

FRA DIAVOLO: [burlesque] **Txt/Mus.** [n/e]

Advertised as introducing "a number of new songs and dances, that bid fair to become popular" (Editorial, 7), this was the follow-up production to Dan Tracey's popular 1891 burlesque *Faust in Four Flashes*.

1892: School of Arts, Sydney; 9 Jan. -

- **Prod/Lse.** Dan Tracey.

- **Troupe:** Dan Tracey's Vaudeville Minstrel and Specialty Company.

- **Cast** incl. Frank York, Alf M. Hazlewood, Ida Tauchert, Sherwood Sisters, Will Wallace.

Editorial. Sydney Morning Herald 11 Jan. 1892, 7.

LURLINE: [burlesque] **Txt/Mus.** [n/e]

1892: School of Arts, Sydney; 30 Jan. - 12 Feb.

- **Prod/Lse.** Dan Tracey.

- **Troupe:** Dan Tracey's Vaudeville Minstrel and Specialty Company.

KENILWORTH: [burlesque] **Txt/Mus.** [n/e]

A musical burlesque into which was added a "popular" female tug-of-war.

1892: School of Arts, Sydney; 13 Feb. -

- **Prod/Lse.** Dan Tracey.

- **Troupe:** Dan Tracey's Vaudeville Minstrel and Specialty Company.

- **Cast** incl. Rosy and Daisy Blair, Amy Kennedy, Ida Tauchert, Emma Markham, Alf M. Hazlewood, J.S. Whitworth, T.W. Rhodes, Percy St John, Will Wallace, Bertha Fanning, Madie Bennett, Anetta Bodin, T. Rossman, Manuel Lopez, P. Rochford.

LITTLE DON GIOVANNI: [burlesque] **Txt Adapt.** Harry Leston; **Mus.** [n/e]

With its material arranged by Harry Leston, and most likely from H.J. Byron's burlesque *Little Don Giovanni; Or, Leporello and the Stone Statue* (1865), this burlesque heralded the first appearance of the well-known Australian actor/comic as both producer and principal for a short season of burlesque at Sydney's School of Arts. American-born entrepreneur, Dan Tracey, had no doubt keenly sought Leston after the actor's previously successful burlesque engagement with Frank Smith at the Alhambra in late 1890.

The production, which included local songs and dances, was presented as a second part to an evening's entertainment of minstrelsy and vaudeville.

[NB: A similarly titled production of *Little Don Giovanni* – subtitled *The Maid, the Masher and the Marble Man* – was staged by Amy Horton's Burlesque Company in late April/early May 1886. That production was adapted by F.W. Hume and Frank St Clair. There is not believed to have been any relationship between the two works, apart from their use of the same source. See 1886 entry for details of the earlier production.]

1892: School of Arts, Sydney; 12 Mar. - 1 Apr.

- **Dir.** Harry Leston; **Prod.** Dan Tracey.

- **Troupe:** Dan Tracey's Vaudeville Minstrel and Specialty Company.

- **Cast** incl. Harry Leston (*Leporello*), Lizzie Hastings (*Little Don Giovanni*), Johnny Cowan (*Police Sgt.*).

Editorial. Sydney Morning Herald 14 Mar. 1892, 5.

LA SONNAMBULA: [burlesque] **Txt Adapt.** Harry Leston; **Mus.** [n/e]

A topical and musical burlesque founded on the Bellini opera, it was resented as the second production for Harry Leston's season of burlesque under the Dan Tracey management. During the same week there was also a production of the original Bellini opera presented at the Garrick Theatre under the auspices of William Hughes management.

[NB: Another burlesque of *La Sonnambula* is known to have been presented at Frank Smith's Alhambra Theatre (Sydney) from 21 January the previous year. There does not seem to be any relationship between the two productions, however.]

1892: School of Arts, Sydney; 2-8 Apr.

- **Dir.** Harry Leston; **Prod.** Dan Tracey.

- **Troupe:** Dan Tracey's Vaudeville Minstrel and Specialty Company.

- **Cast** incl. Harry Leston.

SCHOOL OF ARTS.
THE VAUDEVILLE MINSTREL
and
SPECIALTY COMPANY.
2nd YEAR. 2nd YEAR,
64th WEEK.
Sole Lessee and Proprietor ... Mr. DAN. TRACEY.
The TOP OF THE TREE in Burlesque.
New Faces. New Burlesque.
New First Part.
It is quite sufficient to say
that
HARRY LESTON,
Australia's Greatest Burlesque Actor and Comedian, has
been engaged, and will appear to-night for
THE FIRST TIME
in
DON GIOVANNI;
and, Great Scott!
Sydney's Favourite Baritone Vocalist,
AMBROSE SCOTT,
has been added to a company already acknowledged to be
the
LEADING VARIETY COMPANY OF AUSTRALIA.
It you want to laugh all the cobweb cares of business
away, come and take a Front Seat
at TWO SHILLINGS.
But don't forget that this hall is not built of India-
rubber.
It won't hold all Sydney, but the early man gets the
chair.
HARRY LESTON TO-NIGHT.
TO-NIGHT, AMBROSE SCOTT.
DON GIOVANNI TO-NIGHT.
NEW SONGS NEW DANCES
NEW CHESTNUTS NEW OVERTURE.

Sydney Morning Herald 12 Mar. 1892, 2.

IXION: [burlesque] **Txt Adapt.** Harry Leston; **Mus.** [n/e]

A "Classical, Humorous, Celestial and Mythological Burlesque" in which "Ixion, King of Thessaly, who being invited to visit Olympus by Jupiter fell in love with several goddesses, and was punished by being selected as the Man at the Wheel" The characters of the burlesque were arranged by Harry Leston, who also impersonated the character of Ganymede, and "into which he introduced a considerable amount of humour." The *Sydney Morning Herald* review notes, too, that "new and pretty scenery was introduced, and popular solos, duets, quartets, and choruses were given at short intervals" (16 Apr. 1892, 2).

1892: School of Arts, Sydney; 9-22 Apr. -

- **Dir.** Harry Leston; **Prod.** Dan Tracey.

- **Troupe:** Dan Tracey's Vaudeville Minstrel and Specialty Company.

- **Cast** incl. Harry Leston (Ganymede), Lizzie Hastings (Ixion), Dora Bush (Jupiter), Madie Bennett (Venus), Johnny Cowan (Cupid), Alf M. Hazlewood (Minerva), Alf Lawton (Bacchus), J. Whitworth (Mars), Amy Kennedy (Apollo), Florrie Summers (Mercury), Emily Watts (Juno), Nelly Girand (Diana), Grace Elvy (Prosepho), Miss Mabo Ross (Podasokus), Tom Edwards (Tondapanelbomenas), Tom Bowman (Hercules),

Editorial. *Sydney Morning Herald* 11 Apr. 1892, 5.

[see also advert. - 16 Apr. 1892, 2]

BARNEY'S LUCK: [musical sketch] **Txt.** Charles Taylor; **Mus.** [n/e]

Presented as the final part entertainment, *Barney's Luck* was advertised as "Charlie Taylor's musical Irish sketch... in which [he] and Miss Carrington will introduce musical specialties" (*Brisbane Courier* 9 Apr. 1892, 1).

1892: Gaiety Theatre, Brisbane; 9 Apr. -

- **Mngr/Dir/Lse.** Charles Taylor and Ella Carrington.

- **Troupe:** Taylor-Carrington Company.

- **Cast** incl. Charles Taylor and Ella Carrington.

Brisbane Courier 9 Apr. 1892, 2. *Advert.*

BLUEBEARD: [burlesque pantomime] **Txt/Mus.** [n/e]

A second part burlesque entertainment staged by the Cogill Brothers, *Bluebeard* was built on pantomime lines in that that it contained a harlequinade. The *Age* critic noted that both aspects of the production "were amusingly like reality, and in some instances excelled it... The pantomime was produced with the most astonishing detail, and the interest of the spectators was well maintained throughout. An artistic transformation scene brought the entertainment to a close" ("Amusements." 6).

1892: St George's Hall, Melbourne; 16 Apr. -

- **Dir/Prod/Lse.** Harry P. and Charles W. Cogill.

- **Troupe:** Cogill Brothers' New Minstrels.

- **Cast** incl. Charles W. Cogill, Harry P. Cogill.

"*Amusements.*" *Age* (Melbourne) 18 Apr. 1892, 6.

"*Theatres etc.*" *Australasian* (Melbourne) 23 Apr. 1892, 22.

ILL-TREATED ILL TROVATORE: [burlesque] **Txt Adapt.** Harry Leston; **Mus.** [n/e]

Adapted from the H.J. Byron burlesque, with Harry Leston, who again "had the arrangement of the piece," impersonating Azucena, "and as such was responsible for many outbursts of laughter." Brough and Boucicault had presented a production of the original opera at the Criterion Theatre, Sydney back in February, which was reason enough, perhaps, for Dan Tracey or Harry Leston to propose a burlesque version - although the usual practice was to attempt to time such productions more closely. It is more probable that the burlesque was chosen because Leston had himself been involved with another localised, and successful, adaptation of *Ill Trovatore* when appearing at Frank Smith's Alhambra Music Hall in October 1890. This suggests, too, that there may be a relationship between the 1890 and 1892 burlesques [see 1890 file]. Even so, it is likely that a reasonable amount of new comic business and more contemporary songs would have been added to the latter production. This is supported by a *Sydney Morning Herald* preview which notes that "new scenery and some pretty music have been introduced into the burlesque." Interestingly, the preview also advertises that "a performance especially suited to ladies and children will be given this afternoon" (23 Apr. 1892, 9).

S C H O O L O F A R T S.
Sole Lessee and Proprietor ... Mr. Dan. Tracey.
SECOND YEAR of DAN TRACEY'S VAUDEVILLE
MINSTREL and SPECIALTY COMPANY.
SATURDAY, First Appearance in Sydney of America's
Greatest Double Acrobatic Song and Dance Men,
M'KISSON and KEARNS. And the Australian
Soprano, Miss RENE HAMILTON. Also England's
Great Tenor Robusto, RIVERS LLOYD. New Bur-
lesque, ILL TREATED TROVATORE. Grand New-
First Part, Entitled PALACE GARDENS. Prices—
2s and 1s. Matinee Every Saturday at 2.30. Admission—
Adults 1s, Children 6d.

Evening News (Sydney) 23 Apr. 1892, 2.

A popular burlesque subject, one of the earliest known local productions was staged in 1874 by Sydney's Balmain Amateur Dramatic Association (18 Feb.). The extent to which it was localised or adapted by a local author is unclear.

1892: School of Arts, Sydney; 23-29 Apr.

- **Dir.** Harry Leston; **Prod.** Dan Tracey.

- **Troupe:** Dan Tracey's Vaudeville Minstrel and Specialty Company.

- **Cast** incl. Harry Leston (Azucena), Alf M. Hazlewood (Maurico), Johnny Cowan (Count di Luna), Albert McKisson and John "Jack" Kearns (acrobats), Blair Sisters (dancers).

Editorial. Sydney Morning Herald 25 Apr. 1892, 7.

[see also preview - 23 Apr. 1892, 9]

BLACK-EYED SUSAN; OR, THE LITTLE BILL UP TO DATE: [burlesque] **Txt Adapt.** Harry Leston; **Mus.** [n/e]

The last of Harry Leston's burlesques for Dan Tracey at Sydney's School of Arts, *Black-Eyed Susan; Or, The Little Bill up to Date* contains, according to a *Sydney Morning Herald* review, "a number of local hits" and a stage design which included a steamer deck. The music incorporated into the show consists of "some favourite songs, duets and choruses" which "were given at intervals" throughout the productions (Editorial, 5).

A production of *Black-Eyed Susan*, adapted by Percy St John, was staged by Dan Tracey at the School of Arts in late November 1891. [See 1891 file for details] Although Leston's burlesque may well have been based on the earlier one, it is quite likely that the nature of the business would have been required of him that he add (at the very least) some new comic routines and songs.

1892: School of Arts, Sydney; 7-20 May

- **Dir.** Harry Leston; **Prod.** Dan Tracey.

- **Troupe:** Dan Tracey's Vaudeville Minstrel and Specialty Company.

- **Cast** incl. Harry Leston (Dame Hatley), Alf M. Hazlewood (Doggrass), Johnny Cowan (Captain Crosstree), John "Jack" Kearns (Hatchet), J.S. Whitworth (Raker), Will Wallace (Admiral's Clerk), Albert McKisson (Marine Sgt.), Pat Rochford (Gnathrain), Florrie Summers (Dolly Mayflower), Emily Watts (Shann O'Ploughshare), Nelly Gerard (Polly), Rene Hamilton (Jack Woods), Grace Elvey (Bill Bowline), Amy Vallancy, Lizzie Hastings.

Editorial. Sydney Morning Herald 9 May 1892, 5.

BLUE BEARD: [pantomime] **Lib.** [n/e]; **Orig Mus.** Frank Eugarde; **Add Mus.** [n/e]

George Rignold's follow-up Christmas production to his successful 1891 pantomime *Babes in the Wood; Or, Bold Robin Hood and His Foresters Good*. The story, told in three acts, begins in "The Home of Discord," where the rival forces of good and evil are marshalled. The spirits of Blue Beard and Fatima are then called up and the plot of the fable is foreshadowed, before the whole of the stage is opened up to reveal the "Grand Square of Aleppo" and host of pretty chorus girls in Eastern dress. The second act follows the original story closely, and is itself followed by the Transformation Scene and Grand Harlequinade. A number of allusions to topical subjects and personalities were sprinkled through the pantomime, including a duet by Martyn Hagan and George Walton, who were made to resemble two premiers of the day. Other members of the ministry were also targeted, leading the *Sydney Morning Herald* critic to note that the pantomime "bore witness, once more, to the smartness with which a poor "book" had been localised" ("Her Majesty's," 6).

HER MAJESTY'S THEATRE,
Sole Lessee and Manager Mr. Geo. Rignold.
Stage Manager ... Mr. J. W. Hazlitt.
Treasurer ... Mr. C. E. Bailey.

**A MERRY CHRISTMAS,
TO-NIGHT,
XMAS EVE (SATURDAY), December 24th,
at 7.30 precisely,
And at 2 o'clock on BOXING DAY (First Grand Morning
Performance),
MAGNIFICENT PRODUCTION OF**

**THE GRAND COMIC CHRISTMAS PANTOMIME
BLUE BEARD.**

Miss **MAGGIE MOORE,**
Miss **LILLIE NAPIER**
(Her First Appearance in Australia),
Mr. **GEO. WALTON,**
Mr. **MARTYN HAGAN,**
and
Mr. **LIONEL RIGNOLD:**
together with
Little Ivy Scott, Trevoe Francis, and Martin, and a host of
well-known artists, forming the Greatest Pantomime
Company in Australia.

MAGNIFICENT COSTUMES
(Specially Imported for this production). **GRAND BAL-
LETS, DELIGHTFUL DANCES, SUPERB
SCENERY.** Grand Transformation Scene of Surpassing
Splendor by Alfred Clint.

BOX PLAN NOW OPEN at Theatre. Prices as usual.
Early door (1s extra) open 6.55

**BLUE BEARD.
MORNING PERFORMANCES**
will take place on
Mon, 26th; Tues, 27th; Wed, 28th; and Sat, 31st Dec,
with the same attention to detail as at night.
J. P. MACDONALD, Acting Manager.

The sets for the Sydney production, designed by Clint and Vaughan, showed scenes such as Bluebeard's Castle," "Selim's Palace of Precious Stones," and "Cupid's Bower of Roses," with the transformation scene portraying "The Nativity of Rotomahana." Advertisements indicate that Rignold spared no expense with the costumes, their being over 150 different designs put together by a team of some seven costumiers. The properties also included an eight-foot high pacing elephant, "with moveable ears that flapped and a life-like trunk," and which created a riot with the audience as it carried out a number of "ludicrous pranks."

The songs and dances incorporated into the story included the chorus numbers "Oh Selim," and Chevalier's song "The Future Mrs Awkins," a Turkish dance, invented by Madame Duvalli, "I've Just Come Away From the Inquest" (Martyn Hagan), "Garn'away, What D'you Take Me For" (George Rignold), "Jodel" (Lilly Napier), "Drink Boys," "Airy Mary Green" and "The Seventh Fusilliers" (Maggie Moore), the choral march "Here Comes the Great, The Brave Blue Beard, Sing a Rum-Tiddley-Um-Tum-Tum," and "The Masher up to Date" (George Walton).

1892: Her Majesty's Theatre, Sydney; 24 Dec. 1892 - 27 Jan. 1893

- **Dir.** George Walton; **Harlequinade Dir.** Frank Harcourt);

Prod. George Rignold; **M Dir/Arr.** Frank Eugarde; **S Art.**

Alfred Clint and Mr Vaughan; **Chor.** Rosalie Duvalli; **Cost.**

Edel and Russell, with Arthur Frederics; **Lig.** (electric and

limelight) Thompson and Heaton; **Prpts.** Rock Phillips.

Evening News (Sydney) 24 Dec. 1892, 2.

- **Cast** incl. Maggie Moore (Selim), Lilly Napier (Fatima), George Walton (Sir Henry Blue Beard), Martyn Hagan (O'Shacabac), Lionel Rignold (Sister Ann), Little Ivy Scott (Cupid's Messenger), Bessie Rignold (Queen Felicity), J.W. Sweeney (Ibrahim), Lene Loveday (Cupid), Joe Tolano, Eileen Harvie, Frank Harcourt, Marie Bernard, Arthur Rigby (Demon Discord), Nina Field, A.J. Ivimey, Agnes Bristow, Cyril Knightley, Alice Brown, H. Rowley, Lily Rowley, T. Ambrose, Dora Selwyn, C. Barwell, L. Sydney, C. Barker, Edward Fanning, Trevoe, Martin and Francis.

"Her Majesty's." *Sydney Morning Herald* 26 Dec. 1892, 5.

[see also preview - 24 Dec. 1892, 10]

LITTLE RED RIDING HOOD AND HARLEQUIN BOY BLUE; OR, THE WICKED BARON AND THE NAUGHTY WOLF: [aka LITTLE RED RIDING HOOD; OR HARLEQUIN BOY BLUE, THE GOOD FAIRY, THE WICKED WOLF, THE BOLD BAD BARON AND THE WICKED DAME] [pantomime] **Lib.** Bert Royle; **Orig Mus.** Lovell Phillips;

Add Mus/Lyr incl. Dr Byrne, Robert Courtneidge

The inaugural production for the newly formed partnership of J.C. Williamson and George Musgrove, *Little Red Riding Hood and Harlequin Boy Blue* also opened Sydney's newly built Lyceum Theatre when it premiered there in December 1892. The pantomime was unanimously praised by the critics, not only for its spectacle and well-written storyline, but also because it greatly appealed to the adults audience, a matter which one noted when he or she wrote: "The scheme of Mr Bert Royle's pantomime at the Lyceum Theatre differs somewhat from the ordinary Christmas burlesque, inasmuch as it touches an occasional note of serious interests" ("Musical and Dramatic," 5). The narrative (at least in the 1893 Melbourne production) is said to have contained numerous references to topical issues, in addition to a burlesque of *I Pagliacci*. The Melbourne version, which was advertised using the alternative title) also included a procession of sporting representatives (lady jockeys, footballers, cricketers, sailors, fishermen, billiardists, golfers, bicyclists etc), which does not appear to have been presented for Sydney audiences.

The pantomime's story begins in the "Wolf's Lair" at Spider Web Valley, where the Wolf and his accomplice, Fox the Lawyer hatch their evil plan. The action then moves to the "Happy Village of Maypole" where characters such as the Dame (Principal of the school) and Little Red Riding Hood are introduced. After wandering in the woods Red falls asleep only to be captured by the Wolf. Little Boy Blue later mounts a rescue which leads to a duel to the death. The final scene, described as a "genuine pantomime feature" saw the inclusion of a Dolls Quadrille, "in which dolls of every height and shape, from giants to the veriest dwarfs, solemnly descended a grand staircase at the back of the stage, and amidst shrieks of laughter joined in the dance" ("Little Red," 6).

The score for the Sydney production was roundly praised by the *Sydney Morning Herald*. In reviewing the premiere performance, the critic notes for example that the pantomime's air of refinement, "apart from the musical-hall ditties of the usual type... was due to the charm of Mr Lovell's music... the orchestration throughout the evening was full of piquant device and imaginative freshness." One particular musical moment, the duel scene between Little Boy Blue and The Wolf, in which the Fairy Queen and chorus sang a dramatic song, was described, too, as a "pleasant excursion into operatic regions" (ibid, 6). In a later issue it was suggested that the original music written for the chief scenes by Mr Lovell Phillips was "unusually graceful, the orchestration being full of varied and dainty devices" ("Musical and Dramatic," 5).

Among the songs presented were several popular London music hall numbers, including "If the River Could Only Sing" (Queen Rose), "You Can't Think of Everything" and "Come and be Mine" (Alice Lemar), and "There's a Maiden Fair" (Addie Conyers). The choreographed highlights included the "Grand Double Maypole Dance," a "Grand Ballet" in Act Two, in which a troop of chorus girls regaled in rich oriental robes presented a cymbal dance, and dance by seven tiny children in bonnets and pelisses to sung nursery rhymes. Songs incorporated into the Melbourne production included "Tommy Atkins," a burlesque on the popular American song by Charles K. Harris, "After the Ball," and a waltz composed by Dr Byrne of Brisbane.

A number of the leading members of the cast for both productions had been engaged from the London Gaiety Burlesque Company who had been touring the country since earlier in the year. Principal actors included Alice Lemar, Addie Conyers, Rosie Nott and Bert Haslem.

1892: Lyceum Theatre, Sydney; 24 Dec. 1892 - 18 Feb. 1893

- **Dir.** Walter Raynham; **Prod.** J.C. Williamson and George Musgrove; **M Dir/Cond.** Lovell Phillips; **Orch Ldr.** George Hall; **S Art.** George Gordon, J. Gordon and Phil Goatcher; **Cost.** Mde Beaumont (Aust), Mons and Mde Alias (London); **Lig.** Prof. H.D. Smith.

- **Cast** incl. Alice Lemar (Little Red Riding Hood), Robert Courtneidge (Dame), Addie Conyers (Boy Blue), Slade Murray (The Baron), M.P. Bentley (Johnnie Stout), J. Beattie (Johnny Green), R.E. Watson (Simple Simon), Bert Haslam (Fox, the Crafty Lawyer), Cora Tinnie (Jack Horner), Nellie Rubery (Tom Tom), Ada Lee (Jack), Ada Page (George Porgy), Edina Cablyle (Miss Muffitt), Flo Evelyn (Mary Mary), Alice Verdy (Jill), Rosa Dark (Lucy Lockett), Gus Walhalla (Master Jacko), Master Grimalkin (The Cat), Albert Lucas (The Wolf), Ada Walker (Queen Rose), Cissy Hughes (Simplicity), Kate Royle (Truth), Lillia Wilde (Progress), Amy Olive (Patience), Laura Bernard (Perseverance), Edward Walhalla (The Spider/Pantaloony), Mr Doubleback (The Dragon), John Walhalla (clown), R.E. Watson (Harlequin), Miss Stanley (Columbine), Miss Walhalla, J. Harvey

Sydney Morning Herald 26 Dec. 1892, 8.

LYCEUM THEATRE.
PITT-STREET, NEAR MARKET-STREET.

Sole Lessees and Managers:
Messrs. J. C. WILLIAMSON and GEO. MUSGROVE.
Acting Manager and Treasurer ... Geo. L. Goodman.

"A MERRY XMAS AND HAPPY NEW YEAR."
THIS MAGNIFICENT TEMPLE OF AMUSEMENT,
built by Mr. Walter Ives,
designed by Messrs. Buckh... and Laidley,
will be Open to the Public,
THIS (MONDAY) EVENING, DECEMBER 24, 1892,
under the Management of
Messrs. WILLIAMSON and MUSGROVE,
with a
GRAND COMIC XMAS ANNUAL.
THIS and EVERY EVENING, at 7.30 precisely,
also SPECIAL MATINEES, at 2 o'clock, on
WEDNESDAY, December 28,
FRIDAY, December 30,
and
MONDAY, January 2,
the Gorgeous, Spectacular, Musical, Laughable
PANTOMIME,
LITTLE RED RIDING HOOD
and
HARLEQUIN BOY BLUE;
or
THE WICKED BARON and the NAUGHTY WOLF,
written by Mr. BERT ROYLE, and set to Popular Music
by Mr. LOVELL PHILLIPS.
A GREAT COMBINATION STAR CAST,
including the following members of the
LONDON GAITY BURLESQUE COMPANY :-

(Village Policeman), Gus Walhalla (Old Woman), plus a chorus of Huntsmen, Peasants, Scholars, Demons and Fairies.

- The orchestra included some twenty musicians.

- A second edition of the pantomime was presented from 21 Jan. 1893.

1893: Princess Theatre, Melbourne; 26 Dec. 1893 - 9 Feb. 1894

- **Dir.** Walter Raynham; **Prod.** J.C. Williamson and George Musgrove; **M Dir.** Lovell Phillips; **S Art.** George Gordon, J. Gordon and Phil Goatcher; **Cost.** Mde Beaumont (Aust), Mons and Mde Alias (London); **Chor.** Mde Phillipini; **Orch Ldr.** H. Weinberg; **Lig.** H. Jones (electric/limelight); **S Mngr.** C. Beaver.

- **Cast** incl. Mr Courtneidge (Dame), Jennie Lee (Boy Blue), Violet Varley (Little Red Riding Hood), Ethel Haydon (Queen Rose), J.R. Greville (Baron), Sydney Dean (The Wolf), Ethel Haydon (Queen Rose), Jack Kearns (Johnny Stout), Albert McKisson (Johnny Green), R.E. Watson (Simple Simon), Walter Reid (Fox), Belle Russell (Tom Tom), Miss F. Esdaile (Jack), Mildred Osbourne (Jill), Rosie Nott (Jack Horner), Ada Page (Georgy Porgy), William Hassan (McGoose), Maie Saqui (Miss Muffit), Minnie Everett (Mary Mary), Rosa Dark (Lucy Lockett), Ida Ingersoll (Miss Midget), Ina Lawrence (Simplicity), Miss A. Mitchell (Truth), Ada Lee (Progress), Miss C.M. Bain (Patience), Lena Cassellie (Perseverance), Master Grimalkin (The Cat), Signorina D'Argo (dancer), Mary Weir (dancer), Signor Caicedo (wire-walker).

"*Little Red Riding Hood.*" *Sydney Morning Herald* 27 Dec. 1892, 6.

[see also preview - 24 Dec. 1892, 10]

"*Musical and Dramatic Notes.*" *Sydney Morning Herald* 31 Dec. 1892, 7.

"*On and Off the Stage.*" *Table Talk* (Melbourne) 5 Jan. 1894, 7.

"*On and Off the Stage.*" *Table Talk* (Melbourne) 12 Jan. 1894, 8.

"*Princess's Pantomime - Little Red Riding Hood.*" *Age* (Melbourne) 27 Dec. 1893, 5.

[see also advert. - 23 Dec. 1893, 12]

"*Princess Theatre: Little Red Riding Hood.*" *Argus* (Melbourne) 27 Dec. 1893, 5.

THE SQUATTER'S HOMESTEAD: [musical entertainment] **Txt/Mus** [n/e]

An original first part comical entertainment with singing and dancing, and described in advertising as "immensely original and intensely amusing" (*Sydney Morning Herald* 24 Dec. 1892, 2).

1892: School of Arts, Sydney; 24 Dec. 1892 - ca. Jan. 1893

- **Mngr/Lse.** Ralph Walshe; **M Dir.** Prof. Stynes; **S Art.** J. Campbell; **S Mngr.** Harry Clay.

- **Cast** incl. Billy Warner, Blair Sisters, Eddie Sampson, Frank Yorke, Harry Clay, Marcella Day, Kate Clay, F.W. Montague, Clarke Sisters, Crawford and Mooney.

THE BABES IN THE WOOD; OR, ROBIN HOOD AND HIS FORESTERS GOOD:

[pantomime] **Txt.** Wilton Jones; **Mus** [n/e] **Orig Mus.** incl. Henry Temple

Perhaps inspired by George Rignold's success in Sydney the previous Christmas with a production of *Babes in Wood*, George Coppin secured Bland Holt and John Brunton to oversee, respectively, the direction and scenic art for his own pantomimic extravaganza in Melbourne. In mid-December, however, Holt was stricken by an as-yet-undefined illness and comedian/entertainer John Gourley stepped in the role when he arrived in the city a week before the premiere. Due to the enormity of the task Gourley seconded as his stage managers Harry Norman and Harry Shine. Reviews by the Melbourne press and elsewhere generally report that *Babes in the Wood* upheld all expectations, and indeed the pantomime went on to play to capacity audiences through until early February 1893. A correspondent writing for the *Sydney Morning Herald* wrote, for example:

The Christmas pantomime, *The Babes in the Wood, Or Robin Hood and his Foresters Good*," was presented under the management of Mr. George Coppin at the Theatre Royal on Saturday evening in the presence of a large audience. No expense was spared in stage appointments, and the scenery forms a striking feature of what is really a splendid variety entertainment on a large scale. The transformation scene was a triumph of stagecraft" ("Theatres: Melbourne," 5).

The *Age* critic was perhaps a little less enthusiastic, despite having provided an extensive overview of the story and performances, he or she records that the first performance ran with extreme smoothness, due both to the stage managers and performers, and that the music in many parts is catchy and pretty. The review goes on to further note that the production "received full justice from the orchestra under Mr. Thomas Zeplin's direction." The negative aspects of the review, few as they are target the lack of local hits and themes. "The piece is replete with songs, some of which were rendered in attractive style," writes the critic. "In these, however, as in the dialogue, there is a dearth of that local coloring which on more than one occasion has proved such an important factor in the success of a pantomime" ("Theatres," 7).

The *Table Talk* critic was the least impressed:

The Theatre Royal has always been celebrated for the grand spectacular effects of its pantomimes, and *The Babes in the Wood* fully maintains the reputation of the theatre. The plot of the old nursery tale, as usual in latter day performances, has been ignored, but Mr. Wilton Jones, in writing the libretto, has preserved some of the incidents. The dialogue is weak, and the jokes are of that class which are incomprehensible unless seen in print. Still the audience is apparently indifferent to the words, provided the action is brisk and the songs have a catching refrain ("Theatre Royal, 20).

The musical score appears to have comprised original incidental music and songs, along with an array of popular songs from both Australia and abroad - among them "Finiculi, Finicula," "Ta-ra-ra-boom-de-ay," "She Didn't Want to be the Rage," "A Hundred Fathoms Deep," and "The Old Church Bell" (chorus). G.P. Carey reportedly had success with solo number "I Sent the Needful Eighteen Stamps," as did Messrs Gourley, Carey and Shine with "I Saw My Chance and Took It." In the first act an Australian patriotic song, "Vive L'Australie, written by Henry Temple, was performed by Ada Bemister (Robin Hood).

One of the features of the production was "a grand spectacle portraying the crowned heads of England from the time of the reign of King William the Conqueror to that of Queen Victoria." The *Argus* records in this respect:

The counterfeit monarchs, in proper historical attire, enter in chronological order, attended by banner bearers and pages, and finally the representative of Queen Victoria makes a triumphant appearance, preceded by juvenile Life Guards mounted on ponies, band, heralds, etc. The National Anthem is appropriately introduced, and the curtain falls on the first act ("Theatre Royal," *Argus*, 7).

Among the other production highlights were a wire and globe act by Master Goddard and a troupe of performing dogs.

NB: George Rignold's production at Her Majesty's Theatre, Sydney, the previous Christmas is attributed to Frank Ayrtton (libretto) and Frank Eugarde (original music) [see 1891 file for details]. It appears to be unrelated to the George Coppin/Wilton Jones version of the *Babes in the Wood* pantomime. *Table Talk* (Melbourne) records, however, that Bella Bashall played the part of Maid Marion in both productions ("Before the Curtain," 20).

1892: Theatre Royal, Melbourne; 24 Dec. 1892 - 10 Feb. 1893

- **Dir.** John Gouley (and Bland Holt); **Prod.** George Coppin; **Sc Art.** John Brunton; **M Dir/Cond.** Thomas Zeplin; **Chor.** Madame Duvalli; **S Mngr.** Harry Norman and Harry Shine.
- **Cast** incl. Ada Bemister (Robin Hood), Bella Bashall (Maid Marion), John Gourley (Baron Bullyrag), G.P. Carey (Jolly Boy), John Forde (Herne the Hunter), Harry Shine (Dame Tabitha Durden), Daisie Chard (a babe), Mabel Russell (a babe), Charles Fanning (Burglar Bill, a ruffian), Will Stevens (Joe Ugly, a ruffian), A.G. Poulton (Father Christmas), Florence Esdaile (Fairy of Yuletide), Miss Stuart Gleeson (Fairy of Holly), Miss B. McEwan (Fairy of Mistletoe), Jack Kearns (a bad one), Albert McKisson (a bad one), Alf Rockley (a bad one) Mr Kennedy (a bad one), W. Duckworth (Demon Indigestion), Little Daphne Perrier [skipping rope dance], Little Phyllis Perrier [age four] (songs), Master Goddard (wire-rope/globe performer), C.F. Chatfield's Dogs; Harlequinade - Harry Shine (Clown), Alf Rockley (Pantaloon), Albert McKisson (Harlequin), Miss Rosalie (Columbine).
- Children's ballet: Pupils of Mrs Duvalli.

"Before the Curtain." *Table Talk* (Melbourne) 2 Dec. 1892, 20.

"Theatre Royal." *Table Talk* (Melbourne) 30 Dec. 1892, 20.

"Theatre Royal: *The Babes in the Wood and Bold Robin Hood*." *Age* (Melbourne) 27 Dec. 1892, 6-7. [Incl. an extensive synopsis of the storyline]

"Theatre Royal: *The Babes in the Wood*." *Argus* (Melbourne) 27 Dec. 1892, 7.

"Theatres: Melbourne, Monday, The." *Sydney Morning Herald* 27 Dec. 1892, 5.

THE INVISIBLE PRINCE: [pantomime] **Lib.** Percy St John and James Wilkinson; **Mus.** [n/e]

The plot turns on the love of the good Prince Amiable, son and heir to the throne of King Buonocore, for Princess Violet, whom he has never been permitted to behold. The good fairy Roseatinta provides him with six magic roses which possess the power of causing those who smell them to become invisible (the white ones) or visible (the red ones) at will. The prince sets out on a journey with his companions, the Counts Muffio and Spoonio, in search of his ladylove, with each in possession of a white and red rose. Eventually they arrive at the court of King Turco the Terrible, the father of Princess Violet, and are arrested and sentenced to death. Their only avenue of escape from the hangman's noose is to marry Princess Violet's decidedly old and ugly sisters, Tartarella and Dragonetta. The narrative's complications involve numerous "absurd situations" such as the Prince and his companions having to use the roses in order to escape King Turco's evil plan to kill them after the marriage; and King Turco using the last of the white roses to turn himself invisible in order to spy on his prime minister (but without the power to rectify his mistake).

Songs known to have been incorporated into the story are: "Justice in Australia" (sung by Alice St John, Amy Johns and Emma Markham), "Ta-Ra-Ra-Boom-De-Ay" (James Wilkinson), "He Always Likes to Have a Finger in the Pie" (Leonard and Hawthorne), "Gentlemen of the Jury" (Percy St John), "Australia by the Sea" (Amy Johns), "The Militiaman" (Emma Markham) and "Take a Day Off, Mary-Ann." Several marches were also warmly received, particularly the "Prize Princess Show" which served to introduce princesses of all parts of the earth in national costume, even the Princess of Woolloongabba.

1892: Gaiety Theatre, Brisbane; 26 Dec. 1892 - ca. Jan. 1893

- **Dir.** Percy St John and James Wilkinson; **Mngr/Lse.** J. Stewart; **M Dir/Cond.** V. Benvenuti; **S Art.** Messrs Vaughan, Agnew and Day; **Cost.** Markham and Johns; **Lig.** (limelight) Dalmar.
- **Cast** incl. Alice St John (Prince Amiable), A. McLean (King Buonocore), Alice Sturgess (Princess Violet), Lily Forbes (Fairy Rosetinta), Amy Johns (Count Muffio), Emma Markham (Count Spoonio), James Wilkinson (King Turco), Edmund Leonard (Tartarella), Frank Hawthorne (Dragonetta), Percy St John (Prime Minister Gruffangrimio), J. Williams (Meelimug).

"Gaiety Theatre: Christmas Pantomime." *Brisbane Courier* 28 Dec. 1892, 7. [see also preview - 26 Dec. 1892, 6; and advert. - 26 Dec. 1892, 2]

ALI BABA AND THE FORTY THIEVES: [pantomime] **Lib.** Bert Royle; **Mus.** H.T. Harrison

The *Age* critic writes of this version of "the juvenile classic" that it "is not impeded by any slavish adherence to the original, and this is fortunate because if it were we might have been deprived of the comic donkey, many passably funny topical allusions and some rollicking coster songs, besides any amount of clever fooling by Messrs Lonnen, Snazzle and Bolder, and dancing in every graceful variety" ("Princess's Pantomime," 6).

The story begins in Toadstool Swamp where a conclave of Mephistos plan the overthrow of the forty thieves. The narrative's humorous intent is demonstrated in the scene that follows the grand ballet (set in the Temple of Terpsichore). Ali Baba and his wife arrive on the scene in a tandem dog cart drawn by two eccentric and humorous donkeys. The cart falls to pieces and the occupants are thrown out just as Ali's son turns up in the company of a policeman, Cerulo. This leads to "all sorts of amusing repartee and funny antics [which keeps] the action briskly moving until the arrival of Hassarac and his band of desperados.

Songs incorporated into the production included: "The Flag of the Forty Thieves" (Hassarac), "The Fat Boys Chorus" (juvenile chorus), "I've Chucked up the Push for My Donah" (a larrikin song by Little Nipper), "Stand to Your Guns," and "Down the Bay" (Little Nipper and E.J. Lonnen).

The *Argus* records that one of the features was George Gordon's scenic art. "The only fault to be found with these," writes the critic, is "that they are too good to be appreciated by that demonstrative section of the audience which will howl its applause at the brainless inanities of a concert-hall song, and will fail to perceive, or will only regard with frigid indifference, such a succession of beautiful pictures as those which this gentleman presented to them on Saturday evening. These were worthy indeed of any theatre in Europe." Gordon's illustrations included a rocky promontory in Greece crowned by a Doric temple and the monument of Lysicrates (Sc 2); the Grand Bazaar in Bagdad (Sc 4); and in Act 3, the interior of Cassim Baba's house, described as a "triumph of scenic composition in the sumptuousness of its construction and decoration [and] its suggestions of space and oriental opulence." The transformation scene is said to have involved five pictures illustrative of as many divisions of the globe – the churchyard of Stoke Pogis (Europe); dome-like pagodas and choultries rising up from the banks of a river (Asia); the colossal temples of Egypt (Africa); Mirror Lake, Yosemite Falls (America); and Stevenson Falls (Australia) ("Princess's Theatre," 7).

[NB: Another pantomime version of the *Ali Baba/Forty Thieves* tale was staged in Sydney in 1891 by George Musgrove. Although the libretto was adapted by a different writer (director, Frank Emery), that production also saw H.T. Harrison engaged as music director/composer, and George Gordon commissioned to produce the scenic artist. These connections, in addition to the presence of George Musgrove, suggest that some similarities between the two productions occurred. They are, however, treated as separate works due to variations in the titles, scenic settings, harlequinade and the likely differences in topical/local allusions and songs/dances.]

1892: Princess's Theatre, Melbourne; 24 Dec. 1892 - 15 Feb. 1893

- **Dir.** John Wallace; **Prod.** J.C. Williamson and George Musgrove; **M Dir/Cond.** H.T. Harrison;

- **Orch Ldr.** H. Weinberg; **S Art.** George Gordon and J. Gordon.

- **Troupe** incl. London Gaiety Burlesque Company, and the Faust Family

- **Cast** incl. E. J. Lonnen (Ali Baba), Katie Barry (Ganem, his son), Alice Lethbridge (Morgiana), W. Reid (Cassim), Harry Daniels (Mustapha), Miss Holbrooke (Florabella, Queen of the Fairies), Leila Rose (Abdullah), G.H. Snazzle (Hassatac), Mary Knight (Ahmed), Alice Austin (Mirza), Addie Capper (Stubbs), Miss Clitherow (Dot), S. Lyme (King Furgi, guardian of the Mushroom Glade); Political Mushrooms - Mr Edwards (Wildcat), Mr Browne (Pot Hat), Mr Whitehead (Tarantula), and Mr Flavel (Applebob); Linda Henry (Inspector Know-all), H. W. Gribben (Cerulo); Bagdad Force – Mr Tremble (Ali Huzz), Mr Clearquick (Ali Buzz); and Harry Zetter (Little Nipper), Robert Bolder (Cogia, Ali's wife), Mr Hassan and Mr Hart (The Two Assess); The Nations – Miss Clitherow (France), Miss Darbyshire (Germany), Miss McKay (Italy), Miss Bacchus (Austria), Miss Downward (America), Miss Knight (Africa), Miss Gardiner (South Africa), Miss Austin (Britannia), Miss Capper (Federated Australia); Harlequinade – Ted Faust (Clown), E. Faust (Pantaloon), Eugene Faust (Harlequin), Daisy Faust (Columbine), Victor Faust (Madame Bonnyface), D. Tective (Policeman), Mr Cane (Schoolmaster).

"Princess's Pantomime: *The Forty Thieves, The.*" *Age* (Melbourne) 27 Dec. 1892, 6. [see also advert. - 24 Dec. 1892, 10]

"Princess's Theatre: *The Forty Thieves.*" *Argus* (Melbourne) 27 Dec. 1892, 7.

LITTLE CINDERELLA AND HER GREAT BIG SISTER; OR, THE LOVER, THE LACKY AND THE LITTLE GLASS SLIPPER: [pantomime] **Lib Adapt.** George K. Fortesque et al;

Mus. [n/e]

Staged as a second half feature, following a shorter than usual minstrel first part, *Cinderella and Her Great Big Sister* was to be the last production presented by Frank Smith at the Alhambra Music Hall prior to handing over the theatre's management to long-serving stage manager, Harry Barrington. The pantomime was also unusual for Smith in that he had largely refrained from staging such productions, including burlesques and farces, at the Alhambra. It is possible that Cinderella was a last ditch effort to remain in business as a result of the early 1890s depression. While the pantomime did not compete in terms of spectacle and extravaganza values with J.C. Williamson's lavish *Little Red Riding Hood* production (Lyceum Theatre), Smith was able to engage several top-line minstrel performers in J.S. Porter, the Bovis Brothers, Lucy Fraser and George Turner. It is not clear whether Charlie Pope and Irving Sayles, who were members of the minstrel first part, also appeared in the pantomime. The adaptation by American burlesque specialist, George K. Fortesque, would have very likely included much input by the aforementioned performers, especially in terms of the comic business.

The pantomime was arranged in seven scenes, within which the Sydney morning Herald said "absurd and impossible situations occurred" ("Alhambra," 6). The transformation scene was entitled "The Butterflies Bower."

1892: Alhambra Music Hall, Sydney; 26 Dec. 1892 - ca. Jan. 1893

- **Dir.** Harry Barrington; **Prod.** Frank Smith; **M Arr/Cond.** Robert Lockhead; **S Art.** Harry Whaite.

- **Cast** incl. Viola Fortesque (Cinderella), Lucy Fraser (Prince of Salerno), Miss R. Jones (a step-sister), George K. Fortesque (the other step-sister), Alma Obrey, Eva Howard, Miss G. Elvy, L. Seymour, Charles Bovis, Will Bovis, George Turner, J.S. Porter, A.W. Hulme.

"Alhambra Music Hall, *The.*" *Sydney Morning Herald* 27 Dec. 1892, 6. [see also advert. - 24 Dec. 1892, 2]

ALADDIN UP TO DATE; OR, HARLEQUIN THE WONDERFUL RING, THE MAGICAL LAMP, AND THE PRETTY YOUNG PRINCESS WHO LOVED A GREAT SCAMP:

[pantomime] **Lib Adapt.** Tom Pollard (after E.W. Royce and Thomas H. Taylor); **Mus.** [n/e]

In a notice to the Adelaide public published in early December 1892, Tom Pollard indicates that his Lilliputian production of *Aladdin* was effectively the same pantomime as staged in Sydney (1889) and Melbourne (1890), and for that purpose had arranged with Mr Wybert Reeve (lessee of Adelaide's Theatre Royal) and J.C. Williamson to use the scenery and properties from those same seasons [see 1889 file for further details]. Interestingly, Pollard writes that his company was also acquiring the wardrobe from the 1889 and 1890 pantomimes ("Card," 2). This appears somewhat strange given that the main characters in the earlier productions were played by adults.

In terms of the libretto, it is likely that Pollard, perhaps in collaboration with others, contributed "up to date material," (notably songs and topicalities) for the 1892 Adelaide season, in addition to choreographing new dances and marches. These new items would have also likely been included in the various revivals presented in 1893 and 1894. Brisbane's *Telegraph* newspaper provides a summary of the plot:

The tale of Aladdin is a familiar one both in its original and its perverted form. The varying fortunes and wonderful adventures of the widow's son are full of possibilities for stage representation. They open up a vista of ancient town, in an ancient empire, magnificent palaces; crowds of strangely dressed courtiers and subjects, caves of genii, and all the romantic surroundings of the Orient. In a burlesque of the story strangely incongruous characters are introduced, but still the tale in the main is adhered to. Ambitious Aladdin aspires to win the hand of the emperor's daughter, and with the help of the spirits the ring and lamp "cuts out" Pekoe, and in the end sits by the side of the princess - an object lesson to all young men that pluck very often spells good fortune. This was the version, the Widow Twankey and all, presented at the Opera House last night ("Opera," 5).

The 1893/894 Lilliputian repertoire also featured *Ali Baba and the Forty Thieves*, *The Gondoliers*, *The Mikado*, *H.M.S. Pinafore*, *La Mascotte*, *Erminie*, *The Little Duke*, and *The Adamless Eve* among other works *Aladdin* was invariably the season opener, however.

[NB: The chronology of performances below, as well as tour dates for 1893 and 1894, are currently very incomplete. To a certain extent this is due to limited notices in regional newspapers. It is hoped that more sources will become available in the near future]

1892: Theatre Royal, Adelaide; 26 Dec. 1892 - 20 Jan. 1893

- **Prod/Dir/Chor.** Tom Pollard; **Lse/Mngr.** Wybert Reeve; **Sc Art.** Charles Marques (pantomime) and John Brunton (harlequinade)

- **Troupe:** Pollard's Lilliputian Opera Company.

- **Cast** incl. Lily Everett (Aladdin), Alf Stephenson (Emperor of China), George Young (Vizier), Harry Quealy (Widow Twankey), W.S. Percy (Abanazar), Lily Stephens (Princess Badroulbador), Marion Mitchell (Pekoe), Nellie Wilson (Genius of the Ring), Maud Beatty (Genius of the Lamp), Master McShane (Kassarac), Flo Russell (Ptolemy), Master E. Noble (Cheops), Master J. McShane (Edward the Faithful), Master A. Riddle (The Sphinx); Harlequinade - W.S. Percy (Clown), Harry Quealy (Harlequin), George Young (Pantaloon), J. McShane (Policeman), Miss M. Mowbray (Columbine), Miss L. Ascot (Harlequina).

- The Adelaide season ended on 3 February.

1893: New Zealand tour; ca. Feb - ca. Sept.

- Cast and production mostly as for Adelaide season.

- Tour itinerary incl. Auckland (Opera House - tour opener) • Wellington (Opera House; 25 Mar.)

1893: Oddfellows Hall, Wagga Wagga (NSW); 25 Nov.

- Cast and production mostly as for Adelaide season.

1893: Albury (NSW); 6 Dec.

- Cast and production mostly as for Adelaide season.

1894: Theatre Royal, Adelaide; 16 Jan.

- Cast and production mostly as for Adelaide season.

1894: Theatre Royal, Hobart; 29 Jan. - 1 Feb.

- Cast and production mostly as for Adelaide season.

1894: New South Wales Hunter Distric tour; ca. Feb-Mar

- Cast and production mostly as for Adelaide season.

- Tour itinerary incl. Newcastle (Victoria Theatre; 24-27 Feb.) • Wst Maitland (Town Hall; 14 Mar.)

1894: Her Majesty's Opera House, Brisbane; 26-29 Mar.

- Cast and production mostly as for Adelaide season.

1894: Queensland regional tour; ca. Apr-June

- Cast and production mostly as for Adelaide season.

- Tour itinerary incl. Charters Towers (Theatre Royal; 21-22 May)

"Card to the Public, A." *Advertiser* (Adelaide) 2 Dec. 1892, 2.

"Opera House: *Aladdin Up to Date*." *Telegraph* (Brisbane) 27 Mar. 1894, 5.

"Pantomime, The." *South Australian Register* (Adelaide) 27 Dec. 1892, 6.

"Theatre Royal." *Mercury* (Hobart) 30 Jan. 1894, 3.

"Theatre Royal: This Coming Xmas Pantomime." *Advertiser* (Adelaide) 2 Dec. 1892, 2. Notice.

"Victoria Theatre: *Aladdin*." *Newcastle Morning Herald and Miners' Advocate* (NSW) 26 Feb. 1894, 5.

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