

*Crohoore Na Biloge; Or, The Pride of Clarah*, a play with music adapted by Francis Belfield from Michael Banim's short story *Crohoore of the Bill-Hook*, was restaged at the Princess Theatre, Melbourne, beginning 30 March. New music was written for the production by Edward King. The cast included Fanny Wiseman and Francis Belfield. [see 1866 file for further details]

## THE HISTORY OF KODADAD AND HIS BROTHERS; OR, THE DISGUISED

**PRINCE:** [extravaganza] **Txt.** Walter Hampson Cooper; **Mus.** [n/e]

# W. Fairfax (Bris), 1866

Although written and published in Brisbane in 1866, *Kodadad* was not performed until the following year, when the Nathan Juvenile Troupe (who had been performing in Brisbane at the time the play was published) presented it at the Prince of Wales Theatre in Auckland. It was then toured through the major New Zealand centres. *Kodadad* is described in the published text as having been "freely translated from the Arabian Nights' entertainments, embellished in every possible way and done into extremely free and easy verse."

*Kodadad* is described in the published text as having been 'freely translated from the Arabian Nights' entertainments, embellished in every possible way and done into extremely free and easy verse'. The story concerns the son of the Sultan of Diabekir and heir to an Arabian Nights-style kingdom who is banished to New South Wales as a squatter in order to acquire colonial experience. His incompetence as a farmer sees him treated as a 'new chum' by the locals, and he struggles to endure the hardships of both the work and the environment. Just as he's decided that he can't take it anymore the prince receives word that his father has repented the severity of sending him to such a primitive part of the world and calls him home. Upon his return to the court Kodadad quickly forgets all about his experiences, except in a moment of nostalgia when he tries to convince Lula, a Persian princess, to immigrate with him back to Australia. Lula refuses, however, because she's heard about the Australian insects.

The songs, which were set to airs from the operas *Faust*, *Lucrezia Borgia*, and *Lucia di Lammermoor*, and from popular songs of the day, include: "The Sultan's Polka" (chorus), "The Cachuca" (trio), "Good-bye, Sweetheart, Good-bye," "Soldier's Chorus" (from *Faust*), "My Own, My Guiding Star" (duet), "Pen and Ink Polka" (duet and chorus), "Ama Tua Madre" (from *Lucrezia Borgia*), "Lily Lye" (ballad), "The Stockman's Grave" (duet) and "Great Eastern Polka" (chorus).

**1867:** Prince of Wales, Auckland (New Zealand); 1 May -

- **Troupe:** Nathan Juvenile Troupe.

- **Mngr/Dir.** James Small.

**1867:** Regional tour; New Zealand; ca. May

- Cast and production mostly as for previous Auckland season.

**1870:** Royal Victoria Theatre, Sydney; 26 Mar. - 1 Apr.

- **S Art** Alfred Clint and Andrew Torning.

- **Cast** incl. Cast incl. George Sims (Sultan of Diabekir), Sam Poole (The Vizier), Tom Leopold (Bamer), Kate Corcoran (Kodadad, alia Falladdin), Mr Hasker (Hokanna), Mr Milner (Gobbleall), Miss Morgan (Zadi), Mrs Dillon (Zoyn), Mr Stewart (Hokah), Miss Dixon (Agib), Kate Ryder Lula (George Leopold (Pirouze). Other characters incl. princes, courtiers, attendants, "and the usual amount of tag-rag and bobtail.

- Followed Cooper's *Sun and Shadow* as each evening's concluding entertainment. The 1870 production also saw *Kodadad* billed as a 'burlesque.'

Cooper, Walter. *Colonial Experience* (1979), xii.

"**Royal Victoria Theatre.**" *Empire* (Sydney) 28 Mar. (1870), 2.

Williams, Margaret. *Australia on the Popular Stage*. (1983), 62-63.

**ROYAL VICTORIA THEATRE.**

New Burlesque by Walter H. Cooper.

**LAST FIVE NIGHTS** of the Great Australian Drama,

**SUN AND SHADOW,**

This (Saturday) Evening, March 26th, will be repeated, Mr Walter Cooper's Sensation Drama of

**SUN AND SHADOW.**

The performance will conclude with a new Burlesque, written by Walter H. Cooper, and entitled

**Kodadad and his Brothers; or**

**THE DISGUISED PRINCE,**

with new Dresses and appointments. Magnificent Panorama of Local Scenery, painted by Messrs Torning and Clint.

*Sydney Morning Herald* 26 Mar. (1870), 3.

**IXION; OR, THE MAN AT THE WHEEL:** [burlesque] **Txt Adapt.** George Scott Hough; **Mus.** [n/e]

Adapted from F. C. Burnand's 1863 extravaganza of the same name, with local references, this burlesque also possibly referenced W. M. Akhurst's 1866 version. Charles Surface, the *Bell's Life in Victoria* critic, was not overly impressed with this latest version, however, seeing it as inferior to the Akhurst production. He writes: "The life of a burlesque, be it ever so good, is a short and a merry one, and when it has run its appointed or disappointing career, and has passed away to the limbo of nonsense, it is questionable policy to recall it, and give it a second ephemeral existence. 'Ixion had its day at the princess's, where it was exceptionally well played... [but] at the Haymarket, where, although well mounted and well dressed, it is not so well played... It has been localized by Mr G. S. Hough; but the interpolations are not worthy of his ability" ("Theatrical," 2).

**1867:** Royal Haymarket Theatre, Melbourne; 5-16 Oct.

- **Mngr/Dir.** William Hoskins; **S Art.** William Pitt and Charles Fry; **Cost.** Mr Hancock; **Chor.** John Edouin.

- **Cast** incl. Kate Denin, Miss Melville, Adelaide Stoneham, Miss E. Forde, Eleanor Carey, Kate Ryder, Miss Lyons, Miss Newman, Miss O'Donnell, Miss Tindall, Miss Kaye, Miss Chester, Miss Musgrave, Miss Stanley, Tilly Earl [Mrs John Edouin], John Edouin, Mr Forde, Mr Metcalfe, Master Wallace, Charles Young, James Milne, Mr Andrews, W. B. Gill, Mr Staunton.

"**Haymarket Theatre.**" *Age* 7 Oct. (1867), 5.

"**Haymarket Theatre.**" *Argus* 7 Oct. (1867), 5.

Kelly, Veronica, ed. *Annotated Calendar of Plays Premiered in Australia: 1850-1869.* (1995), v. pgs.

Surface, Charles. "**Theatrical: The Metropolitan Stage.**" *Bell's Life in Victoria and Sporting Chronicle* 12 Oct. (1867), 2.

**JUPITER'S FROLIC; OR, RACING MAD:** [burlesque] **Txt/Mus.** [n/e]

Advertised in the *Argus* as a "new burlesque with local portraiture, by a local author," the stage action included racing scenes, while the music contained excerpts from Offenbach's *Orphée Aux Enfers* (6).

**1867:** Palace of Varieties, Melbourne; 24 Dec. 1867 - 6 Jan. 1868

- **Prop/M Dir.** T. Croker; **Ast Mngr.** Mr De la Chapelle; **S Art.** Mr Rubin; **S Mngr.** Mr Wilton.

- **Cast** incl. Annie Bramley, Mrs Peryman, Emma Weippert, Mrs Raynard (dancer), Mrs Middleton (dancer), Rachel Raynard (dancer), Mrs C. Middleton (dancer), Mr Brahm, Mr Martin, Mr Cowan, Mr Rollin, Mr Wilton, Mr West, Mr Jackson, Mr Taylor, Mr Williams, Mr Tomlins, Mr Loyal (acrobat), Mr Smith (acrobat), Mr Cotham (acrobat).

Kelly, Veronica, ed. *Annotated Calendar of Plays Premiered in Australia: 1850-1869.* (1995), v. pgs.

"**Varieties Theatre, The.**" *Argus* 21 Dec. (1867), 6. [see also advert. - 24 Dec. 1866, 8.]

**TOM TOM, THE PIPER'S SON, AND MARY MARY QUITE CONTRARY; OR HARLEQUIN PIGGY WIGGY AND THE GOOD CHILD'S HISTORY OF ENGLAND:**

[pantomime] **Lib.** W. M. Akhurst; **Mus.** [n/e]

# Bell, 1867

A burlesque extravaganza and pantomime in six scenes with songs and dances to both operatic and popular tunes, the 1867 production featured Shakespearian parodies and topical references to the Prince of Wales' recent tour, Victorian politics and the local theatre industry.

The story begins with the magician Allsortsofvice, chatelaine of the castle Toorakanruin, being defeated by the Fairy Queen and condemned to be a gardener to her daughter, Mary Mary. He falls for the daughter (in a *Richard III* burlesque), but she is of course in love with Tom Tom. The hero is imprisoned, however, for stealing a pig to feed his destitute parents. Mary Mary inspires Tom Tom to study while incarcerated and he later imbibes history in a Grand Procession of the Sovereigns of England. According to reviews of the Melbourne production this was the most extravagant scene - with scenic artist John Hennings presenting the "Hall of History" - an exhibition of the "Good Child's History of England." "The scene was that of a large magnificent apartment at the further end of which stood a large open book of the History of England," writes the *Argus* critic. "It is from this book that Mary Mary undertakes to teach Tom Tom the history of his country. This is done by allowing the kings and queens of England, personated by little children suitably attired in the characteristic costume of the monarchs represented, to issue one by one from the book, the leaves of which are turned for that purpose." The list commenced with William the Conqueror and finished with Queen Victoria ("Christmas," 6). The remainder of the plot concerns Allsortsofvice and his ally Belformosa attempting to bring Tom Tom down, but to no avail. The story concludes with Tom Tom becoming Mayor, and the pantomime then closes with the traditional transformation scene and harlequinade.

**1867:** Theatre Royal, Melbourne; 26 Dec. 1867 - 23 Jan. 1868 [23 pfms]

- **Lse.** J. C. Lambert; **M Arr.** B. Levy; **Ast Mngr.** Henry R. Harwood; **S Mngr.** Mr Vincent; **S Art.** John Hennings, Alfred Clint and Richard Little; **Cost.** Mde Jager.

THIS EVENING,  
The grand comic  
CHRISTMAS PANTOMIME,  
Written expressly for this theatre by  
Mr. W. M. Akhurst,  
And entitled,  
TOM, TOM, THE PIPER'S SON,  
And  
MARY, MARY, QUITE CONTRARY;  
Or, Harlequin Piggy Wiggy, and the Good Child's  
History of England.  
Tom, Tom, the Piper's Son,  
Stole a pig and away he run;  
The pig was eat, and Tom was beat,  
And Tom ran bellowing down the street.  
The popular artists,  
Mr. and Mrs. J. L. HALL  
(Miss Emily Wiseman)  
Have been engaged expressly for the Pantomime.  
The new and magnificent scenery designed and  
painted by  
Mr. John Hennings,  
*Argus* 27 Dec. (1867), 8.

- **Troupe:** Royal Star Company.

- **Cast** incl. Henry R. Harwood (Tom), Emily Wiseman [Mrs John L. Hall] (Mary Mary), Richard Stewart (Allsortsovice), Docy Stewart (Belformosa, Queen of the Fairies and Mary Mary's mother), Mrs J. L. Hall (The Princess), Maggie Stewart, Miss L. Coppin, Miss A. Bray, Miss B. Bray, Miss Lloyd, Miss Chester, Miss Lester, Miss Graham, Miss A. Collins, Miss T. Collins, Miss A. Wallis, Miss L. Wallis, Miss Maughan, Miss Crawford, Miss Reilly, Miss Carolan, Miss Graham, Mr Monro, Mr Murphy, Mr Wyatt, Mr Lowman, Mr Smith, Mr Bond, C. Warde, Mr Humphries, Mr Benson, Mr Gladstone, Brothers Seagrist (Sprites), J. H. Flexmore (Harlequin), Mdlle Nelli (Columbine), J. Morris (Pantaloon), John L. Hall (Clown).

**1869:** Prince of Wales Opera House, Sydney; 24 Dec. - 20 Jan. [20 pfms]

- **Dir.** William Hoskins; **M Arr.** W. Rice; **S Art.** Alfred Clint and Andrew Torning; **Cost.** Mrs Stapleton; **Chor.** Henry Leopold; **Com Sc.** Tom Leopold.

- **Cast** incl. Miss Corcoran (Mary Mary), Kate Ryder, Frau. Fannie [Mrs Tom Leopold], Blanche Leopold, W. Andrews, Master Albert Leopold, George Henry and Tom Leopold, J. J. Welsh, James Hasker.

- This production was an anonymous adaptation of Akhurst's original pantomime.

**1870:** Princess's Theatre, Melbourne; 21-25 Mar.

- **Prod/Lse.** George Coppin, Henry R. Harwood, John Hennings and Richard Stewart; **S Art.** John Hennings and Mr Freburger.

- **Troupe:** Royal Burlesque Company.

- **Cast** incl. H. R. Harwood (Tom Tom), Maggie Stewart (Mary Mary), Harry Sefton (The Piper), George Collier (Piper's Wife), Mr Chops (Pork Butcher), Docy Stewart (Belformosa), Mr Brown (Kickmar), Ellen Douglas (Pearlpowda), Richard Stewart (Allsortsovice), Blanche Bray (Duccofabonnetie), Alice Bray (Nunbetta), Louisa Coppin (Chignon) Teresa Collins (Suchaderi), Lizzie Collins (Corsetta), Jessie Newman (Prettypetticoats), Kate Douglas (Firstrata), Agnes Benison (Cosmetica).

"**Christmas Day: Theatre Royal.**" *Argus* 27 Dec. (1867), 6.

Kelly, Veronica, ed. *Annotated Calendar of Plays Premiered in Australia: 1850-1869.* (1995), v. pags.

Maslen, Joan. "Victorian Pantomimes." *La Trobe Library Journal* 3. 10 (1973), 42-47. [sighted 24/08/2012]

"Pantomime at the Royal." *Age* 27 Dec. (1867), 6.

"Prince of Wales Theatre." *Sydney Morning Herald* 25 Dec. (1869), 4.

## HARLEQUIN RUMPELSTILTSKIN; OR, THE DEMON DWARF OF THE GOBLIN GOLD MINES, AND THE PRINCE AND THE MILLER'S DAUGHTER: [pantomime]

**Lib Adapt.** George Scott Hough; **Mus.** [n/e]

Adapted from F. C. Burnand's extravaganza *Rumpelstiltskin and the Maid; Or, The Woman at the Wheel* (1864) *Harlequin Rumpelstiltskin* is said to have included 'a great deal of original matter and a plentiful variety of local hits' (A: 28 Dec. 1867, 7). The new material included the burlesque opening, transformation scene and harlequinade.



The story involves the family of King Tagarag, who decrees that his scapegrace son, Prince Poppet will marry Princess Supurba. Unfortunately she loves the king's second son, Prince Lollius, while Poppet has already declared his love to a charming little miller's daughter, Rosekin. When he steals away to meet Rosekin Poppet is followed by the court detective, Wriggiletto, who promptly tells the king. Enraged by his son's actions the king throws him in prison. The distraught Rosekin is meanwhile accosted by Rumpelstiltskin, a malignant demon dwarf, who tricks her into marriage with him by having her sign a parchment which she believes will set Poppet free. She stands up to Rumpelstiltskin and refuses to fulfill her bargain. 'As the power of the demon continues only while his name remains unknown, the Genius of Australia - who takes a friendly interest in the party - appears and puts him to confusion. Thereupon the grand transformation scene takes place' ("Haymarket," 5).

*Argus* 27 Dec. (1867), 8.

The programme of scenery was: Sc 1. The Haunt of the Genius of Australia (incl. Grand Ballet); Sc 2. Ante Chamber and Cloak Room in the Palace of King Tagarag; Sc 3. Exterior of Jolinosisio's Mill; Sc 4. My Convict Cell; Sc 5. Grandest Hall in the Palace of the King; Sc 6. A Room in the Palace; Grand Transformation Scene; Harlequinade, played out in 'three well-known shops in a somewhat prominent street in [Melbourne]' and the telegraph office (*Argus* 27 Dec. 1867, 8).

Two of the dozen or more songs incorporated into the production were "Mrs Bond" (sung by Rumpelstiltskin) and "Slap Bang" (the finale).

**1867:** Royal Haymarket Theatre, Melbourne; 27 Dec. 1867 - 4 Jan. 1868

- **Mngr/Dir.** William Hoskins; **S Art.** William Pitt, Charles Fry and Mr Lehman; **Cost.** Mrs Hancock and Mrs Bennett; **Com Sc.** A. Lehman and W. B. Gill; **Chor.** Mde Marzetti and Julia Lehman.

- **Troupes** incl. Lehman Family.

- **Cast** incl. Charles Young (King Tagarag), Alice Wiseman (Prince Poppet), W. B. Gill (Rumpelstiltskin), Anna Forde (Prince Lollius), Tilly Earl [Mrs John Edouin] (Roseken), Charles Hall (Baron Higgle de Piggle), John Edouin (Wriggleletto), James Milne (Jolinosio), Louise Arnott (Princess Supurba), Miss Melville (Baroness Giggle), Miss Stanley (Countess Sniggle), J. J. Welsh (Frau Jolinosio), Miss Lyons, Mrs Sairey Gamp (Dame Argus), Mrs Harris (Dame Age), Corps de Ballet, Julia Lehman (dancer), Mde Therese (dancer); Double Harlequinade - John Edouin and John Haslam (Harlequins), Tilly Earl and Mde Marzetti (Columbines), James Martin (Pantaloon), W. B. Gill and Auguste Lehman (Clowns), Master John Haslam (Frog), Mr Knabblkem (Policeman), Mr Suet (Butcher).

"**Haymarket Theatre: The Pantomime.**" *Argus* 28 December (1867), 5. [see also advert. – 27 Dec. 1867, 8]

Kelly, Veronica, ed. *Annotated Calendar of Plays Premiered in Australia: 1850-1869*. (1995), v. pags.

"**Pantomime at the Haymarket, The.**" *Age* 28 Dec. (1867), 7.

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