

CROQUET: [musical sketch] **Txt.** Frank Edwards; **Mus.** Vincent Davis

Advertised as an 'Entertainment Comique' with music by Vincent Davis, and written expressly for Harry Rickards.

- 1873:** New Apollo Hall, Melbourne; 1, 8- ca.14 Feb.
 - **Prod/Lse.** Harry Rickards.
 - **Troupe:** Harry Rickards' London Star Comique Combination.
 - **Cast** incl. Harry and Carrie Rickards.

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

THE MAGIC CIRCLE: [musical entertainment] **Txt.** Frank Edwards; **Mus.** [n/e]

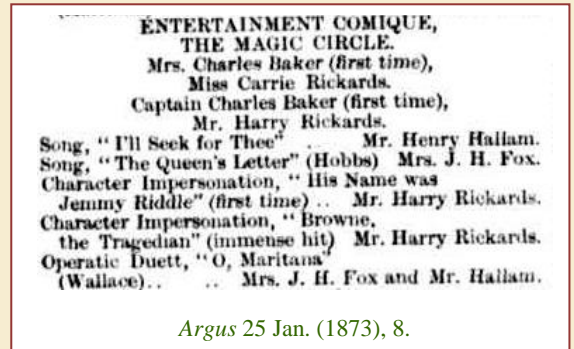
Advertised as an "entertainment comique" written for Harry Rickards (*Argus* 25 Jan. 1873, 8). The piece is described in the *Australasian* as a "new version of 'Charley Baker'" ("Entertainment", 18).

- 1873:** New Apollo Hal, Melbourne; 5 Mar. -
 - **Prod/Lse.** Harry Rickards.
 - **Troupe:** Rickards' London Star Combination.
 - **Cast** incl. Harry Rickards, Carrie Rickards.
1873: Theatre Royal, Melbourne; 25-29 Oct.
 - Cast presumed to be as for previous Melbourne season.
1874: St George's Hall, Melbourne; 30 May -
 - Cast presumed to be as for previous Melbourne season.

Argus 25 Jan. (1873), 8. **Advert.**

"**Entertainments: The Theatres etc.**" *Australasian* 1 Feb. (1873), 146.

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



PYGMALION AND HIS GAL (A DEAR); OR, THE CELEBRATED LIVING-STONE OF ANCIENT ATHENS (NO RELATION TO THE DOCTOR): [burlesque] **Txt Adapt.** Garnet

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

Azzopardi, Hildreth and Co, 1873.

Written largely in rhymed verse, this adaptation of W. S. Gilbert's comic drama *Pygmalion and Galatea* (1871) was described in advertising as 'an original, mythological, operatic and extremely erratic burlesque'. The *Age* theatre critic writes of Walch's version: "The exigencies of [the] limited cast entail some deviation from the original plot... as in Gilbert's adaptation of the mythological tale. Otherwise the comedy, as recently played in the Theatre Royal [Melbourne], is pretty closely followed. The author has availed himself of the opportunity to hit off, more or less cleverly, the local celebrities and the leading follies of the day, and the dialogue bristles with puns whose chief merit lies in their pure audacity" (Editorial, 2). One of the local personalities satirised was Marcus Clarke.

The story concerns Pygmalion, a sculptor who is continually harassed by his wife, Cynisca. At the same time, however, she is flirting with a captain of the Royal Horse Hellenes. When the statue Pygmalion is sculpting comes to life and begins to flirt with him, all sorts of complications arise between the husband and wife. Eventually a voice from above deafens the pair and only releases them on the condition that they fix their marriage.

A revised version was produced in Melbourne in 1874 under the title of *A Second Edition of Pygmalion and Gal (A Dear!); Or, An Old Friend with a New Face* (see 1874 entry for details).

- 1873:** Castlemaine (Vic); 27-28 Mar.
 - **Prod.** Harry Rickards.
 - **Troupe:** Rickards' London Star Comique Combination.
 - **Cast** incl. Harry Rickards, Henry Hallam, Carrie Rickards, Mrs J. H. Fox.
1873: New Apollo Hall, Melbourne; 31 Mar. - 19, 21 Apr.
 - Cast presumed to be as for Castlemaine season.

Editorial. *Age* 1 Apr. (1873), 2.

"**Entertainments: The Theatres etc.**" *Australasian* 29 Mar. (1873), 403.

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

Maslen, Joan. "**Victorian Pantomimes.**" *La Trobe Library Journal* 3. 10 (1973), 42-47. (sighted 24/08/2012)

THE BELLE OF ST KILDA: [burlesque] **Txt/Mus.** [n/e]

Only one production of this musical burlesque has been located to date. The opening night of the July 1873 season was presented as a benefit to Tom Lewis. The burlesque on that evening was supported by a first part staging of *The Streets of New York*, along with several recitations and dances. Lewis himself appeared in the pantomime portion of the production as Clown.

- 1873:** Royal Polytechnic Theatre, Melbourne; 3-5 July

- **Cast** incl. Florence Norman, Bella Sutherland, Downey Sisters, J. P. West, W. H. Metcalfe, G. R. Melville, Tom Gall, Harry Sharpe, Master Lacy.

Editorial. *Argus* 4 July (1873), 5.

GENEVIEVE DE BRABANT: [burlesque operetta] **Lib Adap.** Garnet Walch ; **Mus.** Jacques Offenbach

A. W. Beard, 1873

Commissioned by W. S. Lyster, the operetta was translated and adapted by Walch from Offenbach's operetta of the same name (possibly the 1867 revised version). Based loosely on a legend dating back to the 13th century, the story concerns Genevieve the wife of the Duke of Brabant who is accused of being unfaithful while her husband is absent. A further complication is that the Duke and Duchess are unable to have a child due to a curse having been placed on them. The false accusation has been levelled by the Prime Minister who wishes to take control of the country himself. His plan is defeated, however, by Genevieve (with the help of a loyal pastry-cook). The *Age* records, however, that Walch's treatment varied in many respects from that adopted in England. "By introducing a horde of small boys," writes the paper's theatre critic, he brings "the play into rather too strong assimilation to the opening of a Christmas pantomime. The general character of the whole is of the broadest burlesque stamp" (12 Sept. 1873, 3). An *Age* review of the 1875 Opera House revival sees its theatre critic express a similar view that the work favoured spectacle over dramatic substance: "This opera is eminently a spectacular one and it is in this direction more especially that the deficiency is so marked" (14 June 1875, 3).

Walch's adaptation also involved numerous topical and local hits at persons, issues and events which were changed and/or updated for the revival seasons presented between 1874 and 1878. The *Age* reports in 1875, for example, that "the new local allusions had been added to the dialogue, and these, for the most part, took well with the audience." The review suggests, however, that the libretto seem even then to be antiquated, "though only written some two years ago, so quickly do we travel in this age... to make it thoroughly smart would require entire revision" (ibid, 3).

In response to the 1878 revival the *Age* notes that Walch had again introduced "some effective hits." One particular reference (to the Chief Secretary) appears to have divided the audience drawing both applause and hisses following its delivery ("Soldene Opera," 2). Walch also refashioned the lyrics of one song to take a good-humoured swipe at a well-known medical practitioner renowned for his love of diamonds.

Walch's storyline begins with the Duke, Cocorico being advised to taste a wonderful pie made by Drogan because political troubles are likely to arise in Brabant on account of disputed succession to the Ducal throne. The pie makes him feel poorly, and in the midst of his temporary disposition he is visited by Charles Martel, a Paladin, who convinces him to go to Palestine on a crusade. They subsequently depart France via the Great Northern Railroad. With the Duke now absent Golo, Prime Minister of Brabant, plots to overthrow the Duke by having his wife accused of adultery. He is aided in his scheme by the Burgomaster, but they are frustrated by the genial and kindly influences of Drogan. The Duke eventually returns and the conspirators are unmasked and pardoned, and the happiness of the entire population is expressed in an ecstatic fandango, as was customary in those days of Arcadian simplicity ("Opera Genevieve," 5).

The scenery and incidents advertised for the 1873 production were: Act 1. Grand Palace in the City of Curacos (The Idyll of the Pie); Act 2; Sc 1. Chamber in the Palace (The Nocturne Interrupted); Sc 2. Railway Station (Departure for Palestine and Grand March of the Duke's Army); Act 3. The Hermit's Ravine (near Versailles), Working an Oracle, Inhuman Conduct of the Gendarmes, their Terrible Death and Resurrection; Act 4. Versailles en fete; Grand Ballet; Denouement.

[NB 1: The original two act libretto by Louis-Adolphe Jamie and Etienne Trefeu (1859) was revised in 1867 as a three act opera bouffe by Hector-Jonathan Cremieux]

[NB 2: See also Walch's pantomime adaptation at the Royal Victoria Theatre, Sydney in 1873]

1873: Opera House, Melbourne; 11-27 Sept; 2 Oct. [16 pfms]

- **Dir.** W. S. Lyster; **S Art.** Alexander Habbe; **M Dir/Arr.** Signor Giorza; **Cond.** G. B. Allen; **Cost.** Mr Ford.

- **Troupe:** Lyster's Royal English and Opera Bouffe Company.

- **Cast** incl. Carrie Emanuel (Genevieve de Brabant), Armes Beaumont (Corcorio, Duke of Brabant), Charles Lascelles (Golo, Minister of Police), Edward Farley (Charles Martel), C. H. Templeton (Philibert, Martel's page), J. E. Kitts (The Burgomaster of Curacoa), Alice May (Drogan, a young pastrycook), T. H. Rainford (Sgt. Grab), Mr Vernon (Private Pitos), G. A. Johnson (Oswald, the Duke's page), Henry Leopold (the Hermit), Miss Winston, Miss Morrison, Miss Douglas, Miss Lane, Mrs J. H. Fox ; **Grand Ballet** - Frau Fannie, Blanche Leopold, Master Albert Leopold, Henry Leopold, Mr Bell, Mr Darbyshire, Mons Lebeau and Corps de ballet.

1875: Opera House, Melbourne; 12, 17 June; 15 July

- **Mngr.** Sig. Biscaccianti; **Dir.** G. B. Allen.

- **Cast** incl. Miss F. Howe (Genevieve De Brabant), Henry Hallam (Corcorio), C. Newton (Golo), C. Lester (Charles Martel), Mr Wilkinson (Philibert), B. Levison (Burgomaster), Amy Johns (Oswald, Martel's page), C. H. Templeton (Sgt Grub), H. Vernon (Private Pitou), Alice May (Dogan), Miss Fitzgerald (Brigitte, Genevieve's confidant).

1878: Opera House, Melbourne; 22-26 Apr.

- **Dir.** W. S. Lyster; **M Dir.** Thomas Zeplin and Mr Van Ghele; **S Mngr.** John Wallace.

- **Troupe:** Soldene's English Comic Opera Company.

- **Cast** incl. Emily Soldene, Maggie Liddle, Minna Fischer, Clara Vesey, Miss Le Fevre, Miss St George, Ada Morton, Julia Barber, Miss Ferrara, Miss F. Slater, Una Brooke, C. J. Campbell, Edward Farley, E. Marshall, John Wallace, E. Alberton, H. Hodson, W. Quinton.

1878: Theatre Royal, Melbourne; 25 May [benefit]

- **Prod.** George Coppin, John Hennings and J. R. Greville; **M Dir.** Mr Van Ghele.

- **Troupe:** Soldene's English Comic Opera Company.

- **Cast** incl. Emily Soldene.
- The matinee benefit was given for the Dramatic and Musical Association. The other performance was *The School for Scandal* (starring Fanny Simonsen, George Coppin and Armes Beaumont).

Editorial. *Age* 12 Sept. (1873), 3. [NB This review erroneously refers to the production title as *The Rose of Auvergne; Or, Spoiling the Broth*] Kelly, Veronica, ed. *Annotated Calendar of Plays Premiered in Australia: 1870-1890*. (1997), v. pags.

"**Music.**" *Australasian Sketcher with Pen and Pencil* 4 Oct. (1873), 126.

"**News of the Day.**" *Age* 14 June (1875), 2-3.

"**Opera etc, The.**" *Australasian* 27 Sept. (1873), 403.

"**Opera: Genevieve de Brabant, The.**" *Argus* 13 Sept. (1873), 5.

"**Opera House: Genevieve de Brabant, The.**" *Argus* 14 June (1875), 5.

"**Soldene Opera Company, The.**" *Age* 23 Apr. (1878), 2.

"**Theatre Royal: Matinee.**" *Argus* 27 May (1878), 6.

HARLEQUIN MAN IN THE MOON; OR, LUNA THE LOVELY, PHAETON THE FAIR, AND THE HARGRAVATING HAG HOF THE HUPPER HATMOSPHERE:

[pantomime] **Lib.** W. B. Gill; **Mus.** [n/e]

W. B. Gill, 1873 (printed by Gorman and Riordan)

"Written expressly for the occasion by the lessee of the theatre, Mr W. B. Gill" *Harlequin Man in the Moon* is a pantomime with songs set to operatic and other music which is said to have introduced "any amount of local jokes, squibs and pasquinades" (*Sydney Morning Herald* 27 Dec. 1878, 5). The storyline sees Queen Luna set to be ousted from her kingdom by Larrikin, late of a Woolloomooloo push, unless she marries somebody more powerful than herself. He is controlled by Malignanta, a witch. Luna rejects Larrikin's crass advances and falls instead for Prince Phaeton. Malignanta conjures up the future in a prolonged burlesque of *Macbeth* with heads of contemporaries including Walter Cooper. The wedding is interrupted by Larrikin and his troops but Fairy Glistena routs them. Luna later introduces Phaeton to her Parliament, but to much abuse. The Premier (Henry Parkes) gives a speech indicating that self-interest should be an MLA's first aim. Luna responds with a speech suggesting that "if manners such as these disgrace our seats, no wonder larrikins infest our streets." The MLA's meet their match when Larrikin returns, and the sun king Splendacious oversees a happy ending.

Advertising in the *Sydney Morning Herald* records that the pantomime is "an entirely new and original burlesque stuffed full of local hits at existing shams - absurdities in low life and high." Topical references and local allusions known to have been incorporated focused on the Sydney scene, politics, personalities, and issues such as lawyers, Wentworth, and Buchanan's Divorce Bill.

1873: Queen's Theatre, Sydney; 24 Dec. 1873 - 16 Jan. 1874

[harlequinade

revived 29 Jan. 1874; 24 pfm]

- **Dir/Prod/Lse.** W. B. Gill; **S Art.** W. J. Wilson; **M Arr.** W. Radcliffe; **Chor.** E. McLean; **Cost.** Mrs Stapleton.

- **Cast** incl. W. B. Gill, Mrs W. B. Gill (Prince Phaeton), Maggie Oliver, H. A. Douglass (Henry), Lizzie Dixon (Glistena), W. H. Seagrave (Honest Jack), Oliver "Olly" Deering (Malignants), James Hasker, Mr Martin, Miss Chambers, Miss Horton; Harlequinade - E. McLean (Harlequin), Mrs E. McLean (Columbine 1), Amy Chambers (Columbine 2), Oliver "Olly" Deering (Clown), Master Murphy (Mephistophelian Sprite), Master Milano (Monkey Sprite), Joe Tolano (Policeman X1873).

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

Sydney Morning Herald 20 Dec. 1873, 4. **Advert.**

Sydney Morning Herald 10 Jan. (1874), 4. **Advert.**

"**Theatres, The.**" *Sydney Morning Herald* 27 Dec. (1873), 5.

QUEEN'S THEATRE.
 Lessee and Manager Mr. W. B. Gill,
 Scenic Artist..... Mr. W. J. Wilson.
PANTOMIME! PANTOMIME!
THE OLD ORIGINAL CHRISTMAS PANTOMIME
 can only be witnessed at this year at the Queen's Theatre,
 where it will be produced on a scale of
MAGNIFICENCE and COMPLETENESS
 rarely witnessed in any city.
THIS EVENING, Wednesday, December 24,
CHRISTMAS EVE,
 will be produced the new and original Burlesque Panto-
 mime opening, the
MAN IN THE MOON!
 written by and produced under the superintendance of Mr.
 W. B. Gill.
GORGEOUS SCENERY,
 including the
GRAND TRANSFORMATION SCENES,
 designed and painted solely by the premier artist of the
 colonies,
Mr. W. J. WILSON.
 The wondrous mechanical effects by Mr. Herbert Winning
 and assistants.
 Music selected and arranged by Mr. W. Radcliffe.
 Properties by Mr. H. Vincent and assistants.
 Dances, marches, and pantomimic effects arranged by
 Mr. E. M. Lam.
 Dresses, designed and made by Mrs. Stapleton.
 The whole produced under the superintendance of Mr.
 W. B. Gill.
 For list of characters, synopsis of scenery, &c., and
 Books of Pantomime, sold for 6d at the Queen's Theatre.
THE SYDNEY BURLESQUE TRIO
 W. B. Gill, Maggie Oliver, and Mrs. Gill.
LOCAL HITS.
EMBODIMENT OF SYDNEY CELEBRITIES.
GORGEOUS DRESSES.
TAKING AIRS.
THE MARCH AND BATTLE BY 60 CHILDREN.
THE MINUET 12 YOUNGSTERS.

Sydney Morning Herald 24 Dec. (1873), 10.

AUSTRALIA FELIX; OR, HARLEQUIN LAUGHING JACKASS AND THE MAGIC

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

Azzopardi and Hildreth, 1873

University of Qld, 1988

Described in advertising in 1873 as an 'Original Extravaganza' with ballet, spectacle and songs to operatic and other music, the story opens with the Centre of Gravity and Salamanders' Retreat where Kantankeros, the Demon of Dullness, holds court amidst rocks in a general state of confusion. Together with his ally, Boblo (a determined minister of the state), they plot to render Australians as dull and dispirited as their English brethren have become under the censorship of the Lord Chamberlain. In the second scene, set in 'the Willow Glen by Moonlight' amidst invisible fairies, elves and the Queen of Night, Mirth announces that he will sever his partnership with King Mischief. When the king arrives with his warriors he is unphased by the news, causing

Mirth to vent his rage upon the midnight air. A telegram then arrives from Kantankeros and Boblo, and Mischief decides to emigrate to Australia so as to join his confederates in Melbourne. Mirth overhears his plans, however, and puts into action a plan that he hopes will 'rescue that fair land from the clutches of three such arrant knaves'.

The story then moves to Bungaree Forest where Felix (Young Australia) lives with his parents, Old Australia and the Missus, and his sister, Victoria (with whom he is very close) in a settler's hut. When his parents reveal that Victoria was found under a gum tree and is not their child, Young Australia and Victoria realise that they can unite their love through marriage. Just as they begin to celebrate, Kantankeros, Boblo and Mischief arrive and weave a spell around him. Mirth, however, has conjured up a magic cricket bat to foil their schemes. She presents it to Felix and all adjoin to the MCC where he is to take part in the match between England and Australia. When King Mischief learns of Mirth's plan he responds by calling on Mosquito to plague and irritate his enemies. Felix also forgets Mirth's warning and allows the Demon trio to trick the bat from him (along with all his money) in an under and over game. Kantankeros tells Mosquito to fly off to the Isle of Monkeys with the bat and then taunts Mirth over his failure. He then dictates a challenge. If the bat is not returned within 36 hours Mirth must agree abandon Australia to its fate. However, Mirth has a staunch ally in Laughing Jackass, the pet of Felix (and 'a very useful bird'), who overhears where Mosquito has gone. Mirth gives Felix's parents seven league boots and together with Laughing Jackass they pursue Mosquito. Arriving on the island, the trio are captured by Simius the King of the Apes, but Mirth sends his own warriors after them, and using a magic mirror they manage subdue the monkeys, release the captives and regain the magic bat.

Next day finds Kantankeros, Boblo and Mischief at Breakneck Gully on the road to Hangman's Flat. With no news the demonic allies begin gloating over what they believe is their triumph. The following scene, set at the Post Office Tower, sees Felix's parents rush in with the bat with seconds to spare, however. Kantankeros in a desperate bid to escape turns himself into a snake, thinking no one will notice if he slides away. He has forgotten one thing, though, that Laughing Jackass is partial to reptiles, and he thus dispatches of his foe in double-quick time (ctd. in *Age* 25 Dec. 1873, 3; *Age* 27 Dec. 1873, 6; and *Argus* 27 Dec. 1873, 6).

A good deal of local colour and topicalities were included in the pantomime (including references to Victorian politics, events and personalities such as anti-Chinese riots, the Tichbourne case and W.G. Grace).

The musical element included a song written to the tune of the 'Gendarmes' duet from *Genevieve*, which was introduced during the cricket match scene. The musicians comprised members of the Italian Opera band.

1873: Opera House, Melbourne; 26 Dec. 1873 - 31 Jan. 1874 [30 pfms]

- **Dir.** Garnet Walch; **S Art.** Alexander C. Habbe; **M Arr/Dir.** Thomas Zeplin; **Chor.** Henry Leopold and Frau. Fannie [Mrs Tom Leopold]; **Cost.** Mr Ford.

- **Cast** incl. Lydia Howarde, Alice Wooldridge, Jeannie Winston, Jenny Wren, Frau. Fannie [Mrs Tom Leopold], Blanche Leopold, Miss Colson, Miss Lynch, Miss Holmes, Miss Crawford, Miss E. Higgins, Miss Leslie, Sarah Ford, Miss C. Ford, Miss H. Ford, Miss Parker, Miss Angus, Miss Ward, Miss Rollins, Miss N. A. Higgins, Miss Collins, Miss Knight, Miss Douglas, Miss Royal, Miss Smith, Miss Johnson, Miss Kennedy, Hettie Lee, Charles Lascelles, George Leopold, H. Daniels, James Hogan, Mr Ford, Masters W. G. and G. F. "Gracekin," Master A. J. "Bushkin," J. F. Kitts, A. H. Bell, G. Hodson, Mr Sullivan, Mr Fitzgerald, Mr O'Toole, Master Albert Leopold, Henry Leopold, W. P. Morrison, Mr Rowley, Master Charles Rollins.

- 13 year Sarah Ford (from the chorus) briefly replaced Lydia Howarde and Jeannie Winston during the season when both women fell ill.

- An advertisement placed in the *Age* (24 Dec. 1873, 4) notes: "In the production of this great original idea, the management have had the courage to try the experiment of introducing for the first time within the recollection of the oldest inhabitant, a pantomime in which all allusion to either Mr L. L. Smith, or Mr John Thomas Smith's donkey has been studiously avoided."

"**Christmas Pantomimes: Prince of Wales Theatre.**" *Age* 25 Dec. (1873), 3. [see also preview - 27 Dec. 1873, 5]

"**Entertainments: The Theatres etc.**" *Australasian* 27 Dec. (1873), 819.

Kelly, Veronica, ed. "Introduction." In *Australia Felix*. (1988).

--- "Melodrama, an Australian Pantomime, and the Theatrical Constructions of Colonial History." *Journal of Australian Studies* 38 (Sept. 1993), 51-61.

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

"**Mr Garnet Walch's Extravaganza.**" *Argus* 14 Jan. (1874), 6.

"**Mr Garnet Walch's Pantomime in Melbourne.**" *Mercury* (Hobart): 7 Jan. (1874), 3.

"**Opera House.**" *Age* 27 Dec. (1873), 5.

"**Prince of Wales Opera House, The.**" *Argus* 27 Dec. (1873), 6. [see also advert. - 25 December 1873, 8]

Richardson, Paul. "Garnet Walch's *Australia Felix*: A Reconstruction." *Australasian Drama Studies* 1.2 (1983), 68-81.

"**Theatres, The.**" *Australasian Sketcher with Pen and Pencil* 24 Jan. (1874), 187.

Williams, Margaret. *Australia on the Popular Stage*. (1983), 69.

TWINKLE TWINKLE LITTLE STAR; OR, HARLEQUIN JACK FROST, LITTLE TOM TUCKER AND THE OLD WOMAN THAT LIVED IN A SHOE: [pantomime] **Lib Adapt.**

Marcus Clarke; **Mus.** [n/e]

Azzopardi and Hildreth, 1873

Adapted from John Strachan's pantomime *Twinkle Twinkle Little Star*, and described in advertising as a "Grand comic Christmas pantomime" with songs to operatic and other music. The pantomime begins in the icy home of King Winter where he and his paternal nephew Jack Frost attempt to outdo the other in a battle of wits, puns and jokes. In the following scene, set in the beautiful city of stars, Diana (Queen of the Night), Twinkle Twinkle Twinkle (Evening Star) and Little Radianta 'sing and look

pretty, and display their competency to take a prominent part in a little piece of mundane flirtation id necessary' (*Age* 25 Dec. 1873, 3). As the narrative unfolds we find that Twinkle Twinkle and Tommy Tucker are in love, but that she is also desired by the Emperor of Bagatelle. With his ally King Winter, Bagatelle kidnaps Twinkle Twinkle, forcing Tommy to prove himself by rescuing her. She and Tom are eventually united through the aid of Diana and Jack Frost.

The topical hits and local allusions satirised included Melbourne politics and public identities, well-known swindlers and wowsers, food prices, the reform of the Upper House, strikes, teetotalers and Casey's Permissive Bill limiting access to alcohol. Allusions to Garnet Walch's burlesque *Pygmalion and his Gal(A Dear)* and other contemporary theatrical matters were also referred to.

The transformation scene, titled "Nativity of Venus," was produced by John Hennings. It is described in advertising as a representation of 'the clouds and glowing disc of the setting sun in which is seen Apollo, the god of day and music, and whence he fills the air with the far resounding chords of his lyre. The inhabitants of Olympus take up the strain and their distant voices are heard chanting a melodious poem to mighty Jove, when he himself descends and rests mid-air on the pinions of his golden eagle. Jupiter admonishes Apollo to proceed on his accustomed course, and yield, in turn, his sway to Luna's gentle power. The god of light sinks beneath the horizon and the fiery radiance of the setting sun is succeeded by the softer light of the gentle moon. Jupiter now proclaims his purpose to create a being whose influence shall soften and elevate the rugged hearts of men. To carry out his will he descends in the ocean. The creative power of the Olympian King is at once manifested. The waves divide, revealing a charming embodiment of the beauties of nature beneath them. An anemone opens and Venus, Goddess of Love, is born. She wakes and ascends towards the surface of the waters amidst a halo of light and a shower of glistening sea-flowers' (*Argus* 25 Dec. 1873, 8).

1873: Theatre Royal, Melbourne; 26 Dec. 1873 - 21 Feb. 1874 [44 pfms]

- **Dir.** Henry R. Harwood; **Prod/Lse.** George Coppin, Richard Stewart, Henry R. Harwood, John Hennings; **M Arr.** Frederick Coppin; **S Art.** John Hennings, Henry Holmes, Mr Grist, Mr Douglas; **Cost.** Mrs Hancock.
- **Cast** incl. Richard Stewart (King Winter), Maggie Stewart (Twinkle Twinkle), Clara Thompson (Tom Tucker), J. R. Greville (Dame Tucker), Jenny Bryce (Jack Frost), Nellie Stewart (Radianta), Docy Stewart (Diana), J. Forde (Hurricane/Pantaloon 1), H. Warde (Snowfall), J. Dias (Autumnos), Harry Leston (Dick), Henry R. Harwood (H.I.M. Kribby the First), W. M. Brown (The Baron of Tee-To-Tum), Charles. H. Taylor (Lord Oolzack); Harlequinade – Mons. Massartic (harlequin), B. Brown (Pantaloon 2), Tom Lewis (Clown 1), Mr Darbyshire (Clown 2). Rosalie Duvalli (Harlequina), Heloise Duvalli (Columbine), Deorwyn Sisters (dancers).

"**Entertainments: The Theatres etc.**" *Australasian* 27 Dec. (1873), 819.

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

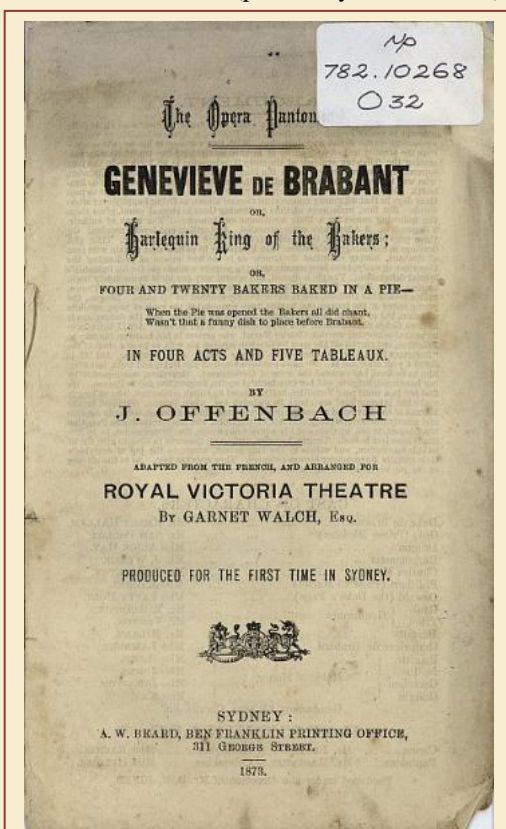
"**Christmas Pantomimes: Theatre Royal.**" *Age* 25 Dec. (1873), 3. [see also preview - 27 Dec. 1873, 5]

"**Theatre Royal.**" *Argus* 27 Dec. (1873), 6. [see also advert. - 25 Dec. 1873, 8]

"**Theatres, The.**" *Australasian Sketcher with Pen and Pencil* 24 Jan. (1874), 187.

GENEVIEVE DE BRABANT; OR, HARLEQUIN KING OF THE BAKERS; OR, FOUR AND TWENTY BAKERS BAKED IN A PIE, WHEN THE PIE WAS OPENED THE BAKERS ALL DID CHANT - WASN'T THAT A FUNNY DISH TO PLACE BEFORE BRABANT: [pantomime] **Lib Adapt.** Garnet Walch; **Mus.** Jacques Offenbach; **Add Mus.** [n/e]

John Bennet, 1873 (printed by A. W. Beard)



A pantomime version of Garnet Walch's own adaptation of the Offenbach operetta, this production included the traditional transformation scene and harlequinade. The *Sydney Morning Herald's* theatre critic viewed the seasonal treatment in a positive light, although noting that the music suffered somewhat. "Instead of hashing up an English burlesque and converting it into the opening of a pantomime," notes the review, "the lessee very sensibly adopted the plan of taking the latest and most eccentric of Offenbach's operas, *Genevieve de Brabant*, and making that the starting point for the Harlequinade... The opera of itself was a treat, although much of its music is lost in consequence of the cast being short of the necessary voices, and much of the libretto had to be converted into dialogue" (27 Dec. 1873, 5).

The story is based loosely on a legend dating back to the 13th century, which concerns Genevieve the wife of the Duke of Brabant who is accused of being unfaithful while her husband is absent. A further complication is that the Duke and Duchess are unable to have a child due to a curse having been placed on them. The false accusation has been levelled by the Prime Minister who wishes to take control of the country himself. His plan is defeated, however, by Genevieve (with the help of a loyal pastry-cook).

Walch's pantomime adaptation, as with the burlesque production, involved numerous topical and local hits at persons, issues and events. Walch's storyline for the burlesque, which is believed to have been similar to the pantomime, begins with the Duke, Cocorico, being advised to taste a wonderful pie made by Drogon because political troubles are likely to arise in Brabant on account of disputed succession to the Ducal throne. The pie makes him feel poorly, and in

the midst of his temporary disposition he is visited by Charles Martel, a Paladin, who convinces him to go to Palestine on a crusade. They subsequently depart France via the Great Northern Railroad. With the Duke now absent Golo, Prime Minister of Brabant, plots to overthrow the Duke by having his wife accused of adultery. He is aided in his scheme by the Burgomaster, but they are frustrated by the genial and kindly influences of Droган. The Duke eventually returns and the conspirators are unmasked and pardoned, and the happiness of the entire population is expressed in an ecstatic fandango, as was customary in those days of Arcadian simplicity ("Opera: Genevieve," 5).

[NB: Walch's original burlesque production, commissioned by W. S. Lyster, was possibly translated and adapted from Offenbach's 1867 revised version. The original two act libretto by Louis-Adolphe Jamie and Etienne Trefeu (1859) was revised in 1867 as a three act opera bouffe by Hector-Jonathan Cremieux]

- 1873:** Royal Victoria Theatre, Sydney; 26 Dec. 1873 - 23 Jan. 1874 [return season: 12-13 Feb. 1874]
- **Dir.** B. N. Jones; **Prod/Lse.** John Bennett; **M Dir.** G. B. Allen; **S Art.** J. R. Setright, William Kinchella and Andrew Torning; **Cost.** Miss Stapleton.
 - **Troupe:** Royal English Opera Company.
 - **Cast** incl. Miss Lambert (Genevieve de Brabant), Henry Hallum (Corcorio, Duke of Brabant), C. H. Templeton (Charles Martel), Alice May (Droган, a young pastry cook), Sam Poole (Golo, Prime Minister), J. Welsh (Burgomaster), Patty Holt (Oswald, the Duke's page), Miss Howe (Brigitte, Genevieve's confidant), Miss Rachel (Philibert, Martel's page), Thomas. H. Rainford (Sgt Grab), Mr Vernon (Private Pitou), Mr Milner (Hermit), Miss Johns (Isoline, a maid), Miss Johnston (Gretchen, a maid), Miss Griffith (Gudule, a maid); Harlequinade - Rachel Duvalli (Harlequin), Heloise Duvalli (Columbine), Mr Leotard (Clown), Mr Magilton (Pantaloon).
 - Rachel and Heloise Duvalli were unable to perform in the harlequinade on opening night due to "a domestic affliction."

► *Genevieve de Brabant* (1873) Available online through the National Library of Australia (sighted 30/08/2012).

"**Amusements.**" *Sydney Morning Herald* 20 Dec. (1873), 7. [see also advertisement - 26 Dec. 1873, 8]

"**Opera: Genevieve de Brabant, The.**" *Argus* 13 Sept. (1873), 5. [re: burlesque operetta version - see above]

"**Theatres, The.**" *Sydney Morning Herald* 27 Dec. (1873), 5.

"**Theatres, The.**" *Australasian Sketcher with Pen and Pencil* 24 Jan. (1874), 187.

ROBINSON CRUSOE; OR, HARLEQUIN FRIDAY, THE FAIRY, AND THE KING OF THE CARRIBBEE ISLAND: [pantomime] **Lib.** James Booty; **Add Mus.** [n/e]

Allison and Booty, 1873

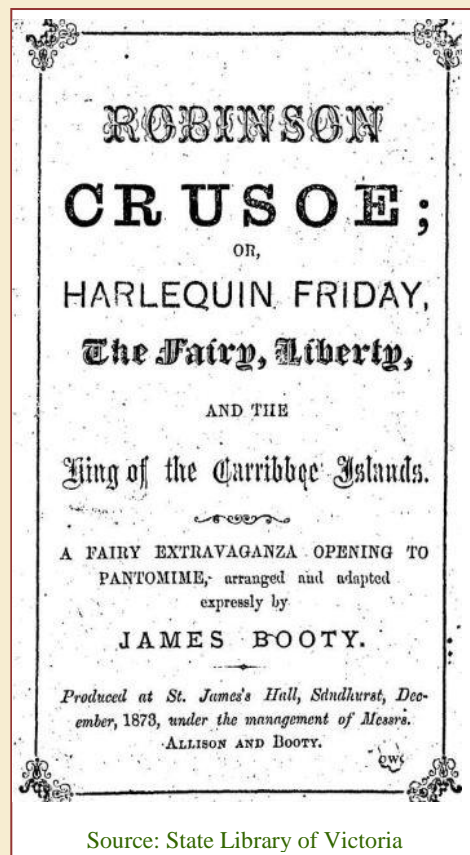
1873: St James's Hall, Sandhurst, Bendigo (Vic); 26 Dec. 1873 - ca. Jan. 1874.

- **Lse/Prod.** Messrs. Allison and Booty.
- **Cast** incl. Blanche Stammers.

► *Robinson Crusoe* (1873) Available online through the State Library of Victoria (sighted 27/08/2012).

"**Christmas Pantomimes: St James's Hall, The.**" *Bendigo Advertiser* 26 Dec. (1873), 2.

"**Pantomimes: St James's Hall, The.**" *Bendigo Advertiser* 27 Dec. (1873), 3.



Source: State Library of Victoria

Last updated: 15/09/2014

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

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