

The Fairy of the Coral Cave; Or Harlequin and the Magic Pancake (1842) was revived on 1 July at Sydney's Theatre Royal as part of a benefit programme for Andrew Torning. Staged with all new scenery, the production was directed by Torning.

Harlequin and Jack Spratt, which was first produced in Hobart over several nights in December 1846 and January 1847, was given a re-staging in Launceston for three nights in April.

TRANSPORTATION AND THE DEMON DISCORD; OR, HARLEQUIN IN VAN DIEMAN'S LAND: [aka HARLEQUIN DISCORD OR, THE DEMON OF

TRANSPORTATION] [pantomime] **Txt.** R. J. Osborne; **Add Txt.** Mr Rogers (after Richard Johnson); **Mus.** incl. H. Howson (Launceston)

**Royal
Victoria Theatre**

MONDAY, MAY 31, 1847.

Messrs. Clarke, Rogers, & Young, beg most respectfully to announce to the Ladies and Gentlemen of Hobart Town and its vicinity, that the Performances will commence with (for the second time) an entirely new and local Pantomime, entitled

**TRANSPORTATION,
AND THE DEMON DISCORD;
Or, HARLEQUIN IN VAN DIEMEN'S LAND.**

Colonial Times (Hobart) 14 May 1847, 2.

Described as a "grand and entirely new comic pantomime," with a "plot and incidents entirely local," the *Colonial Times* advertisement for the premiere also notes that it would be a production which had never been equaled in the colonies, the scenery being really superb and the Machinery of the most intricate description" (14 May 1847, 2). The same advertisement also records that the opening had been written expressly for the occasion by Mr Rogers from a plot furnished by Mr Johnson (the Machinist). The comic scenes, arranged and directed by Mr Young, were also said to be entirely new and local. The *Launceston Examiner* (20 Oct. 1849, 2) records the author as being Mr [R.J.] Osborne. Pre-publicity in the *Cornwall Chronicle* (Launceston) also indicates that "original and appropriate music would be arranged by H. Howson for that season.

The advertised scenes were: Sc 1. Mount Olympus - The Gods in council, Discord's mission; Sc 2. Dark Wood - The expostulation and determination; Sc 3. Farm-Yard - The milkmaid, the letter, the beehive, the smuggler, the dog, the calf, the cock, the bees, the old man, the sailor, and the elopement; Sc 4. Open Landscape- The pursuit, the neglect, the uneasiness; Sc 5. Sea Shore - The emigrants' ship, the emigrants, the lighthouse, the Demon, the storm, and the wreck; Sc 6. Parlour of Sir Blubberhead - The justice, the clerk, the warrant, the rent, the key, the exerciseman, the trepidation, the committal, and the exit; Sc 7. Neptune's Cave - The chorus, the nymphs, the drowned, the request, the restoration, the advice and resuscitation; Sc 8. Between Decks - The retrospection and the anticipation; Sc 9. Well-known Scene in Hobart - The arrival, the meeting, the quarrel, the interruption, and the; Transformation.

In its review of the Hobart Town production the *Colonial Times* records:

The plot is effectively conceived, and the tricks and transformations cunningly devised. We have in the opening scene an assembly of the gods, who, at Jove's request, are met to consider the best course to adopt with the Demon Discord. In the course of the proceedings, Jove intimates a desire that he shall be sent to Britain. This Neptune sturdily opposes, as the sons of Britain are triumphant on the wave - Venus, because it is the empire of beauty, Minerva, because it is the seat of science and art - and Mars, for their prowess in war - Jove, however, will have his way, although his Herculean son votes against him, the English being good boxers. Minerva afterwards intercepts the Demon, who with malignant joy is proceeding to distract the favourite Isle with his malicious energies, and induces him to proceed to Tasmania, where an ample field for the exercise of his diabolism is afforded by the theme of "transportation" which has involved the colonists in quarrels, with which "wisdom" has little to do. The terrestrial characters consist of William Homely, a young farmer in love with a fair damsel called Isabella, who, after various crosses in love, are induced to emigrate; Old Paunchey, a farmer, addicted to smuggling; and Lubin Lazybones, his man, who are severally transported for offences against the revenue, and proceed to these shores. The emigrant ship is lost in Storm Bay through the machinations of the Demon, but William and Isabella are saved through the interpositions of Neptune. The brace of convicts appear before the audience consoling one another, between decks, on their passage out, and the allusions to the pervading system of convict management are broad and hilarious. Arrived at Hobart Town, all the parties meet at "Gaylor's," when a quarrel takes place, and then the transformation (2).¹

Interestingly, publicity for the 1848 Launceston revival season claims the pantomime had run for twelve weeks in Hobart Town. This suggests a run of twelve consecutive weeks. Research using Trove (the National Library of Australia's digitised

¹ For a more detailed scene synopsis see the *Colonial Times* advertisement (14 May 1847, 2).

newspaper service) now indicates that this never happened. Nevertheless the pantomime was arguably the most successful locally-written production in the colonies to that date with at least thirteen confirmed shows in Hobart in 1847 and five in Launceston the following year.

- 1847:** Royal Victoria Theatre, Hobart Town; 28, 31 May; 1, 2, 7, 11, 14, 16, 17, 23 June; 5 July; 23 Aug.; 18 Oct.
- **Dir.** Mr Young (comic scenes); **S Art.** William Duke; **Machinist.** Richard Johnson.
 - **Cast** incl. Mr Turner (Jupiter/Lubin Lazybones, Paunchey's man), Mr Osborne (Neptune), Mr Gardner (Apollo/William Homely, a young farmer in love with Isabella), Mr Rogers (Hercules/Paunchy, a farmer addicted to smuggling), Mr Davis (Pluto), Mr Jordan (Mercury/Sir Blubberhead Emptyate, a Justice), Mrs Thomson (Minerva), Mrs Rogers (Venus), Miss E. Thomson (Diana), Miss Mayos (Juno), Master Davis (Cupid), Miss Smith (Hymen), Mr Charmes (Spiffins, an Exciseman), Mrs Young (Isabella).
 - The pantomime was premiered under the Patronage of the Licensed Victuallers. During the course of its seven revivals it was staged as either the first or second item on each particular program.
 - The 23 June production included the first and only appearance of a well-known (but unidentified) "Character" (*Colonial Times* 22 June 1847, 2).
 - The 23 August production was presented as part of a benefit program to Messrs Duke (scenic artist) and Johnson (machinist).
- 1848:** Royal Olympic Theatre, Launceston (Tas); 28 Feb., 2, 6, 9 Mar.
[as *Harlequin Discord; Or, The Demon of Transportation*]
- **Prod.** Mrs Thomson; **M Arr.** H. Howson; **S Art.** Mr Marriott;
 - **Cost.** Miss Glover; **Props.** Mr Turner.
 - **Cast** incl. Mr Howard (Harlequin), Mr Graham (Clown), Miss F. Thomson (Columbine), Mr Turner (Pantaloon).

TRANSPORTATION
AND THE DEMON DISCORD;
OR, HARLEQUIN IN VAN DIEMEN'S LAND.

Harlequin...Mr. Howard. Columbine...Miss F. Thomson.
Clown.....Mr. Graham. Pantaloon.....Mr. Turner.

In the course of the Pantomime will be introduced many Favourite Dances, including THE POLKA, by Harlequin and Columbine; and Mrs. T. most respectfully informs the heads of families that the Boxes will be kept quite select.
(Poor Incidents and Scenery see small bills.)

Cornwall Chronicle (Launceston, Tas) 26 Feb. 1848. 1.

Colonial Times (Hobart Town) 14 May 1847, 2. Advert.
"Royal Victoria Theatre." *Colonial Times* (Hobart Town) 2 June 1847, 2.
"Sporting Chronicle: Theatre." *Cornwall Chronicle* (Launceston, Tas) 1 Mar. 1848, 2.
Webby, Elizabeth. "Harlequin in Van Diemen's Land." *Script and Print* 33. 1-4 (2009), 180-184.

HARLEQUIN TOM THE PIPER'S SON; OR, THE FAIRY OF THE MAGIC FLUTE:

[pantomime] **Lib.** J. Chambers; **Mus.** [n/e]

Launceston's *Cornwall Chronicle* reports on the premiere production in its 2 July 1847 edition:

Monday night will be the last of the general performances, previous to the forth coming benefits, and the managers, even to the very last, have not ceased in their meritorious exertions to gratify the public; as for example the Pantomime having "played its part," was "laid upon the shelf," and a considerable portion of the scenery painted out. In consequence, however, of numerous applications by families anxious to witness it, that scenery has been restored, and the pantomime will be again produced on Monday evening, with other attractive performances. Surely then the managers deserve all encouragement, and, weather permitting, we sincerely hope they will have a bumper on Monday (3).

For a synopsis of the scenes see the advertisement placed in the 26 June edition of the *Cornwall Chronicle*. Mr J. Chambers is identified as the author in advertising for the 1850 revival.²

Advertising for the 1848 Queen's Theatre revival (Melbourne) records: "In the course of the Pantomime, a variety of fashionable dancing, by Miss, Master, and Mr J. Chambers, and Miss Avin" (*Port Phillip Gazette and Settler's Journal* 22 May 1848, 2). One of these was "The Bohemian Polka" (*Port Phillip Patriot and Morning Advertiser* 31 May 1848, 3).

Messrs. STOREY and CHAMBERS, respectfully inform the public, that their JOINT BENEFITS will take place on

MONDAY Evening, June 28th,

On which occasion their Patronage and Support is most respectfully solicited.

The Evening's Entertainments will commence with a new COMIC PANTOMIME, entitled

HARLEQUIN

Tom, the Piper's Son ;

OR, THE FAIRY OF THE MAGIC FLUTE.

Cornwall Chronicle (Launceston, Tas) 23 June 1847, 3.

- 1847:** Royal Olympic Theatre, Launceston (Tas); 30 June, 5, 19 July
- **Cast** incl. Mrs Merton (Starlight, Fairy of the Magic Flute), Mr Bragg (Gaffer Grimes/Pantaloon), J. Chambers (Tom/Harlequin), Mr Merton (Ocrobrand, Demon of the Glen), Mr Searle (Dame Grimes/Clown), Mrs Vincent (Phoebe), Master Chambers (Harlequin Junior), Miss M. Chambers (Columbine).
 - First presented as part of a joint benefit programme to Messrs Storey and Chambers, it was originally slated for Monday 28th. Management was forced to postpone the production until Wednesday 30th, however. The other major work staged was the drama *The Wreck Ashore*.

² *Geelong Advertiser* 8 (Vic) Mar. 1850, 2. Advert.

- 1847:** Royal Victoria Theatre, Hobart Town; 11, 18 Oct.
 - **Cast** incl. Mrs Rogers (Starlight), Mr Smith (Ocrobrand), Mr Bragg (Gaffer Grimes/Little Pantaloon), Mr Searle (Dame Grimes/Little Clown), J. Chambers (Tom/Harlequin), Mr Rogers (Fatty Plumpy), Mrs Young (Phoebe/Big Columbine), Mrs Jones (Lizette), Mrs Ditchburn (Mary), Miss Myers (Maria), Master Chambers (Little Harlequin), Miss Thomson (Little Columbine), Mr Young (Big Clown), Mr Meadows (Big Pantaloon).
 - The 11 October production, the first time the pantomime was staged in Hobart, was given as part of a benefit night given to Mr Chambers and Master Chambers.
- 1848:** New Queen's Theatre, Melbourne; 22, 31 May
 - **Cast** incl. Miss Chambers. Master Chambers, J. Chambers, Mr Avins, Mrs Avins.
 - Included as part of benefit programmes given to Mr Chambers (22 May) and Mr Avins (31 May).
- 1850:** Theatre Royal, Geelong (Vic); 11, 15 Mar.
 - **Prod/Dir.** J. Chambers.
 - **Cast** incl. Mrs Mereton (Starlight), Miss Howard (Moonbeam), Miss Mereton (Sparkle), Mrs Cameron (Sunshine), Mrs Howard (Twinkle), Mr Stubbs (Ocrobrand), Mr Douglas (Eblis), Mr Cameron (Dragon), J. Chambers (Tom/Harlequin), Mr Miller (Dame Grimes/Clown), Mr Hasker (Gaffer Grimes/Pantaloon), Mrs Stubbs (Phoebe/Columbine), Mr Howard (Fatty Plumpy), Master Chambers (Harlequin Jnr).

Cornwall Chronicle (Launceston, Tas) 26 June 1847, 4. Advert.

Geelong Advertiser (Vic) 8 Mar. 1850, 2. Advert.

"Local Intelligence: Worth Seeing." *Port Phillip Patriot and Morning Advertiser* (Melbourne) 29 May 1848, 2.

"Theatre, The." *Cornwall Chronicle* (Launceston, Tas) 2 July 1847, 3.

MOTHER BUNCH, THE FAIRY OF THE LAKE, AND PALACE OF THE BLAZING STAR: [pantomime] Lib/Mus. [n/e]

The first known staging of this pantomime was at Adelaide's New Queen's Theatre in August 1847 as part of a benefit to Mr Jacobs. The production is said to have included new and local scenery (*South Australian Register* 20 Aug. 1847, 2). Miss Lee is described in an advertisement published in the *South Australian Gazette and Colonial Register* as the "Infant Danseuse" (21 Aug. 1847, 2). A report on the performance in the *South Australian Register* a few days later did not mince words regarding the lack of preparation:

A correspondent says that the pantomime, last Monday night, in the New Queen's Theatre, was 'most wretchedly performed,' and complains warmly of the manager's utter carelessness, and seemingly perfect indifference to the opinions and tastes of his audience. Mrs Oliffe is said to have been the only one who remembered her part.

The rest went on from bad to worse
 Until the scene was o'er.

However, as the attendance is becoming small by degrees and beautifully less, perhaps the increasing insignificance of his audiences will in a very short time, give the manager a far more feeling hint to furbish his wardrobe and brush up his 'property,' than we can convey to him.³

- 1847:** Queen's Theatre, Adelaide; 23 Aug.
 - **Cast** incl. Madame Veilburne (Columbine), Mr Jacob (Harlequin), Mr Lee (Clown), Mr Opie (Pantaloon), Miss Lee (Mother Bunch), Mrs Oliffe.
 - Followed by the drama *The Jewess; Or, The Dream of Fate*.

CRISPIN, THE KING OF COBBLERS; OR, HARLEQUINA AND THE OLD WOMAN WHO LIVED IN A SHOE: [pantomime] Lib/Mus. [n/e]

Notices placed in the *Colonial Times*, Hobart, on 13, 16 and 20 April advised local theatergoers that Grand Comic pantomime with entirely new scenery, dresses, properties etc etc was in "active preparation and [would] be speedily produced."⁴ However, no record of any production of the pantomime has been found prior to its staging in the city at Christmas that same year.

Produced expressly for Hobart's youngsters, the pantomime reportedly succeeded in its mission to entertain them:

As we anticipated, the house last night was a very good one: the pantomime went off very well, and a party of Aborigines, introduced by his Excellency, and accompanied by Dr. Milligan, appeared to enjoy the 'fun and frolic' with the most hearty delight. The juveniles, of whom there was a large concourse, were also highly pleased, and, altogether, we do not remember the performances so well enacted, contributing so much to the gratification of the audience.⁵

³ Editorial. *South Australian Register* (Adelaide) 25 Aug. 1847, 2.

⁴ *Colonial Times* (Hobart Town) 16 Apr. 1847, 1. Advert.

⁵ "Domestic Intelligence: The Theatre." *Colonial Times* (Hobart Town) 28 Dec. 1847, 3.

ROYAL VICTORIA THEATRE.
BOXING NIGHT.
A TREAT FOR THE JUVENILES.
GRAND COMIC PANTOMIME,
FOR THIS NIGHT ONLY.
MONDAY, DECEMBER 27.

The Public are respectfully informed, that on the above Evening will be produced, on a very novel scale, a Grand Comic Pantomime, entitled

CRISPIN,
THE KING OF THE COBBLERS;
Or,
HARLEQUINA,
And the Little Old Woman that Lived in a Shoe.

Mr. Young takes this opportunity of informing his Juvenile Friends, that unless they persuade their Paps and Mamas to permit them to visit the Theatre on the above Evening, they will lose all possible chance of witnessing the Comicalities in store for them, as the Pantomime is positively to be played FOR ONE NIGHT ONLY

* For Scenery, Incidents, and Dances during the Pantomime, please see Small Bills.

THE HIGHLAND FLING - - MR. MYERS.

To be followed by an entirely New Series of
TABLEAUX VIVANTS,
 Arranged from the celebrated Drama of
 "Fra Diavolo."

The whole to conclude with the laughable Farce of
THE RIFLE BRIGADE.

Colonial Times (Hobart Town) 24 Dec., 1847, 2.

- 1847:** Royal Victoria Theatre, Hobart Town; 27 Dec. [one night only]
- **Prod/Dir.** Mr Young.
- 1848:** Royal Victoria Theatre, Hobart Town; 17 Jan.
- Staged as part of a benefit given to Mr Young.

PUSS IN BOOTS; OR, HARLEQUIN AND THE MILLER'S SON: [pantomime] **Lib/Mus.** [n/e]

Advertised as "a new comical, magical, mew-sical, pantomime, with new mew-sic, scenery, machinery, tricks and transformations" (*Sydney Morning Herald* 27 Dec. 1847, 2), this production is believed to have been written and/or adapted/localised by one or more members of the Royal Victoria company. It was presented each evening with another short comedy or farce - such as *A Lover by Proxy* (27 Dec. 1847) or *Why Don't She Marry* (4 Jan. 1848). In its review of the production *Bell's Life in Sydney* records:

Of the-pantomime we need say but little; it was got up at considerable pains and regardless of expense by the proprietors, and has accomplished the end aimed at-that of affording an evening's hearty entertainment to the juvenile portion of the community; to say nothing of the irresistible grin which relaxed the sober features of maturity at the grotesque contortions, distortions, and gymnastic evolutions of Messrs. Clown and Pantaloon (Torning and Riley).

A selection of comic scenes from *Puss in Boots* was presented at the Royal Victoria on 12 and 13 April 1848 as a last part entertainment. Andrew Torning again played Clown, with Mr Riley as Pantaloon, Signor Carandini as Harlequin, and Mde. Torning as Columbine.

ROYAL VICTORIA THEATRE.
BOXING NIGHT!
THIS EVENING, 27TH DECEMBER.
Will be produced a new Comical, Magical, mew-sical, Pantomime, with new Mew-sic, Scenery, Machinery, Tricks, and Transformations, entitled **PUSS IN BOOTS; OR, HARLEQUIN AND THE MILLER'S SON.** Pumpkin, King of Anywhereyoulike, Mr. Spencer—afterwards Pantaloon, Mr. Riley; Richard, afterwards Clown, Mr. Torning; Ralph, Mrs. Ximenes, afterwards Harlequin, Signor Carandini; Puss in Boots, rather mew-sical, Mr. F. Howson; Princess Rosebud, afterwards Columbine, Madame Torning. In To conclude with the successful Farce of **A LOVER BY PROXY.** Harry Lawless, Mr. Arabia; Peter Blushington, Mr. Spencer; Squib, Mr. F. Howson; Miss Penelope Prude, Mrs. Gibbs; Kate Bromley, Mrs. Ximenes; Harriet, Madame Carandini.

- 1847:** Royal Victoria Theatre, Sydney; 27, 28, 30 Dec. 1847; 1, 4, 8, 13, 15 Jan. 1848
- **Cast** incl. Mr Spencer (Pumpkin, King of Anywhereyoulike), Mr Riley (Pantaloon), Andrew Torning (Richard/Clown), Mrs Ximenes (Ralph), Signor Carandini (Harlequin), Frank Howson (Puss in Boots), Madame Torning (Princess Rosebud/Columbine).
- 1848:** Royal Victoria Theatre, Sydney; 13 Apr. [extracts only]
- **Cast** incl. Mr Riley (Pantaloon), Andrew Torning (Clown), Signor Carandini (Harlequin), Madame Torning (Columbine).
- The selection of comic scenes from the 1847 production were presented during Andrew Torning's farewell benefit

"Local Intelligence: The Drama." *Bell's Life in Sydney* 1 Jan. 1847, 3.
Sydney Morning Herald 27 Dec. 1847, 2. Advert.
Sydney Morning Herald 4 Jan. 1848, 2. Advert.

Sydney Morning Herald 27 Dec. 1847, 2.

OLD KING COLE AND HIS FIDDLERS THREE; OR, HARELQUIN AND THE HAG OF THE GOLD MINE: [pantomime] **Lib/Mus.** [n/e]

"A new grand comic pantomime" (*Adelaide Observer* 25 Dec. 1847, 4), *Old King Cole* appears to have been "got up at very short notice," but was nevertheless deemed to have been a success in so far as the *Adelaide Observer's* critic was concerned. "The grand piece of the evening," he or she writes, "was a pantomime, which gave much satisfaction" ("Local," 3).

- 1847:** Royal Adelaide Theatre, Adelaide; 27-28, 30 Dec. 1847; 1 Jan. 1848
- **S Mngr.** J.L. Jacobs; **M Dir.** Mr Richards
- **Cast** incl. Madame Veilburne, Mademoiselle Olive, Mrs Stubbs, Mrs Richards.
- The programme for 27 and 28 December concluded with *Naval Engagements*.

"Local Intelligence." *Adelaide Observer* 1 Jan. 1848, 3.

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

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