

In December, Dan Barry staged the romantic Australian bushranging drama, *Ransom*, at the Alexandra Theatre, Melbourne. Described in advertising as "abounding in sensation, pathos, sentiment and rollicking humour... [with] a cleverly woven plot based on actual facts with a vein of comedy running through it," *Ransom* contained at least two songs, sung by the character Tom Chivey ("Gaiety Theatre," *Age* 23 Dec. 1893, 10). The play's incidental music was selected and arranged by David Cope.

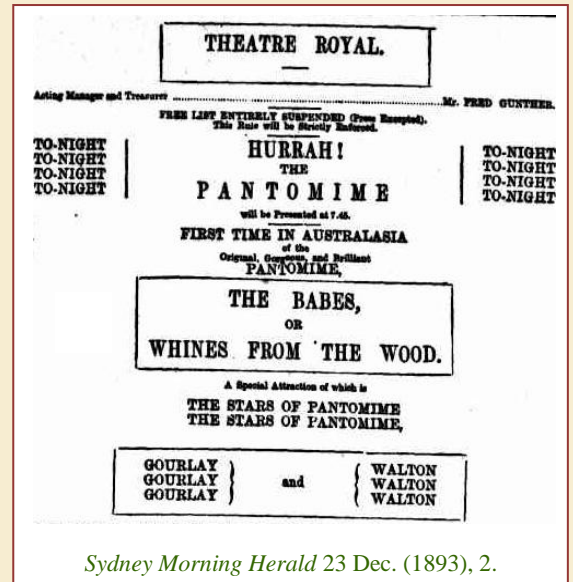
A farcical comedy titled, *Gay Paris*, first known to have been staged in Australia by Harry and Charles Cogill's New Minstrel Company at St George's Hall (Melbourne) on 18 June 1892, was revived by Harry Rickards at the Tivoli theatre (Sydney) on 16 December 1893. Rickards extended on the original production's grand ballet sequence (titled "Fin De Siecle"), however, by incorporating two grand ballets - "Pas-De-Plaisure" and "Paris."

**THE BABES; OR, WHINES FROM THE WOOD:** [pantomime] **Lib.** Harry Paulton (UK); **Add Lib.** Cyril Sandham; **Orig Mus.** George F. Pack; **Add Mus.** [n/e]

Cyril Sandham localised and adapted this pantomime from the previously adapted version by Harry Paulton (author of *Niobe* and *Erminie*), the Australian rights to which had been secured from Willie Edouin by John Gourley. The 1893 Sydney production is known to have been the first staged in Australasia.

Songs known to have been incorporated into the narrative are: a parody on "After the Ball" (Charles K. Harris) and "Poor Little Dolly." Spectacle highlights were the "Historical Procession of the Kings and Queens of England," the grand transformation scene, titled "The Home of the Water Nymph" and the Harlequinade, which incorporated the Ballet d'Action Comique á la L'Enfant Prodigue (described as being the rage of Paris).

- 1893:** Theatre Royal, Sydney; 23 Dec. 1893 - 12 Jan. 1894
- **Dir.** George Walton; **M Dir/Cond.** George F. Pack; **S Art.** William Kinchela, George Campbell, Joseph Little and John Hennings; **Cost.** Mrs George Walton and Mrs Wisby.
  - **Cast incl.** John Gourley (Dolly), George Walton (Booty), Evelyn Harte (Tessie), George Chalmers (Sir Rowland Buttre), Flora Hastings (Lady Buttre), Cecily Staunton (Patty Buttre), Alma Obrey (Ertie Patchoulie), Marion Lockhart (Victor), Madge Denison (Toffie), May Cullen (Reginald), John Williams (Governess), Miss M. Dunoon (Maud), Nella Lyons (Alice), Robert Baxter (Bolus/ Pantaloon), Irve Hayman (Ben Bosun), W. Lewis (Nathaniel), Willie Cameron (Court Jester/Harlequin), Mrs Irve Hayman (Chorus), Ada Juneen (Ralph Reckless), Miss Marshall (Columbine), J. Smythe (Policeman).
  - The role of Pierrot (the French Clown) in the harlequinade was alternated each evening between John Gourley and George Walton.



"Theatre Royal." *Sydney Morning Herald* 23 Dec. (1893), 10.  
"Theatre Royal - *The Babes*." *Sydney Morning Herald* 25 Dec. (1893), 6.

**JACK THE GIANT KILLER:** [pantomime] **Lib.** [n/e]; **Orig Mus.** Frank Eugarde; **Add Mus.** [n/e]

A pantomime based on G. Lash Gordon's burlesque of the popular fairy tale, this George Rignold production draws much of its topicality from the combined effects of the economic depression and drought which had by then taken a serious hold on much of Australia. The narrative opens in the traditional manner, when Demon Depression, deep in his underworld cavern, throws rejected fairytales into the flames with defiance. As book after book is burnt in his fiery furnace, and clouds of smoke billow out of the mountainside, he declares that there are no more stories left. Sunshine, Queen of the Fairies, then conjures up a miniature Jack, with his sword pointed towards a gory giant's head, and it is accepted. The story then develops according to the usual incidents, with the addition of the King Arthur legend. The fairy element, too, is well retained in the second act as Jack, Little Bo-Peep and Widow Doughnut do battle against the giant. The story was regarded by one reviewer, however, as revealing "a plenitude of mediocrity," with the chief reason for its probable success being the spectacle and beautiful scenery ("Her Majesty's," 6).

Frank Eugarde's original music, which included "some pretty ballads and sentimental pieces" (ibid, 6) was incorporated into the narrative along with pre-existing songs from various sources. One of these was, for example, Dr Arne's somewhat difficult setting of Shakespeare's "Under the Greenwood Tree," sung by Minna Phillips. It would seem, however, that Eugarde's contribution to the musical score was more favourably received than the non-original works. The *Sydney Morning Herald* reviewer suggested, for example, that many of the comic songs in particular were "both commonplace and dull," and if not for Mr Eugarde "the defect would have been serious" (ibid, 6). Two songs which, on the other hand, made hits with the audience were Marietta Nash's version of "The Old Black Crow" and "Nellie's the Girl I Love," sung by Aggie Kelton.

According to the reviewer one of the most engaging features of the pantomime was the 20 ft high, mechanically operated Giant Cormoron. This apparition is described as having had its "head and shoulders lost to view above the proscenium arch, leaving in view a giant hand in the grasp of which Sir Galahad appeared struggling amidst the 'flies' - a Lilliputian powerless in the grip of a Brobdingnag" (ibid, 6).

**1893:** Her Majesty's Theatre, Sydney; 23 Dec. 1893 - 26 Jan. 1894  
- **Dir/Prod.** George Rignold; **S Mngr.** J. W. Hazlitt, Frank Emery and H. Hodson; **Chor.** Rosalie Duvalli; **Cost.** Arthur Fredericks; **Lig.** (electric) Prof. Thompson.  
- **Cast** incl. Aggie Kelton (Bo-Peep), Marietta Nash (Jack), H. R. Roberts (King Arthur), Harry Hodson (Mordred Mildew), Joe Tolano (Sir Galahad), Virgie Vivian (Sir Lancelot), Athena Claudine (Princess Tootsecumsa), John Ford (Widow Doughnut), J. W. Sweeney (Biddey), G. G. Rider (Dickun), J. Cass (Moko), Arthur Rigby (Depression), Eugene Faust (Ruin), E. Faust Snr (Drought), Gu3 Lynch (Flood), Minna Phillips (Sunshine), Dora Wallis (Moonray/Sir Watt Pryce), Ada Page (Starlight), Faust Bros, Edward Fanning, Mr Jordan, G. Majeroni, Clifford Baker, Aggie Bristow, F. Foster, Mr Vernon, Mr Cousuin, Gwen Dallas, Miss B. Henderson, Eva Goble, F. Harcourt, Ethel Buckley.

"**Her Majesty's Theatre - Jack the Giant Killer.**" *Sydney Morning Herald* 25 Dec. (1893), 6. [see also advert. - 23 Dec. 1893, 2]

"**Holiday: Amusements - Her Majesty's Theatre - Jack the Giant Killer, The.**" *Evening News* (Sydney) 26 Dec. (1893), 3.

"Sundry Shows." *Bulletin* 30 Dec. (1893), 6.

## **BEAUTY AND THE BEAST:** [pantomime] **Lib.** Toso Taylor [aka Thomas Hilhouse Taylor]; **Mus.** [n/e]

This pantomime version of the classic fairytale utilises several indigenous themes and topicalities within its narrative. One notable feature, for example, is the unusual presentation of the forces of evil as spiders and mosquitos, who battle the forces of good, represented by butterflies and bats. The narrative also incorporated a performing boxing kangaroo and an electric snake dance. Other special features of the production were, a beautiful tableaux showing the outside of the Chicago Exhibition, and George Gordon's spectacular transformation scene which disclosed "Beauty's Bower."

*Beauty and the Beast* was advertised as being "constructed on lines calculated to please an audience... of all ages, and although doubtless psychological problems and theories may or may not be expounded in the course of the entertainment likely to satisfy the cravings of those who yearn for higher things, every effort will be made, and no expense spared, to achieve success and to satisfy the public in the fullest degree" (*Sydney Morning Herald* 23 Dec. 1893, 2). The libretto was seen by one reviewer as affording "some dramatic moments... [although it] was too often obscured by the comic scenes, and attention was demanded more for the dazzling mise-en-scene than for anything else" ("Amusements," 2).

**1893:** Lyceum Theatre, Sydney; 26 Dec. 1893 - 3 Feb. 1894

- **Dir.** George Lauri; **Prod.** J. C. Williamson and George Musgrove; **Cost.** Kate Greenaway.

- **Cast** incl. Nellie Stewart (Beauty), Howard Vernon (Chimpanzee), Florence Young (Prince Lionel), Arthur Lissant (The Beast), George Lauri (Daddy), Elsie Cameron and Polly Emery (Beauty's sisters), Richard Stewart Jnr (Black Spider), May Pollard (Eola), D'Arcy Stanfield, Fred Dark, H. Gribben, A. G. Poulton, Amy Leyton, Nina Osbourne, Mabel McKay, W. Rosevar, Lucy Cobb, Catherino Batho, Ted Faust, Bob Faust, L. Sydney, Master Willie Herbert, Baby Faust.

**1894:** Princess's Theatre, Melbourne; 22 Dec 1894 - 26 Jan. 1895

- **Dir.** Frank Emery; **Prod.** J. C. Williamson and George Musgrove; **B Mngr.** Harry Musgrove

- **Cast** incl. Alice Saker (Beauty), Alfred Saker (Daddy), Marie Luella (Prince Lionel), Augustus Glover (The Beast), Harry Gribbon (Fopperino), Georgie Smithson (Pomponio), Polly Emery (Amaryntha), Florrie Blanchard (Postillion), Alma Grey (Alma); Mercenary Maidens - Miss K. Potter (Cora), Beatrice Place (Dora), Edith Villiers (Flora), Blanche Lynton (Polly), Eileen Eyre (Molly), Edith Russell (Dolly); Beauty's Brothers - James Foreman (Tom.), Peter Fannan (Dick), R. E. Watson (Harry), Frank Sceats (Chim-Pan-Zee), Alice Simmons (Aeola), Hetty Patey (Zephyr), J. Edwards (Mosquito), R. Stewart Jnr (Black Spider), Miss Cresswell (Fly), The Faust Family.

"**Amusements: The Lyceum Pantomime.**" *Sydney Morning Herald* 27 Dec. (1893), 6. [see also advert. - 23 Dec. 1893, 2]

"**Lyceum Theatre.**" *Sydney Morning Herald* 16 Dec. (1893), 7.

"**Dramatic and Musical Notes.**" *Sydney Morning Herald* 29 Dec. (1894), 5.

"**Other Amusements.**" *Age* 27 Dec. (1894), 6.

"**On and Off the Stage.**" *Table Talk* 5 Jan. (1894), 7.

"**Princess Theatre - Beauty and the Beast.**" *Age* 24 Dec. (1894), 6.

## **SINBAD THE SAILOR; OR HARLEQUIN TINBAD THE TAILOR, THE WICKED OGRE AND THE GOOD FAIRY: [aka SINBAD THE SAILOR; OR THE SWEET PRINCESS AND THE WICKED OGRE]** [burlesque] **Txt.** Percy St John; **Mus.** [n/e]

Although it is believed that the various productions of *Sinbad the Sailor* by Percy St John over the years were essentially based on the same narrative, it is likely that the comic business and the songs presented would have differed to a large extent. In this respect, for example, the *Brisbane Courier* in 1899 records that since the burlesque was first staged in Brisbane some six years previously, it "has been revised and brought up to date both in dialogue and music" (11 Feb. 1899, 7). An analysis of the scenes presented in each production also suggests a number of differences, if only the settings.

The relationship between the *Sinbad* pantomimes and the similarly titled pantomime-inspired burlesques staged by St John is less clear, however. The latter works were presented as a second half entertainment for his variety programmes in the late 1890s and early 1900s. Another of his pantomimes also staged as a burlesque was *Cinderella*. It is likely that the burlesques were simply cut down and re-worked (with more contemporary references) versions of the pantomimes. In favour of this argument is the fact that the 1901 burlesque of *Sinbad* is sub-titled *The Sweet Princess, the Demon Ogre and the Fairy Silver Star*, which is not dissimilar to the 1894/98/99 pantomimes.

The story opens in the seaport of Busterorah, where the hand of Princess Suchasweetcreetur, the Caliph's only daughter, is demanded in marriage by an envoy of the Wicked Ogre. The Caliph, who is in financial straits, is about to comply with the Ogre's desires when Sinbad and his sailors arrive, thereby providing the Caliph with possible way out. Sinbad agrees to sail to the Diamond Valley in search of enough precious stones to pay off the Ogre and in turn marry the Princess himself. Before he leave, however, Ogre abducts the Princess and her handmaiden, Zobeide, and has a spell cast on the legs of Sinbad and his men which sees them rooted to the floor. Sinbad removes the spell with the aid of a talisman and in the second act sails for the Diamond Valley where he encounters the Tailor and becomes involved in all sorts of adventures. Act three takes place in the Sultan of Tomatoes, in whose charge the Princess has been placed by the Ogre. When Sinbad arrives there he is arrested by the Sultan, thus allowing the Ogre to retake Princess away without a fight. The Sultan, however, has been smitten by her charms and realising her fate decides to release Sinbad so that he can rescue her. Sinbad tracks the Ogre down and with the aid of the fairies defeats him. The Princess is then restored into the "arms of her faithful Sinbad" ("Evening Amusements," 6).

Advertsing in the *Brisbane Courier* in 1893 provides a breakdown of the scenes:

**SCENARIO.**

**ACT I.**

Scene 1.—**THE PORT OF BUSTERORAH.** A city of the East under reconstruction. Wedding Balls! The Envoy! The Presents! The Caliph! Arrival of Sinbad! The Betrothal! The Caliph's Song!

"THEN DRINK WITH ME, BOYS."

Scene 2.—**IN THE VICINITY.** The American Specialty Artists, Tudor and Friedman, as "The Quakers."

Scene 3.—Same as Scene 1. The Ogre appears. Abduction of the Princess. Sinbad sets sail in search of the Diamond Valley. Grand Finale.

**VOCAL MEDLEY MARCH AND TABLEAU.**

**ACT II.**

Scene 1.—**CABIN OF THE MIOWERA.** A time of trouble, most of the characters fairly on the job.

Scene 2.—**THE WRECK.** Very like a whale.

Scene 3.—**ANYWHERE.** "Lots of other things."

Scene 4.—**THE TROPICAL ISLAND.** Grand Serpentine Dance. The Egg, the Chicken, Foul Riding, Climbing up the Golden Stairs.

Scene 5.—**THE GLOOMY GLEN OF THE DIAMONDS.** The Good Fairy! Letter Song! The Chicken first favourite. The Talisman. Grand Ballet.

**SHOES AND STOCKINGS.**  
The Duenna on the job. My first husband's time.

**TAKE ONE THERE.**

**STARTLING SPECIALTIES AND DEMON REVELS**  
BY THE  
**CONNOR BROTHERS.**

**ACT III.**

Scene 1.—**PALACE OF THE SULTAN OF TOMATOSS.** Grand March of Amazons!

Scene 2.—**STREET IN TOMATOSS.** Descriptive Specialty, Miss Priscilla Verne.

Scene 3.—**THE SULTAN'S PALACE.** Marvellous Feats of Juggling by MONS. PROVO. Arrival of the Shipwrecked Mariner. The Ogre again. The Saltatory Enchantment.

Scene 4.—**AT THE OGRE'S.** "Something occurred." Sinbad to the rescue. The Ogre defiant. Arrival of Submarina. General joy, reunion, and happiness, leading to the Gorgeous **TRANSFORMATION SCENE,**

**"DREAMLAND,"**  
being a series of Harmonious Conceptions specially painted by Mr. C. H. WHAITE.

Followed by that Merry Muddle of Mystical Metamorphosis,  
**THE HARLEQUINADE.**

Harlequin .. .. .	Mr. J. S. Parlato.
Columbine .. .. .	Miss Ada Lempriere.
Policeman .. .. .	Mr. George Rockton.
Pantaloon .. .. .	Mr. Jake Friedman.
Clown .. .. .	Mr. John Tudor.

Scene 1—Street in Brisbane.  
Scene 2—Albert-street.  
Scene 3—Dark Street.

Concluding with a final glimpse of  
**THE GORGEOUS TRANSFORMATION.**

*Brisbane Courier* 23 Dec. (1893), 2.

**GAIETY THEATRE.**  
**TO-NIGHT.**  
**WEDNESDAY, 27th DECEMBER.**

The Event of the Year.

At 7.45 o'clock precisely the  
Great, Gorgeous, and Glittering Pantomime

SINBAD THE SAILOR

Or Harlequin Tinbad the Tailor, the Wicked  
Ogre, and the Fairy Submarina.

Interpreted by an Unapproachable Cast of  
Characters.

Miss Priscilla Verne,  
Mr. T. C. Callaghan, Miss Florrie St. Claire,  
Mons. Provo, and

**THE GAIETY THEATRE COMPANY.**

Augmented Orchestra. Full Chorus.

**POPULAR PRICES:**  
Dress Circle and Orchestra Chairs, 3s.; Stalls, 2s.;  
PIT, ONE SHILLING.

Doors open, 6.45. Overture, 7.40.  
Carriages, 10.40.

*Brisbane Courier* 27 Dec. (1893), 2.

893 Gaiety Theatre, Brisbane; 27 Dec. 1893 - 13 Jan., 26 Jan. 1894

- Dir. Percy St John; Sc Art Claude H. Whaite;
- Cast incl. Priscilla Verne (Sinbad), Florrie St Clair (Princess Suchasweetcreetur), Ettie Williams (Zobeide), J.S. Parlato (The Duenna), George A. Jones (Tinbad the Tailor), Amy Rowe (Submarina), Frank York (The Demon Ogre), Bel Ponsonby (Hafiz), Ada Lempriere (Hunyadi), Jake Friedman (Sultan of Tomatoes), Emma Markham (Jackall Courier), Connor Brothers (Envoy), Coinnor Bros, Mons. Provo; Harlequinade: J. S. Parlato (Harlequin), Ada Lempriere (Columbine), George Rockton (Policeman), Jake Friedman (Pantaloon), John Tudor (Clown).
- Other characters incl. Guards, Amazons, Pashas, Ladies in Waiting, Bigheads, Swelled Heads, Members of the Legislative Assembly, Aborigines.
- A second edition was presented from 6 January 1894.
- The second act was also staged as part of a grand complimentary benefit for Percy St John on 31 January 1894.

1894: Queensland regional tour; ca. Jan - Feb.

- Dir/Prod. Percy St John; S Art. Claude H. Whaite; S Mngr. George A. Jones.
- Troupe: Percy St John/Gaiety Theatre Company.
- Cast incl. Priscilla Verne (Sinbad), T. C. Callaghan (The Caliph), Florrie St Clair (Princess Suchasweetcreetur), Ettie Williams (Zobeide), J. S. Parlato (The Duenna), Amy Rowe (Submarina), George Rockton (Demon Ogre), Miss B. Ponsonby, Ada Lempriere, Jake Friedman, Emma Markham, Connor Bros, George A. Jones, Mons. Provo, J. Tudor (Harlequin Clown).
- Itinerary incl. Theatre Royal, Charters Towers (Sinbad, 12-15, 19 Feb. / Cinder-Ellen, 16-18 ). The company is also recorded as having played Townsville (22-23 Feb.) and Rockhampton (27 Feb. - 3 Mar.).

"Amusements: The Gaiety Theatre." *Brisbane Courier* 8 Jan. (1894), 6.

"Amusements: The Gaiety Theatre." *Queenslander* 13 Jan. (1894), 53.

"Christmas Holidays: The Pantomime." *Brisbane Courier* 23 Dec. (1893), 5.

"Evening Amusements: The Gaiety Theatre - Sinbad the Sailor." *Brisbane Courier* 27 Dec. (1893), 6.

"**Gaiety Pantomime Company: *Sinbad the Sailor***." *Morning Bulletin* (Rockhampton) 28 Feb. (1894), 5.  
"**Gaiety Theatre: *Sinbad the Sailor***." *Queenslander* 30 Dec. (1893), 1258.

**SINBAD THE SAILOR:** [pantomime] **Lib.** Garnet Walch, with Tom Queen (Harlequinade); **Mus** incl. Garnet Walch and Mr Leumane; **Add Mus.** [n/e]

# George Coppin, 1893 (printed by William Marshall)

The third Christmas pantomime put on by George Coppin, following the success of his previous productions *Dick Whittington* and *The Babes in the Wood*. As with Walch's 1880 *Sinbad* pantomime (*Sinbad the Sailor; Or, The Pet and the Peri, the Old Man of the Sea, and the Dwarf of the Diamond Valley*), this version was also likely based on John Strachan's 1869 London production. This 1893 version differs from Walch's earlier work in a number of respects, however. Most notable is the "new business and topicalities," along with a score for which Walch provided a number of songs. It is also clear that Walch reworked the original story, presenting "a lengthy list of characters [comprising] names on various rungs of the histrionic ladder," including Little Jack Horner and his mother, the Emperor of Jumbuckfoo, and Princess Dazzlina, Sinbad's lady love ("On and Off," 5).

The songs incorporated into the narrative include drawing-room ballads, coaster songs, airs and burlesques. In this respect, too, the *Age* reviewer notes that the "songs constitute the main portion of the pantomime [and] as most of them are tuneful and popular they will no doubt prove welcome" ("Theatre Royal," 5). Indeed, Maggie Moore's numbers proved to be among the most popular with audiences - notably "Two Little Maids in Blue," which she presented in both editions. Mr Leumane, who sang two numbers within the show provided a song of his own, "That's What I Want to Know" for the first edition.

The Harlequinade, "invented and produced by Tom Queen" was designed so as to show his ability as an acrobat and contortionist, in addition to presenting the skillful Perman Trio. Also included as part of the evening's entertainment was a "Moving Panorama of the Royal Marriage," painted by Harry Grist.

NB: A full list of songs and music for the pantomime's second edition, including at what time of the evening they were to be performed, is presented in an advertisement in the 26 January 1894 edition of the *Age*.

**1893:** Theatre Royal, Melbourne; 26 Dec. 1893 - 10 Feb. 1894

- **Dir.** John Wallace; **Harlequinade Dir.** Tom Queen; **Prod/Lse.** George Coppin; **S Art.** John Hennings, John Brunton, Harry Grist; **M Arr/Cond.** J. Phillips **Cost.** Mrs Robbins; **Lig.** Mr Lowe (gas and limelight); **S Mngr.** J. Edwards.  
- **Cast** incl. Maggie Moore (*Sinbad*), Bella Perman (*Rose Attar*, *Sinbad's Sister*), Isabel Webster (*Princess Sazzlina*), Miss Sinclair (*Zillah*), Lily Moore (*Carlo Monte*), Daisy Chard (*Topsee Wopsee*), Martyn Hagen (*Captain Ben Taph Rael*), Mr Leumane (*Jack Horner*), Richard Stewart Snr (*Emperor of Jumbucktoo*), Harry Daniels (*Bosun Ali Quid*), W. Perman (*Dame Horner*), P. Perman, Sydney Reid, Harry Sutton, Tom Druid, Georgie Smithers, Baby Nicholls, Miss Sinclair, Miss Matford, Miss St Clair.

"**On and Off the Stage.**" *Table Talk* 22 Dec. (1893), 5.

"**On and Off the Stage.**" *Table Talk* 5 Jan (1894), 7.

"**On and Off the Stage.**" *Table Talk* 12 Jan (1894), 8.

"**Theatre Royal - *Sinbad the Sailor***." *Age* 27 Dec (1893), 5.

[see also adverts. - 23 Dec. 1893, 12 and 26 Jan. 1894, 8]

"**Theatre Royal: *Sinbad the Sailor***." *Argus* 27 Dec. (1893), 5.

Last updated: 15/11/2014

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

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