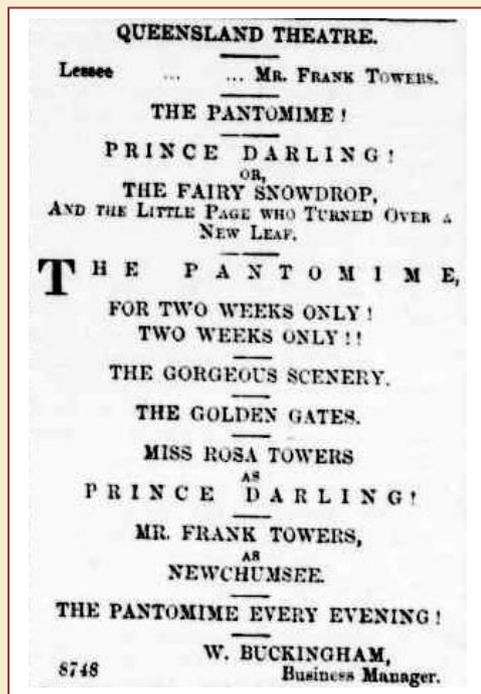


PRINCE DARLING; OR, THE FAIRY SNOWDROP AND THE PAGE WHO TURNED OVER A NEW LEAF:

[pantomime] **Lib.** Frank Towers; **Mus.** [n/e]

Frank Towers, 1875.

Opening with a representation of the Hall of Commerce, complete with a large emu and kangaroo, "which moved about in a natural yet grotesque manner, to the delight of the juveniles," the story concerns Prince Darling (a "Queensland boy") and the adventures in that state of Newchumsee, a new arrival in the colonies who expresses his surprise at everything he sees in the most natural manner and gains his colonial experience with plenty of ups and downs. The libretto is said to have been given "a strong Queensland aspect," while the dialogue, "which was full of good jokes and puns, had reference to chiefly to local celebrities, incidents in Chinese digger life amongst the northern aboriginals, and affairs municipal and parliamentary. The evening concluded with a series of views with moving objects, notable amongst which was HMS Serapis on her voyage to India, accompanied by ironclads" (Editorial, 28 Dec., 5). Other features included the transformation scene (moving from a dismal cave to a pretty fairy scene); the harlequinade (which introduced numerous mechanical deceptions); and the concluding tableau representing Britannia triumphant.



Although the musical highlights included "I'm a Little Queensland Boy" (sung by Rosa Towers) and a doggerel song with lyrics set to music from *Madame Angot* (Frank and Rosa Towers), the *Brisbane Courier* review was not overly impressed with the music programme. "In some instances," writes the paper's theatre critic "they were too lengthy and the impatience displayed by the audience to see the new scenery proved them not acceptable" (ibid, 5).

1875: Queensland Theatre, Brisbane; 27 Dec. 1875 - 10 Jan. 1876 [11 pfms]

- **Lse.** William T. Bennett and Frank Towers; **Mngr.** Walter Buckingham; **S Art.** Ralph Burton.
- **Cast** incl. Rosa Towers (Prince Darling), Maud Danvers (Snowdrop), Blanche Grey (Maraschino), Frank Towers (Newchumsee), Mrs Towers (Feminina), Katie Towers (Flytittie), Hans Phillips, H. Martin; **Harlequinade** - Hans Phillips (Harlequin), H. Martin (Pantaloon), Maud Danvers (Columbine), Frank Towers (Clown).
- **Musicians:** Antonio Benvenuti (violin), Mr Weiss (piano), William Seal (cornet).

Editorial. *Brisbane Courier* 25 Dec. (1875), 5.

Editorial. *Brisbane Courier* 28 Dec. (1875), 3.

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

Brisbane Courier 29 Dec. (1875), 1.

SNOW WHITE; OR HARLEQUIN KING KOKAHOOP AND THE DAMSEL WHO NEVER SAW A GLASS:

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

John Bennett, 1875 [printed by S. Glassop]

Adapted and localised by "a gentleman [Scott] whose name does not appear in the bills," ("Pantomimes," 5) and comprising music from a variety of sources - from operas and opera-bouffes to popular ballads, the pantomime was possibly reworked from F.C. Burnand's burlesque *Snowdrop; Or, the Seven Mannikins and the Magic Mirror* (1864). The *Sydney Morning Herald* theatre critic records that the libretto had been studded with puns and jokes from "one end to the other" and that its plot s of the "mysterious indefinite nature peculiar to burlesque and extravaganza." The critic goes on the note: There [is] of course a king and a queen. Equally of course the king is a tyrant abroad and henpecked at home, and the queen is a vixen of the first water. Kings and Queens are always thus in extravaganza. Then there are two princes - one is good and the other is not. This is equally a matter of course. Then there is a damsel, who having been brought up by wood nymphs grows up to the age of twenty without ever having been aware of the existence of the sterner sex, and so ignorant of her charms that she has never beheld her 'counterfeit presentment' in a mirror. There are also the usual courtiers, conspirators, and a 'man of mystery,' Ozohelit - a scandalous fellow - and fairies in abundance. The good prince falls in love with the simple maiden and their trials and difficulties form the burden of the piece. At length the usual transformation takes place, and the old friends of our boyhood - Harlequin, Columbine, Clown and Pantaloon appear and make our sides ache with laughter with the comic business that always will excite laughter as long as the sense of the ludicrous is alive in the human breast" (ibid, 5).

The Synopsis of Scenery as published in the *Sydney Morning Herald* is: Sc 1. The Illuminated Gardens of King Kok-a-Hoop's Palace; Sc 2. The Fairy Glen; Sc 3. The Floral Retreat of the Woodnymphs and Home of Snow White; Sc 4. Exterior of King Kok-a-Hoop's castle; Sc 5. The Hall of Mirrors; Sc 6. Interior of King Kok-a-Hoop's Castle. The Transformation Scene comprised: Tableau 1. Ugolino's Cavern; Tableau 2. Galatea's Abode; Tableau 3. Australian Flora; Tableau 4. Fairy Pagoda; Tableau 5. Silver Conservatory; Tableau 6. Glittering Gorgeous Galaxy of oriental Splendor.

The musical programme included the song "The Skidmore Guards" with "local words" (sung by J. A. South and J. P. Hydes). Other musical numbers were arranged from such operas as: *The Brigands*, *Chilperic* (1868), *Princess of Trebizonde* (1890), *Girofle*, *Girofla* (1832), *Grand Duchess* (1867), *Satanella* (1758), *Maritana* (1845), *Les Pre St Gervais* (1862), *La Perichole* (1829).

1875: Royal Victoria Theatre, Sydney; 27 Dec. 1875 - 15 Jan. 1876 [18 pfms]
 - **Dir.** B. N. Jones; **Mngr.** John Bennett; **S Art.** J. R. Setright and W. Burbury; **M Arr.** Walter Rice; **Cost.** Mde. Varcoes.
 - **Cast** incl. Emma Wangenheim (Snow White), Annie Lyons (Prince Goldenheart), J. J. Welsh (King Kok-a-Hoop), J. P. Hydes (Ozokerit), Flora Anstead (Prince Sapling), Miss Courtenay (Lollabout), Mr Dean (Banco), Mr Addison (Vocalino), Miss L. Cassidy (Portemonnaie), Lizzie Dixon (Renmellino), Mr Maguire (Chopitoff), Masters Perman (The Four Colonels), James A. South (Queen Vandakita), Clara Wilson (Extravaganza), Cissy Lloyd (Floralina), Lilla Holmes (Zephyrina), Miss Marsh (Heatherbelle), Mr Albert, Joe Tolano (Idlefoot), Jessie Dixon (Waratah), Miss A. Marsh (Native Rose), Miss Murray (Trumpet Flower), Miss Cooper (Cornstalk), Miss Brunsham (Geebung), Miss Knox (Fivecorner), Miss Harris (Lily), Miss Buckland (Violet), Mr Moss, Edward Farley, Arthur Farley; Harlequinade - J. H. Flexmore (Harlequin), Joe Tolano (Pantaloon), James A. South (Clown), Lizzie Dixon (Columbine).

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

"**Music and the Drama.**" *Australian Town and Country Journal* 1 Jan. (1876), 13.

"**Music and the Drama.**" *Australian Town and Country Journal* 8 Jan. (1876), 53.

"**Pantomimes: Victoria Theatre, The.**" *Sydney Morning Herald* 28 Dec. (1875), 5.

BEAUTY AND THE BEAST; OR, HARLEQUIN KING GLORIO THE MILLIONTH, THE ISLAND OF APES AND THE FAIRIES OF THE MAGIC ROSES: [pantomime]

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

Samuel Lazar, 1875 (printed by George England Hooke)

A undated and unpublished libretto (*The Beast*) held by the Mitchell Library, may be related to this production.

Described as an original and musical extravaganza with songs to operatic and other music, the storyline is said to displayed "no affinity to the great original in any respect and furnishes a totally dissimilar narrative." The *Sydney Morning Herald* theatre critic writes further: "The plot is indeed entirely the author's composition, or adaptation" ("Pantomimes," 5). Walch included numerous references to the Sydney scene, personalities and politics within the libretto and burlesqued a number of Shakespearian tragedies and performers. Some scenes also bear similarity to his previous productions *Australia Felix* (1873) and *Adamanta* (1874).



Garnet Walch
State Library of Victoria

The prologue introduces New Year (as Old Year disappears) who allocates tasks to the Signs of the Zodiac. Venus and the Demon meanwhile declare their rivalry and the latter strikes the first blow by arranging for King Glorio's daughter, Beauty, to be kidnapped by the Beast, "a sort of ourang-outang monarch with an apish army" who has long sought the hand of the young princess. In this plot he is aided by the Rose Queen's foe, Nightshade, and King Glorio's conniving Prime minister, Advelorem. Beauty is subsequently taken to the Isle of Monkeys and given a day to marry the Beast. The Rose Queen calls on the Pilgrim of Love, who has already wooed and won the heart of Beauty, to save Beauty and gives him two magic roses to help his quest. Complications arise, however, not the least being the theft of one of the magic roses by Beauty's older sister, Aquilina. This forces the Pilgrim to temporarily abandon his pursuit of Beauty until he recovers the rose. He eventually makes his way by ship to the Isle of the Monkeys, escorted by King Glorio and other members of the court, and with the aid of the Rose Queen and her fairies saves Beauty from her awful fate.

The synopsis of scenery and incidents as published in the *Sydney Morning Herald* are: Prologue - Roofs of Houses near the General Post Office, and the Twelve Signs of the Zodiac; Act 1 Sc 1. The Garden of Roses (incl. The Fairy Flower Statues, The Spelling Bee and The Talisman); Grand Ballet and Minuet; Sc 2. Ante-Chamber in King Glorio's Palace; Sc 3. Grand Square near the City Gates (incl. The King's Procession, and The March of the Amazons); Act 2 Sc 1. Grand Salon on Board the King's Ship (incl. The Magic Bird); Sc 2. Grotesque Chamber in the Beast's Palace; Sc 3. Monkey Land; Sc 4. The Beast's Palace; Sc 5. Cave Dungeon beneath the Beast's Palace (incl. The Lover's United). The Grand Transformation Scene comprised: 1. The Silver Lakes in the Cave of Content; 2. The Floral Conservatory on the Borders of Fairy Land; 3. The Temple of Apollo in the Vestibule of Coins and Jewels; 4. On the Borders of Dreamland; 5. The Home of the Peri in the Pellucid Waters of the Crystal Lake; 6. The Rainbow of Ferns.

1875: Theatre Royal, Sydney; 27 Dec. 1875 - 22 Jan. 1876 [26 pfms]

Dir/Prod/Lse. Samuel Lazar; **M Arr.** B. Levy; **S Art.** William Kinchela, Alfred Clint and W. J. Wilson;

Chor. E. McLean; **Cost.** Sig. Bartolemeotti and Mde Croucher; **Com Sc.** E. B. Russell.

- **Cast** incl. Immortals - H. A. Douglass (Old Year - last appearance), Kate Douglass (New Year - first appearance), Myra Kemble (Rose Queen - in the pink of perfection), Julia Milne (Queen Bee - no smoker but liking her honey due), Dolly Forde (Venus - Goddess of Love and a Little Duck), Rose Marsh (Spirit of White Rose), Hetty Lee (Spirit of Red Rose), Alice Hughes (Lilybud - Lilley but good), Miss Melville (Deadly Nightshade - a Bella Donna), James Hasker (The Demon - a ragged, rampant, rancid 'retch); Mortals - W. Andrews (King Glorio- the Millionth), Mrs Wooldridg (Queen Robusta - his wife and better half), Maggie Oliver (The Pilgrim of Love), J. P. West (Count

Advalorem - who sticks to his duties), John Dunn (The Court Messenger - without a head), Tilly Andrews (Beauty – the great original), H. Simmonds (The Beast - a brute who wants to seize her), Harry Daniels (Aquilina - not a beauty, though Beauty's eldest sister), Harry Leston (Runamin - Court Peeler and Tipstaff), Gerald Dillon (The Captain - who keeps no Clarke, Paddles his own canoe, a good Walker, does it Brown, and takes Payne to please his passengers), A. Andrews (Phlunki – very funky), George P. Carey (Lord Mayor), Alice Spencer (Amazonian Chief - who would amaze anyone); Harlequinade - E. McLean (Harlequin), Nelly Russell (Columbine), E. B. Russell (Clown), G. P. Carey (Pantaloon), Harry Leston (Policeman).

- The Signs of the Zodiac were: Master Ewes (Aries the Ram), Masters Eng and Chang (Gemini the Twins), Master A. Roarer (Leo the Lion), Master Shortweight (Libra the Scales), Master Young Beau (Sagittarius the Archer), Master Rivers (Aquarius the Waterman), Master Metcalf (Taurus the Bull), Master Crawler (Cancer the Crab), Miss Sydney (Virgo the Virgin), Master Stinger (Scorpio the Scorpion), Master Billy (Capricorn the Goat), Master Schnapper (Pisces the Fishes).

- Minor characters incl. Heralds, Suitors, Aldermen, Soldiers, Beasts, Guards, Big Heads, Thick Heads, Black Pages, White Pages, Statues, Monkeys etc.

"Amusements." *Evening News* (Sydney) 30 Dec. (1875), 2.

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

"Pantomimes: Theatre Royal, The." *Sydney Morning Herald* 28 Dec. (1875), 5.

A FROGEE WOULD A WOOING GO; OR, HARLEQUIN AL KOHOL, THE BAD DJINN, THE PRETTY PRINCESS AND THE FAIRY OF THE DANCING WATER:

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

Harwood, Stewart, Hennings and Coppin, 1875 (printed by Azzopardi and Hildreth)

Although most likely adapted from William Brough's *Frog He Would a Wooing Go*, it is also possible that the original source may have been an anonymous pantomime which premiered in Brighton (UK) in 1874 under the title *Froggy Would a Wooing Go; Or, Harlequin Lily White Duck, the Pretty Princess, and the Fairies of the Dancing Water*. The story begins with a prologue, set on a beach at Sorrento, where the Stewart sisters and H. R. Harwood discuss the subject of the next pantomime. The demon Djin Al Kohol then enters and promises to aid the Frog King in his attempt to win the hand of Princess Zu Zu. In this scene "plentifully interlarded with local allusions" they contrive to carry off Princess Zu Zu if all else fails. The pantomime then moves to the palace of King Djol Sopht and Queen Schezatarta (the real power of the realm), Froggee arrives at the court and presses his suit for the hand of the princess, but his intentions are put on hold when the royal parents decree that the successful suitor must first procure a bottle of water from the fountain of dancing water, which is believed to exist somewhere but no one has yet found it. Froggee soon learns that his most ardent rival is, Prince Agib, who is being assisted by the good fairy Namoune. After adventures in various locales, including the palace of King Loll-I-Pops, the Peri Lake, the cave of Al-Kohol (which sees him present a peep show panorama of the Prince of Wales' route to the East), and Banyon Groves. Eventually, with the help of the good fairy Prince Agib wins his quest and is granted the hand of Princess Zu Zu, who naturally has been in love with him all the time ("Christmas," 6). The panorama consisted of 12 views beginning with Windsor Castle and moving through Venice, the Red Sea, Madras, Calcutta and other localities.

Writing of this production the *Age* theatre critic records: "The perplexities that beset a theatrical management [which] has to provide entertainment for a fastidious public are brought prominently forward in the opening scene, and Mr Harwood is represented as endeavouring to draw some inspiration from the sea on the sands at Sorrento. The brain-cudgelling is overcome by a frog, which obligingly appears on the scene, and suggests the idea that frog known to fame who would a wooing go. The notion is handed over to Mr Walch whose fertile imagination concocts a perfect story of a frog in love, assisted in his love by a demon named Al-Kohol. The machinations of the froggie end in his taking to his native waters and being swallowed up by an enormous white duck, the mechanism and portraiture of which are not faultlessly true to natural history. The duck appears in fact to be as tardy in swallowing Froggie as the audience sometimes were in taking the puns and jokes interspersed throughout the piece. However, the earnest love of Prince Agib... after innumerable crosses is rewarded by his securing the hand of Zu Zu, a fair princess, and they are eventually raised to the seventh heaven of the transformation scene by the good Peri Namoune... who watches over Zu Zu and her lover, and finally secures them the enjoyment of a happy wedlock in spite of covetous rivals, in spite of Al-Kohol, [and] in spite of Froggee and all his amphibious troop. Mr Walch has attempted to acclimatise the pantomime as far as possible, but the effort to transplant such a species of entertainment has proved in his hands, and will probably remain, an unaccomplished task. An author might as well attempt to make ghost stories and haunted houses racy of the soil, as to attempt to produce a really Australian pantomime. Excepting the mention of some native places and the introduction of some local hits, the production is purely exotic, oriental, and foreign as a piece could well be" (28 Dec. 1875 3).

T H E A T R E R O Y A L
 Messrs. Harwood, Stewart, Hennings, and Coppin.

"A Merry Xmas and a Happy New Year to All."
GRAND ANNUAL ROYAL CHRISTMAS
OLD ENGLISH
P A N T O M I M E,
 Produced on a
SCALE of MAGNIFICENCE
 Never Before Attempted,
 And Totally Regardless of Cost.
BOXING DAY and EVERY EVENING,
 At 8 o'clock,
A F R O G G E E
WOULD A WOOING GO;
 Or,
H A R L E Q U I N A L - K O H O L,
 The Bad Djinn, the Pretty Princess, and
 The Fairy of the Dancing Water,
 Locally contrived and connected by Garnet Walch
 from the original burlesque, written by the late
 lamented and talented William Brough.
 The Grand Transformation Scene,
A FAIRY'S WEDDING,
 Invented by the pre-eminent scenic artist, Charles
 Brew, Esq.,
 And produced last Christmas at the Crystal Palace,
 Sydenham, where it was pronounced far and away
 superior to any of its London rivals, painted with
 additions and elaborations by Mr. John Hennings.
 The Entirely New and Beautiful Scenery Throughout
 the Pantomime Designed and Executed by
Mr. JOHN HENNING8, Messrs. H. GRIST, J. LITTLE,

Argus 25 Dec. (1875), 8.

Two songs known to have been performed in the pantomime were: "The Magic of Music" (sung by Docy Stewart) and "Cosmopolitan Tom" (sung by Tom Wieland in the harlequinade). The Harlequinade itself was staged in three scenes: Sc 1. Petty's Butcher's Shop and Hutchen's Bakery; Sc 2. Duncan's Royal Arcade Kitchen; and Sc 3. Webster Watchmaker and Advertising Station.

1875: Theatre Royal, Melbourne; 27 Dec. 1875 - 29 Jan., 2-4 Feb 1876 [34 pfms]

- **Dir.** Henry R. Harwood; **Prod/Lse.** Henry R. Harwood, Richard Stewart, John Hennings and George Coppin; **M Arr.** Mr Hore (vocal music) and Frederick Coppin (incidental music and overture); **S Art.** Charles Brew, John Hennings, Harry Grist and John Little; **Chor.** Mons. Massartic; **Cost.** Mde Jager; **S Mngr.** Mr Dampier.
- **Troupe:** Royal Burlesque Company.
- **Cast** incl. H. Deorwyn (Djol-I-Sopht, a King of the Period), Docy Stewart (Prince Agib), Nellie Stewart (Prince Selim), Constance Deorwyn (Prince Hassan), Richard Stewart (Roley the First, King of Frogland), Florence Norman (Loll-I-Pops, King of the Land of Sweets and Comfits), Miss Maynard (Lord Al Ber Trock), Jenny Watt (Lord School Gar Kandi), J. Dias (Djellee (an attendant to King Loll-I-Pops), Henry R. Harwood (Al-Kohol (a very bad spirit called in the Eastern language Djinn), J. R. Greville (Queen Schezatarta - the considerably better half of King Djol-I-Sopht), Jenny Bryce (Zu Zu - her one fair daughter, with a weakness for Agib), Maggie Stewart (Namouna - a Peri watching over Zu Zu), Miss Millman (Zelma - another Peri doing very much the same), A. Nobler (Old Tommie - a good strong tumbler), Colonial Pinto (Shandiegaff), J. Caesar (Sir Officer), Mr Tippler (Raw Whiskie - a dangerous spirit), Boleno Brown (Allale), Joey Brooks, Mr Maynard, Rosalie and Heloise Duvalli (dancers), Baby Osborne (dancer); Harlequinade - Mons. Massartic (Harlequin), Constance Deorwyn (Harlequina), Rosalie Duvalli (Harlequin - a la Watteau), Heloise Duvalli (Columbine 1), Alice Deorwyn (Columbine 2), Tom Wieland (Clown), Boleno Brown (Pantaloon).
- Minor characters incl. Zaidee, Coralie, Silvermist, Sparklingdew, Nymphs, Rosey Lips, Golden Hair, Lilybell, Snowdrop, Forget-me-Not, Twinklingeye, Prettifoot - ("by a number of ladies too beautiful to be named"); Nubians, Fairy Dancers, Barley-Sugar Courtiers, Royal Grooms, Corps de Ballet etc.

"**Christmas Pantomimes: Theatre Royal, The.**" *Age* 24 Dec. (1875), 3. Prev. Incl. detailed synopsis of plots and incidents.

"**Christmas Pantomimes: The Theatre Royal, The.**" *Argus* 28 Dec. (1875), 6.

"**Entertainments: The Theatres etc.**" *Australasian* 1 Jan. (1876), 18.

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

"**Pantomimes: Theatre Royal, The.**" *Age* 28 Dec. (1875), 3.

FORTUNATAS, AND THE MAGIC PURSE AND THE WISHING CAP; OR, HARLEQUIN LITTLE KING PIPPIN: [pantomime] **Txt. Mus** incl. Alberto Zelman

Adapted from E. L. Blanchard's original pantomime, *Little King Pippin; Or, Harlequin Fortunatus and the Magic Purse and Wishing Cap* (1865), this W. S. Lyster-produced production is said to have been contained "localisations [that had] been neatly engrafted on to the original words" (*Age* 28 Dec. 1875, 3). The identity of the adapter is unknown.

The story begins in the Temple of King Mammon where his worshipers prostrate themselves before him and attendant elves (coins of the realm) bow before his mightiness. Fortune then enters and chides the king for causing the grinding down of wages, the sanding of sugar, the rigging of the stock exchange and other greeds. After reminding Fortune that public charities are often built from well-filled pockets, and demonstrates his largesse by offering her an inexhaustible purse, to be given to whomever the goddess chooses but on the condition that good use is made of it. The scene then changes to the Haunt of Fancy (a sea-shell grotto) where the audience is introduced to Outatelbow, a ruined merchant who although in the process of having all his goods seized by creditors is nevertheless happy because his son, Fortunatus, is coming home from school that same day. After arriving home and greeting his father and mother (Gratiana), Fortunatus heads off into the port where he first meets the earl of Flanders, and is given a position as the Earl's page, and then King Pippin, who mysteriously appears and offers to sell Fortunatus his wishing cap. Out of money the young and in the midst of sadness, the lad's opportunity for a good life is about to disappear when Fortune intervenes and offers him one out of six wishes. He naturally asks for money and is given the inexhaustible purse. The purse is first used to buy off some pirates who are about to kidnap him for his wealth.

In Act 2, the scene changes to the court of King Pippin. The King is being told by his Chancellor that the kingdom's immediate financial woes won't be solved by increasing taxes or applying new duties. When Fortunatus arrives at the court, however, he offers to buy the king's wishing cap with more money than the treasury will hold. The king agrees but greed temporarily overwhelms him and he attempts to stab the lad in order to steal the purse. The attempt fails, however, when the king is distracted by the tumultuous commotion of people outside the palace demanding the king's abdication for not paying the country's bills. As Fortunatus is about to use the distraction to wish himself a thousand miles away, the king grabs hold of the hat and the pair are whisked away together. Arriving in the realm of Flanders where they partake of adventures together, one of which sees Fortunatus win the hand of Agrippa, the Earl of Flanders' daughter after a tournament. When the earl finds out that his future son-in-law is none other than the son of Outatelbow and Gratiana he forbids the marriage. Fortunatus then uses the cap to wish himself, Pippin and Agrippa into rarefied regions five miles above earth. Fortune then presents herself and points to the moral that prudence should govern generosity. The pantomime then introduces the traditional transformation scene, underscored by music from the Mermaid's Song in *Oberon* (ibid, 3).

Songs known to have been incorporated into the production were: "Tommy Make Room for your Uncle" and "Mynheer Van Dunck" (sung by Henry Bracy), and "Some Lovers are so bashful" (Alice Wooldridge). Advertising published in the *Argus* indicates that Alberto Zelman "selected, arranged and partly composed" the musical programme (27 Dec. 1875, 8).

1875: Opera House, Melbourne; 27 Dec. 1875 - 15 Feb. 1876

- **Prod.** W. Saurin Lyster; **M Dir/Arr.** Alberto Zelman; **Orch Ldr.** Thomas Zeplin; **S Art.** Alexander Habbe.

O P E R A - H O U S E
Director—W. Saurin Lyster.

The Director has great pleasure in being able to state that after long negotiation he has succeeded in inducing the charming young prima donna

EMILIE MELVILLE
EMILIE MELVILLE
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To accept an engagement expressly for the production

of the
GRAND OPERATIC CHRISTMAS PANTOMIME
OF
F O R T U N A T U S

And
The **MAGIC PURSE** and **WISHING-CAP**;

Or,
HARLEQUIN LITTLE KING PIPPIN.

By E. L. Blanchard, Esq.

Music selected, arranged, and partly composed by
Signor **ALBERTO ZELMAN.**

Leader of Orchestra—Mr. Thomas Zepitin.

The **GRAND ORCHESTRA**

Composed of

Fifteen Solo Players from the Italian Opera Band.
The Magnificent and Unequalled Scenic Representations

From the Master Pencil of

Mr. A. C. HABBE.

The Gorgeous and Unparalleled Effects designed by
the same celebrated artist.

GRAND OPERA CHORUS

Comprising 25 Voices.

Special Notice.

The director desires to draw the attention of the Melbourne public to the fact that a full operatic orchestra and chorus will assist in the production of this Christmas Pantomime, thus rendering the work as complete from a musical point of view as it will be in every other department.

Original Kaleidoscopic Lime Light Effect, specially
arranged by Mr. **MANN.**

From the Royal Polytechnic, London.

- **Cast** incl. Emile Melville (Fortunatas - a charming young fellow), Clara Thompson (Little King Pippin - Aye! every inch a king), Alice Wooldridge (Agrippa, daughter of the Earl of Flanders), George Leopold (Theodorous Outatelbow - a Greek merchant and levanter), Mde Arthur Bell (Gratiano, mother of Fortunatus), Henry Bracy (Bras-de-Fer - Earl of Flanders), G. A. Johnson (Hyke ten Snyderlyk - his Lieutenant), John Forde (Rumbustico - an Algerian Pirate), Edward Farley (Chancellor of the Exchequer), Mr Hogan (Greek Commissioner of Bankruptcy), Jeannie Winston (Fortune - what we all desire), Mrs J. H. Fox (Fancy - an agreeable one), Bessie Royal (Another Agreeable Fancy), C. H. Templeton (Mammon - Monarch of Money); Harlequinade - Henry Leopold (Harlequin), W. P. Morrison (Pantaloon), Frau. Fannie [aka Mrs Tom Leopold] (Columbine), F. Darbyshire (Clown), Blanche Leopold (Harlequina), W. Johnson (Policeman), Mater Albert Leopold (Sprite).

"**Christmas Pantomimes: The Opera House, The.**" *Argus* 25 Dec. (1875), 6.

"**Entertainments: The Theatres etc.**" *Australasian* 1 Jan. (1876), 18.

"**Christmas Pantomimes: Opera House, The.**" *Age* 24 Dec. (1875), 3. Prev. Incl. detailed synopsis of plots and incidents.

"**Pantomimes: Opera House, The.**" *Age* 28 Dec. (1875), 3.

Argus 25 Dec. (1875), 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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