

J.L. Jacobs revives his 1842 pantomime *The Fairy Queen*, in Melbourne at the end of October. The subtitle is changed from "Harlequin and the Charmed Arrow" (as produced in Launceston) to "Harlequin and the Golden Arrow." Interestingly, the pantomime is (mis)advertised as having been "written especially for this occasion" (*Port Phillip Gazette* 30 Oct. 1844, 3).

HARLEQUIN AND THE FAIRY OF THE SILVER STAR: [pantomime] **Txt.** Mr Lee; **Mus.** [n/e]

Presented as the concluding entertainment at Mr Lee's benefit, is described in advertising as a "New Comic Pantomime, with New Dresses, Decorations, Machinery, Tricks, Scenery, Transformations etc, in which Mr Shaw (late Clown to the celebrated Antonio martini) will appear in the character of Whirligig, and perform several Gymnastic Feats and Extraordinary Posturing; the wholw arranged and produced under the direction of Mr Lee" (*Austral-Asiatic Review, Tasmanian and Australian Advertiser* 8 Mar. 1844, 1).

The musical aspects of the pantomime included a recitative and solo by Frank Howson, a duet between Frank Howson (as Pantaloon) and a Salmon, the song "Tippitiwichtet" (performed by Mr Young), and a comic Pas de Trois (performed by messrs Lee, Young and Jacobs).

1844: Royal Victoria Theatre, Hobart Town; 12 Mar.

- **Dir.** Mr Lee
- **Cast** incl. Mr Jacob (Prince Sherezade), Frank Howson (Granditto, a powerful magician), Mr Lee (Orcobrand), Mr Young (Sangarotti), Mr Shaw (Whirligig), Master F. Howson (Testenetto, the fairy of the Silver lake), Mrs Rogers (Princess Pe-Ke).
- **Harlequinade:** Mr Jacob (Harlequin), Frank Howson (Pantaloon), Mr Lee (Clown), Mrs Rogers (Columbine).
- Originally scheduled for 11 March the benefit was postponed until the following night due to unexpectedly inclement weather.

Austral-Asiatic Review, Tasmanian and Australian Advertiser (Hobart Town) 8 Mar. 1844, 1. Advert
"Domestic Intelligence." *Colonial Times* (Hobart Town) 12 Mar. 1844, 3.

THE MAGIC MIRROR; OR THE HALL OF STATUES: [musical extravaganza] **Lib/Mus.** [n/e]

According to a review published in the Hobart's *Courier* newspaper the *Magic Mirror* had been described in the bills "as a musical burlesque spectacle." The article further notes that it had been put upon the stage in a manner so effective as to deserve, what we hope it will have, a long and successful run." In an attempt to define the type of show being offered it further notes:

It is not a pantomime, nor has it any of the characteristics of a pantomime. It is, in fact, a musical extravaganza of a very fanciful kind, into which much smart, pointed, and effective dialogue has been introduced; and although the jokes relate, for the most part, to the dull and uninspiring subjects of tea and finance, yet the piece, as a whole, may be considered a very amusing affair ("Princess's,"4).

Set in China, the story largely concerns Sing-Song, a young Chinese Emperor, who finds his country on the verge of bankruptcy. In order to save himself and his people from debt he sets out to find a valuable statue and a bride aided by a mirror that determines whether the person looking into it is pure or tainted with deceit. The settings are: Act 1. Sc 1. A cave belonging to the genius Congo; Sc 2. Imperial Gardens near Peking; Sc 3. Congo's Cave; Sc. 4. The Court of King Rag Tag. Act 2. Sc 1. The Ballroom of King rag Tag's Palace; Sc 2. Congo's Cave; Sc 3. The Hall of Statues.

The musical aspects of the production included songs (solos, duets and choruses etc) and a variety of dances.

1844: Princess's Theatre, Hobart Town; 9 May -

- **Cast** incl. Mr Higgie (Congo, the great genius), Miss R. Isaacs (Fairy Sloe-leaf), H.P. Gratton (Sing-song, Emperor of China), Madam Sala (Tin Twang, the Emperor's mother), Paul Bedford (Poo-Poo, the Prime Minister), Mr Oxberry (Hi-Ski-Hi, a sprite), Mr Granby (King Tag Rag), Miss Floyd (Princess Mirza), Mr Walton (King Papergate),
- Details of any further performances have not yet been located, due to the local newspapers being published only on a weekly basis at that time.

"Princess's Theatre." *Courier* (Hobart Town) 10 May 1844, 4.

[THREE SCENES FROM A GRAND COMIC PANTOMIME]: [pantomime] **Lib.** Charles

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

Presented as part of a special "Juvenile Night" by Anna Clarke in celebration of the reappearance in Launceston of Mr Jordan after some nine years.

1844: Royal Olympic Theatre, Launceston (Tas); 28 June

- **Prod/Lse.** Anna Clarke; **Dir.** Charles Young
- **Cast** incl. Charles Young (Clown), Mr Wilks (Pantaloon), Mr Jacobs (Harlequin), Mrs Frank Howson (Columbine), Mr Two-to-one (Pawnbroker), Mr Sawder (Baker/Mr Honeycomb/Tinker), Mr Hodd (Butcher/Mr Tripe/Bricklayer), Mr Bow-wow (Cook/Mrs Saveslush/Pieman).

Launceston Advertiser (Tas) 28 June 1844, 1. Advert.

To be followed by three Scenes of a
GRAND COMIC PANTOMIME,
Written by and got up for this occasion, the
whole under the direction of Mr. Young.

Clown, Mr. Young. Pantaloon, Mr. Wilks.
Harlequin—Mr. Jacobs.
Columbine . . . Mrs. F. Howson.
Pawnbroker . . . Mr. Two-to-one.
Baker, Mr. Honeycomb. Tinker, Mr. Sawder.
Butcher, Mr. Tripe. Bricklayer, Mr. Hodd.
Cook, Mrs. Saveslush. Pieman, Mr. Bow-wow

In the course of the Pantomime, will be danced
the celebrated
MOCK CACHUCA,
Mr. Young.

SHAKESPERICONGLOMOROFUNNIDOGAMMONIAE: [burletta] Txt. Charles Nagel;

Mus. Various traditional/popular [n/e]

W. A. Duncan, 1843.

State Records NSW, 1843 [SZ 65]

LITERARY REGISTER.

Shakesperi Conglomorofunnidogammoniae, a Musical Extravaganza, by Charles Nagel, Esq.—Sydney: Duncan. London: Whittaker, 1843.

HERE is a singular title prefixed to a not less singular Drama, in which the author brings simultaneously on the stage the principal characters of the Bard of Avon; namely, Richard III., Macbeth, Othello, Hamlet, the Ghost, Sir John Falstaff, Shylock, Justice Shallow, Ophelia, Anne Page, &c., for the purpose of shewing, in a laughable way, the working of the New South Wales Insolvent Act, and the value of sheep and cattle, and mortgage securities at the present time.

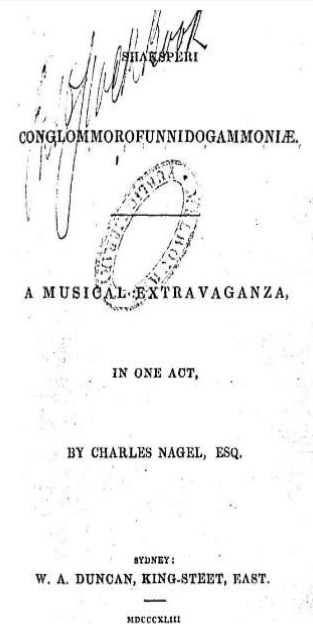
The piece contains a number of comic songs, adapted to well-known airs, and is full of humour from beginning to end. It is indeed by far the most rich, in this kind of merit, of the productions that have issued from the pen of its author. We can, therefore, recommend its perusal as a certain temporary relief from the "dull care" now universally prevalent.

Advertised as an "original, laughable, comical, operatical, tragical [and] melodramatical burletta" this "musical extravaganza" takes several of Shakespeare's characters and presents them in what is essentially a satirical exposé on the economic state of New South Wales and the effect of the 1843 depression.

The characters include those from some of Shakespeare's best-known plays - *Hamlet, Macbeth, The Merchant of Venice, The Merry Wives of Windsor, Othello* and *Richard III*. Written in verse it also included many comic re-writes of popular songs. Margaret Williams, in *Australia on the Popular Stage* notes that the "local illusions are charmingly woven into a fantasy world where Ophelia is a dairy-maid, and Hamlet's duel with Falstaff over Anne Page is prevented by an Irish ghost named Pat Carey" (22).

Shakespericonglomorofunnidogammoniae was revived in January 1845 for a benefit accorded to Francis Nesbitt (McCrone).

Weekly Register (Sydney) 14 Oct. 1843, 180.



Source: State Library of Victoria

1844: Royal Victoria Theatre, Sydney; 1 July -

- **Mngr/Prod.** John Lazar.

- **Cast** incl. J. G. Griffiths (Macbeth), Henry Deering (King Richard III), Mr Fenton (Othello), John Lazar (Shylock), Mr Lee (Sir John Falstaff), Mr Simes (Hamlet), Mr Simmons (The Ghost), Mr Grove (Justice Shallow), Mr James (Prospero), Mde Torning (Ophelia), Mr Mereton (Surgeon), Mr Riley (Constable), Mama Louise (Anne Page).

1845: Royal Victoria Theatre, Sydney; 30 Jan. (benefit)

"Literary Register." *Weekly Register of Politics, Facts, and General Literature* (Sydney) 14 Oct. 1843, 180. [see above]

Skinner, Graeme. "Toward a General History of Australian Musical Composition: First National Music 1877-c.1860." Ph D Diss. U of Sydney, 2011, 208-213, and v. pags.

"Theatre." *Weekly Register of Politics, Facts, and General Literature* (Sydney) 6 July 1844, 5.

Williams, Margaret. *Australia on the Popular Stage*. Melbourne: Oxford UP, 1983, 22. 291.

► *Shakespericonglomorofunnidogammoniae* (1844) State Library of Victoria online edition [sighted 27/08/2012].

FIEND OF THE WAVE; OR HARLEQUIN AND THE FAIRY OF THE CORAL ROCK:

[pantomime] Lib/Mus. [n/e]

Staged during the benefit to Mr Ravelly, *Fiend of the Wave* is described in advertising as "an entirely new comic pantomime, with new local scenery, tricks, dresses and decorations" (*Port Phillip Gazette* 3 July 1844, 3).

1844: Royal Victoria Theatre, Melbourne; 4 July

- **Mngr.** Mrs Knowles; **Sc Art.** Messrs Boyd and Miller; **Mus Arr/Dir.** Mr Richards; **Cost.** Mr Avins.

- No cast details yet located.

HARLEQUIN AND THE FAIRY OF THE LAKE: [pantomime] Lib/Mus. [n/e]

Staged as part of the programme for Mr Watson's benefit, *Harlequin and the Fairy of the Lake* is described in advertising as a "New Grand Comic Pantomime" (*Cornwall Chronicle* 31 July 1844, 3).

1844: Olympic Theatre, Launceston (Tas); 31 July

- **S Mngr.** Frank Howson.

- No cast details have yet been located

HARLEQUIN AND JACK SPRATT; OR, THE FIRE KING AND THE FAIRY OF THE EVENING STAR: [pantomime] **Lib.** Henry Deering; **Mus.** [n/e]

The premiere production was staged as the first part entertainment, and featured "a favourite song by Mrs Gibbs" and "a Pas de deux by Miss Kelk and Signor Carrandini" (*Australasian* 26 Dec. 1844, 1030). Henry Deering is identified as the author in an advertisement for another of his pantomimes, *The Red Gnome of the Ruby Mines* (1848).¹

An advertisement published in the *Sydney Morning Herald* on 4 January 1845 records that *Harlequin Jack Spratt* was to follow on from the two act drama *The Village Coquette* and a song by Mrs Wallace. "In the course of the pantomime will be exhibited a new Panorama, 253 feet long, being a short way of showing the various points of a Voyage from Greenwich to New South Wales." The production also featured a Grand Finale, Tableau and "an entirely new Love Dance by Mr Chambers in the character of Cupid" (4 Jan. 1845, 2).

In a review of the previous year's theatricals published by the *Australian* in late January that *Jack Spratt* well patronised. The article further notes:

The Christmas holidays were ushered in (in deference to the young Folks) by the mirth-exciting pantomime of *Harlequin Jack Spratt; Or, The Fire Fiend* [sic]. The pantomime was a novelty, and upon the whole was well got up, exhibiting about the usual amount of droll conceits, astounding transformations, and incredible feats of agility. The dresses and scenery were very creditable, and gave an air of splendor and brilliancy to the piece, which tended much to its success. The panorama which was exhibited in the course of the pantomime excited much wonder and admiration. The merit of the acting is a matter of subordinate importance in pieces of this description, and it is praise sufficient to say, that on this occasion sufficient esprit was thrown into the various parts to sustain the effect, which the eccentricities of a Pantomime are intended to produce. *Jack Spratt* had a very good run, being performed for upwards of three weeks (3).

ROYAL VICTORIA THEATRE.

First Night of the new
CHRISTMAS PANTOMIME.
THE MISTLETOE BOUGH, and other
Novelties.

TO-MORROW EVENING, DEC. 26,
 Will be performed, an entirely new Pantomime,
 called
HARLEQUIN JACK SPRATT;
OR, THE FIRE FIEND
And the Fairy of the Evening Star.

A favorite song, by Mrs. Gibbs.
 A Pas de deux, by Miss Kelk and Signor
 Carandini.

To conclude with the Romantic Legendary
 Drama, in 2 Acts, called
THE MISTLETOE BOUGH;
Or, Young Lovel's Bride.

VIVAT REGINA! T. SIMES, MANAGER.

Australian (Sydney) 26 Dec. 1844, 1030.

- 1844:** Royal Victoria Theatre, Sydney; 26 Dec. 1846 - ca. 6 Jan., 9-11, 13 Jan. 1845
 - **Mngr/Prod.** T. Simes.
 - **Cast** incl. Mrs Gibbs, Miss Kelk, Signor Carandini, Mr Chambers, Master Chambers.
 - The 9 and 13 January performances were by popular demand.
- 1845:** Royal Victoria Theatre, Sydney; 6 Mar. [benefit - extracts only]
 - Several comic scenes from the production were included in the benefit programme tendered to Mr Deering.
- 1845:** Royal Victoria Theatre, Sydney; 8 Mar.
 - Staged after the nautical drama, *Ben Brace*.
- 1845:** Royal Victoria Theatre, Sydney; 24-25 Mar. [extracts only]
 - An advert in the *Sydney Morning Herald* (24 Mar. 1845, 2) records that the Panorama from the original had been unavoidably painted out, but that two new scenes would be substituted (2). Produced following the romantic melodrama, *The Bandit Chief*. The extracts included the opening and several comic scenes.
- 1845:** Royal Victoria Theatre, Sydney; 1 Apr. [extracts only]
 - **Cast** incl. Mr Riley (Clown), J. Douglass (Pantaloon).
 - Staged as part of a joint benefit to Messrs Fenton and Riley.
- 1846:** Royal Victoria Theatre, Hobart Town; 26 Dec. 1846 - ca. Jan. 1847

Australian (Sydney) 26 Dec. 1844, 1030. Advert.

"Christmas Pantomime." *Sydney Morning Herald* 30 Dec. 1844, 2.

Sydney Morning Herald 4 Jan. 1845, 2. Advert.

"Sydney: Christmas Pantomime." *Colonial Times* (Hobart Town) 14 Jan. 1845, 4.

"Theatricals." *Australian* (Sydney) 29 Jan. 1845, 3.

HARLEQUIN AND LITTLE BO-PEEP; OR, THE OLD WOMAN THAT LIVED IN A SHOE: [pantomime] **Lib.** Mr Young; **Mus.** [n/e]

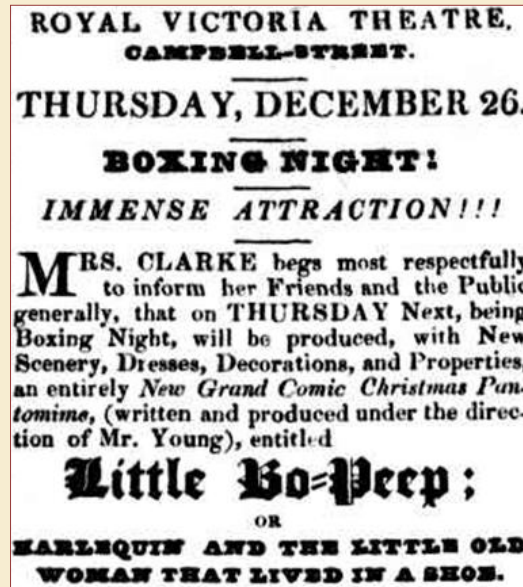
Described in advertising as "an entirely new Grand Christmas Comic Pantomime" (*Colonial Times* 21 Dec. 1844, 2), *Harlequin and Little Bo-Peep* was "written and produced under the direction of Mr Young" (*Colonial Times* 24 Dec. 1844, 2). In its review of the production the *Colonial Times* records:

We hesitate not to affirm that the success of the Pantomime - and it has succeeded - was mainly owing to the excellent clownship of Young, and the admirable scenery of Opie, the latter calling forth repeated plaudits for

¹ *Geelong Advertiser* (Vic) 23 Dec. 1848, 5. Advert.

the deserving painter, and particularly the descent of the Fairy Dazzlebright, Mrs. Rogers... There were some clever hits in the pantomime, the best being unquestionably the representation of the Victoria Theatre, where Mr. Rogers personates Mr. Clarke with an exactness which, we will freely own, for a moment completely deceived us. We actually believed we were beholding our old friend's first appearance on his own stage, and even Mr. Rogers' voice did not immediately dispel the illusion. The dancing was good - we mean of the selected dances - and Young's mock Cachuca was a first-rate and rich burlesque ("Domestic," 3).

The pantomime storyline is played out over eleven different locations, along with a transformation scene and concluding tableaux. Sc 1. The Enchanted Dwelling of Crispinus the Cobbler King; Sc 2. Dame Tentoes Hut; Sc 3. Mountain Pass; Sc 4. The Mansion of Gaffer Gosling amongst the Rocks; Sc 5. The Colossal Shoe; Sc 6. The Magic Ball (Arrival of Bo-Peep); Transformation Scene; Sc 7. Outside the Pawnbrokers and Linendrapers; Sc 8. Outside the Royal Victoria Theatre; Sc 9. Interior of a Kitchen' Sc 10. Mr D. Canter's Wine and Spirit Store; Sc 11. Awl's Up - Last Scene; Grand Tableaux - The Fairy Palace of the Silver Shoe.



Colonial Times (Hobart Town) 24 Dec. 1844, 2.

- 1844:** Royal Victoria Theatre, Hobart Town; 26, 27, 30 Dec. 1844; and 6 Jan. 1845
- **Dir.** Mr Young; **Prod.** Mrs Clarke; **S Mngr.** Frank Howson; **Sc Art.** Mr Opie; **Mech.** Mr Johnson.
 - **Cast** incl. Supernaturals - Mr Rogers (Crispinus, King of the Elfin Cobblers), Mr Turner (Morocco (Chief Elfin Cobbler), Mr Ray (Metatiscoff, a powerful magician), Mrs Rogers (Dazzlebright, the Fairy Queen); Naturals - Mr Watson (Gaffer Gosling), Mr Wilks (Little Bo-Peep), Mrs Stirling (Dame Tentoes), Blue Bell (Jane Thomson).
 - **Harlequinade** - Mr Gault (Pantaloon), Mr Smith (Harlequin), Mr Young (Clown), Jane Thomson (Columbine).

Colonial Times (Hobart Town) 24 Dec. 1844, 2. Advert. [incl. scene synopsis]

"Domestic Intelligence: Victoria Theatre" *Colonial Times* (Hobart Town) 28 Dec. 1844, 3.

Last updated: 12/08/2019

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

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