

CINDER-ELLEN UP-TOO-LATE; OR, HARLEQUIN, THE LOVER, THE LACKEY, AND THE LITTLE GLASS SLIPPER: [burlesque/pantomime] Lib Adapt. Percy St John; Mus. [n/e]

Most likely an updated and revised version of St John's burlesque of his *Cinderella* pantomime, the extent to which these three productions are related is presently unclear. It is also unclear what, if any, relationship the burlesque has with the similarly named A.C. Torr (aka Fred Leslie) and W.T. Vincent production from 1891. That work, first staged at Melbourne's Princess Theatre in 1891 (22 Aug.) and reproduced in Sydney beginning 5 October, pre-dates the St John burlesque but not his pantomime.¹

The most probable difference between St John's *Cinderella* pantomime (1890), *Cinderella* burlesque (1891) and his *Cinder-ElLEN* burlesque (1894) was an increased focus on both satire and the lampooning of the Cinderella story. In relation to the satirical content, the *Brisbane Courier* records in its review of the opening night of the 1894 Gaiety Theatre season (possibly the first production of the burlesque version) that "various local celebrities came in for hard knocks more or less severe," and that as a result "the laughter was hearty and frequent." The review further records that one of the newly-written topical songs, "In Nineteen Hundred and One" (a trio performed by Messrs. Callaghan, Jones and York), was "much superior to the usual stage topical song" being "brimful of clever local hits" ("Gaiety," 6). Insight into the storyline and settings can be found in the 15 February issue of Charters Towers newspaper the *Northern Miner*:

In the first scene of Act I, the fairly dell, where Cinder-ElLEN meets the Prince, a fairy chorus and dance - very pretty and tasteful - is given. It is entitled "Under the Southern Cross" A catchy chorus, "The Howdy Dowdy Crew," by Miss Verne and several others of the company conclude the first scene. Scene 2 - gives opportunity for the introduction of the "Grand Doll Ballet," in which five ladies take part, singing nursery rhymes to sympathetic music and dancing very cleverly. There is a lot of fun introduced into the third scene by the Baron and his daughters, Flossie and Tottie. Messrs Callaghan and Jones possess special abilities in this direction. Cinder-ElLEN is discovered in the second act, bewailing her hard fate, and resisting the servitude her two sisters would impose on her. The Baron finds occasion to sing a comic song in this act, "Half-a-pound of Tea." The good fairy comes to the rescue of Cindy, debarred from going to the ball, and so overwhelms her with good fortune that, discarding her rags, she drives off splendidly attired to the ball, in a fairy carriage drawn by a handsome little pony. During the set Miss Priscilla Verne sings a song called " Bubbles," The well-known trio, the Connor Brothers, whose acrobatic performances have been the admiration of all who have witnessed them, appear in the act. The last set opens with a very pretty march by the Grand Amazons, which is followed by the clever juggling tricks of Mons. Provo, who shows himself adept in juggling. A newly-written topical trio, "In Nineteen Hundred and One," is introduced. Miss Amy Rowe sings in the second scene a very taking song - "Silver Star." The last scene is devoted to the restoring of Cindy's lost slipper, and to her betrothal. The transformation scene - consists of a series of delightful paintings, culminating in one more brilliant than the rest, in which appear in graceful-attitude the fairies who have guided Cinder-ElLEN's steps to happiness... [a] comic and brisk harlequinade... follows ("Pantomime Company," 3).

Revisions were almost certainly made to subsequent revivals (e.g. 1898 and 1900). At the very least these changes would have involved new topical hits and songs and dances. It is reasonable to suspect, however, that the main elements of its dramatic organisation were retained for these latter productions. That is not to say that the storyline would have been fully developed as a drama - an aspect which the *Courier* noted in its 1894 review:

The piece has a plot of a very mild character which in no way intrudes itself upon the marvelous mixture of burlesque and brilliancy forming the principal features of *Cinder-ElLEN*. There is sufficient plot, however, to enable the audience to follow the old story of Cinderella through the varying fortunes of the heroine, from the time when she is the slighted and despised slave of her sisters, till through the good offices of the fairy she becomes the adored of a prince and triumphs over her enemies (ibid, 6).

Among the other musical highlights of the 1894 production were the duet, "Under the Southern Cross" (sung by Ettie Williams and Ada Lempriere), "My Little Slate" and "What Do I Care" (Ettie Williams), "The Rowdy Dowdy Crew," (a "catchy chorus" sung by Priscilla Verne and several others), "A Half a Pound of Tea" (T.C. Callaghan), "Bubbles" (Priscilla Verne) and "Silver Star" (Amy Rowe). Another feature, the "Grand Doll Ballet," saw five of the female performers singing nursery rhymes and dancing to "sympathetic music" (ibid, 6). The first act medley finale, "Australia," reportedly included a striking tableaux (*Northern Miner* 16 Feb. 1894, 4).

1894: Gaiety Theate, Brisbane; 15-25 Jan.
- **Dir/Prod.** Percy St John; **M Dir.** Signor V. Benvenuti.
- **Troupe:** Gaiety Pantomime Company.

THEATRE ROYAL.
THE TOPIC OF THE DAY !
MARVELLOUS ! ASTOUNDING !!
T H E P A N T O M I M E
LAST THREE NIGHTS,
TO-NIGHT !
THURSDAY, 1st MARCH.
For the first time in Rockhampton, the great
Gorgeous and Glittering Pantomime,
"CINDER-ELLEN UP TOO LATE."
LOVELY DRESSES ! MARCHES ! BALLETS !
CINDER-ELLEN'S FAIRY CARRIAGE.
POPULAR PRICES :
Dress Circle, 4s. ; Stalls, 3s. ; Pit, 1s.
SATURDAY AFTERNOON NEXT,
GRAND CHILDREN'S MATINEE.

Morning Bulletin (Rockhampton, Qld) 1 Mar.
1894, 2.

¹ Leslie and Vincent's *Cinder-ElLEN* debuted in London on 24 December 1891. Additional lyrics were by Basil Hood, with the musical programme comprising songs by such composers as Lionel Monkton, Osmond Carr, Sidney Jones and Walter Slaughter.

- **Cast** incl. Florrie St Clair (Cinder-Ellen), Emma Markham (Prince Poppetti), T.C. Callaghan (Baron Hard-up), Amy Rowe (Buttoni), Priscilla Verne (Dandini), Ettie Williams (Fairy Queen), George A. Jones (Flossie), Frank York (Tottie), Ada Lempriere (Alidoro), Lucy Yates (Pansy), Bel Ponsonby (Violet), J.S. Parlatto (Alidoro), Jake Friedman (Quartz), John Tudor (Usher). **Harlequinade:** J.S. Parlatto (Harlequin), Ada Lumpiere (Columbine), George Rockton (Policeman), Jake Friedman (Pantaloon), John Tudor (Clown).
- Other characters incl. Guards, Amazons, Courtiers, Hunters, Demons, Pages, Fairies etc.

- 1894:** Regional Queensland tour; ca. Feb-Mar.
- Cast and production mostly as for previous Brisbane season.
 - Seasons incl. Charters Towers (Theatre Royal; 15-17 Feb.) • Townsville (ca. 23-24 Feb.) • Rockhampton (Theatre Royal; 1 Mar.)
 - The 3 March production was staged as a matinee only. *Sinbad the Sailor* was the evening performance.
- 1898:** Alhambra Music Hall, Sydney; 15-28 Oct.
- **Dir.** Percy St John; **Prod/Lse.** Percy St John and W.J. Wilson.
 - **Cast** incl. Carden Wilson, John Coleman, Emmie Smith, Jennie Smith.
- 1900:** Theatre Royal, Brisbane; 30 June - 6 July
- **Prod/Lse.** Percy St John.
 - **Troupe:** Royal Burlesque and Specialty Co.
 - **Cast** incl. Les Warton, Arthur Morley, Priscilla Verne, Dave Caston, Sam Rowley, Sam Gale, Lena Harvey, Eva St Claire, Violet Bertram, Dorothy Lestrangle, Mollie Bentley.

"Amusements: Alhambra Music Hall." *Sydney Morning Herald* 17 Oct. 1898, 3.
 "Amusements: The Gaiety Theatre." *Queenslander* (Brisbane) 20 Jan. 1894, 101.
 "Gaiety: New Pantomime, The." *Brisbane Courier* 16 Jan. 1894, 6.
 "Pantomime Company, The." *Northern Miner* (Charters Towers, Qld) 15 Feb. 1894, 3.
 "Pantomime Company, The." *Northern Miner* (Charters Towers, Qld) 16 Feb. 1894, 4.

CINDERELLA; OR, THE LITTLE GLASS SLIPPER: [pantomime] **Lib.** Toso Taylor [aka Thomas Hilhouse Taylor]; **Mus.** [n/e]

Williamson and Musgrove, 1894 (printed by Troedel, Cooper and Co)

The book for this version of the popular pantomime story is said to have followed the "long-accepted lines of the conventional *Cinderella* revival." The *Sydney Morning Herald* review suggests, too, that the production's success was primarily due to Taylor having emphasised "the salient incidents of the fairy legend... the beacons on the ocean of topical verbiage" ("Lyceum," 6).

Songs incorporated into the narrative, a large number of which were recent successes from London and America, included: "Alas I Do Not Know" and "O That We Two Were Maying" (sung by Ray Jones); "I Seek For Thee in Every Flower" and "Sweet Marie" (James Norrie); "Swim Out, Gormano," and "At Trinity Church I Met My Doom" (Horace Wheatley); "Sligo," "Sweet Marie," and "Songs My Mother Sang" (James Norrie); "Musical Madness" (duet by Hagan and Fraser); "Ours is a Happy Home" (Martin Hagan); "Out on the Spree" (Lucy Fraser); and "Hush-A-Bye, My Little Pickaninny." Additional musical performances included a "Clog Hornpipe" (dance by Horace Wheatley), "The Fairy Apple Blossoms Ballet" and "The Unique, Red, White and Blue Ballet." The Brisbane season included such songs as "Little Alabama Coon" (Marie Luella) and the instrumental/dance numbers, "The Toilet Minuet," "The Tricolour Barn Dance" and "All Nations Ballet."

G A I E T Y T H E A T R E .

Sole Lessee and Proprietor : W. H. Speed. Business Manager : J. W. Wheeler.
 Stage Manager : Charles Bovis.

CONTINUED SUCCESS of the Greatest Variety Company which has ever
 appeared in Brisbane.

SPEED'S WORLD NOVELTY COMPANY.

THIS EVENING (SATURDAY), 6th JUNE.

Special Engagement of the Lilley—**SISTERS LEONARD**—Ruby, in their
 Latest London Success : **THE OLD LOVE AND THE NEW.** Likewise their
 Great American Speciality : **DINA.**

Reproduction of Williamson & Musgrove's Sparkling Extravaganza, under
 the entire instruction of Mr. **MARTYN HAGAN**—

CINDERELLA ; OR THE LITTLE GLASS SLIPPER.

With the following powerful Cast —

DANDINI (her Original Character), Miss **LUCY FRASER** ; Prince Peerless,
 Mr. Harry Clay ; Baron Gormano, Mr. Ted Herbert ; Pickles, Mr. Chas. Bovis ;
 Chippie Chapple, Miss Flo. Murray ; Cinderella, Miss Daisy Montgomerie ; **Elfinella**,
 Miss Jessie Thornton ; Thisbe, Mr. Will Bovis ; and **CLORINDA, MARTYN HAGAN.**

SCENE I.—CINDERELLA'S KITCHEN :—Incidental Songs, &c.—Song—
 "Dear Heart," Cinderella. Drinking Song—"The Old Dun Cow," The Baron.
 Song—"Sidewalks of New York," Dandini. Comic—"Her Golden Hair was
 Hanging Down her Back," Thisbe. "Shadow Dance," Elfinella."

SCENE II.—A STREET :—Clorinda, on her way to the Palace, will discourse
 on things in general, leading up to her Society Song—"Tableaux Vivants."

LOOK OUT FOR OUR NEW STARS and

THE TRANSMIGRATION OF SOULS.

Popular Prices :—2s., 1s., and Sixpence. Box Plan at Nicholson's. Day
 Sale at Mooney's.

Other highlights of the production included: "The Tableaux Vivants 'Nursery Tales,'" "The Sports Procession 'Pan-Britannic Festival'" (which included the "Champion Lady Cyclists" and "Popular Jockey's Hornpipe"), "The Processions of Fairy Toilet Articles," "The Brilliant Electric Carriage," "The Dazzling Illuminated Palace," and "The Death and Burial o' Poor Cock Robin." The Harlequinade, titled "Fun in a Kitchen," was performed by the Gregory Troupe and William Hassan. The act is described as being produced "in the old-fashioned classic style by gesture only" and "a breathless rally in which [the performers] scrambled in and out of doors and leaped from the top of one architrave to another in quite an exhilarating fashion" (ibid, 6).

Scenic artists Goatcher and Gordon presented numerous visual spectacles - some of which were "Borders of Fairyland," "The Royal Ballroom," "The Wealth, Produce and Progress of Australia," "The Pearl Fisheries," and "Dream of Federation." The *Brisbane Courier* suggests that the most exquisite pictorial illustration of all was the transformation scene, representative of the wealth and products of Australia. The critic writes:

It is from the brush of Phil Goatcher, and depicts colonial progress from primeval forest to federated Australia. There was a forest, tall and wild, out of which pioneers hewed their homes and the primitive teamster tolling over the unmade road, pictures of Ballarat and Broken Hill, and the interior of a gold mine followed succeeded by the Pearl fisheries, with craft lying lazily on a summer sea and concluding with an allegorical scene "United Australia" ("Opera House," 5).

- 1894:** Lyceum Theatre, Sydney; 22 Dec. 1894 - 25 Jan. 1895
 - **Dir.** John Wallace; **Prod.** J.C. Williamson and George Musgrove; **M Dir/Arr/Cond.** George Hall; **S Art.** Phil Goatcher and George Gordon; **Mngr.** George L. Goodman.
 - **Cast** incl. Ray Jones (Cinderella), James Norrie (Prince Peerless), William Hassan (Cinderella's Cat), Horace Wheatley (Baron Gormano), James J. Hasker (Father Time), Lucy Fraser (Dandini), Linda Henry (Chippi Chappi), Maie Saqui, Lily Everett, Edith Courtney, Ida Ingersoll, F. Duvalli, H. Rowley, F. A. Highland, Gregory Troupe, Ouda (gymnast), Thyer Family (juvenile gymnasts).
- 1895:** Opera House, Brisbane; 22 May - 5 June
 - Cast and production mostly as for previous Sydney season. New cast members incl. Katherin Hardy (Cinderella), Marie Luella (Prince Peerless).
 - Cast members not identified in the Sydney season but appearing in Brisbane include: Martyn Hagen (Clorinda), Harry Steele (Thisbe), John Wallace (Pickles, menial to the house of Gormano).
- 1896:** Gaiety Theatre, Brisbane; 6-12 June
 - **Dir.** Martyn Hagan; **Prod.** W.H. (Billy) Speed; **B Mngr.** J.W. Wheeler.
 - **Troupe:** W. H. Speed's World Novelty Company.
 - **Cast** incl. Daisy Montgomery (Cinderella), Martyn Hagan (Clorinda), Lucy Fraser (Dandini), Harry Clay (Prince Peerless), Ted Herberte (Baron Gormano), Charles Bovis (Pickles), Flo Murray (Chipple Chapple), Jessie Thornton (Elfinella), Will Bovis (Thisbe), Sister Leonard.

"Gaiety Theatre." *Brisbane Courier* 8 June 1896, 2.

"Lyceum - Cinderella." *Sydney Morning Herald* 24 Dec. 1894, 6. [see also advert. - 15 Dec. (1894), 2.

"Musical and Dramatic Notes." *Sydney Morning Herald* 8 Dec. 1894, 5.

"Opera House - Cinderella." *Brisbane Courier* 24 May 1895, 5.

THE HOUSE THAT JACK BUILT: [pantomime] **Lib.** Bert Royle; **Orig Mus.** Frank Eugarde; **Add Mus.** [n/e]
 # George Rignold, 1894 (printed by J.W. Eedy)

Staged with no less than twelve scenes in its three act division, along with the traditional harlequinade and transformation fantasy, and with many of the scenes again subdivided, the production was said to "bristle with incident" ("Her Majesty's," 6). Topical allusions, "atrocious puns" and "awful political squibs" aimed at prominent local politicians were said to be numerous. Indeed, the *Herald's* theatre critic records that "during a casual lapse into plot, one gathers from the dialogue that the house that Jack was to build was a new house for the Legislature of this long-suffering colony. This transpires in fitful flashes in the utterance of heroic metre that permits itself generous license as to scansion; but it is made perfectly plain in the elaborate set piece that is arranged to illustrate the idea" (ibid, 6).

Musical highlights included the songs "I Don't Suppose You Have," sung by Florrie Forde; "The Charming Slave Ballet;" and "The Fire Ballet," with the latter having been devised by George Rignold. Set in the witch's cave, and performed by the Fairy Butterflies, this sensation dance required the dancers to be surrounded by flames, an effect which was claimed had never been tried on any stage in Australia. The *Sydney Morning Herald* review describes the ballet thus: "Several highly materialised spooks... [dance] a la *Macbeth* round a cauldron. Presently they set fire to a pile of faggots underneath, and the cauldron is transformed into a sort of shell, wherein rests a beautiful maiden. The flames rise, surround her, and play furiously about her beautiful form, but she preserves a serene smile as one whose conscience is easy and who has a heavy life insurance policy. Then she rises and dances gracefully amid the flames, and soon she is joined by dozens of others..." (ibid, 6). Other highlights included "Christmas in England - Revels in the Snow," "The Ascent of the Flying Machine," and "The Ogre's Palace of Cards."

A number of performers from the 1894 Her Majesty's (Sydney) season were later engaged for a tour under the name Royal Variety and Ballad Company. The "Grand Pantomime Harlequinade," which had been invented and arranged by Will Perman, was staged on that tour as a second part extravaganza (with the first part being essentially a minstrel/vaudeville programme. Advertising for the Brisbane Theatre Royal season indicates that the harlequinade was staged in two scenes: 1. "Regent Street in Humpybong"; 2. "Any Place You Know Of."

- 1894:** Her Majesty's Theatre, Sydney; 22 Dec. 1894 - 15 Feb. 1895.
 - **Dir/Prod.** George Rignold; **M Dir/Arr.** Frank Eugarde; **S Art.** John Brunton; **S Mngr.** J.W. Hazlitt.

- **Cast** incl. Florrie Forde (Jack), Florence Esdaile (Princess Daisy Bell), Bert Royle, Edwin Lester, Steve Adson, Kate Towers, Fred Dark, Grace Freeman, Minna Phillips, Nelly Ogden, Perman Family.

1895: Theatre Royal, Brisbane; 13 Apr. - [Grand Pantomime Harlequinade only]

- **Dir.** Will Perman; **M Dir.** Thomas W. Rhodes; **S Mngr.** Billy Akarman; **B Mngr.** George Buller.

- **Troupe:** Court Variety and Ballad Company.

- **Cast** incl. Will Perman (Clown), Fred Dark (Pantaloon), Florrie Forde (Harlequin), Bella Perman (Columbine 1), Amy Sherwood (Columbine 2), Percy Perman (Chinaman), James Mooney (Policeman), Sam Rowley (Soldier), W.F. "Billy" Akarman (Old Gent). Other characters were: Policemen, Chinamen

Brisbane Courier 13 Apr. 1895, 2. [Advert.](#)

"Her Majesty's - *The House that Jack Built.*" *Sydney Morning Herald* 24 Dec. 1894, 6. [see also preview - 8 Dec. 1894, 5]

"Musical and Dramatic Notes." *Sydney Morning Herald* 8 Dec. 1894, 5.

LITTLE RED RIDING HOOD; OR, THE CRUEL WOLF, THE GOOD FAIRY AND THE POOR GRANNY: [pantomime] **Lib/Mus.** [n/e]

Possibly written by, or with contributions by, Lance Lenton, who was acting as York and Jones' business manager at the time, this pantomime version of the popular nursery story was staged in collaboration with Mr Coutts-Duvalli. Lenton is attributed authorship of another burlesque pantomime staged by York and Jones in the New Year (*Dick Whittington and His Cat* - see 1886 file), but no such details have been located for *Little Red Riding Hood*. Although Mr Coutts-Duvalli's Dramatic Academy staged the pantomime in Sydney over Christmas 1895, there is the possibility that this version of *Little Red Riding Hood* was written and/or produced by him even earlier than December 1894. Evidence for this assumption comes from advertising placed in the *Brisbane Courier*, through which York and Jones announce that they "have arranged with Mr Coutts-Duvalli for the production of this pantomime" (25 Dec. 1894, 2).

The *Brisbane Courier* theatre critic notes in relation to the "book" that the management was not so fortunate, with the story being disjointed and not at all disposed to being brilliant: "There are plenty of puns more or less dreadful, some pointed local allusions, some taking songs and altogether material which brought more closely together should suffice to make a popular entertainment" ("Gaiety Theatre," 6).

While the transformation scene, titled "The Realm of Bliss and the Abode of the Fairies" was described in both the *Queensland* and *Brisbane Courier* as strikingly pretty, much of the remaining scenery was declared "worn and ineffective." Songs incorporated into the production were: "Dear Heart" (Edith Moore), "Mulligan's Off Again (John Williams), His Girl, Her Boy" (Annetta Bodin), "He's a Rider" (Frank York), "Simply Awful" (Jones and Herbert) and "I Was Dreaming" (Lorrie St George).

1894: Gaiety Theatre, Brisbane; 26 Dec. 1894 - 5 Jan. 1895; 14 Jan. 1895

- **Dir.** Mr Coutts-Duvalli; **Prod.** George A. Jones; **Lse/Mangers.** Frank York and George A. Jones; **Harlequinade Dir.** John Tudor; **B Mngr.** Lance Lenton.

- **Troupe:** York and Jones Empire Company.

- **Cast** incl. Annetta Bodin (Little Red Riding Hood), Millie Herbert (Kate Buttercup), John Williams (Dame Hood), Edith Moore (Jack Woodbine), Frank York (Baron de Wolf), Jake Friedman (Devastino), George A. Jones (Clod Chawbacon), Aggie Gray (Felicia), Annie Gray (Fairy May), Lorrie St George (Fairy Bell), Harry Gilbert (King Fun), Gus Franks (Whimwhag), Frank Wyatt (Punarkarinka), Sam Keenan (Demoniacus), Miss J. Bartella (Joketta), Little Ivy Scott (Cupid Junior), Madame Victor, Frank A. Abosaleh.

1895: Theatre Royal, Rockhampton (Qld); 26 Feb. -

- Cast and production mostly as for previous Brisbane season.

1895: Sydney; ca. Dec.

- **Prod/Mngr.** Mr Coutts Duvalli.

- **Troupe:** The Duvalli's Academy.

- NB: Although the Coutts Duvalli Acaedmy advertised Little Red Riding Hood as forthcoming, no details regarding an eventual production have yet been located.

"Gaiety Theatre Pantomime: *Little Red Riding Hood.*" *Brisbane Courier* 27 Dec. 1894, 6. [see also advert. - 25 Dec. 1894, 2]

"Gaiety Theatre Pantomime: *Little Red Riding Hood.*" *Queenslander* (Brisbane) 5 Jan. 1895, 38.

"Preparations for the Pantomime: *Work at the Gaiety Theatre.*" *Brisbane Courier* 22 Dec. 1894, 5.

GRAND XMAS PANTOMIME.
The DUVALLIS are making arrangements
for the production of their highly-
popular Pantomime,
LITTLE RED RIDING HOOD,
on a scale of Great Magnificence.

THE DUVALLIS' ROOMS, 335A GEORGE-STREET
(Conducted by Mr. COUTTS DUVALLI),
and
THE DUVALLIS' ACADEMY,
42 Alberto-terrace, Darlinghurst.

NEW DANCES FOR THE XMAS HOLIDAYS.
Hungarian Bell Dances, Spanish Bolero,
Fan Dance, Gavotte, Minuet, &c., &c.
Mesdames DUVALLI
give Private Lessons at any hour; 3 Lessons in
Waiting, 21s.

Sydney Morning Herald 12 Oct. 1895, 2.

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