

Walter Cooper presented his sensation play *Hazard; Or, Pierce Dyceton's Crime* at the Royal Victoria Theatre, Sydney on 15 July (it was produced under the management of James Bartlett). The play was written expressly by him for Frank Hussey, an American minstrel comedian and troupe manager who had been in Australia since 1869. Hussey portrayed two characters, the gambler Tatwell and "the negro" Jake, and contributed the song "Little High-Heeled Boots." By all accounts a hit with audiences it was subsequently published by a Sydney printer.

PETERKIN'S PICNIC: [musical entertainment] **Txt.** Frank Edwards; **Mus.** [n/e]

A musical sketch written by Frank Edwards (pseudonym) for Carrie Rickards.

1872: St George's Hall, Melbourne; 22-7 Jan.
 - **Troupe:** Enderby Jackson's London Star Comique.
 - **Cast:** Harry Rickards, Carrie Rickards.

Argus 22 Jan. (1872), 8. Advert. [see right]

AMBERGRIS; OR, HARLEQUIN FLIBBERTIGIBBET AND THE DEMON OF THE FATAL GAPPER: [burlesque]

Txt/Mus. [n/e]

Advertised as a "comical, ten-minuetical pantomime" (*Sydney Morning Herald* 23 Jan. 1872, 2), *Ambergris* was played every forty minutes from 10am till midnight (along with a comic song and Walter Cooper's tragedy *Rugantino the Ruthless*) as part of the fund-raising for victims of the fire at the Prince of Wales Opera House on 6 January 1872.

1872: Exhibition Building, Sydney; ca. 26-27 Jan.
 - **S Art.** W. J. Wilson.
 - **Cast** incl. Maggie McKeown, Eliza and Ada Forde, E. McLean, H. A. Douglas, Harry Power.

Kelly, Veronica, ed. *Annotated Calendar of Plays Premiered in Australia: 1870-1890*. (1997), v. pags. *Sydney Morning Herald* 23 Jan. (1872), 2. **Advert.**

S T. G E O R G E ' S H A L L
"The Fashion" of the City.—Vide "The Age."
Mr. ENDERBY JACKSON,
 Who, in May, 1868, received the honour of having presented to both Houses of Parliament, by command of Her Most Gracious Majesty Queen Victoria, a detailed account of his services in forwarding the cultivation and practice of music throughout Great Britain, begs to announce that his
LONDON STAR COMIQUE COMBINATION,
 Consisting of
 - **Mr. HARRY RICKARDS**
 (The greatest Comic Singer in the World),
 Who has had the honour of appearing three times before H.R.H. the Prince of Wales and suite,
Miss CARRIE RICKARDS (Ballette),
Mr. RICHARD RAMSDEN (Suffo),
Miss L I Z Z I E W A T S O N
 (Great Britain's Star Serio-Comie).
 Will appear in an entire change of programme **EVERY EVENING THIS WEEK,**
Mr. HARRY RICKARDS
 in New Songs of "Soup, Fish, and Entrees," "I Don't Believe They Do," "The Blighted Gardener," and, with
Miss CARRIE RICKARDS,
 in a New Entertainment, by Mr. Edwards, entitled
 "Peterkin's Picnic."

Argus 22 Jan. (1872), 8.

PERFECTION: [musical sketch] **Txt.** Marcus Clarke; **Mus.** [n/e]

Written especially for Carrie and Harry Rickards.

1872: St George's Hall, Melbourne; 15 Mar.
 - **Troupe:** Enderby Jackson's London Star Comique Comique.
 - **Cast** incl. Harry Rickards, Carrie Rickards.

Kelly, Veronica, ed. *Annotated Calendar of Plays Premiered in Australia: 1870-1890*. (1997), v. pags. *Argus* 15 Mar. (1872), 8. **Advert.**

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

Advertised in the *Sydney Morning Herald* (1 Apr. 1872, 2) as having been adapted and localised (with "hits about everybody and everything") by Walch from J. R. Planché's burlesque *Orpheus in the Haymarket* (1865), itself adapted from Offenbach's opera buffo *Orpheus Aux Enfers*.

Australian Town and Country critic, Biron, writes of the burlesque: "Mr Garnet Walch... has adapted to the story a number of very clever local verses, hits, and jokes so as to deprive it of much of its original character. It was also like the play of *Hamlet* with the part of Hamlet omitted, since it was understood to be Offenbach's opera, but the music was wanting. Here and there, were bits from the Grand Duchess, parodied – as "Lo! Were the Poker from the Fire," "The Drinking Chorus" etc, but in general the music was nothing very particular, and with one or two exceptions, did not add much to the beauty of the piece" (425).

1872: Victoria Theatre, Sydney; 1 Apr. - 3 May [20 pfms]
 - **Mngr.** John Bennett; **Chor.** E. McLean; **M Dir.** Walter J. Rice; **S Mngr.** James H. Rainford.
 - **Cast** incl. Alicia Manderville (Public Opinion), Sam Poole (Orpheus), Lydia Howarde (Eurydice), J. J. Welsh (Pluto/Arisaeus), W. Andrews (Jupiter), Miss Melville (Juno), Annie Milner (Venus), Patty Holt (Cupid), Nellie Montague (Diana), Maggie Oliver (Mercury), Annie Roscoe (Minerva), Miss Wilson (Hebe), Miss Harwarde (Ganymede), James Hasker (Mars), J. Sweeney (Morpheus), Oliver "Olly" Deering (Cerberus), Mr Lambert (Bacchus), Mr Hourigan (Pan), Mrs E. McLean,

Biron. "**Musical and Dramatic Review.**" *Australian Town and Country Journal* 6 Apr. (1872), 425.
 Kelly, Veronica, ed. *Annotated Calendar of Plays Premiered in Australia: 1870-1890*. (1997), v. pags.
 "**Victoria Theatre, The.**" *Sydney Morning Herald* 3 Apr. (1872), 4. [see also adverts. - 1, 2 Apr. 1872, 2]

THE BUTCHER BARONET; OR, THE WAGGA WAGGA MYSTERY: [burlesque]

Txt. Frank Hutchison; Mus. [n/e]

Advertiser Printing Office (Wagga Wagga), 1871

A travesty of the Tichborne Case, many of the incidents are said to refer to the famous trial instigated so as to determine an Australian's claim to an English title. Although the production was said to have been disadvantaged, coming as it did 'at a time when the excitement about the great trial [was] almost at an end' ("Victoria Theatre," 5), the producers publicly expressed their surprise at the lack of interest in the story by local authors in a *Sydney Morning Herald* advertisement: "It is remarkable that, while English writers have taken for the groundwork of so many plays, pantomimes and songs the incidents of this case, Australia has hitherto had no tale, burlesque or play founded upon them. This despite the fact that 'the claimant' passed a considerable portion of his life in this colony" (12 June 1872, 10).

VICTORIA THEATRE.

Stage Manager Mr. J. H. Rainford.
 Scenic Artist Mr. Wilson.
 Leader of the Orchestra Mr. W. Rice.
 Mechanic Mr. C. Ward.

TO-NIGHT, Wednesday,
 will be presented, for the first time, the Original and Local
 Burlesque of the
BUTCHER BARONET,
 a travesty of the
TICHBORNE CASE,
 written at Wagga, the scene of so many of the incidents
 referred to at the famous trial, by
FRANK HUTCHISON, Esq.,
 Editor of the WAGGA WAGGA ADVERTISER.

It is remarkable that, while the English writers have taken for the groundwork of so many plays, pantomimes, and songs the incidents of this case, Australia has hitherto had no tale, burlesque, or play founded upon them, although the claimant passed a considerable portion of his life in this colony.

The author has preserved as far as possible the unity of the whole proceedings, and has introduced no characters but those who played a prominent part in the case; there being no need to draw on the imagination for either DRAMATIS PERSONÆ or facts, as the whole affair transcends anything ever imagined by novelist or playwright.

The burlesque, which sparkles as brilliantly with puns and JETX D'ESPRIT as the productions of Brough or Byron, will be well mounted, the dresses and appointments being in keeping with the incidents of the
CLAIM TO THE BARONETCY.

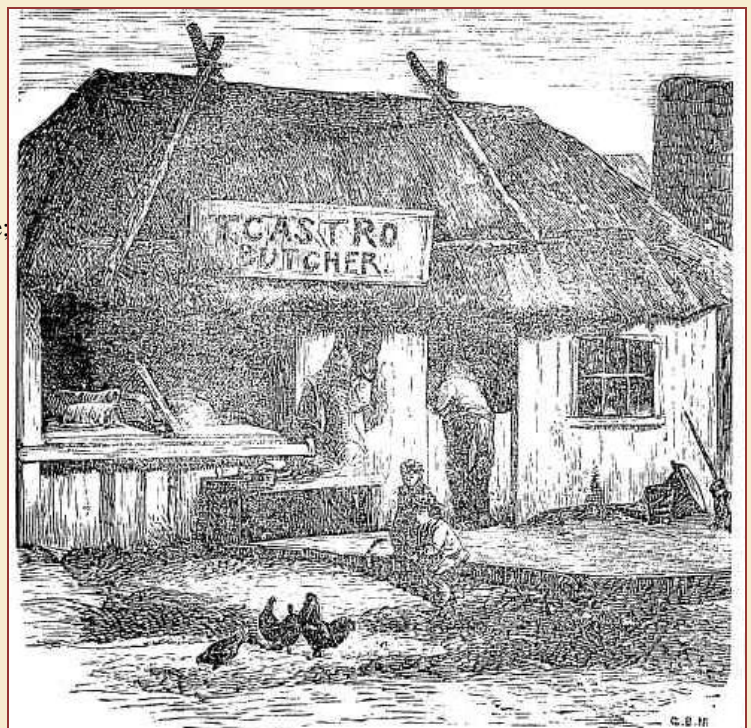
Sydney Morning Herald 12 June (1872), 8.

The real life incident involved a Wagga Wagga butcher Tom Castro, who turned up in England to claim the Tichborne baronetcy. Hutchison's narrative, which is said to burlesque only those characters actually involved in the case, begins in Wagga. Act Two sees the claimant in London where he meets members of the English aristocracy who he is attempting to join, before returning once again to Australia. Act Three involves the trial. The *Herald's* theatre critic was seemingly impressed by the work overall, writing: 'Mr Charles Young, as the claimant, kept the audience in a continual titter throughout the performance.... The trial scene is, perhaps, the best in the burlesque, and the audience seemed to think so. The examination of the claimant by Serjeant [sic] Bawlaway (Mr J. H. Rainford), and cross-examination by Sir John Collarina (Mr W, Andrews) was very funny, and elicited roars of laughter... [while] the proceedings of Sir W. Snuffie, as chief justice (Mr J. J. Welsh) also proved very amusing. This scene is alone worth witnessing... With few exceptions the burlesque throughout went well [though] much more could be made of it were the stage accessories more complete' ("Victoria Theatre," 5). The burlesque contains incidental music, songs and dance numbers.

At the time of writing *The Butcher Baronet* Frank Hutchison was employed as editor of the *Wagga Wagga Advertiser*. An extract from his "satire" was published in several newspapers and magazines (including the *Australian Town and Country Journal* and *Empire*) some four months prior to its Goulburn premiere. That production, described as featuring "amateur dancing and singing etc" which kept the "audience well-pleased" ("Goulburn," 583).

[NB: An anonymously-written farce *Baronet or Butcher; Or, The Tichborne Claimants*, (Polytechnic Hall, Melbourne; 29 May 1872) is not related to Hutchison's burlesque. Neither is the sensation crime drama, *Tichborne; Or, Is He Butcher or Baronet*, staged in August 1877 at the Queen's Theatre, Sydney.]

- 1872:** Mechanic's Institute, Goulburn (NSW); 7 May [am]
- **Troupe:** Amateur Dramatic Club of Goulburn.
 - Staged along with a production of Douglas Jerrold's *Black-eyed Susan*.
- 1872:** Royal Victoria Theatre, Sydney; 12-21 June [9 pfms]
- **S Mngr.** James H. Rainford; **M Dir.** Walter Rice; **S Art.** W. J. Wilson.
 - **Cast:** James Hasker (Mr Dibbs), Charles Young (Castro, the Butcher Baronet/Sir Roger), J. J. Welsh (Chief Justice, Sir W. Snuffie), H. Lambert, G. R. Melville, Mr Phillips, James H. Rainford (Sgt Bawlaway), Mr Smithers, Oliver "Olly" Deering, Rachel Ward, Heloise Ward, W. Andrews (Sir John Collarim), J. Sweeney, Miss Melville, Maggie Oliver (Lady Mary Anne), Miss Neilson, Miss Harcourt, Nelly Montague.



"Tom Castro's Shop, Wagga Wagga."
Town and Country Journal 6 July (1872), 17.

- "**Dramatic and Musival Review**." *Australian Town and Country Journal* 15 June (1872), 760.
 "Goulburn." *Australian Town and Country Journal* 11 May 1872, 583.
 Kelly, Veronica, ed. *Annotated Calendar of Plays Premiered in Australia: 1870-1890*. (1997), v. pags.
 "**Literature: Literary Notices**." *Australian Town and Country Journal* 13 Jan. (1972), 54.
 "**Literary Notices**." *Empire* (Sydney) 15 Jan. (1872), 4.
 "**Victoria Theatre, The**." *Sydney Morning Herald* 17 June (1872), 5. [see also advert. - 12 June 1872, 10]

PRINCE DORUS; OR, THE ROMANCE OF THE NOSE: [burlesque] **Txt** Adapt. S. H. Banks; **Mus.** [n/e]

A burlesque especially localised by Banks from Tom Taylor's extravaganza of the same name (1850). The story begins in the Royal Nursery in the Palace of Frangipane, where the King and Queen are shocked by the sight of their new born son's nose, which has become elongated as a result of a spell cast on him by an evil wizard. Scene two takes place some twenty years later, and sees a terrific battle of politeness being waged between Count Coqueluche, Sir Clairvoyant and Sir Carmine. The prince has until now been unable to see his reflection, all mirrors having been banned from the palace, but through the intervention of a witch he finally makes the awful discovery. Despite the affliction Prince Dorus finds someone who loves him, and eventually his nose grows shorter through the magic of a kiss.

- 1872:** Royal Victoria Theatre, Sydney; 22 June - 2 July [10 pfms]
 - **Dir/S Mngr.** James H. Rainford; **M Arr.** Walter Rice; **S Art.** W. J. Wilson.
 - **Cast** incl. Lydia Howarde, Maggie Oliver (Prince Dorus), Lizzie Morgan (Princess Waratah/The Rose), Nellie Montague (Country Girl), Rachel Ward (The Lady Bluetta/Blue Bell), Miss Cox, Miss Berry, Lizzie Dixon (The Daisy), Miss Lees (Tulipine), Miss Celaire (Eglantine), Miss Coleman (Violette), Miss De Vere (Fushia), Miss Richardson (Convulva), Miss Brady (Jonquille), Miss Egan (Narcisse), Miss Tournear (Lilian), Miss Martin (Larkspurine), Miss Charles (Hyacinth), Miss Harcourt, Miss Melville, Miss Cox, Miss Berry, Miss Heyward, W. Andrews (Merman/Dragon), Oliver "Olly" Deering (Blazes, Spirit of Fire), Mr Sweeney (Ether, the Airy Spirit), Charles Young, Mr Welsh, Miss Heloise.

- Kelly, Veronica, ed. *Annotated Calendar of Plays Premiered in Australia: 1870-1890*. (1997), v. pags.
 "**Musical and Dramatic Review**." *Australian Town and Country Journal* 22 June (1872), 788.
 "**Musical and Dramatic Review**." *Australian Town and Country Journal* 29 June (1872), 820.
Sydney Morning Herald 22 June (1872), 4. **Advert.**

ROYAL VICTORIA THEATRE.

Stage Manager Mr. J. H. Rainford.
 Scenic Artist Mr. W. J. Wilson.

CONCHOLOGICAL FAIRY TALE — Prince Dorus

Conchological Fairy Tale—Prince Dorus
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 Conchological Fairy Tale—Prince Dorus.

Mr. CHARLES YOUNG as Clairvoyant
 Mr. Charles Young as Clairvoyant
 Mr. Charles Young as Clairvoyant.
 Miss MAGGIE OLIVER as Prince Dorus
 Miss Maggie Oliver as Prince Dorus
 Miss Maggie Oliver as Prince Dorus.
 Miss LYDIA HOWARDE as Coqueluche
 Miss Lydia Howarde as Coqueluche
 Miss Lydia Howarde as Coqueluche.
 Mr. WILLIAM ANDREWS as Carmine
 Mr. William Andrews as Carmine
 Mr. William Andrews as Carmine.
 Mr. J. J. WELSH as Fanfaron.
 Miss MORGAN } (her second appearance) as Waratah.
 Miss Morgan }
 Miss MELVILLE as Furiosa
 Miss HARCOURT as Queen Fanfarouche
 Miss HELOISE as Fairy Graciosa
 Miss RACHEL as Bluetta.
 Splendid new Scenery by Mr. W. J. Wilson.

Sydney Morning Herald 24 June (1872), 8.

MATRIMONIAL MANOEUVRES: [comedy with music] **Txt.** George Darrell; **Mus.** [n/e]

Also known as both *Matrimony* and *Married Life*, it was written expressly for the author and his wife as part of a variety program titled *Darrell's Delights*. Four characters were played by each actor, and the production including a number of songs.

It is possible that *Matrimonial Manoeuvres* may have premiered in New Zealand or elsewhere in the colony prior to the Brisbane season.

- 1872:** Victoria Hall, Brisbane; 8-10, 15-16 July
 - **Cast** incl. Mr and Mrs George Darrell.
1872: Gympie (Qld); ca. Aug.
 - **Cast** incl. Mr and Mrs George Darrell.
1872: Hobart and Launceston (Tas); ca. Oct/Nov.
 - **Cast** incl. Mr and Mrs George Darrell.
1873: Victorian regional tour; ca. Mar.
 - **Cast** incl. Mr and Mrs George Darrell.
1885: New Opera House, Sydney; 13 Nov. [benefit]
 - **Lse/Mngr.** Eduardo Majeroni and W. J. Wilson.
 - **Cast** incl. Annie Mayor, George Darrell, Oliver "Olly" Deering, A. Myth (?).
 - This production was advertised as *Married Life*.

Kelly, Veronica, ed. *Annotated Calendar of Plays Premiered in Australia: 1870-1890*. (1997), v. pags.

THE DARRELLS AT HOME: [musical sketch] **Txt.** George Darrell; **Mus.** [n/e]

Described in advertising as a "comedieta" (*Brisbane Courier* 11 July 1872, 1), this musical sketch had eight changes of character and four original songs. It was performed as part of a variety program called *Darrell's Delights*. It is possible that the sketch may have been performed in New Zealand some time earlier.

- 1872:** School of Arts, Ipswich (Qld); 8 July
- **Cast** incl. Mr and Mrs George Darrell.
- 1872:** Royal Victoria Hall (Bris); 11-13, 22 July
- Cast and production as for previous Ipswich season.

Brisbane Courier 11 July (1872), 1. **Advert.**

Kelly, Veronica, ed. *Annotated Calendar of Plays Premiered in Australia: 1870-1890*. (1997), v. pages.

MOTHER SAYS I MUSTN'T: [musical sketch] **Txt.** Garnet Walch; **Mus.** [n/e]

Written by Walch for Harry Rickards and advertised as an "entertaining comique" with music.

- 1872:** School of Arts, Sydney; 21-22, 27-28 Aug.
- **Troupe:** Enderby Jackson's London Star Comique Combination.
- **Cast** incl. Harry Rickards, Henry Hallam, Carrie Rickards, Mde Sanderson.
- 1873:** New Apollo Hall, Melbourne; 1, 4 Jan., 15 Feb.
- **Troupe:** Harry Rickards' London Star Comique Combination.
- 1873:** School of Arts, Brisbane; 6, 13 Apr.
- **Troupe:** Harry Rickards' London Star Comique Combination.

Kelly, Veronica, ed. *Annotated Calendar of Plays Premiered in Australia: 1870-1890*. (1997), v. pages.

TROOKULENTOS IN A NUTSHELL; OR, THE DEMON OF DISCONTENT AND THE GOOD FAIRY OF CONTENTMENT: [burlesque] **Lib Adapt.** Garnet Walch; **Mus.** [n/e]

A burlesque adaptation (in brief) by Walch of his 1871 pantomime *Trookulentos the Tempter*. This version was presented at Walch's Sydney farewell along with two other productions - *The Golden Belt*, by Stephens and *Quarantine* by Grosvenor Bunster.

- 1872:** Masonic Hall, Sydney; 30-31 Aug. [benefits]
- **Dir/Mngr.** Charles Young; **M Dir/Arr.** Walter Rice;
S Art. Montague Scott.
- **Cast** incl. J. J. Welsh (Trookulentos, the Demon of Discontent), J. H. Flexmore (Crosstyx, his head torch bearer), Mr Sweeney (Glumpykuss, another torch bearer), Miss Morgan Placida, the Fairy of Contentment).
- Other characters incl. Fairies, Amazons, Imps, Demons, Blue Devils, Aborigines, a Hairless Horse, a Big Sun-Fish, Sir James Martin (the Great Chats of Tartary), and other minor individuals.

"**Entertainment at the Masonic Hall.**" *Sydney Morning Herald* 31 Aug. (1872), 7.

Kelly, Veronica, ed. *Annotated Calendar of Plays Premiered in Australia: 1870-1890*. (1997), v. pages.

Sydney Morning Herald 30 Aug. (1872), 8. **Advert.** (incl. extensive synopsis of programme).

At five minutes past 8 precisely the curtain will rise upon GARNET WALCH'S new version of his favourite burlesque, entitled
TROOKULENTOS IN A NUTSHELL,
or the Demon of Discontent, and the Good Fairy of Contentment.
with special scenic and dioramic effects by Mr. MONTAGUE SCOTT, new dresses, new locals, new songs, &c.
TROOKULENTOS—The demon of discontent, a most objectionable party, as will be plainly demonstrated to the audience Mr. J. J. WELSH
CROSSTYX—His head torch bearer—in fact, one who holds a candle to the ——— Mr. J. H. FLEXMORE
GLUMPYKUSS—Another torch bearer, who leads a very TORCH-uous life; but these puns are TORCH-ure Mr. SWEENEY
PLACIDA—The fairy of Contentment, a sweet thing in muslin Miss MORGAN.
Fairies, Amazons, Imps, Demons, Blue Devils, Aborigines, the Hairless Horse, the Big Sun-fish, Sir James Martin—the Great Chats of Tartary, and other minor individuals.

Sydney Morning Herald 30 Aug. (1872), 8.

THE WILLOW PATTERN PLATE: [burlesque] **Txt Adapt.** Joseph Downey; **Mus.** [n/e]

An extravaganza with musical adapted from *The Willow Pattern Plate* (1851) by W. P. Hale and Francis Talfourd. Set in China, during a time described as "out of mind,"

Advertising in the *Argus* indicates that "during the progress of this piece of fun telegrams will be read or sung nightly from China via Port Darwin, from Charters Towers, From the Legislative Assembly, from the Legislative Council, and in order to give the master carpenter and his capable assistants time to prepare for the last scene, 'The Feast of Lanterns' and 'The Junk Ashore' Chimpan-see the Great will appear as the original Billy Barlow in Australia and unfold his budget of political sayings and doings. Members of all classes attend and have your rights or wrongs proclaimed by this wonderful prophet" (7 Oct. 1872, 8). According to the same paper's theatre critic, this particular part of the production involved Mr O'Brien interpolating a local song to the air of "Billy Barlow," but the audience did not seem to care for it." The critic goes on to note: "Indeed the 'locals' were more feeble than is even usual in burlesques. The customary jokes about the personal oddities of members of parliament and other notabilities - the patriotism of bent, the donkey of John Thomas Smith, and the length of M'Kean's legs - were repeated, as they have been repeated before, but the response was not hearty" ("Princess," 6).

Of the music, the *Argus* review records: "The adapter of the burlesque... has been somewhat prodigal with Rickards' song book, and the musical portion of the entertainment suffered in consequence" (ibid, 6).

1872: Princess's Theatre, Melbourne; 7-18 Oct. [11 pfms]

- **Dir.** Stuart O'Brien; **M Arr.** Signor Cagliardi; **Chor.** Mons. Massartic; **Cost.** Mrs Hancock; **S Art.** Henry Holmes and Charles Fry; **Lse.** Henry Holmes and Stuart O'Brien.
- **Cast** incl. Stuart O'Brien (Chim-pan-see (a powerful enchanter), Harry Daniels (He-sing (the heavy father), William Andrews (Tar-gin, a Tartar Duke of High degree), Bella Sutherland (Koong-see, He-sings' only daughter), Nelly Montague (So-sli (her waiting maid), Polly Leake (Chang, He'Sing's secretary), J. Caesar (HisSlang, the Grand Duke's head groom), J. H. Martin (Loom-hoe, a humble gardener) E. B. Russell (Lo-spi (a Chinese detective), Mr Burns (Flun-kee, a domestic), Mr Collier (A-nother), Lilly Holmes (Fun-lung), Miss Williams (attendant), Miss Maynard (attendant), Miss Stuart (attendant).
- Stuart O'Brien took over the principal part of Chim-pan-see at short notice due to the continued illness of the Mr Roberts (who was originally billed to appear in the role).

Editorial. *Age* 8 Oct. (1872), 3.

Kelly, Veronica, ed. *Annotated Calendar of Plays Premiered in Australia: 1870-1890.* (1997), v. pags.

"**Princess Theatre, The.**" *Argus* 8 Oct. (1872), 6. [see also advert. - 7 Oct. 1872, 8]

TRUE BLUE BEARD; OR HARLEQUIN HYMEN THE GREAT BASHAW OF MANY TALES [aka TRUE BLUE BEARD; AN OLD FRIEND IN A NEW DRESS: [pantomime]

Lib. Garnet Walch; **Mus.** [n/e]

McCarron and Bird, 1872 (as *True Blue Beard; An Old Friend in a New Dress*)

Described as a "Christmas Grotesque" with songs to operatic and other music, the story begins in Shades Tavern and Unlicensed Spirit Vaults, where Larrikin, the Demon of Discord, is attempting to brew a new batch of trouble in his cauldron. In order to make a proper broth some of the contents of the Melbourne gutters, the *Times and Mines* newspaper and mining prospectuses are thrown into the pot. A band of fairies enter disguised as witches. Their Queen, Alphabeta, changes the cauldron into a bowl of punch before driving the demons off. She then foretells that Larrikin's schemes will be defeated. In the following scene Bluebeard is about to have a bath in his dressing room but finds the bath too hot for his liking and boils a score of attendants for his own amusement. Scene Four, set in the abode of virtue, sees Bluebeard come to wed his twelfth wife, Fatima. She is in love, however, with Selim. After being forcing her into the marriage Bluebeard carries her off triumphantly to his castle. Not long afterwards, and while her husband is away, Fatima disobeys his express command and opens the mysterious Blue Chamber. When Bluebeard returns and finds out he is furious and orders Fatima's execution. As Bluebeard sharpens his sword in preparation for his bride's beheading Selim and his two brothers enter and after a terrific combat defeat the tyrant and rescue Fatima. This leads to a grand transformation scene which changes from the placid lakes of pure delight, to the grotto of crystalline columns, followed by the boudoir of lace, the corridor of illuminated statues, pavilion of flora and Arcadian avenues (including feast of ferns, fruits and flowers) and finally the temple of jewels enshrining the rainbow cataract and cascade of liquid light. After the harlequinade was a scene titled Christmas in Old England, which was followed by the realms of darkness and the grand finale of the halls of dazzling delight and realms of bliss.

The pantomime contained many topical and local references, including the Melbourne scene, personalities, and issues such as the Education Bill, water conservation, Victorian railways, and the corruption of liquor licensing. The harlequinade was also played out in various local settings, notably the Prince of Wales Hotel and a well-known pawnbroker's.

The music incidental to the pantomime included selections from well known operas and popular airs.

1872: Prince of Wales Theatre, Melbourne; 24 Dec. 1872 - 8 Feb. 1873 [38 pfms]

- **Dir.** Lachlan McGowan and Mary Gladstone; **M Arr.** B. Levy; **Chor.** Mons. Massartic; **Cost.** Mr Ford; **S Art.** Alfred Clint, Alexander Habbe and Charles Fry; **Mngr.** L. M. Bayless.
- **Cast** incl. Lachlan McGowan (Abomelique), Dolly Green (Fatima), Mrs Lachlan McGowan (Selim), Sam Poole (Sister Anne), H. Daniels (Spratsadeen), G. Gladstone (The Cadi), Mrs G. Gladstone (The Lady Mayoress), W. W. Allen (Larrikin), Mr Wimbleton (Feebles), Mr Carey (L. L.), Signor Lebeau, Polly Leake (Alphabeta), Charlotte Forde (Sadi) and Sarah Forde (Ali Ben); **Harlequinade** - Mons. Massartic (Harlequin), Patty Holt (Columbine), Nelly Greenless (Harlequina), Edward Magilton (pantaloon), Tom Lewis (Clown).
- The 24 December production was a public dress rehearsal.

Kelly, Veronica, ed. *Annotated Calendar of Plays Premiered in Australia: 1870-1890.* (1997), v. pags.

"**Pantomimes, Prince of Wales Theatre, The.**" *Age* 24 Dec. (1872), 3.

"**Prince of Wales Theatre: The Christmas Pantomime.**" *Argus* 25 Dec. (1872), 7.

HARLEQUIN BLUE BEARD, THE GREAT BASHAW; OR, THE GOOD FAIRY TRIUMPHANT OVER THE DEMON OF DISCORD: [pantomime] **Lib Adapt. Archibald Murray;**

Mus. [n/e]

Lenthall Bros, 1872

Adapted from John Madison Morton's original pantomime, the story begins in the Caverns of Gloom where the demon Rustifusti is brewing up a cauldron of trouble for Fatima and Selim. Fairies disguised as witches enter and get him drunk in order to foil his plans, but they are too late. With the demon on his side Blue Beard marries his twenty-second wife, Fatima, but is

nevertheless concerned that he might have something to fear as she is loved by, and in turn loves, the heroic Selim. After having been taken back to Blue Beard's castle Fatima opens up the mysterious Blue Chamber against the express command of her husband. Enraged by Fatima's defiance he orders her beheading. Selim meanwhile is despondent at being unable to stop Fatima from being married to Blue Beard. When told that his love is to be put to death he rushes, with the aid of the Fairy Queen, to the castle and arrives just in time to save Fatima from death. In the process he defeats the tyrant Blue Beard.

Topical references and allusions include the Sydney scene, events, personalities (including Buchanan's impending Divorce Bill, Murray the Blackbirder and the "Carl" trial). There were also burlesques of Shakespearian tragedy, especially *Othello*.

The musical aspects involved operatic airs and popular songs, in addition to ballets and other dance sequences.

1872: Theatre Royal, Sydney; 24 Dec. 1872 - 18 Jan. 1873 [19 pfms]

- **S Art.** Henry Wright, George Tennet (Tannett?) and Edward Fawcett; **Cost.** Mde and Miss Anderson; **Com Sc.** Mr Murray.

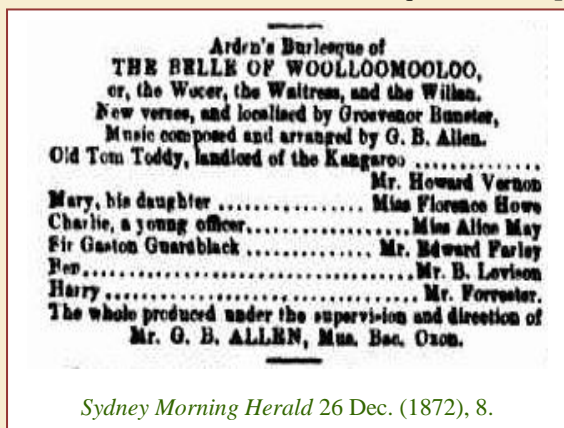
- **Cast** incl. Charles Young (Bluebeard), Richard Stewart, Mrs W. Ryan, Florence Hastings, Miss K. Collins, Miss W. Carle, Miss H. Peele, Myra Lloyd, Eliza Stewart, W. Ryan, Master W. Ryan, Master F. Ryan, Harry Downie, T. Lacy, H. Hoskins, Mat Riley; Double Harlequinade - Walter Carle (Clown), Harry Keiley (Clown), Joe Chambers (Harlequin), Ned Fleetwood (Harlequin), Master Hasker (Pantaloon), Harry Peele (Pantaloon), Sally Lloyd (Columbine), Mary Dunn (Columbine), Frank Tournear (Sprite), Fred Vokes (Sprite).

Kelly, Veronica, ed. *Annotated Calendar of Plays Premiered in Australia: 1870-1890*. (1997), v. pages.

"**Month, The.**" *Illustrated Australian News for Home Readers* (Melbourne) 31 Dec. (1872), 247.

Sydney Morning Herald 26 Dec. (1872), 8. **Advert.**

THE BELLE OF WOOLLOOMOOLOO; OR, THE WOOER, THE WAITRESS AND THE WILLIAN: [sic] [burlesque] Txt Adapt. Grosvenor Bunster; Mus. G. B. Allen



A localized adaptation of H. T. Arden's burlesque *Belle of the Barley Mow* (1867) with operatic music arranged by G. B. Allen, the production was first staged as part of a program featuring Miss Alice May's Gallery of Illusion.

1872: Masonic Hall, Sydney; 26 Dec. 1872 - 1 Jan. 1873

- **M Arr.** G. B. Allen.

- **Cast** incl. Howard Vernon (Old Tom Toddy), Florence Howe (Mary, Old Tom's daughter), Alice May (Charlie, a young officer), Edward Farley (Sir Gaston Guardblack), B. Levinson (Ben), Mr Forrester (Harry).

Kelly, Veronica, ed. *Annotated Calendar of Plays Premiered in Australia: 1870-1890*. (1997), v. pages.

Sydney Morning Herald 26 Dec. (1872), 8. **Advert.**

THE YELLOW DWARF AND THE KING OF HAWKINS' HILL GOLD MINES; OR, THE DESERT FAIRY OF DESPAIR, THE GIGANTIC BON-BON, AND THE PRINCESS OF PURE DELIGHTS: [pantomime] Lib Adapt. S. H. Banks and W. B. Gill; Mus. [n/e]

Beard and Holmes, 1872

Adapted from J. R. Planché's extravaganza *The Yellow Dwarf and the King of the Gold Mines* (1854), with numerous topical references and local allusions (including unruly MLA's, John Long Innes' pending Sharebrokers' Bill, the Sydney scene, and personalities). There was also a burlesque of Shakespearian tragedy, especially *Richard III*.

Set to operatic and other music, the pantomime begins in the Hawkins' Hill gold mine where the Yellow Dwarf Gambogie makes a pact with the mine manger to swindle the owner. Each resolves, however, to swindle the other. The Fairy Queen Indulgenta, en-route to the Desert of Lyons, crosses paths with the Dwarf who forces her to promise him Princess Allfair (who has refused all suitors). The princess decides upon meeting the Dwarf that she is now willing to marry Meliodorus, but the two young lovers are kidnapped. Meliodorus is given a magic sword by the Mermaid Syrena, but is nevertheless killed. Princess Allfair suicides, but Syrena is still able to procure a happy ending.

1872: Royal Victoria Theatre, Sydney; 26 Dec. 1872 - 26 Jan. 1873 [27 pfms]

- **Dir.** W. B. Gill; **Mngr.** John Bennett; **S Art.** W. J. Wilson; **Chor.** Minnie Stanley and E. McLean; **M Arr.** Walter Rice; **Cost.** Mrs Stapleton.

- **Cast** incl. Miss Benson, Mrs W. B. Gill, Maggie Oliver, Miss Lambert, Marion Saunders, Miss Winston, Heloise Duvalli, Mrs E. McLean, Miss Bennison, Minnie Stanley (dancer), J. J. Welsh, Charles Lascelles, Mr Melville, Mr Milner, Mr Sweeney, Mr Hourigan, Oliver "Olly" Deering, W. B. Gill, A. H. Bell, Mr Darbyshire, W. P. Morrison.

- The Royal Victoria company also presented the harlequinade at the Sydney Exhibition Building on 28 January.

"**Dramatic and Musicval Review.**" *Australian Town and Country Journal* 28 Dec. (1872), 853.

Kelly, Veronica, ed. *Annotated Calendar of Plays Premiered in Australia: 1870-1890*. (1997), v. pages.

"**Theatrical and Amusements.**" *Sydney Mail* 4 Jan. (1873), 15.

"**Victoria Theatre.**" *Sydney Morning Herald* 27 Dec. (1872), 5.

RIQUET WITH THE TUFT; OR, HARLEQUIN OLD MOTHER SHIPTON, THE SILVER CHAMPIONS AND DARWIN'S GENEALOGICAL TREE: [pantomime]

Lib Adapt. Frank Edwards; **Mus.** [n/e]

Azzopardi and Hildreth, 1872

Although advertising in the *Argus* indicates that the production was "written especially for [the] management by E. L. Blanchard and Frank Edwards" (25 Dec. 1872, 8), it was most likely adapted and localised by Edwards from Blanchard's 1863 pantomime *Riquet with the Tuft; Or, Harlequin and Mother Shipton*. That pantomime was itself based on J. R. Planché and Charles Dance's "grand allegorical, magical, musical, fairy tale *Riquet with the Tuft; Or, Mother Bunch and the King of the Green Islands*."

The story concerns the stupid but good-hearted princess Amouretta who prefers the deformed Riquet to the Swell Prince Paragon, and by choosing him gains increased intellectual capacities. The 1872 production included an historical parade of characters and political allusions.

[NB: The first known production of the Planché/Dance version in Australia was at the Royal Victoria Theatre (Syd) on Boxing Night 1848, produced under the direction of Messrs. Wyatt and Knight. Frank Edwards' adaptation was billed as "an entirely novel, original, burlesque, grotesque, metrical, musical, magical, grand comic Christmas pantomime"]

1872: Theatre Royal, Melbourne; 26 Dec. 1872 - 7 Feb. 1873 [38 pfms]

- **Dir.** J. R. Greville and Richard Stewart; **Prod/Lse.** Richard Stewart, John Hennings, Henry R. Harwood and George Coppin; **M Dir.** Frederick Coppin; **S Art.** John Hennings, Henry Holmes, H. Grist and Mr Pincott; **M Arr.** Frederick Coppin; **Cost.** Mrs Jager; **Chor.** Henry Leopold; **Com Sc.** George Leopold and M. F. Forde.

- **Cast** incl. Anna Forde (Riquet with the Tuft), J. R. Greville (Mother Shipton), Jenny Bryce (Mother Bunch), Alice Wooldridge (Queen Mab), Richard Stewart (Numbustical the Rampageous), Mrs Wooldridge (Devilovatempa), Docy Stewart (Amourette); The Rival Princes - Maggie Stewart (Prince Paragon), Harry Leston (Prince Gogmagog), John Dunn (Prince Mannikin), Charles H. Taylor (The Chamberlain), Master Alfred Leopold (Chief Fungus); Silver Champions - Nellie Stewart, Miss Rollin, Miss Chalmer, Miss Watson, Miss Maynard, Miss Holmes, Miss Ford, Miss Wallace, Miss O'Donnell, Miss Wilson, Miss Acheson, Miss Patterson; Harlequinade - Henry Leopold (Harlequin), Frau. Fannie [Mrs Tom Leopold] (Columbine), K. Douglas (Sprite), Harry Sefton (Pantaloone 1), J. Forde (Pantaloone 2), George Leopold (Clown 1), Martin Forde (Clown 2).

1873: Alfred Hall, Ballarat (Vic); 14 Apr. -

- **Troupe:** Melbourne Theatre Royal Company.

- **Cast** incl. Anna Forde, Mrs Collins [Docy Stewart], Miss Stewart, Alice Wooldridge, J. R. Greville, Richard Stewart.

Kelly, Veronica, ed. *Annotated Calendar of Plays Premiered in Australia: 1870-1890*. (1997), v. pags.

"**Theatre Royal, The.**" *Age* 24 Dec. (1872), 3. Preview.

"**Theatre Royal, The.**" *Age* 27 Dec. (1872), 3.

"**Theatre Royal: The Christmas Pantomime, The.**" *Argus* 27 Dec. (1872), 6-7. [see also advert. - 25 Dec. 1872, 8]

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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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