

The pantomime scenes were played out in: Act 1, Sc 1. Caverns of Ignorance; Sc 2. Fairy Castles in the Air; Sc 3. In the Clouds; Sc 4. Alpine Glen; Sc 5. Sarnem's Hut; Sc 6. On the Road; Sc 7. Forest Glen and Cascade; Act 2, Sc 1. Alphabet Castle; Sc 2. Sarnem's House; Sc 3. Market Place; and Sc 4. On the Road and Father Christmas Tableau. The Grand Transformation Scene comprised: 1. An English Homestead in Winter (dissolving scene), 2. Palace of Enchantment in the Regions of Fairyland; 3. Submarine Grotto; 4. The Golden Gate of the Nymph's Bower; 5. The Valley of Golden Ferns; 6. The Abode of Aurora. The Harlequinade was played out in three scenes: 1. Up and Down Street; 2. A Rural House near Pleasantville; and 3. The Village and Post Office.

The musical score, arranged by Walter Rice, was made up of popular songs of the time and airs from a variety of operas, notably: *Le Voyage la Luna*, *Madame L'Archiduc*, *La Jolie Parfumeuse*, *Maritana* and *William Tell*.

The comic scenes and harlequinade were written and directed by Bland Holt.

- 1876:** Royal Victoria Theatre, Sydney; 23, 26 Dec. 1876 - 26 Jan. 1877 [27 pfms]
 - **Dir.** B. N. Jones; **M Arr.** Walter Rice; **S Art.** Alfred Clint and Andrew Torning; **Chor.** M. Zavistowski;
Cost. P. Belfield and Mrs Franks; **Com Sc.** Bland Holt.
 - **Cast** incl. Annie Pixley (William Tell), W. H. Seagrave (Gessler), Shaw Cross (Sarnem), Bland Holt (Emma), Tilly Earl [Mrs John Edouin], (Albert), Jennie Grey (Erni, the patriot), Myra Kemble (1st Intelligence/Furst), Emma Rogers (2nd Intelligence), Mr Booth (Ignorance), Laura Cassidy (Imagination), Mr Ryan (Syntax), Mr Mowry (Cocker), Mr Milner (Lindley Murray), Miss Wilson, Miss Sutherland (Mechthal), Miss Lloyd (Verner), Jenny Sharp (Rosetta), Mde. Christine (dancer), Mde. Ritta (dancer); Harlequinade - M. Zavistowski (Harlequin), Bland Holt (Clown), Joe Tolano (Pantaloon), Mde Christine (Columbine), Mr Whelan (Sprite), Mr Ryan (Policeman), and the Corps de Ballet.
 - The 23 December performance was a dress rehearsal open to the public.

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

"**Victoria Theatre – Christmas Pantomime.**" *Sydney Morning Herald* 25 Dec. (1876), 8. [see also **advert.** 26 Dec. 1876, 8 - Incl. synopsis of scenes and characters]

"**Victoria Pantomime.**" *Sydney Morning Herald* 27 Dec. (1876), 5.

THE GAY MASQUERADE: [musical sketch] Txt. E. Lewis Scott; Mus. [n/e]

A musical sketch written by Scott for the Spencer family, requiring the actors to take on multiple roles. A *Sydney Morning Herald* advertisement indicates the story involved a sailor and servant characters (26 Dec. 1876, 8).

- 1876:** Spencer's Royal Philharmonic Theatre, Sydney; 26 - 28 Dec.
 - **Cast** incl. Clara Spencer (Annie, a servant maid/Hon. Carlton Fitzdandy/Katrina Klatterkrant), Alice Spencer (Miss Walsingham) and Master Arthur Spencer (Dick, a lively servant/Ben Bunt, a sailor).

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

Sydney Morning Herald 26 Dec. (1876), 8. **Advert.**

Sydney Morning Herald 26 Dec. (1876), 8.

OFF TO THE WAR: [musical sketch] Txt. E. Lewis Scott; Mus. [n/e]

A musical sketch written by Scott for the Spencer family, requiring the actors to take on multiple roles. The advertised cast list records such characters as: Eva Summerville (a lady of property), Selina Footlights (a stage-struck maiden), Caroline Sauerkraut (a German beauty), Ephraim Slick (a Yankee boy from Troy), Charles Slightly (a swell of the first water) and Mary Frost (an orphan girl).

- 1876:** Spencer's Philharmonic Theatre (Syd); 26 - 28 Dec.
 - **Cast** incl. Clara, Alice and Master Arthur Spencer.
1877: Spencer's Polytechnic, Sydney; ca. Mar.
 - **Cast:** Clara Spencer (Mary Frost/Caroline Sauerkraut/Selina Footlights/Kitty Flaherty), Alice Spencer (Eva Summerville/Vivandiere) and Master Arthur Spence (Ephraim Slick/Charles Slightly/Tim Flaherty).

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

Sydney Morning Herald 26 Dec. (1876), 8. **Advert.**

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

Lib Adapt. E. Lewis Scott; **Mus.** [n/e]

Samuel Lazar, 1876 (printed by Charles Solomon)

Although the published version of this pantomime claims that the introductory story was written by Englishman John Strachan, the *Sydney Morning Herald* theatre critic argues that it has "been so completely localised by Mr E. Lewis Scott that the whole dialogue must be regarded as purely colonial." The libretto is said to have included numerous satirical and topical references to the Sydney scene, politics, personalities, and issues such as wowsers, swindlers, food prices, Parliamentary

behaviour, the reform of the Upper House, strikes, teetotalers and anti-alcohol legislation. The music and songs were adapted from both operatic arias and popular songs of the day. The *Herald's* critic describes the production as "a farrago of old fables [consisting] of a happy mixture of the story of Tom Tucker and the old woman who lived in a shoe together with Twinkle Twinkle Little Star and some mythological business" ("Theatre Royal," 5). The storyline sees Twinkle Twinkle, the beloved of Tommy but also the object of the Emperor of Bagatelle's affection, being kidnapped by the latter with the aid of King Winter. Tommy and Twinkle are reunited, however, through the aid of the Stars and Icicles led by Diana, Queen of the Night and Jack Frost.

The "Sights and Doings," as advertised in the *Sydney Morning Herald* (23 Dec. 1876, 2) are: Sight 1. The Ice-bound Home of King Winter (incl. a scene of Australian Christmas); Sight 2. The Beautiful City of Stars; Sight 3. Cloudland; Sight 4. Interior of Dame Tucker's Cottage; Sight 5. A Forest Glade in Bagatelle Empire; Sight 6. Throne Room in the Palace of King Winter and Grand Panorama; Sight 7. A Tangled Wood; Sight 8. Diana's Sylvian Retreat and Grand Ballet of Stars; Sight 9. Exterior of Dame Tucker's Cottage; Sight 10. Bagatelle Castle (incl. The Emperor's Silver Guards, Dian's Gold Guards, King Winter's Crystal Guards and Grand Amazonian March); Sight 11. Debatable Ground; Sight 12. A Gloomy Pass; Grand Transformation Scene (by W. J. Wilson) - 1. Spring; 2. Summer; 3. Autumn; 4. Winter; 5. Golden Corridor and Caves of Dazzling Splendour; and Harlequinade - 1. Two well-known Sydney shops, 2. Interior of a local Boarding House; and 3. Oloothter's Shop.

[NB: It is unclear if there is also any relationship this adaptation and Marcus Clarke's version, produced under the same title in 1873]

1876: Theatre Royal, Sydney; 26 Dec. 1876 - 19 Jan. 1877 [24 pfms]

- **Prod/Lse.** Samuel Lazar; **S Art.** W. J. Wilson and W. Kinchella; **M Arr/Dir.** B. Levy; **Chor.** Alfredo Borzoni and E. Mclean; **Cost.** Madame Croucher; **Com Sc** J. A. South.

- **Cast** incl. J. J. Welsh (King Winter), Annie Lyons (Jack Frost), Nellie Daisy (Diana, Queen of Night), Marion Leslie (Twinkle Twinkle, the Evening Star), Emma Rogers (Radianta, a sister star), J. P. West (Emperor of Bagatelle), C. Brown (Baron Tee-to-Tum), Harry Leston (Lord Humming-ton), J. A. South (Dame Tucker), Maggie Oliver (Tommy Tucker, her son), George P. Carey (Dickey, his younger brother); Harlequinade - E. McLean (Harlequin), Mrs E. McLean (Columbine), J. A. South (Clown), George P. Carey (Pantaloone).

- King Winter's court, comprising the characters Hurricane, Autumn, Snowfall and Coldblow, were listed as being played (respectively) by Mr Blowhard, Mr Shady, Mr Flacky, Mr Chilly.

- Other characters incl. Georgy, Bill, Jim, Johnny, Sam, Charley, Fred, Gus, Harry, Mike, Patsy, Tim, Barney.

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

"**Theatre Royal Pantomime.**" *Sydney Morning Herald* 27 Dec. (1876), 5.

Sydney Morning Herald 23 Dec. (1876), 2. **Advert.**

HEY DIDDLE DIDDLE THE CAT AND THE FIDDLE, THE COW JUMPED OVER THE MOON; OR, HARLEQUIN SING A SONG OF SIXPENGE, A POCKET FULL OF RYE, AND THE FOUR AND TWENTY BLACKBIRDS BAKED IN A PIE: [pantomime]

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

Harwood, Stewart, Hennings and Coppin, 1876 (printed by Azzopardi and Hildreth)

A pantomime with operatic airs and popular songs of the day, the production, the 1878 publication declares the work as having been "localised, plagiarized, treatised, temporized, satirized, not warrantised but advertised" (1). The *Argus* theatre critic, in reviewing the 1876 production, writes of the author's efforts: "Mr Walch exhibits his wonted faculty for word twisting, which is indeed carried to an excess and also his ingenuity in local allusions" ("Theatre Royal," 6). These topical hits included numerous topical and satirical references to the Melbourne scene, personalities and issues (the Melbourne Cup, free trade, protection and the denouncing of blackbirding).

The prologue staged over two scenes, begins in the home of Giacis the Ice King. While the king's subjects busy themselves making ice, Old Year hopes that his failing health may benefit from the bracing atmosphere of the North pole, but instead finds himself removed forever from the public gaze by Father Time "in true Mephistophelian fashion." Other characters present include: Boreas, Longest Night, Shortest Day, Northern Lights, Christmas Candles and the Signs of the Zodiac. The second scene is set in Victoria on New Year's Morning. New Year and her attendants the Four Seasons are visited by Christmas, Boreas and others, all of whom are on a little tour of the antipodes. Young Australia, a most precocious youth, enters and claims his annual pantomime, which is immediately conceded to him. It is subsequently decided that all present shall take part in the piece and as well as all mortals passing at the time. The arrival of Ye Wicked Squatter, Fair Victoria and Ye Loafer forces Father Christmas to commence the pantomime immediately and the prologue segues into the first act of the pantomime proper.

The story begins in a fishing village on the coast of Nowhere. Here Bruno ('a fast youth, who cuts his eye teeth and his family at an early age') and Blondo ('his brother, a much better boy') live with their parents Gaffer and Gammo. When Mary the Maid of the Inn gives Blondo a lucky sixpence and Bruno a bag of rye, the latter brother is not happy and endeavours to sell the rye. He manages to get the sixpence later, however, when Blondo exchanges it for Bruno's blackbird (which is about to be tortured because it won't sing) and the rye. The

HEY-DIDDLE-DIDDLE

THE CAT AND THE FIDDLE,

THE COW JUMPED OVER THE MOON;

OR,

Harlequin Sing a Song of Sixpence,

A

POCKET-FULL OF RYE,

AND THE

FOUR-AND-TWENTY BLACKBIRDS BAKED IN A PIE!

An Original Pantomime,

BY

GARNET WALCH,

Author of "Australia Felix," "Trockulentos," "True-Blue Beard," "Pygmalion and his Gal (a-dear),"

"Adamanta," "Beauty and the Beast"

(Sydney, 1875), &c., &c.

Written for, and produced at the THEATRE ROYAL, Melbourne, on Tuesday, 26th December, 1876, under the Management of Messrs. HARWOOD, STEWART, HENNINGS, and COPPIN.

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MELBOURNE:

AZZOPARDI, HILDRETH & CO., PRINTERS,

1876 programme

bird is subsequently released but finds itself pursued by an eagle. After managing to escape the bird is transformed into the beautiful geni (and Blondo's protector), Pluma. The eagle in turn becomes Aura, the sinister geni attached to Bruno. Pluma tells Blondo that with her help he will achieve fame and fortune and win the hand of the beautiful Princess Caressa, who she shows him in a vision. Before Blondo sets off on his quest Pluma turns his bag of rye into travelling companions - a cat that plays a fiddle, a cow that can jump over the moon, a little dog that laughs to see such sport and a dish and a spoon. Meanwhile Aura has managed to show Bruno the same vision and subsequently urges him to stall his brother and win the princess himself. In a scene titled "Around the World in Three-and-a-half Minutes" (see note below) Blondo, Bruno, their parents and Mary set out by train to the palace, meeting on the way a mysterious (and often disguised reporter) named Vagabond. After being charmed by Blondo's appreciation of certain clever newspaper articles, the stranger declares himself to be on the lad's side.

At the court of King Hey Diddle Diddle, which is in preparation for a royal fete, the audience learns that King Hey Diddle Diddle has been deprived of his melodious voice following a dreadful accident in which he swallowed his penny whistle. Shortly afterwards Bruno, now an immensely rich prince courtesy of Aura, is presented to the king and Queen, who are so impressed by his wealth that they accept him as a suitor for the hand of their daughter. Unbeknownst to the king Count Opodeldoc (the king's physician) is conspiring with the court pastry cook (Von Krisiman) to serve poison lollies to the court during the fete. Their diabolical scheme is overheard by the disguised Vagabond, however, and he declares that he will find a way to stop them. In the scene that follows Blondo manages to usurp his brother by dazzling the princess with his clever traveling companions. The king is also impressed by the young man's display and tells him that can choose a wife from the court should his cow manage to the magical feat claimed for it. Unfortunately just as the cow is about to make its leap (and so provide Blondo with his chance to claim Princess Caressa as his bride) Bruno rubs his magic sixpence and the cow fails to jump. Although greatly humiliated Blondo regains his composure upon the arrival of a giant blackbird pie. Reminding himself that as Pluma's protégé he is the champion of those birds, he denounces the crime of black birding and cuts open the pie. When he restores the birds to life and releases them, they turn immediately on the pie's maker and devour him, thereby taking away Count Opodeldoc's only ally. Forced to act quickly the count passes out the lollies and within seconds the court is in a state of horror and confusion as people fall to the ground stricken by the poison. When the Count informs everyone that they have less than five minutes to live, Vagabond (now disguised as an old astrologer) emerges with an antidote and distributes it to all. The Count manages to escape but not before hearing the astrologer's prophecy that all will be well in the kingdom when a cow jumps over the moon. He sets forth to knobble Daisy but is again foiled by Vagabond. At the same time Blondo manages to get back his lucky talisman when Bruno (who has suffered an unmerciful snubbing by the princess) loses it in an unguarded moment. Seeing his opportunity Blondo seizes the moment to take his beloved to a moonlight rendezvous in the Haunted Glenn, and it is here (with the aid of the sixpence) that Daisy jumps over the moon, and so brings about much happiness, reconciliations and of course the marriage between Blondo and Princess Caressa (*Age* 25 Dec. 1876, 3).



Australasian Sketcher with Pen and Pencil 20 Jan. (1877), 165.

The *Argus* indicates that the pantomime's principal character, "if not the hero" was Vagabond. The critic says of the role:

"He becomes the watchful guardian of the youthful and virtuous hero [Blondo], frustrates the knavish tricks of his adversary [Bruno] and at length enables his protégé to induce the cow, familiar to us in infantile lore, to accomplish the wonderful leap which secures for the owner the wife of his choice. Mr Harwood gave a very humorous representation of this mysterious individual and appeared in the most wonderful disguises at the most opportune moments. At one time he habitated [sic] as a vagrant on the wallaby track, at another as a stocker ready and willing to drive an express train; next as the servant of the court physician and conspirator in chief, he was prepared notebook in hand, to jot down the unguarded utterances of the machinators [sic] and contrive means to defeat their schemes. [His] topical song, with its telling local allusions was well received, and is likely to become popular" ("Theatre Royal," 6).

Interestingly, Walch created the Vagabond character as a deliberate reference to a journalist who wrote under the name "The Vagabond" (he was later identified as John Stanley James). In reporting on the Melbourne production the *South Australian Register* critic wrote that "vagabond" may now reckon he has achieved the height of fame [being] made the hero of the

burlesque.... The happy idea being hit on of setting the gods and fairies on a wild chase to discover who on earth the mysterious Vagabond really is" (1 Jan. 1877, 7). The *Australasian Sketcher with Pen and Pencil* was less magnanimous, however, suggesting that "the author of the well-known and popular contributions to *The Argus* [was] made to continue on the stage the career of uselessness he had commenced elsewhere" ("Theatres," 170).

The scene "Round the World in Three and-a-half Minutes" is described in the *Age* as "a most elaborate piece of mechanism representing as it does a railway train in full motion and passing a panorama of various views specially painted by Mr Hennings" (ibid, 3). The transformation scene, also by John Hennings, was titled "The Dream of Endymion." In an interview with the scenic artist, Hennings' explains that the scenes were created using models supplied from Mr Charles Brew of London.

[NB: see also 1878 adaptation by Samuel Lazar]

1876: Theatre Royal, Melbourne; 26 Dec. 1876 - 9 Feb. 1877 [40 pfms]

- **Dir.** Henry R Harwood; **Prod/Lse.** H. R. Harwood, Richard Stewart, John Hennings and George Coppin;
- M Arr.** S. Hore (vocal music) and Frederick Coppin (incidental music); **S Art.** John Hennings, John Little, Mr Pincott, Charles Brew; **Chor.** Mons. Massartic and Mlle Rosini; **Cost.** Mde Jager; **S Mngr.** Stuart O'Brien.
- **Troupe:** Royal Burlesque Company.
- **Cast** incl. Henry R. Harwood (Vagabond/Ye Loafer), J. R. Greville (Count Opodeldoc/J. R. Greville), Mr Taylor (Mary the Maid of the Inn), Richard Stewart (King Hey Diddle Diddle/Father Christmas), Nellie Stewart (Princess Caressa, King Hey Diddle Diddle's only daughter/New Year), Docy Stewart (Pluma, a good natured geni), Maggie Stewart (Aura, another geni, of a different genus), Lillie Alliston (Bruno), Ellen Travers (Blondo), Alice Deorwyn (Giacis), Constance Deorwyn (Fair Victoira), Mrs E. Bryer (Queen Gertrude), Mlle Rosine (dancer), Mons. Massartic (dancer), Tom Wieland, Masters Tom and Sydney Wieland, Harry Sefton (Old Year), Mr Deorwyn (Father Time), J. Caesar (Boreas), Master Cottier, Mr Levy.

Callaway, Anita. *Visual Ephemera: Theatrical Art in Nineteenth-Century Australia* (2000), 175.

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

"**Theatre Royal.**" *Argus* 23 Dec. (1876), 9. Incl. extensive synopsis of story and description of the transformation scene.

"Theatre Royal." *Age* 25 Dec. (1876), 3.

"**Theatre Royal.**" *Argus* 27 Dec. (1876), 6.

"**Theatres: Academy of Music, The.**" *Australasian Sketcher with Pen and Pencil* 20 Jan. (1877), 170.

THE HEATHERN CHINEE; OR, HARLEQUIN BLUE BEARD AND THE GOOD FAIRY OF THE PLUMED THRONE OF FAIRY LAND: [pantomime] **Lib/Mus.** [n/e]

Described in the *Argus* as the best pantomime seen at the Academy of Music in years, a script from the successful London-produced burlesque extravaganza had reportedly been sent to Mrs G.B.W. Lewis by Lydia Thompson. Said to have abounded in "lively dialogue, taking airs and amusing situations... one of the most pleasing incidents in the piece [being] a ballet by a dozen children dressed charmingly a la Watteau" ("Academy," 6), the Melbourne production included "some local allusions of an obvious and apposite character." While the identity of the localizer(s) remains unidentified, it is possible that Lance Lenton (one of the company members) would have had for most, if not all of the additions.

Played out over two acts the scenic settings comprised Act 1. Sc. 1. The Village of Latakia (Grand Procession on the Arrival of Bluebeard); Sc. 2. Moonlight Path to Castle Bluebeard; Sc. 3. The Dazzling Hall of Many Nuptials" (including the Ballet a la Watteau and the sudden appearance of the Heather Chinee); Act 2. Sc. 1. The Blue Chamber; Sc 2. Look-out Portals and Ramparts of Castle Bluebeard; Transformation Scene (The Plumed Throne of Fairyland).



Australasian Sketcher with Pen and Pencil 20 Jan. (1877), 165.

The scenic art came in for much praise from the *Argus* critic. The "Dazzling Hall," for example, is said to have depicted marble and malachite arches, and an illuminated lake and distant garden. The transformation scene was also spectacular, starting off with a castle situated on heights above a picturesque lake with views of the sea, complete with rocks and caves obscured by golden haze. "When this disappears," writes the critic, "a gorgeous combination of fountains and gigantic baskets of fruit and flowers framed in feathers is revealed, and lastly the background is filled up by a sparkling waterfall, to which from every available point flock fairies, in cars drawn by birds of paradise, the whole forming a brilliant and beautiful picture" (ibid, 6).

In addition to new dialogue and performance material the Melbourne production of *The Heathen Chinee* included a new overture and orchestral music (possibly written by Mr Wright).

1876: Academy of Music, Melbourne; 26 Dec. 1876 – 7 Feb. 1877

- **Dir/Prod/Lse.** Mrs G.B.W. Lewis; **S Art.** Harry Grist, with G. Perriman; **Orch Ldr.** Mr Wright; **M Arr.** Mr Lamble; **Cost.** Mrs Stafford.

- **Cast** incl. Mrs G.B.W. Lewis (Selim), Mdlle. Grizelda (Fatima), Mr Wallace (Blue Beard), Fred Thorne (Corporal Zong Zong), Harry Daniels (Ibrahim), Lillie Bryer (Fairy Starlight), Mrs W. Ryan (Sister Anne), Miss Leslie (Hassan), Ruth Grey (Fez), Jessie Grey (Said), Kate Foley (Beda), Fannie Dixon (Zaffo), E. D. Haygarth (The O'Shacabac); Peasants - Emma Fisher (Violet), Lizzie Lestrangle (Morning Glory), Nelly Morton (Rose), Dora Chalmers (Japonica), Flora Cushla (Borias), Emily Wilson (Earwig), Miss Blande Thompson (Lapwing), Miss A. Brent (Leo); Guards in Attendance – Kate Thompson (Guilthead), Ada Chalmers (Ironmask), Alice Dombrain (Steelclad), Kate Russell (Fireproof), Marion Russell (Neverfail), W. Duff (Hardtoeat), A. Monroe (Alimushel), J. Forbes (Neverbeaten), H. Byron (Greatheart), J. Brown (Braveboy), R. Marshall (Strongarm); Harlequinade – J.H. Flexmore (Harlequin), Lizzie Dixon (Columbine), Lance Lenton (Pantaloon), Charles Lewis (Clown), Mons. Rigneur (Bobby X.Y.Z.), Mons. Dobriel (Drench Dandy), H. Duff (Old Woman), Master George Bryer (Bobby A.B.C.).

- Other characters incl. Palankeen, Bearers, Citizens, Followers.

"Academy of Music." *Argus* 25 Dec. (1876), 7.

"Academy of Music." *Argus* 27 Dec. (1876), 6.

"Theatres.: Academy of Music, The." *Australasian Sketcher with Pen and Pencil* 20 Jan. (1877), 170.

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