

HAPPY SIXPENCE; OR, THE FAST AND LOOSE MAN: [burlesque] Txt. Lance Lenton; Mus. [n/e]

The narrative of this "screaming" musical burlesque sketch, presented as a second part entertainment by Frank M. Clark, centres around the goings-on of workers and management at the factory owned by Mr Kiteflyer. An advertisement in the *Age* records that Mr Clark was to star "in his great breakfast of noughty days and noughty nights at the Sealingwax Works" (12).

1891: Gaiety Theatre, Melbourne; 10 Jan. -

- **Prod/Lse.** Frank M. Clark.

- **Troupe:** Frank M. Clark's New Folly Company.

- **Cast** incl. Perry Ryan (Mr Kiteflyer), Frank M. Clark (Happy Sixpence, the fast and loose man), Shaw Cross (Fillup Stewpot, Kiteflyer's manager), Ed Lawler (An Attendant, in the know), Harry Crawford, W. Reed, Johnny Matlock,

Miss M. Franks, Willie Perman.



Lance Lenton

Frank M. Clark

Age 10 Jan. (1891), 12. [Advert.](#)

ON STRIKE: [burlesque] Txt. W. Horace Bent; Mus. [n/e]

1891: Victoria Hall, Melbourne; 17 Jan. -

- **Prod.** J. Billin; **M Dir.** Owen Conduit.

- **Troupe:** US Minstrel, Specialty, Variety, Comedy and Burlesque Combination [aka Representative Metropolitan Company].

- **Cast** incl. Will Whitburn, W. Horace Bent, Alf Holland, Tom Holland.

Age 17 Jan. (1891), 12. [Advert.](#)

KOCH'S CONSUMPTION CURE: [burlesque] Txt/Mus. [n/e]

Possibly written by W. Horace Bent.

1891: Victoria Hall, Melbourne; 24 Jan. -

- **Prod.** J. Billin; **M Dir.** Owen Conduit.

- **Troupe:** US Minstrel, Specialty, Variety, Comedy and Burlesque Combination [aka Representative Metropolitan Company].

- **Cast** incl. Mr Walsh (Prof. Hope-Koch), Will Whitburn (Calflymf, a student), Mr Fuller (Mr Bulge), Alf Holland (Consumptive Patient), Tom Holland (Doctor Proctor), Mr Stapleton (Impatient Patient), Mr Smith (Dropsy), W. Horace Bent (Walker, of the gout). Other characters incl. Students, Nurses and patients.

Age 24 Jan. (1891), 12. [Advert.](#)

DR F. M. CLARK-ER'S WILD JEST SHOW: [burlesque] Txt. Lance Lenton; Mus. [n/e]

This new and side-splitting absurdity... invented by Lance Lenton (*Argus* 31 Jan. 1891, 16), and starring F. M. Clark himself, burlesques Dr Carver's Wild West Show, which was ending its very successful season at Melbourne's Cremorne Gardens prior to opening at Sydney's Moore Park (3 Feb.).

The narrative, which involved numerous puns on drinking (including a "Wild Lagerbeeria" and a "Wild Fosteralia"), was set around the antics of "Booze Indians from Collingwood Flat (all very plain)" and the "Milk Boys (long beer throwers)." Several songs incorporated into the farce, as was an Indian War Dance.

1891: Gaiety Theatre, Melbourne, 31 Jan. - 13 Feb.

- **Prod.** Frank M. Clark.

- **Troupe:** Frank M. Clark's New Folly Company.

- **Cast** incl. Frank M. Clark (F. M. Clark-er), Irving Sayles (He-Knows), Charles Palmer (Orafferli), Charles Pope Muldoono), Johnny Matlock (Maokinnessthabobbo), Arizona Joe (Long Beer), Harry Crawford (Spud Murphy), E. Rashleigh (Cronk Sam), Albert McKisson (Pigskin Crank), R. George (Wild Coarse Barney), Miss Heath (Squaw).

Argus 31 Jan. (1891), 16. [Advert.](#)

G A I E T Y — T H E A T R E .
The Coolest, Most Comfortable, and the Only Theatre
of Varieties in Australia Lit by Electricity.
THE HOME of FUN and VARIETY.
Merrily, Merrily, On We Go.
CROWDED HOUSES the ORDER of the DAY,
And Why ?
Because we give a Legitimate and Distinct
Show from all Others.
100 Artists. { FRANK M. CLARK } 100 Artists.
And His
{ NEW FOLLY COMPANY. } Artists.
50 Lady Artists. 50
Our New Programme
ANOTHER BRILLIANT SUCCESS.
We have something to please all tastes
And nothing to offend any.
ALWAYS SOMETHING NEW,
And Plenty to Laugh at.
LAST FIVE NIGHTS of the
Screaming Absurdity,
Dr. F. M. CLARK-ER'S
WILD JEST SHOW.
Admission—2s., 1s., and Sixpence.

Argus 10 Feb. (1891), 8.

NORTH, SOUTH, WEST AND EAST LYNNE; OR, THE NAUGHTY (K)NIGHT AND THE DA(Y)ZED LADY: [burlesque] Txt. Lance Lenton; Mus. [n/e]

An "Original and Screaming Travesty... in One Act and Three Scenes," this burlesque on the melodrama *East Lynne* had advertisements suggesting that the manager would "provide buckets and bandanas to catch the tears expected to flow during the performance of this harrowing affair" (*Argus* 14 Feb. 1891, 16). The three settings were: Sc 1. Bald Archie Parboil's House; Sc 2. A Street in North, South West and East Lynne; and Sc 3. At Bald Archie's Again.

- 1891:** Gaiety Theatre, Melbourne; 14-20 Feb.
 - **Prod.** Frank M. Clark.
 - **Troupe:** Frank M. Clark's New Folly Company.
 - **Cast** incl. Frank M. Clark (Lady Dizzybell and Mde Fine), Irving Sayles (Willie Parboil), Charles Palmer (Bald Archie Parboil), Harry Crawford (Lord Mount Sevenandsixpence), E. Rashleigh (Sir Francis Heavystone), Miss Heath (Barber Her Hair), Aggie Atkinson (Choice).

Argus 14 Feb. (1891), 16. [Advert.](#)

UNDER THE GASPIPE: [burlesque] Txt. Horace W. Bent; Mus. [n/e]

Although possibly a spoof on Augustin Daly's 1867 melodrama, *Under the Gaslight*, a *Sydney Morning Herald* review of the Bent's 1893 revival indicates that part of the action revolved around two waiters who go through "all sorts of antics with the knives, plates, bottles, fruit and lamp found on a table conveniently at hand." Among the specialty acts included in the production were a butterfly dance and some American trick dancing ("Opera House," 4).

[NB: The 1891 production is erroneously referred to as *Under the Gaslight* in the *Argus*. It is unlikely that Bent would have retained the original title, however, as it was traditional with minstrel burlesque to spoof both the influence work and its name.]

- 1891:** Victoria Hall, Melbourne; 14-20 Feb.
 - **Prod.** J. Billin; **M Dir.** Owen Conduit.
 - **Troupe:** U. S. Minstrels Specialty, Variety, Comedy and Burlesque Combination [aka Representative Metropolitan Company].
 - **Cast** incl. W. Horace Bent, Will Whitburn.
1893: Opera House, Sydney; 24-30 June
 - **Prod/Lse.** Dan Tracey.
 - **Troupe:** Dan Tracey's Vaudeville Minstrel and Specialty Company.
 - **Cast** incl. W. Horace Bent, W. B. Warner, Ethel Clifford, Sylvo and Provo (waiters).
 - The *Sydney Morning Herald* notes that the burlesque "had been mounted and seen too recently to be much appreciated, although a kind of revised version was presented" ("Opera House," 4). The earlier production is yet to be identified.

Argus 14 Feb. (1891), 16. [Advert.](#)

"[Opera House, The.](#)" *Sydney Morning Herald* 26 June (1893), 4.

ROBBERY OVER ARMS: [aka ROBBERY UNDER ARMS] [burlesque] Txt Adapt. W. Horace Bent; Mus. [n/e]

Another Horace Bent burlesque, this time sending up the famous Australian drama by Rolf Boldrewood and its stage version by Alfred Dampier. This US Minstrel version was advertised as being produced "by arrangement with Rough Bolder(Colling)Wood" (*Age* 21 Feb. 1891, 12). The 1895 production is believed to have been similar to the 1891 version even though the advertised cast list contains only five characters (*Sydney Morning Herald* 9 Nov. 1895, 2).

The extent to which music was incorporated into this burlesque is unclear. Bent's burlesques invariably incorporated some musical performance within the story - typically either grotesque dancing and/or a comic ballet, along with at least two or three songs ('ditties'), and thus it is likely that this production had a similar musical programme.

[NB: The 1891 production is erroneously referred to as *Robbery Under Arms* in the *Age*. It is unlikely that Bent would have retained Boldrewood's title, however, as it was traditional with minstrel burlesque to spoof both the original work and its name.]

VICTORIA HALL.
 Proprietor and Manager .. Mr. J. Billin.
 Thirty-ninth Week and
SOLID, STERLING, SUBSTANTIAL SUCCESS
 Of the
U.S. MINSTRELS SPECIALTY, COMEDY, VARIETY,
 and **BURLESQUE COMBINATION.**
 Ha! Ha!! "Ha!!!"
A Complete Change To-night.
 Special Engagement of
"THE THREE OF US,"
 The Acrobatic Trio,
 The **LEOPOLD BROTHERS,**
 Whitburn, Bent, Walsh, the Hollands, and Fuller,
 The New Songs, Ballads, Dances, &c.
 Miss **LILLIE WARREN.**
 Our First Pay,
"THE MIDDLEMAN."
 The Middleman Mr. Alf. Holland
 Miss Leathersole Miss Ada King
 Bent's Burlesque,
ROBBERY UNDER ARMS.
 By arrangement with **Rough Bolder (Colling) Wood.**

- 1891:** Victoria Hall, Melbourne; 21-27 Feb.
 - **Prod.** J. Billin; **M Dir.** Owen Conduit.
 - **Troupe:** US Minstrel, Specialty, Variety Comedy and Burlesque Combination [aka Representative Metropolitan Company].
 - **Cast** incl. Will Whitburn, W. Horace Bent, Alf Holland, Tom Holland, Anderson Sisters, Mr Fuller, Lillie Warren.
1895: Sydney Music Hall [aka Lawler's Building], Sydney; 9-22 Nov. as *Robbery over Arms*
 - **Mngr.** W. P. Morrison; **Prop.** John Lawler; **M Dir.** Henry Hawkins.
 - **Cast** incl. W. A. Ball (Captain Moonstruck), Sam Rowley (King Billy Murrumbidgee), W. Horace Bent (King Charley Jugiong), Mr Six [?] Major Porridge, Mr Sevens [?] (Captain Thin Soup).
 - Alfred Dampier's production of the original *Robbery under Arms* had been playing at Her Majesty's Theatre from the week previous to the burlesque season at the Sydney Music Hall.

Age 21 Feb. (1891), 12. [Advert.](#)

Sydney Morning Herald 9 Nov. (1895), 2. [Advert.](#)

Argus 21 Feb. (1891), 16.

THE ART STUDENT: [burlesque] **Txt.** W. Horace Bent; **Mus.** [n/e]

Another of W. Horace Bent's "screaming absurdities," *The Art Student* contained the typical fare - local and topical songs, duets, sketches, skits and scraps.

- 1891:** Victoria Hall, Melbourne; 28 Feb. -
- **Prod.** J. Billin; **M Dir.** Owen Conduit.
- **Troupe:** Representative Metropolitan Company [aka US Minstrel, Specialty, Variety Comedy and Burlesque Combination].
- **Cast** incl. Will Whitburn, W. Horace Bent, Alf Holland, Tom Holland.

Age 28 Feb. (1891), 12. **Advert.**

FEDERATION; OR, MOTHER ENGLAND'S LITTLE ONES: [musical extravaganza]

Txt/Mus. [n/e]

Produced as a "new gigantic song and dance entertainment" focusing on the topical and politically charged issue of Federation, the show's advertising also presented a relatively lengthy statement of intent: "Australia is unquestionably one of the soundest and most prosperous countries on the face of this great globe, and the Federation for which the US Co. is now preparing and which, with our Herculean aid, will soon be brought about, will bring the colonies together, and before many years Australia will have no rival! If Federation has any political significance, we can rest assured, says one of our celebrated Statesmen, that it does not mean separation but a drawing closer of the ties that bind us to the mother country" (Age 28 Mar 1891, 12).

- 1891:** Victoria Hall, Melbourne; 28 Mar. -
- **Prod.** J. Billin; **M Dir.** Owen Conduit.
- **Troupe:** Representative Metropolitan Company [aka U. S. Minstrels Specialty, Variety, Comedy and Burlesque Combination].
- **Cast** incl. Alf Holland, Tom Holland, Amy Rowe, Three Leopold Brothers, Will Whitburn, Mabel Murdoch, Ettie Price, Tilly Holden, Lizzie Hawkins, Two Andersons.

Age 28 Mar. (1891), 12. **Advert.**

EVA-ANGELINE: [burlesque] **Txt/Mus.** [n/e]

Advertised as having been written by "Ricepudding Esq.," this musical spoof of Edward E. Rice's *Evangeline*, was timed to coincide with the latter's Melbourne season at the Opera House (then its final days). "The action of the extravaganza [was] supposed to take place during the reign of good weather... Ha! Ha! Ha!" (Age 30 May 1891, 12).

- 1891:** Victoria Hall, Melbourne; 30 May -
- **Prop.** J. Billin; **M Dir.** Owen Conduit.
- **Cast** incl. Will Whitburn (The Long Fisherman), Mr Edwards (Gabriel, the Karl tin masher), Alf Holland (Benedict, a queer father whose been-addicted to this kind of thing), Mr Stapleton (MacManamny, whom we'll not see grave), Mr Walsh (The Big Un, fat fair and forty-one), Amy Rowe (Eva-Angeline), Tom Holland (A. Sovereign).

Age 30 May (1891), 12. **Advert.**

LIFE ON THE OCEAN WAVE: [burlesque] **Txt/Mus.** [n/e]

Described by "Admiral" Dan Tracey in advertising as a "new and original burlesque... [set] aboard the magnificent S. S. Vaudeville... [where] a number of charming ladies who, because of the number of officers, middies, stowaways and other cargo, are obliged to take refuge in the rigging where they will take the parts of the very necessary A. B.'s 'Before the Mast'" (*Sydney Morning Herald* 22 Aug. 1891, 2).

- 1891:** School of Arts, Sydney; 22 Aug. -
- **Prod.** Dan Tracey.
- **Troupe:** Dan Tracey's Vaudeville Minstrel and Specialty Company.

Sydney Morning Herald 22 Aug. (1891), 2. **Advert.**

FAIRY: [musical comedy] **Txt/Mus.** Toso Taylor [aka Charles Hilhouse Taylor]

Described as being a new and original three act musical comedy, *Fairy* was "first produced on any stage" at Newtown's St George's Hall in September 1891. The *Sydney Morning Herald's* "Editorial" coverage suggests that "all the comedy of the piece seemed to be contained in "Arry "Ickins, a millionaire from London, a part which, although occasionally overacted, still gave rise to plenty of fun and laughter" (7).

- 1891:** St George's Hall, Newtown (Sydney); 5 Sept. -
- **Lse.** Messrs Maitland and T. D. Hamilton; **B Mngr.** T. D. Hamilton.
- **Cast** incl. Ruth Wallace (Fairy), C. M. Berkley (Ray Paradise King), T. D. Hamilton (Zeph King, the Gypsy), A. Maitland ('Arry 'Ickins), H. Overton, J. F. Williams, C. F. Searle, Maggie Oliver, Hettie Kennedy, Jessie Brooke.

Editorial. *Sydney Morning Herald* 7 Sept. (1891), 7.

BLACK-EYED SUSAN; OR, THE LITTLE BILL UP TO DATE: [burlesque] **Txt Adapt.** Percy St

John et al; **Mus.** [n/e]

The premiere production for Dan Tracey's end of the year "Grand Burlesque season" (which continued well into 1892), this burlesque operetta was adapted, localised and arranged by Percy St John, most likely in collaboration with other members of the troupe. The exact relationship between this version and a production staged at the Gaiety Theatre (Melbourne) in late August/early September 1890 is unknown. That production, adapted by Lance Lenton from the F. C. Burnand burlesque of Douglas Jerrold's original drama, and titled *Black-Eyed Susan; Or, The Little Bill that was taken Down*, also featured Percy St John in the cast. As with many other locally-produced burlesques from around this period it is likely that the main plot developments from the original source would have been utilised, with additional material, including songs and comic routines, being added to the "new" version. John F. Sheridan and Bert Royle also produced a *Black-Eyed Susan* burlesque in 1890, and re-staged it in 1890 [see 1890 file for details]. There is no connection between that production and any others, including the St John/Dan Tracey version.

[NB: Another version of *Black-Eyed Susan* was produced by Dan Tracey at the School of Arts the following year. Although most likely similar in many respects, the 1892 production was arranged by Harry Leston, and is believed to have contained new material - localised subjects, songs and comic routines etc. See 1892 file for details of this production]

1891: School of Arts, Sydney; 21 Nov. - 4 Dec.

- **Prod/Lse.** Dan Tracey.
- **Troupe:** Dan Tracey's Vaudeville Minstrel and Specialty Company.
- **Cast** incl. Percy St John, Martyn Hagan (Capt. Crosstree), Emma Markham (Susan), Lucy Fraser (William), J. S. Whitworth, Frank York, Eddie Sampson, Alf M. Hazlewood, Annette Bodin, Florrie Summers, Amy Kennedy, Sherwood Sisters.

Editorial. *Sydney Morning Herald* 23 Nov. (1891), 5.

CINDERELLA: [burlesque] **Txt Adapt.** Percy St John; **Mus.** [n/e]

The first known burlesque production of Percy St John's *Cinderella* pantomime (see 1890) was that staged by Dan Tracey at the School of Arts (Sydney). As with other several other burlesques adapted from his pantomime creations (notably *Sinbad*, 1894), these were simply cut-down and re-worked from the original three act version, most likely with the addition of more contemporary references, comic routines and songs. Thus the *Cinderella* burlesques were staged as second half entertainments, despite invariably being advertised with the full pantomime title and subtitle variations ie; *Cinderella; Or, The Lover, the Lackey, and the Little Glass Slipper*.

[NB: See also *Cinder-Ellen* (1898) a burlesque also written and staged by St John]

1891: School of Arts, Sydney; 5-24 Dec.

- **Prod/Lse.** Dan Tracey.
- **Troupe:** Dan Tracey's Vaudeville Minstrel and Specialty Company.
- **Cast** incl. Percy St John, Lucy Fraser, J. S. Whitworth, Frank York, Eddie Sampson, Alf M. Hazlewood, Emma Markham, Annette Bodin, Florrie Summers, Amy Kennedy, Sherwood Sisters.

1899: Queensland regional tour; ca. Feb/Mar.

- **Troupe:** Elite Vaudeville Company.
- Tour incl. Gympie (22 Feb.), followed by Maryborough, Bundaberg, Rockhampton and Townsville (ca. Easter).

1899: Theatre Royal, Brisbane; 27 May - 4, 26 June

- **Dir.** Percy St John; **Prod/Lse.** Thomas Delohery, Percy St John and Ted Holland.
- **Troupe:** Elite Variety and Burlesque Company.
- **Cast** incl. Daphne Rowe (Cinderella), Ted Holland (Ugly Sister), Harry Cowan (Ugly Sister), Amy Thornton (Prince Poppetti), Eva Wilson (the valet), Arthur Albert, Lena Young, Gladys Cortroy, Thomas Delohery, Mae Marlow, Jack Williams, Lennon Brothers.
- The return production (26 June) had several cast changes, incl. Jack Williams (as an ugly sister), Dollie Trenerry (as Cinderella), while Daphne Rowe (who earlier played the role of Cinderella) was cast as the Prince. Amy Thornton, previously the Prince, played his valet, with Alice Dalleen promoted to Fairy Queen.

1901: Queensland regional tour; ca. July/Aug.

- **Prod/Dir.** Percy St John.
- **Troupe:** Percy St John's Variety and Burlesque Company (aka St John's *Cinderella* Company)
- **Cast** incl. Arthur Crane (Demon), Daphne Rowe (Cinderella), Amy Thornton (Prince Poppeth), Emmie Smith (Dandini), Violet Elliott [1] (Fairy Queen), Will Watkins (Flossie), Jay Watts (Tottie), Arthur Albert, Miss Lynne.
- **Musician:** Jeannie Johnstone (piano).
- Violet Elliott [1] is the performer born ca. 1879/1880 and not the daughter of Maud Fanning and Arthur Elliott.
- Tour itinerary includes:

Bundaberg	23 July -
Rockhampton (Theatre Royal)	30 July

Cairns Post 13 Aug. (1901), 2.

"**Local and General News.**" *Bundaberg Mail* 24 July (1901), 2.

"**St John's Variety and Burlesque Company.**" *Morning Bulletin* (Rockhampton) 31 July (1901), 6.

"**Theatre Royal.**" *Brisbane Courier* 29 May (1899), 2. [see also rev. - 26 June 1899, 6]



LIDDY'S GAIETY THEATRE.

Lessee and Proprietor - LIDDY.
Manager - - - Mr. CHAS. B. HICKS.
Stage Managers - Messrs. ST. JOHN and MCGOWAN. Treasurer - J. SPIRO.
Musical Director - C. H. BRUCE. Scenic Artist - G. FERRIMAN.
Manager for the Slade Murray - Gaiety Burlesque Coy. - HARRY FRIEDMAN.

❖ BOXING NIGHT, FRIDAY, DEC. 26, 1890, ❖

Liddy's Grand Comic Christmas Pantomime,

PRODUCED BY THE

SLADE MURRAY

GAIETY BURLESQUE COMPANY.

IN CONJUNCTION WITH

LIDDY'S NEW STAR COMPANY.

ENTITLED,



Cinderella

(OR HARLEQUIN).

THE LOVER, THE LACKEY, AND THE
GLASS SLIPPER.

Coined, Gribbed, Adapted, and Locally Treated by

PERCY ST. JOHN.



BRISBANE:

Printed by WISEMAN BROS., Albert Street.

1890.

JOE SMITH
ROSINA



Cinderella (1890) Gaiety Theatre

Program

John Oxley Library, State Library of Queensland

THE BABES IN THE WOOD; OR BOLD ROBIN HOOD AND HIS FORESTERS

GOOD: [pantomime] **Lib Adapt.** Frank Ayrton; **Orig Mus.** Frank Eugarde; **Add Mus.** [n/e]

George Rignold, 1891 (printed by Isaac Rolfe)

"Written and arranged expressly for" the Theatre Royal by Frank Ayrton and localized by Nat Gould, *Babes in the Wood* was essentially an Australianised adaptation of the much travestied story. Produced by George Rignold this Christmas pantomime is said to have been staged in the traditional fashion, although a significant change was made to the narrative development by presenting the babes as cousins in order to provide a "proper amount of 'sweethearting'" ('Musical and Dramatic Notes,' 19 Dec. 1891, 5). It is not clear at this stage which version, or versions, of the story Ayrton used as his foundation. Three of the more famous productions to have most likely been a source are: H. J. Byron's famous burlesque, first staged at the Adelphi Theatre, London, in 1859; G. Lash Gordon and G. W. Anson's production, which they first toured throughout the English provinces in 1874; and Harry Poulton's 1884 burlesque, produced for Toole's Theatre, London.

The pantomime was viewed by one critic as having been produced according to the necessities of the cast, however, and as a consequence "the youthful innocence [of the babes] was not essayed, and the treatment [could] at best be described as serio-comic." In this regard the critic found that the credibility of the work suffered in no small way because of the age of the "too old boy," and the "too saucy girl" suggested that the play was "over-burdened with dialogue and characterless music" ("Amusements," 5).

Opening in the familiar "Home of Pantomime," a glittering stalactite cave, the Gnome King, the Spirit of Pantomime and Father Christmas are proffered subjects for the story until finally they settle on *The Babes in the Wood*. The scene then changes to the exterior of Sherwood Castle where the audience is introduced to the main characters: the babes, their wicked uncle Sir Rupert de Guile, the two burlesque ruffians Roger Ruthless and Timothy Tremblin, and Robin Hood and Maid Marion. The dramatic action loosely follows the usual story, with the babes being lost in the woods and various situations, both comic and pathetic ensuing. The second act presented a series of "Dances Of All Nations," a "Toy Review" and a cascading fountain of water which flowed beneath coloured lights, while third act highlights were played out in the rich interior of a baronial hall, and included a "powder and puff" gavotte and a grotesque musical interlude performed by the Leslie Brothers. The transformation scene saw the stage become a blaze of colour with the dazzling framework of flowers and fruits leading to the traditional harlequinade.

1891: Her Majesty's Theatre, Sydney; 24 Dec. 1891 - 29 Jan. 1892

- **Dir.** Frank Ayrton; **Prod.** George Rignold; **M Dir.** Frank Eugarde; **S Art.** Alfred Clint and Mr Owen; **Chor.** Madge Seymour.

- **Cast** incl. Frank Ayrton and Madge Seymour (The Babes), Maggie Moore (Robin Hood), Bella Bashall (Maid Marion), George P. Carey (Sir Rupert), Frank Harcourt (Roger Ruthless), Martyn Hagen (Timothy Tremblin), J. W. Sweeney (Friar Tuck), Bessie Rignold (Fairy Goodheart), Rosa Conroy (King Envy), Joe Tolano, Arthur Rigby, A. J. Ivimey, Cecil Forde, L. Sydney, Fanny Reynolds, Miss Tres Hartley, Amy De La Vere, Rosa Solomon, Freda Brandon, Eileen Harvey, Nellie Hatford, Lillie Brandon, Leslie Brothers.

"**Amusements: *The Babes in the Wood.*"** *Sydney Morning Herald* 25 Dec. (1891), 5. [see also prev. - 19 Dec. 1891, 5; advert. - 26 Dec. 1891, 2]

"**Musical and Dramatic Notes.**" *Sydney Morning Herald* 5 Dec. (1891), 5. [see also "**Musical and Dramatic Notes**" - 19 Dec. 1891, 5]

JACK THE GIANT KILLER; OR, HARLEQUIN FEE-FI-FO-FUM, THE DEMON SPIDER AND THE FAIRIES OF THE SILVER LAKE:

[pantomime] **Lib.** Garnet Walch; **Orig Mus.** H. Percy Kehoe [aka Herbert Percy]; **Add Mus.** [n/e]

Alfred Dampier, 1891 (printed by Pates and Knafton)

The *Age* theatre critic records: "At one time it is said that pantomimes used to have plots, but then it is alleged about almost everything that some time or another it had something which it has not got now. For our part, we are heartily glad that any semblance of a connected story in pantomime has long been voted unnecessary, and we join with those who like to see Mr Stanley, the railway management, sewerage schemes and prodigious sly hits at social evils blended in delightful harmony with the story of *Jack the Giant Killer*" ("Alexandra Theatre," 10).

As the *Age* review records, Walch's treatment of the famous fairytale, included numerous "hits" at local and topical subjects. One particularly popular segment was apparently a burlesque of Mr Stanley's recent lecture at the Opera House, described by the critic as "an admirable piece of foolery conceived of in an Artemus Wardean strain [and one which] so ticked the house that it was some minutes before the performance could go on" (ibid, 10). Local scenes included in the Grand Harlequinade were "A Street in Melbourne," and "A Well-Known Spot."

"The appropriate vocal and instrumental music, including all the most popular airs of the day, [was] composed and arranged by Mr H. Percy Kehoe" (ibid, 10). The *Age* suggests in this respect that Miss Kelton "had many good songs to sing," notably "Sparkling Wine" (sung with the chorus). A topical duet, "I Vote for That" was also presented as a vocal gem. The "Ballet De La

HER MAJESTY'S THEATRE.

Sole Lessee and Manager	Mr. Geo. Rignold	Mr. Geo. Rignold
Stage Manager	Mr. J. W. Hamitt	Mr. J. W. Hamitt
Treasurer	Mr. C. R. Bailey.	Mr. C. R. Bailey.

**FREE LIST ENTIRELY SUSPENDED; Press accepted.
This rule will be strictly enforced.**

TO-NIGHT
TO-NIGHT
TO-NIGHT.

THURSDAY (CHRISTMAS EVE), DECEMBER 24,
will be presented, at 7.45,
the
Great, Gigantic, Glamorous, Glorious, Gladsome, Grand,
and
GORGEOUS CHRISTMAS PANTOMIME
GORGEOUS CHRISTMAS PANTOMIME,
entitled

BABES IN THE WOOD BABES IN THE WOOD BABES IN THE WOOD IN THE WOOD,	BABES IN THE WOOD BABES IN THE WOOD BABES IN THE WOOD IN THE WOOD,
--	--

BOLD ROBIN HOOD AND HIS FORESTERS GOOD.
Written and arranged for this Theatre by
Mr. Frank Ayrton.

SPECIAL ENGAGEMENT
of
Miss
MAGGIE MOORE

Sydney Morning Herald 24 Dec. (1891), 2.

Rage" was also viewed as one of the show's highlights, having been "planned on an elaborate scale [with] some truly gorgeous dance movements" (10).

[NB: This production marked the professional debut of Jack "Porky" Kearns, one of Australia's most popular comedians and personalities of the early twentieth century.

1891: Alexandra Theatre, Melbourne; 24 Dec. 1891 - 22 Jan. 1892

- **Dir/Prod/Lse.** Alfred Dampier; **M Dir/Arr.** H. Percy Kehoe; **S Art.** John Hennings, with Robert Vaughan, M. Alto Tischbatter (?) and Mr Ricketts (Transformation scene); **Cost.** Katherine Russell [Mrs Alfred Dampier]; **Chor.** Madame Duvalli.

- **Cast** incl. Aggie Kelton (Jack), J. H. Martin (King Glorioso), Reg Rede (Count Rampino), A. Hartford (Lord Stanley), Rose Dampier (Princess Laughing Eyes), Florence Clancy (Prince Noodel), Robert Vernon (The Ogre), J. Caesar (Alciblates McGuffin), Mr Forde (Ah Mee), Julia Merton (Queen Schezaterra), George Dean (The Dame), Carrie Bilton (Spirit of Mischief), Albert McKisson (Tarantula/Spirit), John [Jack] Kearns (Spirit), Nellie Greenless (Columbine), Minnie Campion (Harlequin), Mr Napier (Policeman), Achile Martine (Panatone), Gus Matthews (Old Woman), Bill Dingahty, Bankman Ager, Louise Mayo, Little May Renno, Little Daphne, Miss Montgomery, Miss Canham, H. Walhalla, Miss Lee, Miss Darbyshire, Miss Walhalla, D. Purfleet, G. Dodds, Miss K. Campion, Miss S. Poole, Miss C. Thurman, Miss L. Braiding, Miss A. Sella, Miss M. Donnelly, Miss N. Russell, Miss M. Hooper, Miss Gleeson, Miss Shanklin, Miss Travers, Miss Holt, Miss Carl, Miss Spencer, Miss Frederickson, Miss Chapman, Miss Gilmour, Miss Grey, Miss Hehir, Miss Clarke, Miss Albert, Miss Douglas, Miss Wells, Miss Browne, Miss Ferdyce, Miss Bowker, Miss Pleat, Miss Parker, Miss Janefield, Miss Costigan, Miss Hawke, Mr Brattie, Mr Bamford, Mr Zeal, Mr Gaynor, Mr Chatener, Mr Western, Mr Mixner, Mr Breece, Mr Kelly, Mr Whitworth, Mr Lindsay, Mr Bancroft, Mr Quelch, Mr Anderson, Mr Turner, Mr Braine, Laura Arnold, Rose Gambrey, May Wells, Florrie Hilton, Minnie Plows, Lottie Graham, Gertrude Robinson, Priscilla Green, May Sullivan, Blanche Meadow, Amy Reece, Lily Campbell, Miss Collins, Lily Reid, Dudley Ursula, Nellie Hodson.

- A benefit was presented to Garnet Walch on 19 January.

Age 26 Dec. (1891), 12. **Advert.**

Age 12 Jan. (1892), 8. **Advert.** Incl. synopsis of events.

"Alexandra Theatre: *Jack the Giant Killer*." *Argus* 26 Dec. (1891), 10.

"*Jack the Giant Killer at the Alexandra*." Age 26 Dec. (1891), 10.

"Melbourne Entertainment Menu." *Illustrated Sydney News* 19 Dec. (1891), 10.

"Theatres and Entertainments." *Argus* 4 Jan. (1892), 6.

HARLEQUIN AND THE FORTY THIEVES: [pantomime] **Lib Adapt.** Frank Emery et al;

Orig Mus. Alfred Plumpton and H. T. Harrison; **Add Mus.** [n/e]

Advertised as a "New, Grand, Great, Gorgeous, Glittering, Glorious Xmas Annual, illustrating... the most popular of Eastern Legends, with unprecedented regard for strict accuracy of Oriental manners and customs" (*Sydney Morning Herald* 26 Dec. 1891, 2). The exact authorship of the pantomime remains somewhat unclear, although director Frank Emery no doubt had a hand in the final version. Emery, interviewed for the *Sydney Morning Herald's* regular column "Musical and Dramatic Notes" indicates in this regard that "we have already been rehearsing from our new book of *The Forty Thieves* for a long time past" (5). The production, which also introduced Fred Mason and Rose Dearing to Australian audiences for the first time, contained a cast of special overseas artists, including the Wonderful Craggs (acrobats), the Almonte Troupe (who performed the Harlequinade), The Fairy Four and Amanda Noel.

The story unfolds over three acts, these being: Act 1: Sc 1. The Mushroom Glade; Sc 2. Mount Olympus; Sc 3. Ali Baba's 'Umble 'Ome; Sc 4. The Grand Bazaar of Bagdad; Act 2: Sc 1. Through the Wood, Across the Lake, Up the Hill; Sc 2. Secret Entrance to the Banyon Forest; Sc 3. The Robber's Cave; Act 3: Sc 1. Cassim Baba's House; Sc 2. Grand Terrace and Entrance to Palace, Bridal Procession and Joyous Revels; Sc 3. Sc 4. A Corridor in the Palace; Grand Finale - Transformation Scene (The Elements: Earth, Air, Fire, Water), Triumph of Spring, and Harlequinade.

The score is described in advertising as having been "largely derived from ancient oriental sources, with modern music hall melodies... [with original music] composed and arranged by Messrs. Alfred Plumpton and H. T. Harrison. Songs incorporated into the narrative include: "A Hard Day's Work" (Harry Shine), "He was Whistling this Tune all Day" and all Night" (Rose Dearing), a coster song "Knocked 'Em in the Old Kent Road" (Fred Mason), "The Fat Boy's Song" (chorus), "The Rather Girl" (Pattie Browne), "A Villain I Live and Die" (John Gourlay), a topical duet by Mason and Shine titled "I Don't Think it's Ever Been Done" and a vivacious finale "Stand by your Guns" (chorus).

[NB: Another version of the *Ali Baba/Forty Thieves* tale was staged in Sydney in 1892 by Williamson, Garner and Musgrove. Although the libretto was adapted by a different writer (Bert Royle), H. T. Harrison and George Gordon were once again involved. These connections, in addition to the presence of George Musgrove, suggest that some similarities between the two productions occurred. They are, however, treated as separate works due to variations in the titles, scenic settings, harlequinade and the likely differences in topical/local allusions and songs/dances.]

1891: Theatre Royal, Sydney; 26 Dec. 1891 - 13 Feb. 1892

- **Dir.** Frank Emery; **Prod.** George Musgrove; **M Arr.** Alfred Plumpton and H. T. Harrison; **Cond.** H. T. Harrison; **Chor.** Mde Duvalli; **S Art.** George Gordon, with J. Gordon and Mr Brunton; **Cost.** Mons and Mdmé Alias (London and Paris) and Mrs Beaumont (resident costumier of the Theatre Royal).



H.T. Harrison
Turnbull Library

- **Cast** incl. Fred Mason (Ali Baba), Harry Shine (Cogia Baba, his wife), Pattie Browne (Ganem, his son), Rose Dearing (Morgiana), Jennie Opie (Abdallah), John Gourlay (Hassarac), James Wilkinson (Cassim Baba), R. E. Watson (Zaide), J. Bruce (Mustapha), H. W. Gribben, Loey Emeri, Emily Gill, W. Webb, J. Patterson, Ada Carlyle, Amy Johns, A. Davies, Mary Downward, C. Stuart, J. Harvey, Mary Gardiner, Pattie Browne, The Craggs, The Almonte Troupe [Charles, Ted, Will, Mdlle Cissie, Mdlle D'Albert], The Fairy Four, Miss Watts, Amanda Noel, Miss Dwyer, Miss Boleyn, Miss Pembroke, Miss M. Torrens, Miss E. Torrens, Miss Watson.

"**Musical and Dramatic Notes.**" *Sydney Morning Herald* 5 Dec. (1891), 5.

"**Royal, The.**" *Illustrated Sydney News* 2 Jan. (1892), 2.

"**Theatre Royal.**" *Sydney Morning Herald* 28 Dec. (1891), 5. [see also advert. – 26 Dec. 1891, 2, Incl. scene synopsis]

THE ZOUAVES (MILITARY AND SPECTACULAR) AND SAPPHO BALLET:

[musical entertainment] **Txt.** Frederick B. Norton, John F. Sheridan and Joseph Thwaites; **Lyr.** Bert Royle; **Mus.** J. A. Robertson

"A Grand Vocal and Dramatic Spectacular Ballet presented as the final part of John F. Sheridan's Christmas extravaganza "The Vienna Summer Garden Entertainments. Sheridan announced the production as "a novel style of Entertainments, which has proven extremely popular in England, France, Germany and America" (*Sydney Morning Herald* 26 Dec. 1891, 2). The evening included classical music and songs, a performance consisting of "Living Photographs" and an "American Sand Dance" presented by Charles and William Bovis, character and popular songs, and several comedy duets. Two highlights were John F. Sheridan and Gracie Whiteford performing their version of the latest American and English success "Pin-A-Pong" and their famous and mournfully funny "The Little Peach."

The Zouaves and Sappho Ballet is described in a *Sydney Morning Herald* review as "a clever conception, which embodies musket-drill, marching, counter-marching, the instantaneous formation of fighting squares, and other evolutions which are suggestive of the battle-field" ("Darlinghurst," 6). The production was presented in seven tableaux, beginning with "The Distant March," and entrance of "The Zouves." It concluded with "The Alarm, the Call to Arms," and "Grand Finale."

The music of *The Zouves* includes a number of chorus and solo numbers written by J. A. Robertson, with lyrics by Burton Royale [sic], including a "Vocal March," a quartet "Sisters of the Red Cross," a drinking song and chorus "The Vivandiere," a chorus of the Bivouac "Good Night," and a tenor song "A Soldier's Good Night to His Mother" sung by Jules Simonsen."

[NB: There does not appear to be any relationship between this production and *The Black Zouaves*, staged at St George's Hall (Melb) under the management of Charles Pope and Irving Sayles from 26 March 1892. The latter was presented in six tableaux (1. March at Night; 2. The Bivouac; 3. Manual of Arms; 4. Silent Drill; 5. Skirmishing; 6. The Defence)]

1891: Darlinghurst Hall, Sydney; 26 Dec. 1891 - 23 Jan. 1892

- **Dir/Prod/Lse.** John F. Sheridan; **Mngr.** Fred B. Norton; **Cond.** J. A. Robertson; **Chor.** Joseph Thwaites (Drill Master); **Cost.** Kate Whiteford.

- **Cast** incl. Jules Simonsen, Miss Tudor, Miss Trigge, Miss Austin, Miss Williams, Miss Synnott, Miss White, Miss Fraser, Miss Royle, White Sisters, Miss Livingston, Daisy Blair, Rosy Blair, Miss Leamington, Miss Lindsay, Gracie Whiteford, Members of the New South Wales Artillery.

"**Darlinghurst Hall.**" *Sydney Morning Herald* 28 Dec. (1891), 5-6. [see also advert. - 26 Dec. 1891, 2]

FAUST UP-TO-DATE: [burlesque] **Txt Adapt.** Percy St John; **Mus.** [n/e]

Presented as the second part entertainment by Dan Tracey at the School of Arts, and adapted from the G. R. Sims and Henry Pettit burlesque (the original score was written by Meyer Lutz). As with the two earlier School of Arts burlesques, *Black-Eyed Susan* and *Cinderella*, this one is also believed to have been adapted by Percy St John. One of the highlights of the production was said to have been the Sherwood Sisters "sensational skirt dance" ("School of Arts," 6).

[NB: The London Gaiety Burlesque Company, who toured Australia during 1892/3, presented *Faust up to Date* as the opening production of their Sydney season. Advertising in the *Sydney Morning Herald* promoted the company's version as being "presented for the first time in Sydney, the most successful of all the Gaiety Theatre productions" (*Sydney Morning Herald* 10 Sept. 1892, 2)]

1891: School of Arts, Sydney; 26 Dec. 1891 - 8 Jan. 1892

- **Dir/Prod/Lse.** Dan Tracey.

- **Troupe:** Dan Tracey's Vaudeville Minstrel and Specialty Company.

- **Cast** incl. Lucy Fraser, Percy St John, J. S. Whitworth, Frank York, Eddie Sampson, Alf M. Hazlewood, Emma Markham, Annette Bodin, Florrie Summers, Amy Kennedy, Sherwood Sisters.

"**School of Arts.**" *Sydney Morning Herald* 28 Dec. (1891), 6.

THE BROOK: [burlesque] **Txt.** Charles W., Harry P. Cogill and W. Horace Bent; **Mus.** [n/e]

Described as a musical, farcical, whimsical burlesque comedy in two acts, *The Brook* was played out in the following scenes: Act 1. Ante-room, Shrewby's Villa; The Night of a Masquerade Ball; Shrewby's Trials and Troubles; The Scapegrace Nephews; Plot and Counterplot; All's Fair in Love; Cards, Horses, Billiards and Bigamy; A Duel to the Death; An Awful Disaster; The Wounded Lovers. Act 2. "The Brook - The Picnic." A Lovely Spot; Spreading the Lunch; A Gypsy Life; A Fishing Episode; Bagged; No Wood; The Picnickers off to Look for the Rest of the Party; Arrival of Doodles; He Feels Off, Very Much Off; He Sees Luncheon; He Gorges; Discovered; Dismay of the Party; No Watermelon, but Theatrical Wardrobe; Grand Medley.

Songs introduced into the burlesque included: "That is Love" (Harry Cogill), "What is Love?" (Charles Cogill), "Excelsior medley" (Cogill Bros, Hodson, Roberts and Saroni), "The Silvery Moon" (company), "I've Got 'Im, No I Haven't" (fishing song), "Couldn't Find any Wood" and "Bric-a-Brac (grand medley by company).

[NB: It is possible that this burlesque was later adapted and/or reworked by Jack Kearns and Harry Sadler (see *The Brook*, 1916)]

1891: Garrick Theatre, Sydney; 26 Dec. 1891 - 1 Jan. 1892

- **Prod.** Charles W. Cogill and Harry P. Cogill; **S Mngr.** Harry Hodson.

- **Troupe:** Cogill Brothers' Comedy Burlesque Co.

- **Cast** incl. Charles W. Cogill (Tracy Thatchett, an experienced heir/Doodles), Harry P. Cogill (Felix Tilbury, another heir), Harry Hodson (Ponsoby Shrewby, a wealthy gentleman), W. Horace Bent (Chawles, a head waiter), A. Hulme (Jeames, the footman), C. Maher (Robert, the groom), Laura Roberts (Violet Winsome, an operatic star in love with Tracey), Fanny Saroni (Kitty Dimples, in love with Felix), Nita Elwyn (Stella Morgan), May Clive (Phoebe Spooner), Blanche Young (Nellie Spooner), Gladys Leigh (Maggie Fortescue), Jessie Thornton (Marion Miles); Masqueraders, picnicker, guests incl. Anderson Sisters, Misses Mowbray, Lorne, Williams, Dellwood, Shadbolt, Holly, Sisson, Ross, Dallas, and Olive.

UNDER THE SEA; OR, MERMAIDS AND MINISTERS: [burlesque] **Txt/Mus.** [n/e]

A "New and Original Grand Christmas Burlesque" marking the special engagement of Australian comedian Fred Dark.

1891: Alhambra Music Hall, Sydney; 29 Dec. 1891 – ca. Jan. 1892

- **Dir/Prod.** Frank Smith; **S Mngr.** Harry Barrington.

- **Cast** incl. Fred Dark (Hon. G. R.), Alf James (Sir Harry), Johnny Gilmore (Hon John).

DICK WHITTINGTON AND HIS CAT; OR, HARLEQUIN DEMON BAT, AND THE GOOD FAIRIES OF THE BELLS, PICKED UP AND PUT TOGETHER BY A VERY OLD HAND AND ONE OF HIS GAL: [pantomime] **Lib.** [n/e]; **Orig Mus.** H. Diederichsen; **Add Mus.** [n/e]

A fairy burlesque pantomime produced by George Rignold it was adapted from the traditional story with original music by H. Diederichsen and additional music from a variety of popular and classical sources. Rignold had previously staged a production of *Dick Whittington and His Cat* in Sydney the previous year, with the libretto adapted by Frank Ayrton and J. Harding Tucker, and original music composed by Frank Eugarde. [See 1890 file for details] Despite the comparatively close proximity of the two productions, there has been no evidence found to date that suggests that the two are related, other than by the subject matter. Most notable in this respect are the topicalities and localisations presented within the two versions. In this 1891 production, for example, the local subjects "guyed" included a well-known Melbourne solicitor. An "insane burlesque of the recent Larkin trial" was also presented" ("Theatre Royal," 6).

Rignold staged the pantomime with lavish spectacle, including a "magnificent series of fairy transformation scenes," and engaged a cast of well-known local actors and a number of imported stars (direct from the London stage), notably Miss Billie Barlow. Despite the production values for both the Sydney and Melbourne seasons, it does not seem that the pantomime enjoyed the success that Alfred Dampier's *Jack the Giant Killer* received. In this regard the Melbourne season was advertised to end on 16 January, a week short of the Dampier season. An advertisement in the *Age* also records that the final performance would be presented at the Theatre Royal as an "illuminated day performance" and that the pantomime had been declared by "unanimous verdict... enthusiastically given... the best panto I have seen... etc" (24 Dec. 1891, 8). There is reason to suspect at this stage, however, that the final performance fell short even of this date, as the size of the ads had become increasing smaller during the preceding week, and end altogether on 14 January. Other highlights of the production included a moving cyclorama, the Electric Palace of Morocco, and a transformation scene illustrating War and Peace.

One reason for the pantomime falling short of expectations may well have been due to problems with the book, a matter suggested by several critics at the time. "The author," notes an *Age* critic, "who by the way has modestly kept his name out of print, seems to have taken less trouble to write with a dramatic purpose than the genius who fabricated *Cinder Ellen*, that haphazard Melbourne Gaiety burlesque, and it is to be assumed that whatever of point and swing the pantomime may require has been left for future development on mature consideration after the actors have explored the public humour by extemporised gags." The critic goes on to note further, "it is to be regretted that the pantomime is permitted to rely so much for popularity on mere spectacular effect... the acting and dialogue in one scene are unredeemed nonsense" ("Theatre Royal," 6). Of particular concern, apparently, was the failure of the plot to explain important developments, such as why Dick returns to London having saved the Sultan's kingdom, and why he didn't take the princess as his bride (part of the deal for ridding the country of rats), how he and Alice Fitzwarren marry, and how he becomes Mayor of London.

The musical score comprised of a variety of styles and sources - including martial songs, an excerpt from Beethoven's *Pastoral Symphony*, music hall ballads and comic songs. The *Age* critic suggested, however, that the pantomime's management would need to "introduce a great many new topical songs, much more catchy music [along] with a large infusion of amusing dialogue" (ibid," 6).

1891: Theatre Royal, Melbourne; 26 Dec. 1891 - ca. 16 Jan. 1892

- **Dir.** George Walton; **Prod.** George Rignold; **M Dir.** H. Diederichsen; **S Art.** John Brunton; **Chor.** Mde Duvalli; **Cost.** Mrs May (London) and Mrs Robins; **Prpts.** William Hassan; **Lig.** John Milne (limelight and gas); **S Mngr.** Mr Manson.

- **Cast** incl. Billie Barlow (Dick Whittington), J. R. Greville (Judy O'Branagan), Edith Vane (Alice), George Walton (Idle Jack), Lillian Davies (Captain Trimtop), the Barnes-Lucelle Troupe (Grace Lucelle, Harry Barnes, George Hall, Arthur Lorraine, Wallace Hone, Amy Leslie, Louie Sanders, Beattie Fay, Marie Baruard).

1892: Her Majesty's Theatre, Sydney; 16 Apr. - 6 May
- **Dir.** George Walton; **Prod.** George Rignold; **M Dir.** H. Diederichsen; **S Art.** John Brunton; **Chor.** Grace Lucelle;
Cost. Mrs May (London) and Mrs Robins; **S Mngr.** Mr Manson; **Lig.** Mr Thompson; **Prpts.** William Hassan.
- **Cast** incl. Billie Barlow (Dick Whittington), G. Gregory (The Cat), George Hall (Demon Rat), Arthur Louraine (Baby O'Branagan), Edward Kelly (Alderman Fitzwarren), Edith Vane (Alice), George Walton (Idle Jack), Harry Shine (Judy O'Branagan), Lillian Davies (Captain Trimtop), Mr Daniels (Bill Bobshaw), Mr Foster (The Emperor of Morroco), Mr Jones, Miss T. Hartley, Mr Nogrod, Miss Bruce, Miss Ellis, N. De Lisle, J. O'Connell, Miss Stuart Gleeson, Polly Bennett, Elsie Philips.

"**Amusements: Dick Whittington.**" *Sydney Morning Herald* 18 Apr. (1892), 9.

"**Dick Whittington Pantomime, The.**" *Argus* 28 Dec. (1891), 7.

"**Theatre Royal - Whittington and His Cat.**" *Age* 28 Dec. (1891), 6. [see also advert. - 24 Dec. 1891, 8]
Sydney Morning Herald 16 Apr. (1892), 2. **Advert.**

JACK AND THE BEANSTALK: [pantomime] **Lib Adapt.** Cyril Sandham; **Orig Mus.** Edward Lloyd
and Cyril Sandham; **Add Mus.** [n/e]

Adapted and localised by Cyril Sandham from Sir Augustus Harris and Harry Nicholls' Drury Lane production ("Gaiety Theatre," 6), this pantomime contained incidental, dance and vocal music by its music director/conductor, Edward Lloyd. Additional local songs by Sandham were also incorporated into the production. The *Brisbane Courier* critic writes of Sandham's contribution: "The localisation... was very well performed; some of the jokes were smart and crisp, and there were some very good local hits... some humorous songs which attracted commendation during the performances by other companies recently visiting Brisbane have [also] been localised and introduced" (ibid, 6).

The production also incorporated a procession of scenes titled "Shakespeare's Beauties" (described in the *Brisbane Courier* as more like a minuet), which included hits on such plays as *Hamlet*, *Twelfth Night*, *Romeo and Juliet*, *Much Ado About Nothing*, *Othello*, *Macbeth* and *Anthony and Cleopatra*, among others. The transformation scene was titled "A Dream of Fairyland."

1891: Gaiety Theatre, Brisbane; 26 Dec. 1891 - 20 Jan. 1892

- **Dir/Prod.** John Wallace and D'Arcy Stanfield; **M Dir/Arr.** Edward Lloyd; **Mngr.** James Stewart (theatre);
S Art. George Perriman.

- **Cast** incl. Eva Clements (Jack), D'Arcy Stanfield (King Henry), John Wallace (Queen Tottie), Linda Henry (Princess Diamond), J. A. Ryan (Mrs Simpson, Jack's mother), J. Taylor (The Cow/Clown), D. MacAndrew (Giant Gorribuster), H. Marshall (Phlunkey), Jack Wade (Cabman 1891/Policeman), Marie Mackay (Oberon, King of the Fairies/Columbine), Ethel Adele (Titania, his Queen), Lucy Moreland (Puck), Lottie Harcourt (Johnny Dehboi), Amy Shelton (Gussy Old Flah), Sibyl Grey (Algie Hallothah, Josephine Travers (Bertie Old Chapie), Lilian Melville (Mary, the Pride of the Dairy), Maude Claridge (Polly), Hetty Blanche (Ariel), Annie Harwood (Peach Blossum), Grace Harding (Blushrose), Katie Clifford (Rainbow), Tully Lewis (Pantaloon), H. Montague (Harlequin), Mr Maher, Mr Coote, Mr Capper, Mr Martin.

- **Musicians:** Francis H. Reynolds (Leader), J. K. Scott (piano).

- A second edition of the pantomime was presented from 9 January onwards.

"**Gaiety Theatre: Jack and the Beanstalk.**" *Brisbane Courier* 28 Dec. (1891), 6. [see also advert. - 26 Dec. (1891), 2]

ROBINSON CRUSOE: [pantomime] **Lib Adapt.** G. Essex Evans; **Mus.** [n/e]

Described by the *Brisbane Courier* critic as a pantomime "burlesque," *Robinson Crusoe* was adapted and localised by G. Essex Evans (Christophus), who is described in the review as "a gentleman whose many published writings are standing denials to any statement that the children of his imagination could be correctly dull, and regularly slow." The critic goes on to note that "the humour which he has infused into this burlesque is far above mediocrity" ("H.M. Opera," 6).

The production is said to have introduced several grand marches (including "March of the Indians"), ballets (notably the "Grand Statue Ballet"), transformation scene (The Birth of Love") and the concluding harlequinade (set on a street in Brisbane). Musical highlights included the songs performed by the principal boy Miss Jennie Lee, particularly "His Heart was True to Poll," "Those Golden Slippers" and "Wink your other Eye."

1891: Her Majesty's Opera House, Brisbane; 26 Dec. 1891 - 11 Jan. 1892

- **Dir.** Frank Beverley; **M Dir/Cond.** Frank Fowler; **Mngr/Lse.** James B. Hickie; **S Art.** Charles Marques and E. McLean.

- **Cast** incl. Jennie Lee (Robinson Crusoe), Frank Beverley (William Atkins), Hosea Easton (Friday), Alex Andrews (King Hoopedoodoodoo), Gerald Lytton (Davy Jones), Chris Johnston (King Tyranny), Marie Payne (Liberty), Edith Danvers (Messenger), Lily Melrose (Billy Bowline), Phoebe Levy (Charlie Bunting), Minnie Hope (Sgt. Splendid Shilling), Flo Holmer (Picalilli), Cecil Sorrel (Daddy Pigtail), James Smith (Cutpurse), C. Tindal (Gougeye), F. Williamson (Wankey Fum), C. Sylvester (Hokee Pokee), H. Rockley (Stanley).

- The season closed early due to the severe illness of the lessee Mr James B. Hickie (*Brisbane Courier* 12 Jan. 1892, 2).

"**H. M. Opera House: Robinson Crusoe.**" *Brisbane Courier* 28 Dec. (1891), 6. [see also advert. - 26 Dec. 1891, 2]

"**Opera House: Robinson Crusoe, The.**" *Queenslander* 2 Jan. (1892), 14.

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