bridgit), William Johnstone (Abe), Bessie Harrison, Essie Shankster, Lulu Smart, Julia Moulton, P. Gilhooley, H. Coal, W. Chotley, G. Thomas, Frank Richardson, John O'Neil, Mr Lacey, H. Franklin, John Dunn, H. Gardner, J. Brown.

- **Musicians** incl. G. Gagliardi, T. Minton, A. G. Thomas.

1874: (Ballarat, Vic); 1 Sept. -

1874: St James Hall (Sandhurst, Vic); ca. Nov.

1875: School of Arts (Bris); 17-30 July [13 pfms]

- **Mngr.** W. Francis Buecke; **M Arr.** Charles Reginald Thoms; **S Mngr.** John Patrick O'Neil.

- **Cast** incl. W. Francis Buecke (Charles Doolittle), John Patrick O'Neil (Barney O'Neil/Bridgit O'Connor), Charles Vincent Wallace (Cuffee), Lizzie Dixon (Mollie), Jessie Dixon (Charlotte Doolittle), Little Wallie (The Leprechaun).

- **Musician:** Isa Steele (piano).

1878: Queensland Theatre (Bris); 2-10 Sept.

- **Lse.** James Thynne and Gerald Dillon; **M Dir.** Herman Fleurac (aka Florack); **S Mngr.** Gerald Dillon.

- **Cast** incl. Alick Andrews (Doolittle), Tom Buckley (Barney), James Thynne (Cuffee), Fanny Rogers (Miss Doolittle), May Vivian (Molly), George R. Melville (Snow).

1883: Academy of Music (Syd); 19 May - 10, 23 Aug. [70 pfms, as *Teuto Hibernico*]

- **Lse.** M. Hegarty; **S Mngr.** Walter Carle.

- **Troupe:** Great Hibernicon Variety Company; Court Minstrels.

- **Cast** incl. Vesta Amor, May Vivian, Shaw Cross, Johnny Cowan (Cuffee), Tom Buckley.

1885: Academy of Music (Bris); 16-30 May [13 pfms]

- **Lse.** Tom Buckley.

- **Troupe:** Buckley's Great Hibernicon and Court Minstrels.

- **Cast** incl. May and Virginia Vivian, Tom Buckley, Johnny Cowan (Cuffee), Alexander Andrews.

ACP2: (1997), v. pags.
 Editorial. A: 27 July (1874), 3.
[Editorial](#). BC: 19 July (1875), 2.
[Editorial](#). BC: 3 Sept. (1878), 3.
[Editorial](#). EMP: 17 June (1874), 3.
 "Entertainment: The Theatres Etc." AUSN: 1 Aug. (1874), 146-7.
 "[Hibernicon, The](#)." ARG: 27 July (1874), 6.
 "[Hibernicon; Or, Life in Ireland, The](#)." SMH: 18 June (1874), 5.

RAYMOND AND AGNES; OR, THE TRAVELLERS BENIGHTED: [opera] Lib/Mus. William Russell

1874: Theatre Royal (Hobart); 10 Aug., 17 Aug.
 - Sc Art. Mr Fry.

ACP2: (1997), v. pags.

PRINCE ENTERPRISE; OR, HARLEQUIN OGRE AND THE KANGAROO, COCLATOO AND POSSUM-TOO: [pantomime] Lib. Samuel Lazar and Arthur Diamond; Mus. [n/e]

Samuel Lazar, 1874 (printed by Adelaide Advertiser and Chronicle)

An original extravaganza and pantomime with songs to operatic and other music. The King of Arcadia falls out with his son, Prince Enterprise, who wants to introduce improvements such as roads, railways, schools etc, and of which the King disapproves. The Prince is sent to Farinacea, in Australia, and the Fairy Aurifera promises him aid to fight vested interests so that he might rule there. He must also battle against the Ogre Absentee, who has taken over the local kingdom after turning the King, his son and daughter into a kangaroo, cockatoo and possum respectively.

The production contained numerous satirical and topical references to Adelaide politics, parliamentary corruption and land sharks.

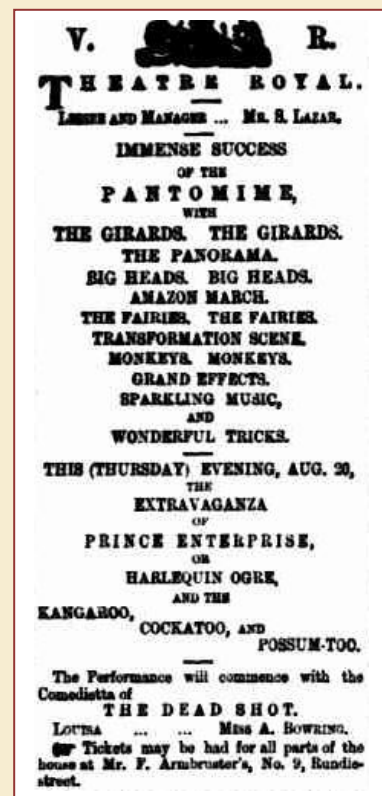
1874: Theatre Royal (Adel); 17-31 Aug.
 - Dir. Samuel Lazar; Sc Art. Mr Clint; Cost. Miss C. Callow; Dir of Comic Sc; T. Lewis.
 - Cast incl. Polly Leake, Jenny Brown, R. Vernon, Mr Holloway, Mr Power, Mr Pappin, Mr Lewis, Mr Redman.

ACP2: (1997), v. pags.

["Theatre Royal, The](#)." SAR: 17 Aug. (1874), 5.

["Theatre Royal, The](#)." SAR: 18 Aug. (1874), 6.

South Australian Register
 20 Aug. (1874), 1



LES FLEURS DE SAVOIE: [operetta] Lib/Mus. Henry Hughes

An operetta written by Hughes for his pupils, the story is set in the costume workroom at the Milan Opera House. Seamstress's are sewing the prima donna's costume for that evening's premiere. A flower girl tells them of her longing to return to Savoy and they take up a collection for her. She returns later, believing she has been given too much money, and meets the prima donna, only to find out that they are long-lost twins.

Hughes followed the 1874 premiere with at least two more productions, both in 1875. The first was again produced at the Athenaeum (12, 15 and 28 May), with his pupils including Miss Ikin and Miss Blackham. Another student production was staged at Hocking's Assembly Rooms (Melb) on 8 July.

Mr. Henry Hughes, a music-teacher in this city, has produced a pretty little operetta, which he entitles "Les Fleurs de Savoie." Just the sort of thing for a "breaking-up" party amongst a school of girls. It was performed at the Melbourne Athenæum, on the 3rd of this month, with great success, before a numerous audience, for the benefit of the benevolent fund of the Freemasons under the Irish Constitution in Victoria, and a week later it was repeated at the same place for the same purpose, with nearly equal success. The singers were, all of them, the wives, or sisters, or daughters of Masons.

Australasian Sketcher with Pen and Pencil 26 Dec. (1874), 155.

1874: Athenaeum Theatre (Melb); 3, 11 Dec. [am]
 - S Mngr. Robert Percy Whitworth; M Dir. Mr Hughes.
 - Cast incl. Miss Hayward, Miss Blackham.

ADAMANTA THE PROUD PRINCESS OF PROFUSIA AND HER SIX UNLUCKY SUITORS; OR, HARLEQUIN RIDDLE-ME-REE AND THE TRANSIT OF VENUS FROM A NEW POINT OF OBSERVATION: [pantomime] **Lib.** Garnet Walch; **Orig Mus.** John Hill;

Add Mus. [n/e]

W. S. Lyster, 1874 (printed by Azzopardi and Hildreth)

Described as an "Original Extravaganza" on the Turandot theme, with songs, ballet, lavish spectacle, and Transformation and Harlequinade, the pantomime was written expressly for the Opera House.

The story begins in the Royal Observatory near the city of Romanta where Phokuss, the Royal Astronomer, has been commanded by the King to forecast the wedding day of his daughter Princess Adamanta. An upholder of women's rights the young woman does not believe in marriage, much to the consternation of her parents and the court. Complications arise when a declaration of war is made between Venus (Goddess of love and beauty) and Argentiextenibronides (the Spirit of Evil). Venus believes that all the Princess needs is to find love, and decides that a hungry traveller, the Pilgrim of Love, will be her champion. Knowing that he will be in danger she gives the Pilgrim magic tokens which help protect him on his quest. Argentiextenibronides in the meantime orchestrates a plan which sees the Court Riddler put forward a challenge - the winner to have the hand of the Princess. Six suitors "bearing extraordinary resemblance to well-known Melbourne celebrities" are beheaded for failing to guess the answers to riddles. According to the *Age* these personalities included Mr Butters, the ex-king of Fiji, a well-known bookmaker, the Commissioner of Customs, a popular Collins-street doctor, and the importer of the first donkey. Not surprisingly the Pilgrim succeeds in answering the riddle. Intrigued the Princess attempts to find out his identity, but she is not the only one interested. Argentiextenibronides is also angered by the Pilgrim's victory and he has his demons torture Phlunki so that they can find out who he is. When Phlunki accidentally reveals the Pilgrim's name both he and the Pilgrim are imprisoned along with Phokuss. All ends happily, however, when the Princess realises she loves the mysterious stranger and announces that she will marry him. This leads to the Transit of Venus and the Transformation Scene, titled "Vision of Ecstatic Bliss."

The production contained numerous references to the current Melbourne scene, personalities, and issues (including Free Trade and Protection, strikes and railways). The *Age* theatre critic records that while many of the topical hits furnished a good deal of fun for the audience, "the impression left by the first performance [was] that the majority of the puns [were] far fetched and the brilliancy of [Walch's] wit obscured.

The musical aspects of the production saw numerous popular songs introduced, along with incidental compositions from John Hill and a number of operatic airs. Advertising for the pantomime claimed, too, that "for the first time in the annals of Australian Theatricals a full operatic orchestra and chorus [would be used] thus rendering the work as complete from a musical point of view" (A: 24 Dec. 1874, 4).

The harlequinade was played out in three scenes: Sc 1. Stafford's Sewing Machine Warehouse; Sc 2. The Interior of a Lodging House; and Sc 3. The Grotto of Despair.

1874: Opera House (Melb); 24 Dec. 1874 - 13 Feb. 1875 [46 pfms]

- **Dir.** Henry Bracy and W. S. Lyster; **M Dir.** Thomas Zeplin (orchestra) and M. Pietro Cannà (trumpeters and drummers of the guard); **M Arr.** John Hill; **S Art.** Alexander C. Habbe; **Chor.** Henry Leopold and Frau. Fannie [Mrs Tom Leopold]; **Cost.** Mr Ford; **Com Sc.** Mr Darbyshire.
- **Troupe:** Corps de Ballet; Italian Opera Band; Corps de Tambour.
- **Cast** incl. Edward Farley (The Great Al, King of Profusia), Mrs J. H. Fox (Queen Robusta), Miss E. Carey (Princess Adamanta), Jeannie Winston (The Pilgrim of Love), George Leopold (Phlunki, his faithful follower), Henry Bracey (Prince Humbug), Alice Wooldridge (Flirtina, maid of all work and a good deal of play), Mary Crawford (Kissi-Kissi), James Hogan (The Lady Bridget), Harry Daniels (Count Joseph Van Miller, court riddler), John Ford (Phokus), George P. Carey (Parallax), Arthur Farley (Aphelia/Phitz, Town Clerk), Mr Kelly (Perihelion), Mr Leslie (Nodus), Mr Smith (Solstice), Mr Johnson (Orbit/Officer of the Guard), Mr Richardson (Zodiac), Mr Darbyshire (Axis), W. Gordon (Greytous the Grand, Mayor of the City of Romanta), James Carey (Runemin, Inspector of Police), Hetty Clark (Duplex, a telegraph messenger), Mr Martin (Kalrosa); A Good Set - Sarah Ford (Venus), Bessie Royal (Cupid), Blanche Leopold (Floretta, Queen of the Fairies), Dolly Ford (Spirit of the Red Rose), Nellie Colson (Spirit of the White Rose), Frau. Fannie [Mrs Tom Leopold] (Volta, Queen of the Revels); A Bad Lot - Henry Leopold (Rappitap, the Fakir of the Spider), A. H. Bell (Argentiextenibronides, Spirit of Evil), Master Alfred Evans (Chief of the Imps), Emily Angus, Teresa Collins, Bessie Warren, Lavinia Wray, Kate Forde, Claudine Coenn, Adelina May, Nellie Higgins, Lizzie Ward, Rosa Rollins, Nellie Parker, Jane Brodie, Mabel Smith, Myra Angus, Mary Crawford, Emma Bateson, Kate Douglas, Mary Ann Woods, Mary Widgery, Nellie Witten, Mary Ann Barry, Mary Bloomfield, Jane Greenham, Nellie Haviland, Emma Whitworth, Kate Whaley, Annie Halford, Master Alfred Leopold (Drum Major); Corps of Miniature Drummers and Trumpeters - Masters Barnwell, Copeland, Gilder, Solomon, George, Brown, King, Seabridge, Carson, Palmer, Beddison, Pearson and Leonard; The Six Unlucky Suitors - Mr Leveret, Mr Smith, Mr Chris, Mr Jones, Mr Elliot, Mr Rivers; and Harlequinade - Henry Leopold (Harlequin), Frau Fannie (Columbine), W. P. Morrison (Pantaloon), F. Darbyshire (Clown), Alfred Evans (Sprite), G. P. Carey (Policeman).

ROBINSON CRUSOE; OR, MAN FRIDAY, KING OF BRIBIE ISLAND: [pantomime]

Lib Adapt/Mus. [n/e]

A localised version of an unknown *Robinson Crusoe* pantomime, and re-written "expressly for this [Brisbane] theatre.

1874: Queensland Theatre (Bris); 26 Dec. 1874 - 1 Jan. 1875

- **Mngr.** Morton Travers; **S Mngr.** William Kinchela; **M Dir.** Signor Benvenuti.

- **Cast** incl. Miss Montague (Robinson Crusoe), W. Andrews (King Jebung, the oldest inhabitant of the island), Mr Coleman.

ACP2: (1997), v. pags.

BC: 25 Dec. (1874), 1. Advert.

Editorial. BC: 28 Dec. (1874), 3.

ROBINSON CRUSOE; OR, HARLEQUIN FRIDAY AND THE KING OF THE SUGEE:

[pantomime] **Lib.** E. Lewis Scott; **Mus.** [n/e]

Edmund Holloway, 1874 (printed by J. W. Eedy)

Edwin Lewis Scott, who the *Empire* describes as "a local song-writer" is said to have "tried his virgin hand at travesty" with this production" (26 Dec. 1874, 3). In reviewing the premiere the same paper's theatre critic accorded the overall production much praise, noting in particular Scott's intelligible plot, parodies, puns and local hits, and the exceptionally-good scenery produced by W. J. Wilson, "a gentleman well-known to the Sydney public as a first-class scenic artist" (EMP: 28 Dec. 1874, 3).

The story begins with Robinson Crusoe being torn from the arms of his betrothed, Polly, and press-ganged on the orders of Captain Will Atkins (who is also in love with Polly). With Crusoe having been taken aboard Atkin's ship, The Tyrant and Oppression, surrounded by their demonical slaves, hatch a plan to persecute Crusoe. Fortunately for Crusoe The Fairy Liberty manages to overhear the conspirators and "in a pretty panorama shows how she will protect Crusoe and bring him safely through his troubles and dangers" (EMP: 28 Dec. 1874, 3). When Crusoe is shipwrecked he begins to lament his fate but then meets up with four animals who not only keep him company but also help him survive. He later discovers footprints on the sand, but at the almost the same time is discovered by a party of the "war-whooping" Sugeeans. His meeting with their king, Thackem-Whackem-boo and his sons, Ratty Tim and Lanky Joe, does not go well, and it is only through the intervention of Friday that Crusoe is saved from the Sugeeans' knives. Friday subsequently becomes Crusoe's head cook and handy man. Sometime later Crusoe comes across Captain Atkins, who has also been wrecked upon the island and is in dispute with the islanders over his beautiful captive, Polly. Crusoe manages to defeat his foe in a terrific fight and rescues Polly from both Atkins and the Sugeeans. The Fairy Liberty then manages to foil the evil plans of the demons Tyrant and Oppression by removing all the good people from danger and taking them to her own island home.

The scenes were played out as: Sc 1. The Old Jetty at Hull; Sc 2. The Tyrant's Home (and Grand Panorama); Sc 3. Bowers of Brilliant Beauty (and Grand Ballet); Sc 4. The Island; Sc 5. Crusoe's Hut; Sc 6. The Lee Shore, Atkins' Wreck (and Grand Coconut Ballet); Sc 7. The Island Home; and Grand Transformation Scene. The Harlequinade was set in three scenes: Sc 1. A Well-known Street in the City; Sc 2. Somewhere in George Street; and Sc 3. The Grotto of Gloom.

1874: Queen's Theatre (Syd); 26 Dec. 1874 - 25 Jan. 1875 [23 pfms]

- **Lse/Mngr.** Edmund Holloway; **Ast Mngr.** Lachlan McGowan; **M Dir/Arr.** W. H. Spiller; **S Art.** W. J. Wilson; **Cost.** Miss Stapleton; **Com Sc.** J. H. Flexmore and Joe Tolano.

- **Cast** incl. Mrs Lachlan McGowan (Robinson Crusoe), Lachlan McGowan (Will Atkins), Joe Tolano (Friday), Julia Merton (Pretty Polly Shortcut, the belle of the ball and the pride of Sugee), Amy Chambers, Dan Briggs (Thackem-Whackem-boo, King of Sugee), James Hasker (The Tyrant/Ratty Tim), J. H. Martin (Oppression/Lanky Joe), H. Jerdon (Old Daddy Shortcut, the author of Polly) C. Brown (Sgt Listrom), J. H. Flexmore, Mr Burbank, Jenny Sharpe (Liberty), J. Merton; Harlequinade - Amy Chambers (Columbine), Mr Coulson (Harlequin), Joe Tolano (Pantaloon), J. H. Flexmore (Clown), C. Brown (Policeman).

- **NB:** The roles of The Dog, The Cat, The Goat and The Parrot were billed as being played by Mr Barker, Miss Mouser, Mr Horne and Mr Scratchpole, respectively. Similarly, the characters Darlinghurst and Cockatoo were billed as being played by Messrs Burglar and Garrotter.

ACP2: (1997), v. pags.

"Christmas Pantomimes: Queen's Theatre, The." EMP: 28 Dec. 1874, 3.

"Pantomimes: Queen's Theatre, The." EMP: 26 Dec. 1874, 3.

"Queen's Theatre, The." SMH: 28 Dec. (1874), 5.

QUEEN'S THEATRE,
York-street.

Lessee and Manager.... Mr. Edmund Holloway.
Acting-Manager..... Mr. Lachlan M'Gowan.
Scene Artist..... Mr. W. J. Wilson.

PANTOMIME
PANTOMIME
PANTOMIME
BOXING-NIGHT!
BOXING-NIGHT!
BOXING-NIGHT!

SATURDAY, December 26
SATURDAY, December 26
SATURDAY, December 26

ROBINSON CRUSOE!
ROBINSON CRUSOE!
ROBINSON CRUSOE!
ROBINSON CRUSOE!
ROBINSON CRUSOE!

or
HARLEQUIN FRIDAY
and the
KING OF SUGEE,
written expressly for this Theatre by E. Lewis Scott.
The whole of the new and magnificent picturesque
scenery, including the
GRAND TRANSFORMATION SCENE
painted by Mr. W. J. WILSON.
The novel mechanical effects by Messrs. HERBERT
WINNING and assistants.
The music arranged by Mr. W. H. SPILLER.
The Ballet Dances, &c., arranged by J. H. Flexmore.
The new characteristic costumes by Miss STAPLETON
and assistants.
The magnificent properties by Messrs. LYDDY and
ARNOLD.
The gorgeous coloured fires by Mr. HAYGARTH, of
Melbourne.
The comic scenes arranged by Messrs. FLEXMORE
and TOLANO. The Pantomime produced under the stage
direction of Mr. E. HOLLOWAY.
Reappearance on the stage of Miss JENNY SHARPE,
Queen of Song.

Sydney Morning Herald 26 Dec. (1874), 12.

HUMPTY-DUMPTY (WHO SAT ON A WALL); OR, HARLEQUIN KING ARTHUR, HIS THREE SONS, THE PRINCESS ROSELEAF, THE KNIGHTS OF THE ROUND TABLE AND THE FAIRY OF FERN TREE GULLY: [pantomime] **Lib Adapt.** Thomas Carrington and

James Eville; **Mus.** incl. Frederick Coppin

Hennings, Stewart, Harwood and Coppin, 1874 (printed by Azzopardi and Hildreth)

T H E A T R E R O Y A L
 Lessees:
 Messrs. Harwood, Stewart, Hennings, and Coppin.
 CLOSED
 THIS EVENING
 In order to advance preparations for the
 ANNUAL GREAT ROYAL
 P A N T O M I M E,
 Which the managers will have the honour to present
 to their ever-good friends the public of Melbourne on
 BOXING NIGHT, DECEMBER 26,
 Under the title of
 H U M P T Y - D U M P T Y
 (Who Sat on a Wall),
 Or
 HARLEQUIN KING ARTHUR,
 His Three Sons, and the Princess Roseleaf,
 THE KNIGHTS OF THE ROUND TABLE,
 And
 THE FAIRY OF THE FERN-TREE GULLY.
 Written by John Strachan, Esq., M.D.A.S.L. (author
 of "Twinkle, Twinkle, Little Star." &c.); adapted and
 localised by T. Carrington and J. Eville, Esq.'s.
 See future announcements.

Argus 23 Dec. (1874), 8.

A pantomime adapted from John Strachan's *Humpty Dumpty* with songs to operatic and other music, the *Age* proposed that this localised version by Messrs Carrington and J. Eville "received an Australian complexion that adds to its native cleverness. Thanks to the labours of these gentlemen," wrote the paper's theatre critic, "several leading incidents of the past year have been turned to merry account, and folly and fraud are held up to ridicule and contempt" (28 Dec. 1874, 3).

The story concerns Flameau the Fire King and his ally Humpty Dumpty who attempt to increase their power by forcing Princess Roseleaf to marry the evil and ugly Humpty Dumpty. With the aid of fairies, led by Fairy Fern, Prince Prettyboy overcomes their evil intentions, however, and wins the hand of the princess. A review of the premiere production notes that as the pantomime progressed the growth of Humpty Dumpty's head was "cultivated at the expense of the other portions of his body, and he [came] on stage looking like a goblin that [had] just stepped out of an illustrated children's fairy book" (ibid 3).

Numerous references to the Melbourne scene, politics, theatre (including J. C. Williamson's *Struck Oil* and Trollope's *Bogus Clarke* productions. One of the

topical hits saw J. R. Greville dressed as an overgrown boy dressed in knickerbockers and socks singing "the song of the lively larrikin, in which an altogether groundless aspersion [was] cast upon a recent decision given in the Melbourne General Sessions" (ibid, 3).

1874: Theatre Royal (Melb); 26 Dec. 1874 - 6 Feb. 1875 [37 pfms]

- **Prod/Lse.** Henry R. Harwood, Richard Stewart, John Hennings, George Coppin; **Dir.** Henry R. Harwood; **M Arr.** Mr Hore (vocal music) and Frederick Coppin (incidental music and overture); **S Art.** Charles Brew, K. Douglass, John Hennings, Henry Holmes, Harry Grist; **Chor.** Mons. Massartic; **Cost.** Mde Jager; **S Mngr.** Mr Dampier.

- **Cast** incl. Richard Stewart (Flambeau the Fire King), Jenny Bryce (Will O' the Wisp), Docy Stewart (The Fern Fairy), Nellie Stewart (Maidenhair), Tom Lewis (Humpty Dumpty), Tilly Earle [Mrs John Eduoin] (Princess Roseleaf), Maggie Oliver (Prince Prettyboy), Maggie Stewart (Prince Tol de Rol), G. R. Greville (Prince Boubee), Harry Leston (Chancellor), Charles H. Taylor (Queen Gracemair), John Dunn (King Arthur), Miss Wallace, Julia Milne, Tom Wieland, Mr Gladstone, Boleno Brown, Mons. Massartic (dancer), Rosalie and Heloise Duvalli (dancers), Master Hernandez, Master Delavanti, Les Petites Coryphees; *Harlequinade* - Mons. Massartic (Harlequin), Heloise Duvalli (Columbine), Rosalie Duvalli (Harlequin a la Watteau), Boleno Brown (Pantaloon 1), Charles H. Taylor (Pantaloon 2), Master Hernandez (Sprite 1), Master Delavanti (Sprite 2), Tom Wieland (Clown 1), Tom Lewis (Clown 2).

- **Musicians:** B. Levy, Mr Wilson.

ACP2: (1997), v. pags.

"[Pantomimes: Theatre Royal. The.](#)" ARG: 22 Dec. (1874), 10.

"Theatre Royal." A: 28 Dec. (1874), 3.

"[Theatre Royal Pantomime.](#)" ARG: 28 Dec. (1874), 6.

THE WHITE CAT, OR PRINCE LARDI DARDI AND THE RADIANT ROSETTA; OR, HARLEQUIN QUEEN OF THE DRAGONFLIES: [pantomime] **Lib Adapt/Mus.** [n/e]

Adapted from J. R. Planché's extravaganza *The White Cat* (1842), by a "gentleman famous for his sarcastic severity" (EMP: 26 Dec. 1874, 3), the pantomime included both a juvenile and adult harlequinade, along with the traditional transformation scene. The *Empire's* theatre critic reports that while the plot is somewhat obscure "there is enough in the piece to introduce any amount of taking songs, pretty women and dresses, good music and gorgeous scenery" (EMP: 28 Dec. 1874, 3).

The story begins in Dragonfly gardens where the impetuous Prince Lardi Dardi battles the Black Dwarf in an attempt to save Princess Rosetta but is defeated. Fairy Dragonetta saves the lovers from death by getting the dwarf to commute their death sentences to a curse. The prince is subsequently cast into 100 years of sleep in the Dreamy Dell while the princess is changed into a White Cat. Her spell also means that she cannot resume her earlier form until her head and tail have been cut off by the Prince. The following scene is set a century later in the palace of King Dawdle, a monarch very much afraid of losing his crown to one of his two ambitious and conniving sons. Their plotting is put on hold, however, when Prince Lardi Dardi appears at the court, having just woken up, and claims the monarchy. King Dawdle consents to give up his crown but only to the prince who first manages to produce in court a dog small enough to use a nut kernel as a kennel. The three princes then depart on their quest. Prince Lardi Dardi's travels see him captured by a party of hunting cats. He is taken to Katz Kradle Kastle where he meets and falls in love with the White Cat. She and her feline friends help him solve the problem and he eventually returns to King Dawdle's palace to claim victory over his rivals (he wins having procured a dog small enough to sit inside a large coconut shell). Dawdle agrees to hand over his crown, but Prince Lardi Dardi decrees that he will wait until the King abdicates of his own accord as he must first undertake his search for Princess Rosetta. The Black Dwarf re-appears, but by now he has changed his evil ways and

befriends his former adversary. He tells the prince where he can find Princess Rosetta and Lardi Dardi makes his way back to Katz Kradle Kastle where he breaks the spell and restores her to the "loveliest princess ever seen."

Much of the music was taken from Lecocq's new opera *La Fille de Madame Angot* (1873) which the *Empire* reports had yet to be staged in Australia. Two songs also known to have been incorporated into the production were: "It's Far Too Early Yet to Rise" (sung by H. Florence) and "Nicodemus" (Lydia Howarde).

The grand transformation scene, "The Happy Land of Waking Dreams," comprised eight scenic changes: 1. Gloomy Cave; 2. The Home of the Dragon Fly; 3. The Dragon Fly's Retreat; 4. The Sivalvian Home of Fairies; 5. The Silver Conservatory; 6. Fairy Delights; 7. The Dreamy Dell; 8. Temple of Venus and Revolving Columns.

1874: Royal Victoria Theatre (Syd); 26 Dec. 1874 - 5 Feb. 1875 [39 pfms]

- **Dir/S Mngr.** B. N. Jones; **M Arr.** W. Rice; **S Art.** J. R. Setright and W. Burbury; **Cost.** Mrs Stapleton.

- **Cast** incl. Andree Navaro (Fairy Dragonetta), Lydia Howarde (Prince Lardi Dardi), J. J. Welsh (King Dawdle the Doodler), Jessie Dixon (Queen of Dreamy Dell), Solange Navaro (Prince Sprightly), Miss Melville (Queen Severs), Tilly Andrews (Princess Rosetta, the White Cat) Lizzie Dixon (Prince Dapper), Miss Raynor (Prince Pirouetta), H. Florence (Lord Chamberlain), Harry Simmons (Bobbini), James A. South (Miss Tabby), Miss Murray (Princess Papillonetta), Lizzie Arnold, Lucy Osborne, Miss T. Perman, Miss R. Watson, Master Watson (Grumpi), E. Ryan (Humpy Dumpy), Master Tommy Perman (Polly), Master Tommy Milner (Noodle), E. Alexander, Mr Hourigan; Juvenile Harlequinade - La Petite Lucy Osbourne (Harlequin), La Petite Lizzie Arnold (Columbine), La Petite Tommy Perman (Pantaloon), La Petite R. Watson (Clown); Adult Harlequinade - E. Alexander Harlequin (1), Mr Hourigan (Harlequin 2), Lizzie Dixon (Columbine), Harry Simmons (Pantaloon), James A. South (Clown).

1875: Queensland Theatre, Brisbane; 17 July -

- **Prod.** Lydia Howarde; **Lse.** Bennett and Chester; **S Mngr.** J. A. South; **Cond.** Luscombe Searrell.

- **Cast** incl. Andree Navaro (Fairy Dragonetta), Lydia Howarde (Prince Lardi Dardi), H. A. Douglas (King Dawdle the Doodler), Ada Wilson (Queen of Dreamy Dell), H. Florance (Prince Sprightly), Miss E. Wilson (Queen Severs), Solange Navaro (Princess Rosetta, the White Cat), Jessie Wilson (Prince Dapper), Miss Luscombe (Prince Pirouetta), R. Ramsden (Lord Chamberlain), Mr Seagrave (Bobbini), James A. South (Miss Tabby / Miss McTabby), Miss Dixon (Princess Papillonetta), Master Wilton (Grumpi), Fanny Litely (Polly), Mr J. Hugh (Noodle), Master Cockatoo (Parrot), Mr Creagh (Humpy Dumpi).

ACP2: (1997), v. pags.

"[Christmas Pantomimes: The Victoria Theatre, The.](#)" EMP: 28 Dec. (1874), 3.

[Editorial](#). BC: 19 July (1875), 2.

"[Pantomimes: Queen's Theatre, The.](#)" EMP: 26 Dec. 1874, 3.

"[White Cat at the Victoria Theatre, The.](#)" SMH: 28 Dec. (1874), 5.

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Expanded and updated from Clay Djubal, "What Oh Tonight" (Appendix C), Ph D Diss (2005) U of Qld.

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