

At least four pantomimes from 1847 were revived during the year. *Transportation, and the Demon Discord*, which had been a hit in both Hobart and Launceston, was given two further productions in the latter town during February and April. *Crispin, the King of Cobblers*, was revived in Hobart Town during a benefit to Mr Young (17 Jan.), while Sydney's Royal Victoria Theatre hosted a re-staging of *Puss in Boots* on 13 April. Later the same month J. Chambers' *Harlequin Tom the Piper's Son* was given its second known revival season in Melbourne at the Queen's Theatre (22 May).

LOVE LAUGHS AT LOCKSMITHS: [musical entertainment] Txt/Mus. [n/e]

Although the exact origins of this piece, sometimes described in advertising as either a two act "operatic farce" or a "musical piece," are unknown, it is believed likely that it was adapted and/or localised by one of more members of the Royal Victoria company.

The 1848 production at the Royal Victoria Theatre included a "favourite song" by Madame Carandini, and a Pas de Deux by Madame Torning and Signor Carandini.

Love Laughs at Locksmiths was staged each evening as one of two or three entertainments, with others including, for example, the interlude *A Lover by Proxy* and the farce *Magnetism and Mesmerism* (4 Mar. 1848) and the drama *The Contraband Captain; Or, A Tale of the Sea* (6 Mar. 1848).

1848: Royal Victoria Theatre, Sydney; 4, 6, 11, 15-16, 18 Mar.; 17, Apr.; 13 May; 29 Aug., 2 Sept.

- **Cast** incl. Mr Rogers (Vigil), John Howson (Captain Beldare), Frank Howson (Risk), J.G. Griffiths (Solomon Lob), Mrs Rogers (Lydia), Madame Carandini, Madame Torning, Signor Carandini.

ROYAL VICTORIA THEATRE.

TO-MORROW EVENING, MARCH 11, 1848.

Will be presented the admired Play of
WILLIAM TELL.

William Tell.....Mr. Nesbitt
Emma, Tell's wife...Mrs. Guerin

—————

To conclude with the popular Farce, called
LOVE LAUGHS AT LOCKSMITHS.

With all the original music.

Vigil...Mr. Rogers Risk...Mr. F. Howson

MANAGER, MR. GRIFFITHS.

Australian (Sydney) 10 Mar. 1848, 2.

JACK AND THE BEANSTALK; OR, HARLEQUIN OGRE: [pantomime] Lib/Mus. [n/e]

Although given the same title as a pantomime staged in Sydney in 1845, this version of the popular children's fairytale is believed to have been a largely different production. As the advertisement right records, lessee/producer John Lazar organized entirely new scenery, machinery and transformation scene. In addition to 14 entirely new scenes, the author or authors (yet to be identified) also introduced local topicalities and whimsicalities. The *South Australian Register's* critic found fault with some aspects of the production but nevertheless gave a largely positive review:

We were surprised at the resources of this little theatre. It has produced a most excellent pantomime, which would do discredit to few stages of far greater pretension (2).

- 1848:** New Queen's Theatre, Adelaide; 24, 25, 27, 29 Apr.; 6 May
- **Lse/Prod.** John Lazar; **Machinery** Mr Douglas.
 - **Cast** incl. Miss Lazar (Jack/Harlequin), Mr Jacobs(Clown), Mr Douglas (Pantaloone), Mr Howard (Clown), Mrs Oliffe (Columbine).
 - The character of the Ogre was reportedly played by a "Monsieur Longtomstretcher."

"Local News of the Week: Queen's Theatre." *South Australian Gazette and Mining Journal* (Adelaide) 29 Apr. 1848, 3.

[no title] *South Australian Register* (Adelaide) 26 Apr. 1848, 2.

"Queen's Theatre." *South Australian Register* (Adelaide) 25 Apr. 1848, 2.

NEW QUEEN'S THEATRE
Under the Management of Mr Lazar.

NOTICE.

In consequence of the necessary arrangements for the production of the forthcoming pantomime on Monday next, the Theatre will be closed This Evening, and open Four Nights in the Easter Week, viz., MONDAY, TUESDAY, THURSDAY, and SATURDAY.

Easter Monday. April 24, 1848

WILL be presented, for the first time a grand comic pantomime, with entirely new scenery, machinery, tricks, and transformation, entitled, **JACK AND THE BEAN STALK; OR, HARLEQUIN OGRE.** In which 14 new and splendid scenes will be introduced, combining several local and other whimsicalities. For particulars see bills of the day. Jack—Miss Lazar, (afterwards Harlequin), Mr Jacobs. Clown—Mr Douglass. Pantaloone—Mr Howard. Columbine—Mrs. Oliffe. Crammogutto (the Ogre)—Monsieur Longtomstretchet (12 feet high), &c., &c., &c.
Popular song—Mrs. Richards.
The farce of SHOCKING EVENTS.
To conclude with the burletta of the **FEMALE SENTINAL.**

J. LAZAR.

South Australian Register (Adelaide)
23 Apr. 1847, 1.

DON JUAN THE LIBERTINE; OR, THE SPECTRE ON HORSEBACK: [pantomime]

Lib/Mus. [n/e]

Possibly adapted by Mr J. Chambers from Carlo Antonio Delpini's *Don Juan; Or, The Libertine Dest[r]oyed*. First staged at the London's Theatre Royal in 1790, the original pantomime included songs, duets and choruses by Mr Reeve and music by Mr Gluck, and was itself founded on Thomas Shadwell's 1676 tragedy *The Libertine*. The Melbourne production reportedly included Grand Pas Deux by Mrs Avins and J. Chambers and a comic dance by Master Chambers (*Port Phillip Patriot and Morning Advertiser* 26 June 1848, 3.).

Following the December 1850 revival a *Geelong Advertiser* critic wrote of the production:

A serio-comic pantomime in two acts, entitled *Don Juan; or, the Libertine Destroyed*, next followed and during the performance, of which the company were repeatedly and warmly cheered by the audience. The superior and graceful acting of Mr Chambers was much admired; the beautiful and elegant manner in which the little sylph Miss Chambers as bridesmaid executed the 'Wreath Dance' is beyond our feeble encomiums, it is enough to say that she never danced with snore charming grace, there was poetry and that of the most bewitching kind, in every movement of her tiny feet. The comic and ludicrous acting of Master Chambers as Scaramouch, drew for him the repeated acclamations of the house; he certainly was very clever; his appearance in the storm riding on a Dolphin, we had liked to have said on a real live Dolphin, but it was a capital imitation of one, was a decided hit and was warmly cheered; his comic dance in the 2nd act of the piece was also very clever. Howard made a capital 'old woman.' Mr Montague as Don Guzman, was very excellent, in short the piece was as well produced as it could have been in the most respectable provincial theatre in the mother country ("Theatre Royal, 2).

NB: A pantomime with the same title had been staged Adelaide in 1841 by John Lazar. Although both works were likely based on the same source, the text for this Melbourne production is believed to have been an entirely new adaptation, along with different music and dances. No connection between the two (including practitioners involved) has yet been identified.

1848: Queen's Theatre, Melbourne; 26, 28, 30 June; 12 July

- **Cast** incl. J. Chambers (Don Juan), Master Chambers (Scaramouch), Mrs Mereton (Donna Anna).

1850: Theatre Royal, Geelong (Vic); 27 June, 1 July

- **Cast** incl. J. Chambers (Don Juan, the Libertine), Mr Mereton (the Commandant), Master Chambers (Scaramouch, Don Juan's valet), Mr Cameron (Barnaby Bream), Mr Stubbs (Peregrine Place), Mr Howard (Old Woman), Mr Barrymore (Bridegroom), Mrs Stubbs (Donna Anna), Miss Chambers (Bridesmaid), Mrs Cameron (Shrimperina), Mrs Howard (Lobsteratta), Miss L. Howard (Ellonia).

- Presented on 11 June as part of a benefit to Master and Miss Chambers.

1850: Queen's Theatre, Melbourne; 19 Aug.

- **Cast** incl. J. Chambers (Don Juan), Master Chambers (Scaramouch), Miss Chambers, Mrs Radford.

- Presented as part of a benefit to the Chambers family.

1850: Theatre Royal, Geelong (Vic); 23 Dec.

- **Cast** incl. J. Chambers (Don Juan), Master Chambers (Scaramouch), Miss Chambers, Mrs Radford.

Geelong Advertiser (Vic) 27 June 1850, 3. [Advert.](#)

"[Theatre Royal.](#)" *Geelong Advertiser* (Vic) 24 Dec. 1850, 2

THE RED GNOME OF THE RUBY MINES; OR, HARLEQUIN AND THE GIANT OF THE BRAZEN CASTLE: [pantomime] **Lib.** Henry Deering; **Mus.** [n/e]

Written expressly for Geelong's Theatre Royal by Henry Deering,¹ *The Red Gnome of the Ruby Mines* played to a packed house on its premiere night. The theatre could reportedly hold upwards of 900 people. In a lengthy review of the event the *Geelong Advertiser's* critic said of the production:

Our columns will not admit of us giving a detailed description of the pantomime, neither is it required. Those of the play-going community, who were not present on Tuesday or last night, will hear sufficient to induce them to go yet, and those who have seen it will be doubly anxious to see it again... At no time did the fun, frolic, and humour once lag. The transformations were made with great rapidity and clearness, and the changes in the tricks told well. One or two of the local allusions were both witty and pointed causing such frequent rounds of laughter and applause that the concentrated merriment of a whole year, of some eight or nine hundred mortals appeared to have been kept for the especial purpose of letting off on this occasion (3).

NB: In April 1849 Andrew Torning briefly mounted a pantomime called *The Old Woman That Lived in a Shoe; Or, Harlequin and the King of the Ruby Mine*. Another similar-titled pantomime, *Harlequin and the Fairy Dogs; Or, The Red Gnome and the Bunyip Fiend*, was staged in West Maitland in 1850. The authorship is credited to Mr Lee. It is unclear if there is any connection between these three works.

1848: Theatre Royal, Geelong (Vic); 26-28 Dec.

- **Prod/Proprietor** H. Elmes; **Dir.** Henry Deering; **S Art.** Messrs Wallace and Henry; **Cost.** Mrs Lucas; **Machinery** Mr Toole; **Props.** Mr Hasker.

- **Cast** incl. Mr Warde (Rubezhal, Demon Gnome of the Ruby Mine), Mr Douglas (Vicoovaacoovooco, King of the Brazen Castle/Antico), Mr Johnson (death Light), Mr Cameron (Fire Lamp), Mr Lazarus (Sulperino), Mr Saville (Bog Flash), Mr Wilks (Marsh Spark), Mr Wilson (Flash Fury), Mr Willis (Burnbrimstones), Mr Clifford (Lorelino, in love with Princess Zelina/Harlequin), Mrs Lucas (Princess Zelina, in love with Lorelino/Columbine), Eliza Deering (Flora, Fairy of the Rose, Queen of the Flowers), Mrs Cameron (Dahlia), Mrs Griffiths (Hyacinth), Mrs Evans (Snowdrop), Mr Hasker (Wild Fire/Pantaloon), Mrs Hughes (Clown).

- Other characters include: Gnome slaves and sprites.

¹ Henry Deering had had success in 1844 with his original *Harlequin Jack Spratt* pantomime (Theatre Royal, Sydney).

THEATRE ROYAL, GEELONG.

on TUESDAY and WEDNESDAY, 26th and 27th DEC.

The performance will commence with the New Serio-Comic Legendary, Operatic, Burlesque,

RAND COMIC CHRISTMAS PANTOMIME,

Written and arranged expressly for this Theatre, entitled

THE RED GNOMES

OF THE RUBY MINES;

OR, HARLEQUIN AND

THE GIANT OF THE BRAZEN CASTLE.

The MUSIC arranged by Mr STAINSBY.

NEW SCENERY by Messrs WALLIS & HENRY.—The DRESSES & DECORATIONS by Mrs LUCAS
 MACHINERY by Mr TOOLE.—PROPERTIES by Mr HASKER.

The whole arranged and produced under the Superintendance of Mr DEERING.

Author of the celebrated Pantomime of JACK SPRAT, originally produced under his superintendance, at the Royal Victoria Theatre, Sydney, and which was more successful, and had a longer run, than any other ever performed in the Australian Colonies.

RUBEZHAL.....	(The Demon Gnome of the Ruby Mines).....	MR WARDE.
WILD FIRE.....	Mr HASKER.	BOG FLASH..... Mr SAVILLE.
DEATH LIGHT.....	Mr JOHNSON.	MARSH SPARK..... Mr WILKS.
FIRE DAMP.....	Mr CAMERON.	FLASH FURY..... Mr WILSON.
ULPHERINO.....	Mr LAZARUS.	BURNBRIMSTONE..... Mr WILLIS.
COOVAACOOVOOOCO (The King of the Brazen Castle, afterwards Antico).....		MR DOUGLAS.
LORELINO (in love with Princess Zelina, afterwards Harlequin).....		MR CLIFFORD.
MUKUWAGGAGAO (his servant).....		MR EVANS.
PRINCESS ZELINA (in love with Lorelino, (afterwards Columbine).....		MRS LUCAS.
LORA (The Fairy of the Rose, Queen of the Flowers.....		MRS DEERING.
ACINTH.....	MRS GRIFFITHS	DAHLIA..... MRS CAMERON.
SNOWDROP.....		MRS EVANS.

Programme of Scenery, Incidents, &c.

The Ruby Mines in the Centre of the Earth.

Procession of Gnome Slaves, to await the arrival of their potent master, Rubezhal. Meeting of the Sprites of the Mine and Marsh. Grotesque DANCE and CHORUS "To our Ruby King." The Signal announces the approach of the Gnome Demon. Prostration of his Slaves.

The Ruby King rises through the Earth, surrounded by Fiery Serpents. Rubezhal's Address to his Subjects:

"Suspend your festive sports, draw near, draw near!
 Each Subject of my realm so dear!"

Wildfire and Death-Light speed upon their Master's murky Mission. Bewilderment of Mukuwaggao, Artifice of the Sprites of the Mine.

CHORUS OF PHANTOM LIGHTS { "O'er Fen and Brake,
 Our way we take,
 Dashing through each hollow.

Consternation of the Valet. Alarm—Distraction—Contraction—Abstraction—and Stupefaction. Awful appearance of two Demons. Despair of Lorelino, his invocations to the Fairy and his request complied with. Chorus of Invisible Spirits.

Appearance of the Fairy Queen in the Magic Bower of Roses!!

The Princess lost amid the intricacies of the Forest. Fiendish foes surround her. Conscience of Mukuwaggao. The goblins seize their prey. Resolution of Lorelino to follow the Princess and brave every danger to ensure her safety.

THE BRAZEN CASTLE.

Triumph of the Giant. Heroic release of the Princess. Arrival of Lorelino with the magic rose. The power of the Talisman tested. Its effects. The lovers saved from the monster's snare.

TRANSFORMATION.

HARLEQUIN.....	MR CLIFFORD.	CLOWN.....	MR HUGHES.
ANTICO.....	MR DOUGLAS.	PANTALON.....	MR HASKER.
		COLUMBINE.....	MRS LUCAS.

Tailor and Butcher's Shop.—Scotch Dance.

Nine tailors make a man; but, many a man has been made by a tailor.—A suit ordered, on the wrong suit; measure for measure; cut your coat according to your cloth.

TAILOR.....	MR. SNIP.	BUTCHER.....	MR. PLUCK.
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A coat provided; a misfit; raising a rent; separation for ever; easily achieved; pocket diving, cabbage, list list, ho list! a man wanted; what's the wages, lots of candidates for the situation, a shilling a week and your board; a flying leap; follow your leader; a jump into a Hat Box.

BOARDING AND LODGING HOUSE.

Lodgings to let; double hornpipe; arrival of Clown and Antico.—Roll, Roll, take care of your Poll. Servant of all work.... Miss Mopsey. Greengrocer.... Mr Radish. Butchers boy.... Mr Cutemup. Soldier.... Mr Stiff. Buttermilk.... Signor Grisi. Firework-maker.... Mr Squib. Lodgings to let; A finger in the pie; a duck hunt; a wild goose chase. How to turn a first floor to a profitable account. Meat and Greens taxed heavily. No importation without examination. Explosion of a Squib; what a cracker. A House on Fire!

Ironmonger's Store.

Waltz by Harlequin and Columbine.—Electioneering Movements—"Vote for the Peers!"—A bottle of smoke.—How to clean Windows.—Taking the chair.—Tosses, tumbles, and contortions.—A Wheelbarrow with a weight on the chest.—Warren's Blacking versus the Colonial Blacking!—"Come out of the vehicle."
 Ironmonger..... Mr Steeltrap. Barrowman..... Mr Porter. Wooloomooloo..... Mr Dookadooka. Steamboat man..... Mr Go-ahead. Tinker..... Mr Blackface.
 A Nice Tea Party.—Blow the Bellows!—Let's see where the wind comes from!—Havoc!—A slight mistake.

STEAM TO AUSTRALIA ON A NEW PRINCIPLE.

CHEESEMONGERS AND PAWNBROKERS.

A Swinging Harlequin. Hit or miss. Here—Hollo!—look-out. A blow well meant, well missed. Pawning the Hat-iron.—Taking the gin-bottle. All in a bustle. Antico hard-up, pledges the Pantaloon. This is the Money and that's the Ticket. Redeeming the interest, making use of the principal.
 Pawnbroker..... Mr Pop. Mrs Pledgeit..... Mrs Wantcash. Mrs Spouting..... Mrs Notin.
 Cheesemonger..... Mr Stilton. Bricklayer..... Mr Pantile. Fisherman Mr Mackerel.
 Costermonger..... Mr Moko. Chinaman..... Mr Wedgewood.

AN OLD STREET.

Winemerchant.... Mr Vinoveritas. Cockney sportsman.... Mr Greenman. Porter.... Mr Carryit.
 A spiritous movement; what's in the bottle, Old Tom? Going out a shooting; ammunition wanted, one, two, three, Fire. A vegetable pill; oh my jaw; something warm and comfortable; that's not the regular cheese; a wheel within a wheel; New Locomotive; drive on Coachey. All in the Dark.

Quarrels ended.—GENERAL RECONCILIATION, and Adjournment to the PALACE OF FLOWERS.

Illuminated with Splendid Variegated Fires.

SONG, by Mr. WILSON. SONG, by Mr. COPE.

PUSS IN BOOTS; OR, HARLEQUIN AND THE FAIRY OF THE FELINE SPECIES:

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

In its review of the Boxing Day premiere, Hobart's *Colonial Times* records:

The plot commences with the demise of an old miller, who leaves three sons behind him, with inequitable division of his worldly property. Richard takes the mill, Hobin the donkey, and the cat falls to the share of Ralph, as residuary legatee. How the fairy appears and encourages Ralph upon his poverty, requesting him 'not to be dejected, for Fortune often smiles when least expected,' with the numerous points of the dialogue, is not our purpose to dilute upon; for the subsequent endeavours of the cat to serve his master, as the author says, 'would not fail to point a moral or adorn a tail.' Puss, however, after many contretemps, not the least of which is the claim to a certain portion of the King's dominions, which reduces him to the awful threat of getting 'law opinions,' destroys an ogre, and by obtaining possession of a talismanic ring returns the kindness of the fairy by enabling her to resume her former powers. Ralph, who ill assumes the character of the Marquis of Carubas, by owning [sic] he is a miller's son when suing the hand of Princess Rosebud, lets the 'cat out of the bag;' a scene of confusion ensues, when the fairy steps in and the transformation takes place [and a] whirl of gaiety proceeds (2).

ROYAL VICTORIA THEATRE.
The Evening of BOXING DAY, and during the
CHRISTMAS HOLIDAYS.
TUESDAY, DECEMBER 26.
The Ladies, Gentlemen, and Families of Hobart Town are respectfully informed, that in accordance with the usages of the times, a Grand Comic Pantomime has been prepared for the amusement of the Juvenile Classes during their relaxation from study, which will be produced on the above Evening, entitled **PUSS IN BOOTS; OR, HARLEQUIN AND THE FAIRY OF THE FELINE SPECIES.**—[For Scenery and Incidents, please see Small Bills.]—The whole to conclude with **RAISING THE WIND.**—Private Boxes, 4s.; Dress Circle, 3s.; Lower Boxes, 2s.; Pit, 1s. Doors open at Seven o'clock, and commence at half-past precisely.

Colonial Times (Hobart Town) 22 Dec. (1848), 2.

A few days later another critic from the same paper presented a more forthright view of the production:

How did the Theatre get on? It was very well attended: the fates decreed on this occasion that no one should die with laughter, and no one should split their sides at the New Great Christmas pantomime it was a most miserable affair, although (to use a theatrical phrase") the effect was most imposing, suffice it to say, it was perpetrated for the first and last time ("Domestic," 3).

During the course of the pantomime Mr Howard did an imitation of T.D. Rice's "Jim Crow." The character, first presented on stage by Rice in the early 1830s, is regarded as one of the key factors in the early development of blackface entertainment and the American minstrel show. The Jim Crow song's association with Australian entertainment can be traced back to at least 1838.

1848: Royal Victoria Theatre, Hobart Town; 26 Dec.

- Cast incl. Mr Young (Puss in Boots), Mr Buckingham (Harlequin), Mr Bragg (Clown), Mr Campbell (Pantaloon), Mrs Young (Columbine), Mr Howard.

"Domestic Intelligence: Boxing Night." *Colonial Times* (Hobart Town) 29 Dec. 1848, 3. [continued from page 2]

"Local: Royal Victoria Theatre." *Colonial Times* (Hobart Town) 27 Dec. 1848, 2.

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