

1897

Self proclaimed "musical monarchs" and "eccentric Ethiopian comedians" Jantz Kohlman and Johnny Gardner staged numerous musical sketches and burlesques at the People's Concerts (Temperance Hall, Melb) throughout the year. It is not clear whether all of their sketches were narrative-driven, however. Those known to have been staged by the pair during 1897, but which are believed to have likely been created as more or less a vaudeville act, include: the instrumental burlesque extravaganza *Merry Musical Moments* (6 Mar.); and the sketches/farces *Dissection* (27 Mar., also known as *Double Dissection*), *Bones' Baby* (17 July), *Mixed* and *Done Brown* (31 July), *Uncle Tom's Cabin in 5 Minutes* (7 Aug.), *Our Boys* (28 Aug.), *Salutation Sisters* and *Troubles in the Kitchen* (9 Oct.), also known as *Fun in the Kitchen*. It is believed that most of these sketches were given return seasons throughout the course the year, and over the next few years. *Merry Musical Moments*, for example, was staged every year from 1897 to 1899. Johnny Gardner, who was the brother of Melbourne-based "Eucalyptus Comedian," Dave "Murrumbidgee" Gardner, is also known to have staged several of his own original sketches, including *The New Guinea Chief* (26 June).

Another double act engaged throughout the year by the management of the Melbourne's People's Concerts was that of Boyd and Octavia. Robert Boyd (baritone) and Lilly Octavia (interlocutrix/serio-comic and balladist) specialised in musical society sketches. One piece which is known to have included music in the performance, but which might not necessarily fall within the music theatre parameters of this survey is *Tit Bits*, described as a "musical medley... especially written for them" (Age 7 Aug. 1897, 12). Lilly Octavia later teamed up with Dave Warne (ca. 1904).

The Cosgrove Musical Comedy Company staged its version of *Fun on the Bristol* at the Cambridge Theatre (Melbourne) in October, with William Cosgrove as the Widow O'Brien (and advertised as having been played by him in excess of 1,000 nights). Billed as being "full of novelty" the production also contained "new songs [and] new dances" (Age 9 Oct. 1897, 12).

BARNUM'S BABY ELEPHANT: [aka THE BABY ELEPHANT and BARNUM'S CIRCUS] [musical sketch] **Txt/Orig Mus.** Jantz Kohlman and Johnny Gardner; **Add Mus.** [n/e]

As with most of Kohlman and Garner's sketches little is yet known of what form their act took. They are invariably described as "screaming" or "mirth provoking" absurdities. It is believed, however, that sketches such as *Barnum's Baby Elephant* were in essence simple farces which revolved around some type of musical performance. In this respect *Barnum's Baby Elephant* (or its alternative title) is sometimes referred to as a farce in advertising. As the pair were well known for their instrumental abilities (in similar vein to the Leslie Brothers) it is feasible that musical instruments would have been incorporated into some scenes. As to whether other actors were involved, this is yet to be established.

NB: It is not clear at this stage what relationship Kohlman and Gardner's sketch has with a similarly titled farce, *The Baby Elephant* presented by W. H. Speed as part of Delohery, Bovis and Deane's Elite Burlesque Company program at Brisbane's Gaiety Theatre (15 May 1897).

- 1897:** Temperance Hall, Melbourne; 13 Feb., 5 June, 4 Sept.
- **Prod.** People's Concerts; **M Dir.** "Prof." Frederick Ireland.
- **Cast** incl. Jantz Kohlman and Johnny Gardner.
- **Musicians** incl. Nicholas La Feuillade (violin).
- 1898:** Temperance Hall, Melbourne; 12 Nov., 19 Nov.
- **Prod.** People's Concerts; **M Dir.** "Prof." Frederick Ireland.
- **Cast** incl. Jantz Kohlman and Johnny Gardner.
- The 19 Nov. production was advertised as *Barnum's Circus*.
- 1899:** Temperance Hall, Melbourne; 8 Apr.
- **Prod.** People's Concerts; **M Dir.** "Prof." Frederick Ireland.
- **Cast** incl. Jantz Kohlman and Johnny Gardner.

PEOPLE'S CONCERTS, To-night.—Kohlman and Gardner's amusing specialties; John Matlock, basso; Cyril Iredale, alto; Muriel Harbrow, descriptive.

PEOPLE'S CONCERTS.—Side-splitting farce, "Baby Elephant;" La Feuillade's violin obligato. Musical Director, Professor Ireland. Rehearsal, 1.

Argus 13 Feb. (1897), 16.

TWEEDLETON'S DILEMMA: [musical sketch] **Txt.** D'Arcy and Eva Stanfield; **Mus.** [n/e]

Described in advertising as "The Versatile and Inimitable "Merry-Makers," in their Original Musical and Farcical Frivolity" (*Brisbane Courier* 17 Apr. 1897, 2).

- 1897:** Gaiety Theatre, Brisbane; 17 Apr.
- **Prod/Lse.** Thomas Delohery, Charles Bovis and Sydney Deane.
- **Cast:** D'Arcy and Eva Stanfield.
- Advertised as the Stanfields' return "to the scene of their former triumphs" after five years.

THE GIDDY CURATE AND THE GAIETY GIRL: [musical comedietta] **Txt.** [n/e]; **Mus.** incl.

Charles Godfrey

Another "farcical frivolity" staged by the "inimitable and versatile merry-makers," D'Arcy and Eva Stanfield. As with their other musical comediettas, *The Gaiety Girl* introduced several "latest musical successes" into its story line, including "We're Getting Older Every Day," "Romeo and Juliet" and "The Giddy Curate" (with the latter song having been presented to D'Arcy Stanfield by Charles Godfrey).

- 1897:** Gaiety Theatre, Brisbane; 1-7 May

- **Prod/Lse.** Thomas Delohery, Charles Bovis and Sydney Deane; **T Mngr.** Henry Colley.
- **Troupe:** Elite Burlesque, Comedy and Specialty Company.
- **Cast:** D'Arcy Stanfield, Eva Stanfield.

Brisbane Courier 24 Apr. (1897), 2. **Advert.**

ROUGH ON RATS: [musical sketch] **Txt/Orig Mus.** Jantz Kohlman and Johnny Gardner; **Add Mus.** [n/e]

Also sometimes referred to in advertising and reviews as *Rats*. As with most of Kohlman and Garner's sketches little is yet known of what form their act took. They are invariably described as "screaming" or "mirth provoking" absurdities. It is believed, however, that sketches such as *Rough on Rats* were in essence simple farces which revolved around some type of musical performance. As the pair were well known for their instrumental abilities (in similar vein to the Leslie Brothers) it is feasible that musical instruments would have been incorporated into some scenes. As to whether other actors were involved, this is yet to be established.

- 1897:** Temperance Hall, Melbourne; 8 May, 14 Aug.
 - **Prod.** People's Concerts; **M Dir.** "Prof." Frederick Ireland.
 - **Cast** incl. Jantz Kohlman and Johnny Gardner.
 - **Musicians** incl. Nicholas La Feuillade (violin).

TIPPERARY REVELS: [musical comedietta] **Txt.** Tom Buckley; **Mus.** [n/e]

Essentially a society sketch on an Irish theme.

- 1897:** Temperance Hall, Melbourne; 8 May
 - **Prod.** People's Concerts; **M Dir.** "Prof." Frederick Ireland.
 - **Cast:** Tom Buckley and Rhoda Rhodes.
 - **Musicians** incl. Nicholas La Feuillade (violin).

TURN HIM OUT: [musical sketch] **Txt/Orig Mus.** Jantz Kohlman and Johnny Gardner; **Add Mus.** [n/e]

As with most of Kohlman and Garner's sketches little is yet known of what form their act took. They are invariably described as "screaming" or "mirth provoking" absurdities. It is believed, however, that sketches such as *Turn Him Out* were in essence simple farces which revolved around some type of musical performance. As the pair were well known for their instrumental abilities (in similar vein to the Leslie Brothers) it is feasible that musical instruments would have been incorporated into some scenes. As to whether other actors were involved, this is yet to be established.

- 1897:** Temperance Hall, Melbourne; 29 May
 - **Prod.** People's Concerts; **M Dir.** "Prof." Frederick Ireland.
 - **Cast** incl. Jantz Kohlman and Johnny Gardner.
 - **Musicians** incl. Nicholas La Feuillade (violin).
1899: Temperance Hall, Melbourne; 24 Feb., 24 June
 - **Prod.** People's Concerts; **M Dir.** "Prof." Frederick Ireland.
 - **Cast** incl. Jantz Kohlman and Johnny Gardner.

PAIR OF LUNATICS, A: [musical comedietta] **Txt/Mus.** [n/e]

PEOPLE'S CONCERTS.—To-night, Sparkling Comedietta, "Pair of Lunatics," Miss Octavia, Robert Boyd, La Feuillade's Sublime Obligatoes.

PEOPLE'S CONCERTS.—To-night, Rollett Brothers, Original Patter Sketch, "Old Acquaintances," introducing parodies on latest American songs.

PEOPLE'S CONCERTS.—To-night, Kohlman and Gardner's Screaming Absurdity "Turn Him Out;" Charles Carrington's Latest Eccentricity, "Mad."

Argus 29 May (1897), 16.

Although described as a "sparkling comedietta" it is likely that this Boyd/Octavia vehicle would have essentially been a society sketch, staged with one or more songs (*Age* 29 May. 1897, 12). The 1897 staging may possibly have been written by Robert Boyd, with additional material by Lily Octavia. Additional material may possibly have been contributed by Will Stevens in the 1898 staging.

- 1897:** Temperance Hall, Melbourne; 29 May
 - **Prod.** People's Concerts; **M Dir.** "Prof." Frederick Ireland.
 - **Cast:** Lily Octavia and Robert Boyd.
 - **Musicians** incl. Nicholas La Feuillade (violin).
1898: Temperance Hall, Melbourne; 22 Jan.
 - **Prod.** People's Concerts; **M Dir.** "Prof." Frederick Ireland.
 - **Cast:** Will Stevens and Maud Lewis.
 - **Musicians** incl. Nicholas La Feuillade (violin).

MUSICAL TROUBLES: [musical comedietta] **Txt.** Will Watkins and Mr Sherwin; **Mus.** [n/e]

- 1897:** Theatre Royal, Melbourne; 12-18 June
 - **Dir/Prod/Lse.** Frank M. Clark; **B Mngr.** J. B. Ford; **Lse.** George Herbert.
 - **Troupe:** Frank M. Clark's New All Star Company.

Brisbane Courier 12 June 1897, 2. **Advert.**

THE CHRISTENING: [musical comedietta] **Txt/Mus.** [n/e]

Described as a "sparkling comedietta," *The Christening* was another of the society sketches regularly staged by Robert Boyd and Lily Octavia for the People's Concerts (*Age* 3 July 1897, 12). Possibly written, or with additional material contributed, by Boyd and Octavia.

- 1897:** Temperance Hall, Melbourne; 3 July
- **Prod.** People's Concerts; **M Dir.** "Prof." Frederick Ireland.
- **Cast:** Lilly Octavia and Robert Boyd.
- **Musicians** incl. Nicholas La Feuillade (violin).

MUSIC MAD: [musical comedietta] **Txt/Mus.** [n/e]

Described as a "sparkling musical comedietta," *Music Mad* was another of the society sketches regularly staged by Robert Boyd and Lily Octavia for the People's Concerts (*Age* 17 July. 1897, 12). Possibly written by Robert Boyd and Lily Octavia.

- 1897:** Temperance Hall, Melbourne; 17 July, 21 Aug.
- **Prod.** People's Concerts; **M Dir.** "Prof." Frederick Ireland.
- **Cast:** Lilly Octavia and Robert Boyd.
- **Musicians** incl. Nicholas La Feuillade (violin).

HUSBAND AND WIFE (aka MATRIMONIAL SQUABBLES / MATRIMONIAL TROUBLES): [musical comedietta] **Txt/Mus.** [n/e]

Although described as a "sparkling musical comedietta" it is likely that this Boyd/Octavia vehicle would have essentially been a society sketch, with the addition of one or more songs (*Age*: 24 July 1897, 12). Possibly written by Robert Boyd with additional material by Lily Octavia.

- 1897:** Temperance Hall, Melbourne; 24 July
- **Prod.** People's Concerts; **M Dir.** "Prof." Frederick Ireland.
- **Cast:** Lilly Octavia and Robert Boyd.
- **Musicians** incl. Nicholas La Feuillade (violin).
- 1898:** Temperance Hall, Melbourne; 27 Aug. [as *Matrimonial Squabbles*]
- **Prod.** People's Concerts; **M Dir.** "Prof." Frederick Ireland.
- **Cast:** Lilly Octavia and Robert Boyd.
- 1898:** Temperance Hall, Melbourne; 23 Dec. [as *Matrimonial Troubles*]
- **Prod.** People's Concerts; **M Dir.** "Prof." Frederick Ireland.
- The cast for this presentation of mixtures is unknown. Although Lilly Octavia was engaged as a performer on the program, her name had only recently been re-associated with the company's society sketches or farces. For the past year or so leading up until September 1899, she seems to have been engaged to present a variety of solo singing and comedy turns.

DEAR MA-IN-LAW: [musical comedietta] **Txt/Mus.** [n/e]

Described as a "sparkling musical sketch," *Dear Ma-In-Law* was another of the society "comediettas" regularly staged by Robert Boyd and Lily Octavia for the People's Concerts (*Age*: 31 July 1897, 12). Possibly written by (or additional material contributed by) Boyd and Octavia.

- 1897:** Temperance Hall, Melbourne; 31 July
- **Prod.** People's Concerts; **M Dir.** "Prof." Frederick Ireland.
- **Cast:** Lilly Octavia and Robert Boyd.
- **Musicians** incl. Nicholas La Feuillade (violin).

POPPING THE QUESTION: [musical comedietta] **Txt/Mus.** [n/e]

Described as "mirthful and musical," *Popping the Question* was another of the society "comediettas" regularly staged by Robert Boyd and Lily Octavia for the People's Concerts. Possibly written by (or additional material contributed by) Boyd and Octavia.

- 1897:** Temperance Hall, Melbourne; 14 Aug.
- **Prod.** People's Concerts; **M Dir.** "Prof." Frederick Ireland.
- **Cast:** Lilly Octavia and Robert Boyd.
- **Musicians** incl. Nicholas La Feuillade (violin).

JACK THE GIANT KILLER; OR, HARLEQUIN FEE FI FO FUM KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE: [pantomime] **Lib.** T. F. Doyle; **Add Lib/Lyr.** Lance

Lenton and Edmund Finn; **Orig Mus.** Carl Riedle; **Add Mus.** [n/e]

One of very few Christmas pantomimes staged by Harry Rickards, this version of the popular children's story was both his first, and the production he chose to reopen the Theatre Royal with when his company began a season there in December 1897.

Advertised in the *Sydney Morning Herald* as Rickards' "First Original Grand Magical Comical, Historical, Pastoral, Bombastical and Hudibrastic Pantomime" (11 Dec. 1897, 2), the libretto was constructed by Englishman T. F. Doyle, who was then late manager of the Theatre Royal, Manchester. It was then localised with topical allusions and situations by Lance Lenton (Sydney season) and Edmund Finn (Melb), who both contributed both original lyrics to the music of Carl Riedle and adapted lyrics to various popular songs.

The *Sydney Morning Herald* critic writes, with regard to the 1898 Sydney revival (with revised cast): "like most pieces of this character, *Jack* is frankly nonsensical - a fact no sooner grasped by the audience than hearty laughter is at the service of the actors. Mr Lance Lenton has written in some clever topical allusions, and the dialogue generally has been brought forward to suit the whim of the hour" ("Tivoli," 6).

One of the more popularly received musical numbers was apparently Reidle's adaptation of "Twinkle Twinkle Little Star" (sung by George Lauri and Frank Haytor). The composer's main contribution to the musical score, however, was in relation to the original overtures, incidental music and other "melodic morceaux" Songs known to have been incorporated into the narrative were "Ding Dong" (to the tune of "Les Cloches"), "She Just Walks On" (Marietta Nash), "A Naughty Spirit" (Ivy Scott), "Al Ballo" (Alice Simmons) and "Come to me My Own" (Lottie Moore). The *Age* theatre critic also praised to the Brothers Hurline (musical clowns) for the scenes in which they performed the "Heimliche Liebe" gavotte and a concertina duet. The critic also suggested that there were "at least three ballets in the pantomime well worth seeing, the best from the point of view of novelty being one in which the performers [had] their costumes fitted with bells, and their dance so arranged as to provide a very tuneful and effective accompaniment to the orchestral music" ("Opera House," 6).

T H E A T R E R O Y A L

Sole Lessee and Managing Director,
MR. HARRY RICKARDS.

THURSDAY NEXT, DECEMBER 23rd,
GRAND OPENING NIGHT OF
The First Pantomime of the Season,
JACK THE GIANT KILLER.

The array of talent engaged for Mr. Rickards's First Pantomime is the talk of Sydney.
Prices, 3s, 2s, and 1s. Book Seats at Paling and Co.
FIRST MATINEE, BOXING DAY, DECEMBER 27th.
Early Doors and Booking Sixpence Extra.

Evening News (Syd) 21 Dec. (1897), 1.

1897: Theatre Royal, Sydney; 23 Dec. 1897 - 31 Jan 1898

- **Dir.** Story Gofton; **Prod.** Harry Rickards; **M Dir/Arr.** Carl Riedle; **S Art.** Alfred Clint and J. J. Carroll; **Chor.** Senora Pasta, with John Tiller (Tiller Troupe only); **Cost.** Kate Rickards; **Lig.** John Birrell and John Provah.
- **Cast** incl. Addie Conyers (Jack), George Lauri (Dame Hubbard), Dolly Elcon (Princess Pretty Per), Marietta Nash (Liza, the Coster Queen), Lottie Moore (Pansy), Alice Simmons (Fairy Queen), James Huline (Cook/Gulpus, the Giant's Attendant), John Huline (Cook Gripper, the Giant's attendant), Edie Haytor (Sir Galahad), Alice Scott (Sir Lancelot), Ivy Scott (Will O' the Wisp), Story Gofton (Giant Grim Gobbler), Frank Haytor (Thin Schoolboy/Blind and Deaf Beggar), Arthur Haytor (Fat schoolboy/ Blind and Deaf Beggar), Tom Wootwell (Merlyn), Albert Bellman (King Arthur), Clarence Lyndon (Demon Imp), Aggie Bristow (Sir Gareth), Cecil Calvert, Dorothy Montague, Henry Moss, Essie Graham (Sir Percival), Christine Tennyson (Sir Tristan), Daisy Mansfield (Violet), Nellie Lyons (Daisy), Lulu Zesch, William Smith, Herbert Cato and Tiller Quartette (Maggie Crossland, May Lucas, Nellie Cort, Emmie Franks).
- The role of Jack for the first few nights was taken by Edie Haytor, after Addie Conyers sprained an ankle during rehearsals. Georgie Devoe took Haytor's place as Sir Galahad.

1898: Opera House, Melbourne; 5 Feb. - 18 Mar.

- Cast and production mostly as for previous Sydney season. Major changes were: Rae Cowan as Princess Pretty Per (replacing Dolly Elcon); Nellie Wilson as the Fairy Queen (replacing Alice Simmons).
- Will Whitburn, one of Harry Rickards long-serving Melbourne comics, makes a special appearance in the production from 26 Feb. onwards.
- A second edition of the pantomime was staged from 5 March.

1898: Tivoli Theatre, Sydney; 22 Mar. - 1 Apr.

- Revised cast. The most significant changes were: Edie Haytor as Jack (replacing Addie Conyers), and Owen Conduit as the music director/conductor. New cast members were Lucy Fraser as Liza (replacing Marietta Nash), Martyn Hagan as Dame Hubbard (replacing George Lauri), Rae Cowan as Princess Pretty Per (replacing Dolly Elcon), Charles Fanning as Merlyn (replacing Tom Wootwell) and Nelly Wilson as Fairy Queen (replacing Alice Simmons).

"**Opera House - A Christmas Pantomime.**" *Age* 7 Feb. (1898), 6. [see also adverts. - 5, 12 Feb. 1898, 12]

"**Opera House: Jack the Giant Killer.**" *Argus* 7 Feb. (1898), 6.

"**Royal - Jack the Giant Killer.**" *Sydney Morning Herald* 24 Dec. (1897), 6. [see also adverts. - 11, 23 Dec. 1897, 2]

"**Royal: Jack the Giant Killer.**" *Sunday Times* (Sydney) 26 Dec. (1897), 2.

"**Tivoli - Jack the Giant Killer.**" *Sydney Morning Herald* 23 Mar. (1898), 6. [see also advert. - 22 Mar. 1898, 2]

THE BABES IN THE WOOD; OR, BOLD ROBIN HOOD AND HIS MERRY MEN:

[pantomime] **Lib.** [n/e]; **Orig Mus** Leon Caron and George F. Pack; **Add Mus.** [n/e]

Although the identity of the librettist for this burlesque pantomime is unknown, he (or possibly they) is likely to have been a local writer. In this respect the *Sydney Morning Herald* review published after opening night indicates that this "new version... appeared too talky, but this was probably only a first night defect, which can soon be remedied," suggesting that the libretto had not been tested previously on overseas audiences ("Her Majesty's," 5). The *Age* theatre critic, whose theatrical sensibilities were no doubt steeped in serious dramatic art forms, makes the observation that *The Babes in the Wood* "suggests high possibilities." He or she goes on to note, however, that "of course there is no standard work in the dialogue. That is not expected. The absence of

undue inanity, a plentiful degree of point, an ingenious gilding of commonplaces with quaint allusion and a rippling of jocosity varied with infusions of genuine humour constitute its merits; and these are rare" ("Princess Theatre," 7).

The story, presented in three acts, involved the following scenes: Act 1: Sc 1. Nottingham Fair; Sc 2. The Baron's Study; Sc 3. The Nursery; Sc 4. The Home of Santa Claus; Act 2: Sc 1. The Nursery; Sc 2. The Fringe of the Forrest; Sc 3. Amidst the Brake and Bracken; Sc 4. The Heart of the Forrest; Act 3: Sc 1. The Courtyard of the Castle; Sc 2. The Baron's Study; Sc 3. The Wedding Breakfast. Instead of the customary transformation scene, director J. B. Watson arranged with William Hassan to create the "Wedding Breakfast" spectacle, which included the construction of a giant wedding cake.

The musical score has been described as "good, coherent and pleasantly operatic, including plenty of lively music hall songs and a general rollicking lilt that gets into one's circulation and stimulates the audience" (*Age* 4 Apr. 1898, 7). Aside from the overture and incidental music, George Pack's choice and arrangement of additional songs and dances included "The Bridal Chorus" from Cowan's *Rose Maiden*, and Leon Caron's "Bird Ballet." Songs known to have been incorporated into the Sydney (1897) production were: "Susie-ue" (sung by Ada Reeve), "Dainty Marian" (song and dance by Alice Lemar), "The Nervous Man" (Bert Gilbert) and "There's Only One Thing that Stops Me" (John Coleman). The Melbourne production (1898) included: "Little Mascotte, the Simple Little Maiden of To-day" (sung by Ada Reeve) and "She was One of the Early Birds" (Alice Rene).

NB: There is not believed to be any relationship between this production and a similarly titled pantomime, *Babes In The Wood; Or, Bold Robin Hood and His Foresters Good*, staged by George Coppin and Bland Holt at the Theatre Royal (Melbourne) in 1892. The earlier production, although written by Wilton Jones "up to date for [that] theatre," has not been included in this survey into Australian-written music theatre. The music, too, contained only that which had been "selected and arranged" by music director, Thomas Zeplin.

1897: Her Majesty's Theatre, Sydney; 27 Dec. 1897 - 11 Feb. 1898

- **Dir.** J. B. Watson; **Prod.** J. C. Williamson and George Musgrove; **M Dir.** George F. Pack; **S Art.** George Gordon, John Gordon and Phil Goatcher; **Chor.** Madame Phillipini and J. B. Watson; **Cost.** Emilie Nathan; **Lig.** Austin Walters.

- **Cast** incl. Ada Reeve (Robin Hood), Alice Lemar (Maid Marion), Bert Gilbert (Baron Bounder), Carrie Moore (Sweet Will, a Babe), Lily Titheradge (Cissy, a Babe), John Coleman (Burglar Bill), John J. Burke (Joe Ugly), George De Lara (Dame Tabitha), Little Gulliver (Tommy, the Baron's Page), Stella Esdaile (Little John), Bel Loel (Will Scarlet), Ruby Kennedy (Allan-a-Dale), Dorothy Landor (Much-the-Miller), Edie Smith (George-a-Green), Lucy Cobb (Gilbert the Good), Minnie Hooper (Ulrie the Ready), Dora D'Amele (Peter the Piper), Ada Page (Rudolph the Ready), Evelyn Murst (Harold of the Heights), Daisy Lascelle (Will the Piper), Miss Cecil Englehardt (Bob-o-the-Mill), Stannis Leslie (Showman), R. Vernon (Binks the Pedler), H. Cadden (Hamlet), R. Holden (Romeo), B. Keiley (Mercutio), F. England (Laertes), Minnie Everett [aka Gordon] (Dorothy), Joey Casillus (Dorcas), Lena Casillus (Phyllis), Alice Mitchell (Margery), May Flower [aka Hillas] (Joan), Bertha Caldwell (Lillian), Connie Hamilton (Celia), Bertha Bergin (Nancy), Charles Beetham (Walter), Patrick Beetham (Ernest the Strong), J. Balfour (Robert O' Nights), W. Beaumont (Henry), Alice Rene (Christmas Fairy).

- A second edition of the pantomime was presented from 15 January onwards.

- The "Giant Wedding Cake" novelty designed and built by William Hassan.

1898: Princess's Theatre, Melbourne; 2 Apr. - 5 May

- Production mostly as for previous Sydney season. **Lig.** H. Jones.

- Major changes to the cast were: Ada Reeve (Maid Marion), Alice Rene (Robin Hood), Connie Solomon (Sweet Will), Isabel Henley (Cissy), George Lauri (Joe Ugly), Charles Berkely (Burglar Bill), Blanche Wallace (Harold of the Heights), Dora Wallace (Will the Piper), Eve Newton (Bob-o-the-Mill), Florrie McRay (Lillian) and Miss Cecil Englehardt (Christmas Fairy).

1898: Theatre Royal, Adelaide; 9-20 May

- Cast and production mostly as for previous Melbourne season

"**Amusements: Theatre Royal - Babes in the Wood.**" *South Australian Register* 10 May (1898), 6.

"**Babes in the Wood.**" *Advertiser* (Adelaide) 7 May (1898), 5.

"**Her Majesty's Theatre - Babes in the Wood.**" *Sydney Morning Herald* 28 Dec. (1897), 5. [see also advert. - 28 Dec. 1897, 5]

"**Princess's Theatre - Babes in the Wood.**" *Age* 4 Apr. (1898), 7. [see also adverts. - 2, 9, 16 Apr. 1898, 12]

"**Princess's Theatre - Babes in the Wood.**" *Argus* 4 Apr. (1898), 7.

"**Theatre Royal.**" *Advertiser* (Adelaide) 10 Apr. (1898), 5.

DICK WHITTINGTON AND HIS CAT; OR, HARLEQUIN THE DEMON RAT, AND

THE GOOD FAIRIES OF THE BELLS: [pantomime] **Lib Adapt.** Edmund Finn; **Orig Mus.** George Gardiner;

Add Mus incl. Sydney Turnbull

Holloway and Anderson, 1897 (printed by F. W. Niven)

Advertising indicates that Edmund Finn cribbed, adapted, localised and brought up-to-date this pantomime version of the popular children's tale, presented as a vehicle for Maggie Moore and her partner, H. R. Roberts. Interestingly the *Age* reviewer criticised Moore for her "singular lack of spirit." Her defects, it was suggested, were possibly brought about by the company "having worked night and day" to get the production ready. In this respect it was noted that the pantomime "showed hasty preparation. Some of the scenery worked badly, and there were faults in the 'business' which such performances rely upon for much of their interest" ("Theatre Royal," 6). Nevertheless, the season apparently picked up, possibly through the efforts of H. R. Roberts, whom the *Age* critic noted held the opening night show together. The season in fact went on to play a very respectable seven weeks.

The orchestral, vocal and incidental music was composed and selected by George Gardiner. Original musical numbers included: "The Flower Pot Ballet," "The Merry Children" (a new coon dance), a Toreador dance (performed by Nellie Osgood), a

La Diablo dance (James Watts), and a skipping rope dance (Ethel Clifford). Other musical numbers known to have been incorporated or written into the narrative were the songs: "That's Interfering, Marm, Downstairs" and "The Spinster That's Looking for a New Husband" (sung by H. R. Roberts), "Just a Plain Australian Girl," Sydney Turnbull's song "Somewhere" (Maggie Moore), and "Turn Again, Whittington, Thrice Mayor of London."

Presented in three acts the plot unfolded through the following scenes: Act 1: Sc 1. The Belfry of Old Bow Bells; Sc 2. Exterior of Fitzwarren's Shop; Sc 3. Fitzwarren's Kitchen; Sc 4. Highgate Hill, "Flower Pot Ballet?" "Sowing the Seed." "The Growth." "The Blossom;" Act 2: Sc 1. Wapping Old Stairs; Sc 2. Deck of the Lively Polly; Sc 3. Storm at Sea. The Wreck. The Raft; Sc 4. The Coast of Morocco; Sc 5. The Imperial Palace of Morocco. "Grand Pageant"; Act 3: Sc 1. Guildhall; Sc 2. An Ante Room in the Guildhall. Transformation Scene - the Four Seasons; and the Harlequinade (written and directed by Tom Queen).

1897: Theatre Royal, Melbourne; 27 Dec. 1897 - 11 Feb. 1898 [53 pfms]

- **Dir/Chor.** Walter Raynham and H. R. Roberts; **Prod.** Charles Holloway and William Anderson; **M Dir.** George Gardiner; **S Art.** John Hennings and George Campbell; **Cost.** Mrs Robbins; **Lib.** Frank Milne; **Harlequinade Dir.** Tom Queen.

- **Cast** incl. Maggie Moore (Dick), H. R. Roberts (Sarah, the cook), Edwin Kelly (Alderman Fitzgerald), Laura Roberts (Alice), Max Maxwell (Idle Jack, an apprentice to Fitzwarren - hates Dick), Frank Williams (Sam, an apprentice to Fitzwarren), Walter Rivers (King Rat), Julie Spencer (Silvertone, Dick's guardian angel), Frank Gromann (Captain O'Kidd), M. Kingston (Tom Bowline), A. Reid (Ben Freeunion), Fred Wentworth (Emperor Getinthewayo), Daisy Coppin (Zeborda, the Emperor's only daughter), Harry Daniels (Rum Tum, the Emperor's Prime Minister), Tom Queen (Mumbo, the Emperor's own Christy Minstrel), Gus Gregory (Thomas, Dick's cat), Nellie Osgood (Truth), Lilly Bashford (Industry), Mr Baroni (Vice), Mr Tait (Idleness).

- A second edition was staged from 22 January 1898.

Age 25 Dec. (1897), 10. Advert. [see also adverts - 22, 29 Jan. 1898, 12]

"*Dick Whittington.*" *Table Talk* 31 Dec. (1897), 3.

"*Theatre Royal: Dick Whittington.*" *Age* 28 Dec. (1897), 6.

"*Theatre Royal: Second Edition of the Pantomime.*" *Argus* 31 Jan. (1897), 7.

"*Theatres and Entertainments: Theatre Royal Pantomime.*" *Argus* 28 Dec. (1897), 6.

DICK WHITTINGTON; OR, HARLEQUIN KING CANABICUS, THE COOKS (YOU'LL KNOW 'EM WHEN YOU SEE 'EM), DAME DURDEN AND THE LITTLE BOY AT MANLY: [pantomime] **Lib.** Francis Meyers; **Orig Mus.** Frank Eugarde; **Add Mus.** [n/e]



LYCEUM.—Principal boy (Miss Fanny Liddiard) and girl (Miss Celia Mavis).

This version of the popular pantomime is said to have made a recognisable departure from the usual productions, by introducing the harlequinade (titled "The Terrible Day") at the beginning, thus increasing its importance, and thereby decreasing the significance of the pantomime portion of the story somewhat. The production was also described as having taken the typical localisations and topical allusions a step further by infusing the story with an added political motive. "Interwoven with the nursery story of *Dick Whittington*," writes the *Sydney Morning Herald* critic, is "a serious satire upon the trend of the federation movement in Australia... in the first scene we find two cooks under the names of Hobson and Jobson very cleverly - in make-up at least - personifying no less personages than Mr Reid and Sir George Turner, and busily employed in preparing a federation stew, a device which enables the author to cleverly introduce some of the burning questions of the day" ("Lyceum Theatre," 4).

1897: Lyceum Theatre, Sydney; 27 Dec. 1897 - 19 Jan. 1898

- **Dir.** Alfred Woods; **Prod.** MacMahon Bros; **M Dir.** Frank Eugarde.

- **Cast** incl. Fanny Liddiard (Dick), Harry Shine (Dame Durden), Celia Mavis (Alice), Harry Overton (Alderman Fitzwarren), J. Driscoll Foley (Hobson), E. Grattan Coughlan (Jobson), Olive D'Elroy (Katids), Daisy Chard (Bobelink), Georgie Smithson (King Canabicus), Edith Barrow (Boatswain), Lullie Roberts (Fairy Queen), Marian Lockhart (Captain of the Lively Polly), Noney Seabrook (Fanny), Julie Woodville (Herald), Lily Everett (Eleanor), Annie Sinclair (Matilda), Gertie Fraser (Young Australia), Gus Franks (The Cat), Herbert Rowley (Father Christmas), J. A. Norbert (John Duden), Percy Stewart (Lord Chancellor), Cecilia Terry (Midgut), Martin Forde (The King), General Mite (Little Boy at Manly), Fannie Evelyn, Violet Melrose, Miss Thornton, Madge Hope, Nina Rochester, Ethel Hunt, Miss Bentley, Charles Blake, Frank Crossley.

Sunday Times (Syd) 2 Jan. (1898), 2.

"Lyceum: *Dick Whittington*." *Sunday Times* (Sydney) 2 Jan. (1898), 2.

"Lyceum Theatre - *Dick Whittington*." *Sydney Morning Herald* 28 Dec. (1897), 4.

"Sydney Mummery." *Table Talk* 31 Dec. (1897), 4.

THE LYCEUM.
Under the Sole Direction of Messrs. MACMAHON.
THE LYCEUM CHRISTMAS PANTOMIME.

SPECIAL AND IMPORTANT NOTICE.—The policy inaugurated by us upwards of four months ago of giving to the play-going public of this colony the Highest Class Productions at the most Economical Tariff of Admission in all the theatrical world has proved such a splendid success that we are determined, even in the face of all the great expense involved in the forthcoming production of this great Pantomime, to

[2s, 1s, & 6d.] **STRICTLY ADHERE TO THIS SAME POLICY.** [2s, 1s, & 6d.]

For weeks past a positive army of Artists, Musicians, Painters, Singers, Dancers, Mechanics, Modellers, Costumers, &c., &c., has been night and day eagerly at work in preparation of the Great Lyceum Annual,

DICK WHITTINGTON UP TO DATE,

[150 UPON THE STAGE.] [150 UPON THE STAGE.]

Written by Mr. Francis Myers. Produced under the Stage Direction of Mr. Alfred Woods.
BOXING NIGHT, MONDAY, DEC. 27, '97,

An altogether New and Original Version of the famous Story of Dick and his Cat up to date, up to Dick, and up to the most exacting requirements of the vast Lyceum audiences.

The **BOX PLAN** will be opened at Nicholson and Co.'s **THIS (Wednesday) MORNING**, at 10 o'clock.
J. and C. MACMAHON.

Sydney Morning Herald 22 Dec. (1897), 2.

THE GOLDEN WEST: [pantomime] **Lib/Lyr.** Edward Hyacinth Tottenham MA; **Lyr.** E. S. Emerson; **Mus.** [n/e]

With no pantomime having been staged in Perth or Fremantle the previous Christmas season (the last one being the Wilkinson Gaiety Company production of *The Forty Thieves*, 1895-6), lessees of Fremantle's Ye Olde Englyshe Fayre, Messrs Court and Butcher called on Harry Fitzmaurice to stage Edward Tottenham's "original and locally-written pantomime." Sparing no expense, according to the *West Australian* review, the producers were rewarded by large audiences throughout the first three weeks, leading to them staging the production for a nine season at the Perth Ye Olde Englyshe Fayre from 15 January. The paper's theatre critic drew attention to "the excellent nature of the name of the piece as an advertisement for the colony" and also noted that "its appropriateness in the connotation of its being purely West Australian in its theme and plot (though the latter is not too evident" ("Fremantle Fayre," 6).

The *West Australian* records: "the rhyming libretto was written in its entirety by Mr Tottenham" ... with the able confreres of E. S. Emerson, who provided some "topical verses on a variety of questions of the day, including political and social skits [which] were provocative of much mirth (ibid, 6). According to the review of the opening night, the pantomime began with a ballet, introducing the Angel of Success and the principal industries of Western Australia. The plot then follows the incidents involving (among others) Mrs Wunover-Seeks, a leading lady of the colony (and representative of "the wonderful progress of Western Australia"), her daughter, Dora, the Earl of Splashington and his son. Mrs Wunover-Seeks objects to the suggested alliance of the Earl and her family, particularly as she is aware that the Earl's son has been cultivating the acquaintance of the flirtatious Liza-Ann. The pantomime's hero, Rye-Buck Bill is in love with Dora, but too poor to have any chance of gaining the mother's blessing. Incidents presented during the first two acts include a party, held by Mrs Wunover-Seeks, into which appear a group of spear-throwing aboriginals. They are appeased, however, and convinced to put on a corroboree. In the third act, Rye-Buck Bill strikes it rich and subsequently lays his fortune at the feet of Dora'. Her mother naturally consents to their union.

"Throughout the piece each character interpolated songs, sentimental and comic, and the gems [according to the *West Australian* critic] may be named as follows: "Tell Me That You Love Me" (sung by Florence Hope) and "The English Rose (Miss Mavin). Other songs known to have been performed were: "I'm But a Poor Black Boy" (W. H. Speed), "Oh Let It Be Soon" (Joe Caseline), "Is It Likely" (Joe Cowan), "Beauty Sleep" (Edith Moore) and "Tranquil Night" (Moore and Hope).

1897: Ye Olde Englyshe Fayre, Fremantle (WA); 27 Dec. 1897 - 14 Jan. 1898

- **Dir/Mngr.** Harry Fitzmaurice; **Prod/Prop.** Messrs Court and Butcher; **M Dir/Cond.** T. G. Williams; **S Art.** Charles Basing; **Cost.** Mrs C. Taylor and Miss Scott; **B Mngr.** Tom Butcher; **Harlequinade** John Butcher.

- **Cast** incl. Dora Taylor (Angel of Success), Harry Fitzmaurice (Earl of Splashington), Ada Maven (Mrs Wunover-Seeks), Edith Moore (Rye-buck Bill of Subiaco), Florence Hope (Jack, Rye-buck's friend), Maud Daly (Dora Wunover-Seeks), Elsie Moore (Liza-Ann of Leederville), Dick Davis (Hon Adolphus Piccadilly), W. H. Speed (King of Karrakatta, an aboriginal), Joe Cowan (Pimple, a hopeless larrikin), Joe Caseline (Rev. Orlando Gin-Jiggins), Fred Williamson (a policeman), Will Daly (Railway official), May Frederickson (Member of Parliament), John Tudor (Miss Gin-Jiggers, local chief of the Women's Cackle and Tea Union), Emile Lazern (specialty artist - magician).

1897: Ye Olde Englyshe Fayre, Perth; 15-24 Jan.

- Cast and production as for previous Fremantle season.

"**At Fremantle.**" *West Australian* 25 Dec. (1897), 7. [see also advert. - 25 Dec. 1897, 1]

"**Fremantle Fayre: A Christmas Pantomime.**" *West Australian* 28 Dec. (1897), 6.

"**Fremantle Pantomime, The.**" *West Australian* 3 Jan. (1898), 5.

"**Perth Olde Englyshe Fayre.**" *West Australian* 17 Jan. (1898), 3.

ROBINSON CRUSOE: [pantomime] **Lib.** [n/e]; **Add Lib.** Will Watkins, with E. Stowe (harlequinade); **Orig Mus.** R. F. Hess; **Add Mus.** [n/e]

"The Christmas annual pantomime presented [at the Bijou Theatre] last evening differs from many of its kind in that it does not draw its title and its plot from nursery rhyme or fairyland but has as its foundation the story of *Robinson Crusoe*," writes the

Age theatre critic. "True, those who have read Defoe's book, and who has not? - will find it difficult to discover any marked resemblance to its plot in this, its latest offspring of the stage. But plot in a pantomime is a thing hardly to be expected, and rarely looked for. What is demanded of it is that it shall be bright and entertaining; that its action shall be brisk and... [that] the scenic artist's skill shall be availed of fully. To a large extent [*Robinson Crusoe*] ... possess these attributes of success" ("Bijou Theatre," 6). Despite this positive critique the production does not seem to have coped with other pantomimes then playing in Melbourne, and the season seems to have closed prematurely, without fuss or farewell, around 10 January.

B I J O U T H E A T R E .

Under the Management of Miss ADA JUNEEN.
GRAND OPENING, BOXING NIGHT,
27th DECEMBER.
**A MERRY CHRISTMAS AND A PROSPEROUS
NEW YEAR TO ALL.**
The Gorgeous, Up-to-Date Pantomime,
ROBINSON CRUSOE.
ROBINSON CRUSOE.
The Treat of the Year.
A Few of Our Popular Stars:—
Miss Lucy Fraser, Mr. Martyn Hagan, Miss Amy
Gourlay, Mr. William Gourlay (first appearance in
Melbourne), Mr. John Forde, Miss Nina Osborne,
and a host of artists too numerous to detail.
Splendid New Ballets,
THE NAUTCH GIRLS' BALLET
And
THE JUBILEE BALLET.
MAGNIFICENT TRANSFORMATION SCENE.
SIDE-SPLITTING HARLEQUINADE.
New and catchy songs, bright, sparkling music.
Lovely new costumes. Up-to-date topical songs.
Robinson Crusoe will be produced on a scale
of splendour which will equal, if not eclipse, any
panto. ever produced in Melbourne.
Orchestra under the conductorship of Mr. R. F.
Hess.

Argus 24 Dec. (1897), 8.

Husband and wife variety team, Martyn Hagan and Lucy Fraser headed the cast, strengthened by several high profile performers, including Albert McKisson (one half of Australia's great knockabout duo, McKisson and Kearns), and the Osbourne sisters).

The musical element, with original incidental music, overture and dance music by R. F. Hess, included "The Nautch Girls," and "Jubilee" ballets. The transformation scene was titled "The Happy Honeymoon of Holycock Bower."

1897: Bijou Theatre, Melbourne; 27 Dec. 1897 - 10 Jan. 1898

- **Dir.** John Forde; **Cond/M Dir.** R. F. Hess; **S Art.** John Little and Sons; **Chor.** Ada Juneen and Millie Osbourne; **Cost.** Mrs Wisby.
- **Cast** incl. Lucy Fraser (Robinson Crusoe), Martyn Hagan (Mrs Crusoe), Amy Gourlay (Polly Perkins), William Gourley (Harry Bobstay), John Forde (Will Atkins), Millie Osbourne (Fairy Queen/Columbine), Albert McKisson (Friday/Clown), Nina Osbourne (Jack Mainbrace), F. Esmelton (King of Juan Fernandez), J. Leonard (Monkey/Pantaloon), R. Leonard (Goat/Harlequin), Mr Testro (Policeman).
- Other characters included: Cannibals, Sailors, Nautch Girls and Bridesmaids etc.

"Bijou Pantomime, The." *Argus* 28 Dec. (1897), 6.

"Bijou Theatre - *Robinson Crusoe*." *Age* 28 Dec. (1897), 6. [see also advert. - 25 Dec. 1897, 10]

SINBAD THE SAILOR: [pantomime] Lib/Mus. [n/e]

The *Brisbane Courier* indicates that were it not "for the enterprise of Miss Kate Howarde there would probably have been no pantomime [in Brisbane] this year... [and] the public appreciation was manifested by the presence of an audience which literally crowded the Gaiety Theatre to the doors. Many people were unable to obtain seats." In relation to the production itself, the paper's theatre critic notes that "the ordinary book of the pantomime was enlivened by various local allusions, which, if in one or two instances of a rather personal character, were on the whole, pointed and effective. The allusion, for instance, to the delay in the wood paving at once struck home, and in one or two references to the Merkara case, excited the risible faculties of the audience. Taken altogether, [however], the book was not as smartly local as it might have been, but that could hardly have been expected with a company so new to town and so unfamiliar with its most salient questions" ("Gaiety Theatre," 5).

Songs known to have been presented within the 1897 production were: "Sinbad, Don't You Go to Sea" and "Mary Ann Maginty" (performed by Kate Howarde), and "Bedouin Love Song" (Arthur Hunter). The 1899 production included: "The Carnival" and "I Was Dreaming" (sung by Violet Bertram), "Only Once More" (L'Estrange), "I Want You Ma Honey" (James), "Sons of the Sea" and "Soldiers of the Queen" (Hunter), "If I hadn't Been So Shy" (Carden) and "The Dandy Fifth" (Shipp, Leoni and James).

The 1899 version comprised the following: Act 1: Sc 1. "Under the Sea"; Sc 2. "Port of Cadiz"; Act 2. Sc 1. "Wreck of the Hesperis"; Sc 2. "Diamond Valley"; Act 3. A Nautical Tableaux of Great Britain and America; Transformation Scene and Harlequinade.

1897: Gaiety Theatre, Brisbane; 26 Dec. 1897 - 7 Jan. 1898

- **Dir/Prod/Lse.** Kate Howarde; **S Art.** Elliot Johnstone.
- **Troupe:** Kate Howarde Company.
- **Cast** incl. Kate Howarde (Sinbad), Harry Craig (Tinbad), Dorothy L'Estrange (Princess), A. McDermott (The Duenna), Edwin Shipp, Minnie Shipp, Little Stella Tracey, Leonard Sisters.
- A second edition of the pantomime, with new songs, dances, ballets and topical jokes and allusions, was presented from 3 January 1898.

1899: Theatre Royal, Perth; 26 Dec. 1899 - 5 Jan. 1900

- **Dir/Prod/Mngr.** Kate Howarde; **M Dir.** G. Wilson; **B Mngr.** Harry Craig; **S Art.** Elliot Johnstone.
- **Troupe:** Kate Howarde's Celebrated Comic Opera Company.
- **Cast** incl. Kate Howarde (Sinbad), John Cosgrove (Demon), Arthur Hunter (Caliph of Bagdad), Sydney Carden (Duenna), Harry Craig (Tinbad), Violet Bertram (Princess), Katie Potter (Fairy Queen), Minnie Shipp, Therese Leoni, Dorothy L'Estrange, Hope Maynard, Myra James (Zobeide), J. Carmody (Monkey).

"Gaiety Theatre, The." *Brisbane Courier* 28 Dec. (1897), 5.

"Entertainments: Theatre Royal - *Sinbad the Sailor*." *West Australian* 27 Dec. (1899), 6.

Last updated: 19/06/2016

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

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