

PAPILLONETTA; OR, THE PRINCE'S LITTLE FEAT AND THE BIG BEETLE-

CRUSHER: [burlesque] **Txt Adapt.** Frank Edwards; **Mus.** [n/e]

Robert Bell, 1871

This adaptation of William Brough's burlesque *Papillonetta; Or, The Prince, the Butterfly and the Beetle* (1865), 'with mutilations, versifications, and localizations by F. E,' was subtitled "an exceedingly eccentric Easter, and (probably) castera [sic] extravaganza." A review of the premiere published in the *Argus* proposes that the Brough's original work was one of his more average pantomimes and that Edwards (a pseudonym) had "not succeeded in imparting to it any essential element of longevity." The critic goes on to note that although some telling points were raised, overall the adapter's "range of subjects... is distressingly limited. There is too much harping upon one string, and the allusions to an unhappy politician whom it is high time should be forgotten are so frequent as to become extremely tiresome" ("Theatre Royal," 7).

The story begins in the dominions of Coccalorum, where the King of Coseyland and his state councillors are engaged in arranging, "on the Art Union principle," the marriage of Prince Prettypet (described in the *Argus* as "a frisky young scion of royalty, for whose reformation the matrimonial scheme has been set on foot"). Meanwhile some revolutionary machinations are being planned by the prime minister, Rebellino, and his two sons, Counts Pollydore and Jollycore. When the prince is drawn towards a huge butterfly he follows it far into the country and disappears. The king offers rewards for all butterflies brought to the palace, which eventually leads to the capture of Gauzewing, "the attractive insect who has enticed the prince away." When she calls out for assistance Prince Prettypet returns to give her aid and is subsequently presented to the Butterfly Queen. The Queen promises to give him her daughter, Papillonetta, in marriage if he can rescue her from the Scaly King of the Beetles. He eventually liberates the princess from his rival for her hand, and the pair marry. The union is initially made unhappy, however, through the revengeful intrigues of Scarabacus, but a magic potion is found that restores the princess to her normal self and at the same time utterly discomferts the beetle king. The evil plans of Rebellino and his sons are likewise defeated by the prince, and all ends happily in the comfortable regions of Coseyland.

The synopsis scenery and incidents, as published in the *Argus* is: Council Chamber of King Coccalorum; Drawing of the Art Union Lottery (with special permission of the Attorney General); The Valley of Butterflies; Ebony Cabinet of the Beetle King; Brilliant Butterfly Ball; A Cottage Near a Wood; Apartment in the Palace of the King; A View "By the Sad Sea Waves"; and the Throne of the Butterfly Queen.

The musical aspects of the pantomime comprised a mixture of popular songs and airs from such operas as *The Grand Duchess*. One of the songs known to have been included was a parody of "Say to Him" sung by Maggie Stewart.

1871: Theatre Royal, Melbourne; 10-21 Apr. [11 pfms]

- **Prod/Lse.** John Hennings, Richard Stewart, Henry R. Harwood and George Coppin; **S Art.** John Hennings and Henry Holmes.
- **Troupe:** Royal Burlesque Company.
- **Cast** incl. Julia Edouin (Papillonetta), Maggie Stewart (Millefora, her mother), Henry R. Harwood (Coccalorum, the King of Coseyland), Jenny Bryce (Prince Prettypet, his son), Richard Stewart (Count Rebellino, a Prime Minister), J Miss Bennison (Count Pollydore, a grand Turk), J. R. Greville (Scarabacus, the Scaly King of the Beetles), C. Warde (Count Humdrum, the Lord Chamberlain), Mr Lyster (Lord Dulwitz), Mr Taylor (Lord Nowitz), Margie Chester (Count Jollycore, a muscle man), Mr Gladstone (Count Carboniferous), C. Bennett (Count Toffee), Harry Sefton (Thickhead), Tom Lewis (Bulihead), Mrs Wooldridge (Queen Peccapeppa), Emma Rogers (Gauzewing), Mde Therese (Chrysalina, a dancing butterfly).

THIS EVENING,
 And Every Evening, at half past 7,
 Sterling Coyne's comedy, in two acts, entitled
VOLUNTEER SERVICE;
 Or,
MY WIFE'S DAUGHTER.
 Messrs. Stewart, Ireland, Rogers, Appleton.
 Mesdames Eloise Juno, Maggie Stewart, Margie Chester,
 Julia Edouin, Emma Rogers.
 After which, the world-renowned
DONATO,
 The One-legged Dancer,
 In his marvellous
TERPSICHOorean PERFORMANCES,
 Comprising Introductory, Adagio Movement, Polka
 Hongrois, and Garibaldian March.
 To be followed by
P A P I L L O N E T T A ;
 Or,
**THE PRINCE'S LITTLE FEAT, AND THE
 BIG BEETLE-CRUSHER.**

Argus 10 Apr. (1871), 8.

Editorial. *Argus* 10 Apr. (1871), 5.

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

"**Theatre Royal.**" *Argus* 11 Apr. (1871), 7. [see also advert. - 10 Apr. 1871, 8]

"**Theatre Royal: Papillonetta and Donato.**" *Age* 11 Apr. (1971), 3.

IXION; OR THE MAN AT THE WHEEL: [burlesque] **Txt Adapt.** J. R. Greville et al; **Mus.** [n/e]

Advertised as a localised burlesque especially created for the Zavistowski Sisters, the production is also said to have included "nigger" minstrel (song and dance) interpolations and a good many local allusions... some good and some bad." In an overview of the Zavistowski's involvement in the burlesque the *Argus* notes that "the negroic element in fact appears to be a penchant with the sisters, for it was brought into greater prominence than we are accustomed to even in burlesques" ("Theatre Royal," 6).

The *Argus* mentions J. R. (John) Greville's local gags (11 Sept. 1871, 8), while the *Australasian* compares it to W. M. Akhurst's production at the Princess Theatre in 1866 ("Entertainments," 402). As with Akhurst's version it was adapted from F. C. Burnand's 1863 extravaganza of the same name.

The scenery comprised: Ruins of a Doric Temple of Jupiter; Vault of the Sky; Apollo's Private Room in the Olympian Government's Sun, Light and Insurance Office; Cupid's Chateau D'Espagne; Jove's Awful and Appalling Sentence; Imposing Tableau; Grand Influx of Shoo Flies.

Songs incorporated into the production included "Love among the Roses" (sung by Alice Zavistowski).

- 1871:** Theatre Royal, Melbourne; 9-29 Sept. [16 pfms]
 - **Prod.** George Coppin; **S Art.** John Hennings and Henry Holmes.
 - **Cast** incl. Emmeline Zavistowski (Ixion), Christine Zavistowski (Jupiter), Alice Zavistowski (Mercury), Harry Leston (Prosepha), Mr Taylor (Podasokus), Alice Wooldridge (a young Grecian), Mrs Wooldridge (Queen Dia), George Leopold (Mars), Eloise Juno (Juno), Mrs E. Bryer (Venus), Emma Marsh (Cupid), J. R. Greville (Minerva), Julia Milne (Apollo), Harry Sefton (Bacchus), John Dunn (Ganymede), Kate Douglass (Clerk of the Weather), Miss Bennison (Diana), Miss Newman (Psyche), Miss Fitzhern (Hebe), Mr L'Estrange (Hercules); June's Pages - Miss Lilly, Miss Holmes and Miss Johns; The Three Graces - Miss Haygarth, Miss Collins and Miss Scott; The Muses - Miss Pluche (Tragedy), Miss Ray (Comedy), Miss K. Griffiths (Music), The Four Seasons - Kate and Ella Forde, Miss O'Donnell and Miss Petite; Jove's Cupbearers - Messrs Taylor, Needham, Bartlett, Allison, Phillips and Bond.

"Entertainments: Theatres Etc, The." *Australasian* 23 Sept. (1871), 402-03.

"Theatre Royal - The Zavistowski Sisters." *Argus* 11 Sept. (1871), 6. [see also advert. - 9 Sept. 1871, 8]

THE HOUSE THAT JACK BUILT; OR, HARLEQUIN JACK SYDNEY, LITTLE AUSTRALIA AND THE GNOME OF THE GOLDEN MINE, AND THE AUSTRALIAN FERNERY IN THE GOLDEN CONSERVATORY, THE HOME OF DIAMANTINA:

[pantomime] **Lib Adapt.** [n/e]; **Mus.** Walter Rice

Caxton, 1871

Fotheringham, Richard. *Australian Plays for the Colonial Stage 1834-1899* (2006)

PRINCE OF WALES OPERA HOUSE.
NOTICE—Entrances to the **STALLS, FAMILY CIRCLE, and PIT** in Castlereagh-street; also, **STALLS and PIT, King-street.**

The management, remembering the liberal patronage bestowed upon their **PANTOMIME** last year, are determined to place before the public a production as regards display and genuine merit quite unequalled in Australia.

SATURDAY, December 23rd, 1871,
 (and every evening until further notice)
 will be produced for the patrons of the Opera House, the most gorgeous **PANTOMIME** ever witnessed in Sydney,
THE HOUSE THAT JACK BUILT,
 or
Harlequin Jack Sydney, Little Australia,
and the Gnome of the Gold Mine, and the Australian Fernery in the Golden Conservatory,
the Home of Diamantina.

An entire new idea, being the foundation and progress of Australia.

It was performed for the first time in 1870, at the Theatre Royal, Melbourne, and witnessed by 160,000 people.

Sydney Morning Herald 23 Dec. (1871), 2.

A localised, updated adaptation of W. M. Akhurst's 1869 pantomime, *The House that Jack Built; Or, Harlequin Progress and the Loves, Laughs, Laments and Labors of Jack Melbourne and Little Victoria*, with incidental music (including the overture) by Walter Rice, it contained numerous hits at local identities, issues and events. Richard Fotheringham writes in this respect: 'Since before 1820 the 'House that Jack Built' story had been used for political commentary. Akhurst follows this tradition in making his hero Jack Melbourne and Little Victoria represent the hopes and fears for the future of that colony and his villain Orognome some of its current vices, particularly unscrupulous and fraudulent manipulation of mining stocks and share trading "Under the Verandah." The Sydney localiser found no reason to alter this element, apart from substituting a few more recent financial scandals or ones closer to home' (220-1). There does appear, however, to be a less explicit celebration of local achievements in this production. Fotheringham further notes that although 'about eighty percent of the dialogue and stage directions is identical' in both versions of the pantomime, 'the differences between them are significant. They consist principally of references to people, places and prominent business in either Melbourne or Sydney, and to political and other public events topical in one colony or the other in the year in which that version was performed' (232).

The story concerns Jack Sydney who has been raised and educated by the Fairy Queen Diamantina in an attempt to foil the evil plans of Orognome (the Gold Sovereign). Some years previous Orognome kidnapped Little Australia in order to prevent her from bringing to fruition a prophecy made at her birth which foretells that she would 'rule half the earth'. Diamantina's plan is that Jack will improve the land upon which 'his lot has been cast' thereby countering Orognome's intentions. However, being both mortal and a young man just on eighteen, Jack begins exhibiting desires to move beyond the fairy cave he has lived in almost all his life. He digs a hole that eventually leads him to Orognome's home where he meets and falls in love with Little Australia. The Gold Sovereign drugs Jack and leaves 'him in a critical position on the line over which the gold trucks pass'. He is saved from being crushed (in a burlesque of Dion Boucicault's *After Dark*) by Joey, 'a marsupial attendant upon Little Australia and who possesses 'largely cultivated instincts.' With the aid of Diamantina, Jack and Little Victoria make their way to the surface where Jack is required to build a house and make history in order to defeat Orognome. Although he succeeds in erecting his house (it turns out to be the House of Parliament) and presenting a panorama of Melbourne's history from 1835 to the present day, Jack does not prosper from his handiwork. He is later to be found outside the house where Orognome, disguised as a stockbroker (an 'under the Verandah Man'), swindles him through bogus land and mining speculation. Jack is once again saved by Diamantina, however, before being conveyed, along with Little Victoria and Joey, to the 'Golden Conservatory and Temple of Gems' where the transformation scene takes place. (ctd. *Age* 28 Dec. 1869, 3; *Australasian* 6 Jan. 1870, 18; and *Sydney Mail* 30 Dec. 1871, 1395).

The scenes presented were: Sc 1. The Haunted Dell of Diamonds with Fairy Castle in the Air; Sc 2. The Superficial Deposits and Stratified Rocks Leading to the Great Suburb of Horrificerousquartzton; Sc 3. Palatial Caverns of Orognome; Sc 4. The Dell of Diamonds (Revisited); Sc 5. The House that Jack Built; Sc 6. Exterior of the New Post Office; Grand Transformation Scene and Harlequinade (1. Post Office, Sydney; 2. Turner's Market Cloth Hall, 484 George Street and Lemaire's Toy Shop; 3. A Well Known Spot in Hyde Park, Sydney; 4. G. H. Smith, Hatter, George Street; 5. The Loviathon Plum Pudding; and 6. Silver Trelliced Dell in the Australian Fernery).

Songs incorporated into this production included : Opening from the opera *Pipele* (by Serafino De Ferrari), 'Dada' (solo and chorus) "Popsy Wopsy" (duet), "Wind Up Galop" (duet and chorus), "The Style to Which It's Done" (topical song), "Rollicking Rams" (chorus), "Chickaleary Bloke" and "Ring the Bell, Watchman," "See at your Feet" (trio), "Fair Land of Poland" (solo),

"Through the World" (trio), "Meet me in the Lane," "Cruel Jane Jemima," "J'aime les Militaires," "Cork Leg," "Mary Holder," "Burlington Arcade" (duet) and "Hot Coddlin's."

[NB 1: See also *The House That Jack Built; Or, Harlequin Progress and the Loves, Laughs, Laments and Labors of Jack Melbourne* (1869)]

[NB 2: See also *The House That Jack Built; Or, Harlequin Jack Brisbane and Pretty Little Queensland* (1878)]

1871: Prince of Wales Opera House, Sydney; 23 Dec. 1871 - 5 Jan. 1872 [11 pfms]

- **Dir.** James Bartlett; **Lse.** William Dind; **S Mngr.** James H. Rainford; **M Arr.** Walter Rice; **Com Sc.** George Simms and Joseph Collins; **Chor.** Edward McLean; **S Art.** Alfred Clint and W. J. Wilson; **Cost.** Mrs Stapleton.

- **Cast** incl. Eleanor Carey (Diamantina), Charles Young (Jack), Marion Dixon (Rubillippa), J. J. Welsh (Orognome), Harry Power (Little Australia), Mr Milner (Gaffer Sydney, Jack's father), Miss L. Dixon (Dolly Sydney, Jack's sister), George Melville (Dame Sydney, Jack's mother / Policeman), James Hasker (Bill Ragboys / Pantaloon), Maggie McKeown (Columbine), Mary Forde (Harlequina), Edward McLean (Joey/Harlequin), George Simms (Clown), Mr Lambert (Macwoe).

- The advertised cast list and published libretto have Maggie Burton named as Little Australia. Harry Power was brought in at the last moment to replace Burton when 'the fickle young lady' unexpectedly left the country for California (*Town and Country Journal* 30 Dec. 1871, 852). Power's name was subsequently pasted over Ms Burton's for the published libretto. Richard Fotheringham sees the choice of replacement as an odd one, noting that it 'seems to undermine the civic allegory which Akhurst had devised' (229).

- The season was cut short due to the loss of the theatre to fire on the night of 6 January 1872.

- Advertising in the *Sydney Morning Herald* (23 Dec. 1871, 4) provides a detailed list of characters and character descriptions. See also Richard Fotheringham, *Plays for the Australian Stage* for a detailed analysis of the text, songs and references.

Correy, Will. "Sydney Pantomime, A." *Margin* 26 (Nov. 2008), 21-25.

"**Dramatic and Musical Review.**" *Town and Country Journal* 30 Dec. (1871), 852.

"**Entertainments: Theatres Etc, The.**" *Australasian* 6 Jan. (1872), 18.

"**Fatal and Destructive Fire at the Prince of Wales Theatre.**" *Illustrated Sydney News* 20 Jan. (1872), 3

"**Fires: Destruction of the Prince of Wales Theatre and Other Buildings.**" *Sydney Mail* 13 Jan. (1872), 40.

Fotheringham, Richard. *Australian Plays for the Colonial Stage 1834-1899* (2006).

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

"**Pantomime at the Prince of Wales, The.**" *Sydney Morning Herald* 23 Dec. (1871), 7. [see also advert. - 23 Dec. 1871, 4]

"**Royal Pantomime, The.**" *Age* 28 Dec. (1869), 3. [re: *Harlequin Jack Melbourne*]

"**Theatrical and Amusements.**" *Sydney Mail* 30 Dec. (1871), 1395.

JACK AND THE BEANSTALK; OR, HARLEQUIN NURSERY RHYMES, THE FOUR SEASONS AND THE PRANKS OF THE GOOD LITTLE PEOPLE: [pantomime] Lib Adapt.

Frank Edwards; **Mus.** Prof Hughes

Adapted from E. L. Blanchard's pantomime *Jack and the Beanstalk; Or, Harlequin Leap Year and the Merry Pranks of the Good Little People* (1859). The *Argus* theatre critic records that while not, as on former occasions, a colonial-made article, but [rather] an imported one," the pantomime had nevertheless been localised by Frank Edwards. "It is a piece which illustrates - the more so because it appears to have undergone cutting down to make room for the productions of the talented [scenic artist] Hennings - the tendency year by year to less and less of burlesque, and more and more of scenery and effects" ("Pantomime," 6).

The story begins in the court of King Nonsense, where his majesty is being entertained by song. The arrival of Commonsense sees the king castigated allowing too much nonsense (and not enough commonsense) in his kingdom. A pantomime is arranged, with the story of *Jack and the Beanstalk* to be performed. The pantomime within the pantomime then begins in the home of Jack and his mother, Goody Two Shoes, amidst a winter landscape. The arrival of Rose, the village belle and the object of Jack's affections, distracts Goody Shoes from revealing the mystery behind Jack's birth. The following scene transports the audience to the grotto of the Pixies. The Queen, in a not so pleasant mood, dispatches her principal attendant, Crystalline, to undertake an errand (which has an important bearing on the history of the giant killer) after she arrives late from a party. The action then returns to Jack and Goody Two Shoes, largely following the traditional storyline from there on. Jack foolishly exchanges their cow for some magic beans, given to him by Crystalline. When the beans are thrown out into the garden by his angry mother, a band of pixie gardeners (full of mischief and antics) plant and assist the growth of the bean stalk until it reaches the sky. Jack arrives to see the plant grow and climbs it. This was "the occasion for introducing Mr Hennings' panorama," writes the *Argus* critic, thus allowing him to see a number of sights of the world as he made his journey upwards. Following a song by the Fairy of the Harp "the work of slaughter is begun by the giant slayer and carried out in speedy and un-sensational manner. The celebrities then return home and the grand transformation takes place" (ibid, 6).

THEATRE ROYAL
Sole Lessee and Manager—Mr. G. Coppin.
Grand Comic
CHRISTMAS PANTOMIME.
Gorgeous. Great Gigaantic.
BOXING NIGHT.
And every Evening until further notice.
The Comical, Historical, and Pastoral Pantomime,
By E. L. Blanchard, Esq.,
With Locals by Mr. Edwards, entitled
JACK AND THE BEANSTALK;
OR,
HARLEQUIN NURSERY RHYMES,
THE FOUR SEASONS, and
THE PRANKS OF THE GOOD LITTLE PEOPLE.
The entirely
New and Splendid Scenery,
With Novel Effects,
Panorama, Transformation and Tableaux,
By Mr. John Hennings,
Assisted by Mr. Holmes, Messrs. Liddle Douglas & Co.
The extensive Machinery and Mechanical Changes, by
Mr. Scott and assistants. The Tricks, Properties, &c.,
by William Holmes and assistants. The Overture and
whole of the Music arranged by Mr. Fred. Coppin.
The Gas Appointments, by Mr. Guiding. The Lim-
elight Effects, by Prof. or Shepston. The Costumes,
by Mrs. Jeger and assistants. The Comic Scenes, by
Mr. George Leopold. The appropriate incidental
Ballets, &c., by Mons. Schmidt. The Masks, Allego-
rical Devices, and Designs, by a Pantomimic Physiog-
nomist. The whole arranged and produced under the
direction of Mr. J. E. Greville.
The entertainments will commence with a
FAVOURITE COMEDIETTA
By the Royal Star Company.

Argus 25 Dec. (1871), 8.

Some of the production's attractions were a panorama of the route from Sydney to Washington via San Francisco, and the "Four Seasons" transformation scene, staged to Haydn's music. The synopsis of scenes painted by John Hennings for the panorama, as published in the *Argus* (25 Dec. 1871, 8) is: Sc 1. Sydney, the Gap at the South Head; Sc 2. Levuka, Fiji; Sc 3. The Nebraska off Honolulu (by moonlight); Sc 4. Golden Gate and Bay of San Francisco (by sunrise); Sc 5. San Francisco from the Corner of Sacramento and Powell Streets; Sc 6. Snow Tunnel in Sierra Nevada; Sc 7. Salt Lake City in Utah Territory; Sc 8. The Burning Prairie, Nebraska Territory; Sc 9. The Falls of Niagara; Sc 10. Washington, the Capital. The transformation scene was presented with five changes: Sc 1. A Dark Dell with Drooping Ivy Clad; Sc 2. A Deserted Garden and Snow-covered Terrace; Sc 3. A Blooming Valley; Sc 4. The Ripening Corn and Procession of Reapers; Sc 5. Tableau of Fruit in Various Groupings and Brilliant Finale.

The lyrics to the song "The Expedition Eclipsed" were by Maurice Ellis.

1871: Theatre Royal, Melbourne; 26 Dec. - 26 Jan. 1872 [28 pfms]

- **Dir.** J. R. Greville; **Prod.** George Coppin; **M Arr.** Frederick Coppin; **S Art.** John Hennings, Henry Holmes and Mr Little **Chor.** Mons. Schmidt, **Com Sc.** George Leopold; **Cost.** Mrs Jager.
- **Cast** incl. J. R. Greville (Jack), John Dunn (Goody Two Shoes, his supposed mother), Alice Wooldridge (Rose, a belle of the village), G. H. Rogers (King Nonsense), Mrs Edouin Bryer (Common Sense), Kate Douglass (Queen of the Pixies), Anna Ford (Crystalline, her principal attendant), John Armstrong (Simple Simon), Martin Forde (Pettiflogger, a limb of the law), Mr Brown (Sheriff's Officer), Master Albert Leopold, Alice Deorwyn (Fairy of the Harp), Miss Scott (Fairy of the Golden Hen), Emma Marsh, Harry Leston (the Giant's baby); Heroes of Nursery Literature Discovered - Blanche Leopold (Higgledepiggledy), George Bryor (Heydiddlediddle), Mr L'Estrange (Black Giant), Master Willie Bryer (Jack Horner), Mr Allison (Puss in Boots), Lilly Bryer (Little Bo-Peep); Harlequinade - Henry Leopold (Harlequin), Frau. Fannie [Mrs Tom Leopold] (Columbine), George Leopold (Clown), Madame Therese (Harlequina), Harry Sefton (Pantaloon), M. Schmidt (French Clown, a la Pierrot).
- Other Heroes of Nursery Literature (played by auxiliaries) incl. Dickory Dock, Jack and Jill, Mother Hubbard, Tom Tom (the Piper's Son), Punch and Judy, the Babes in the Wood, Marquis of Carabbas, Cinderella, Red Riding Hood, Humpty Dumpty, Little Boy Blue, Jack Cade, Aladdin, Jack Straw, Bluebeard, Goody Two Shoes and Jack Sprat.

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

"**Pantomime, The.**" *Age* 27 Dec. (1871), 3.

"**Pantomime at the Royal, The.**" *Argus* 27 Dec. (1871), 6.

TROOKULENTOS THE TEMPTER; OR, HARLEQUIN COCKATOO, THE DEMON OF DISCONTENT, THE GOOD FAIRY OF CONTENTMENT, AND THE FOUR-LEAVED SHAMROCK OF AUSTRALIA:

[pantomime] **Lib Adapt.** Garnet Walch; **Mus.** John Hill

Sydney

ROYAL VICTORIA THEATRE.
 Financial Manager-Mr. JOHN BENNETT. Scenic Artist-Herr HABBE.
 Under the Direction of..... Mr. GEORGE DARRELL.

BOXING NIGHT, Dec. 26th, 1871.
 FIRST PRODUCTION OF
 An entirely New and Original Fairy Extrabaganza,
 WRITTEN EXPRESSLY FOR THIS THEATRE BY
 GARNET WALCH,
 ENTITLED

TROOKULENTOS,
 THE TEMPTER:
 HARLEQUIN "COCKATOO !!
 The Demon of Discontent; the Good Fairy of Contentment; and
 Four-Leaved Shamrock of Australia.

AN AUSTRALIAN PANTOMIME

The Magnificent and Unequalled Scenic Representations from
 the Master Brush of
HERR HABBE:
 The Gorgeous Dioramic and Panoramic Effects designed and Executed by
 the same celebrated Artist.

The Original, adapted, and appropriated Music, written and
 arranged by
MR. JOHN HILL, K., S., R. A. M.
 (Who has been expressly engaged for this purpose.)

THE WHOLE PRODUCED UNDER THE SOLE DIRECTION OF
MR. GEORGE DARRELL.
 The Orchestra greatly enlarged, under the Leadership of Mr MILLER.
 The Elaborate and Intricate Mechanical Effects -
 Mr J. COOPER & Staff of Assistants

The New and Characteristic Dresses
 Mrs STAPLETON, Miss STAPLETON & Assistants
 The Properties, Masks, & Tricks, &c. - by CHARLES WARD & Assistants
 The Gas & Colored Fires under the direction of - - Mr OSBORNE
 The Ballet and Marches under the direction of - - Mr J. FLEMORE
 The Wigs, Masks, &c. - - - - - by Mr CAMPBELL, George Street
 The Comic Scenes - - - - - by CHARLES WARD
 The Dances, Trips, &c. - - - - - by Miss CARRY ALLWITTE & J. FLEMORE

PRICE - - - - - SIXPENCE.

PUBLISHED AT THE "CUMBERLAND TIMES" OFFICE, PARRAMATTA.

Source: State Library of Victoria

Described in the *Australian Town and Country Journal* as "a truly Australian pantomime - not a joint from another man's table dished up into a ragout" ("Dramatic," 852), the story concerns Trookulentos, the Demon of Discontent, who having just returned from Sydney to his den in the Blue Mountains is told that Fairy Placida has declared war against him and his followers. In an attempt to out-manoeuvre her he persuades young Patrick O'Brien, a discontented native (who also happens to be the object of Placida's affections) to leave his poor squatter parents and join his forces. Placida with the aid of Cockatoo tries to intercept Patrick but the Demon's power is too strong and he is able to lure the young man and his blackfellow servant Bulgurroo (described as a "native nut") to the bright lights of Sydney. It is there that Patrick meets a "Swell of the Period" who begins introducing him to all manner of improper activities. He also takes up with a "Girl of the Period" who believes him wealthy. Placida and her helpers work hard to free Patrick from Trookulentos' control and manage at one stage to entertain him just long enough for his parents to arrive and claim their runaway boy. However, the Demon also reappears and claims him as his own. A pitched battle takes place between Placida's forces and those of her enemy. She eventually overcomes the demons, however - with this scene intended as a metaphor for the future of the colony. As a punishment Placida imprisons Trookulentos and metamorphoses him into Clown. Patrick and two others are changed in to Harlequin, Columbine and Pantaloon.

The musical aspects of the production, arranged entirely by John Hill, comprised a selection of operatic material and the latest popular airs of the period.

The settings were: Sc 1. Den of the Demon of Discontent; Sc 2. Settler's Hut at the Foot of the Blue Mountains; Sc 3. Happy Valley and Home of Perpetual Sunshine (incl. Grand Fairy Ballet of the Australian Flowers); Sc 4. The New Oddfellows' Hall; Sc 5. Hall of Novelties; Sc 6. A Haunted Wood; Sc 7. The Fairy Grotto Prison; Grand Transformation Scene (Placid Lake of

Pure Delight; Grotto of Gloom; Floral Arcades and Golden Glades; The Feats of Ferns, Fruits and Flowers; The Temple of Coruscating Jewels; The Rainbow Cataract and Cascade of Liquid Light); Harlequinade (set in a well-known Sydney bakery and a George Street hairdresser's).

1871: Royal Victoria Theatre, Sydney; 26 Dec. 1871 - 26 Jan. 1872 [19 pfms]

- **Dir/S Mngr.** George Darrell; **M Arr.** John Hill; **M Dir.** Mr Miller; **S Art.** Alexander Habbe; **Chor.** J. H. Flexmore and Carry Allnutte; **Com Sc.** Charles Ward; **Cost.** Mrs and Miss Stapleton, **Mngr.** John Bennett.

- **Cast** incl. George Darrell (Trookulentos), Patty Holt (Patrick John Angus Cornstalk O'Brien), Miss Montague (Girl of the Period), Alicia Manderville (Swell of the Period), Miss Allen (Betsy Ann Ward, a Yankee show woman), Lydia Howarde (Placide, Fairy of Contentment), Miss J. Harwood (Waratah), Miss N. Murphy (Wattleblossom), John Howe (Shamus O'Brien, Patrick's dad), W. Andrews (Judy O'Brien, Patrick's mum), Sam Poole (Bulgurroo), Mr Metcalf (Jeames, a flunky with a vengeance), H. H. Davis (The Cockatoo), J. Irvine (Glumpykuss), Mr Horton (Scorch-em-up), Mr Sweeney (Crossixy), Mr Dillon (Fizzleemdry), J. H. Flexmore (Harlequin), Mr Ford (Pantaloon), Carry Allnutte (Columbine), Charles Ward (Clown).

- A comprehensive description of the principle characters is published in the *Sydney Morning Herald* 23 Dec. (1871), 4.

1875: Wellington (New Zealand);

- **Dir/S Mngr.** George Darrell.

► **Trookulentos the Tempter** (1871) State Library of Victoria online edition (sighted 27/08/2012).

"**Christmas Pantomime at the Victoria, The.**" *Sydney Morning Herald* 26 Dec. (1871), 5. [see also advert. - 23 Dec. 1871, 4.]

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

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