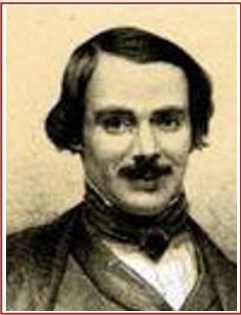


# 1852

The entertainments presented by the **Nelson's Family** typically comprised a first part musical vaudeville (involving individual turns presenting ballads and comic songs) and a second part musical farce/comedy.



1852 saw the arrival of **Rainer's Original Ethiopian Serenaders**, arguably the most influential of all the early minstrel companies to tour the Australasian region during the decade. The company would remain in Australia until 1856, albeit with several minor line-up changes. As Matthew Wittman notes: "While the New York Serenaders [1851, 1853] had begun the work of legitimizing and popularizing blackface minstrelsy in Australia, it was the Rainer's Serenaders who saw this to fruition and reaped the considerable rewards. While the New York Serenaders largely confined their performances to the major capitals, the Rainer's Serenaders embarked on provincial tours that introduced the minstrel show to a much wider audience."<sup>1</sup> Interestingly one of the New York Serenaders, J.P. Nash joined Rainer's troupe in 1854.

J.C. Rainer<sup>2</sup>

## SQUATTERS AND GOLD DIGGERS; OR WHICH IS MY CHOICE: [pantomime]

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

"A ballet divertissement [sic] arranged for [the] occasion," with such characters as the Fair Maid of Victoria, Mr Barlamb Sheepface (a squatter), and Nuggity Spar (a gold digger). Among its novelties were a "Nugget pas de Deux," "A Bale of Wool Versus a Bag of Gold," a comic dance (by Mr Meadows), and a final dance by the cast. *Squatters and Gold Diggers* was one of the earliest pantomimes to prefigure the gold theme, a theme which came to prominence during the mid-fifties.

The musical element was presented through dance numbers, incidental music and songs. The dances included a Double Hornpipe, performed by Mdlle Veilburne and Mrs Stubbs.

**1852:** Theatre Royal, Geelong (Victoria); 12, 20 July

- **Cast:** Miss Veilburne (Fairy of the Magic Wand), Mde. Veilburne (Susan, Fair Maid of Victoria), Mrs Davis (Annette, her sister), Mrs Webster (Dame Grompy), Mr Carlos (Jeoferry), Mr Meadows (Barlamb Sheepface), Mrs Stubbs (Nuggity Spar), Mr Turner (Oliver Bounce), Mr Holloway (Jack Tar), Mr Shearcroft (Bill Roe), George Coppin (Bill), Mr Opie (Tom Tittle).

Kelly, Veronica, ed. *Annotated Calendar of Plays Premiered in Australia: 1850-1869*. (1995), v. pages.

State Library of Victoria. Coppin Collection. [3/30] Playbill.

Williams, Margaret. *Australia on the Popular Stage*. Melbourne: Oxford UP, 1983, 52-3.

## THE POST OFFICE NIGGER;<sup>3</sup> OR THE RIVAL DARKIES: [aka THE NIGGER POSTMAN; OR THE RIVAL DARKIES / THE BLACK RIVALS / THE NIGGER RIVALS / THE NIGGER POSTMAN; OR, BRUDDER BONES IN OFFICE]: [burlesque]

**Txt Adapt.** J.C. Rainer (after Thomas Rice, "Virginy Cupids"); **Mus.** [n/e]

One of the earliest and arguably the most popular of the burlesques staged in Australia by Rainer's Original Ethiopian Serenaders, *The Post Office Niggers* underwent several name changes during the company's four-year tour. After the 1852 Sydney and Melbourne productions it became largely known as *The Nigger Postman* (1853-1854) and *The Nigger Rivals* (1855) with some changes in subtitle over the next three years (notably *Or, Brudder Bones in Office*).

The show was typically presented as a third part entertainment, with no indication given of any theatrical genre, production style or even the storyline or musical programme. Furthermore, only three characters are identified in advertising, these being Miss Fanny Bloomer, Cuff (the postman in love with Fanny), and Charles (his rival). Charles was initially given the surname Squash, but this was later changed to Gravier.

From mid-1854 *The Nigger Postman* was being described in advertising as a "Negro extravaganza" and in 1855 as an "operatic burlesque" and/or "comic Negro opera." Additional minor characters are also frequently identified during this period. Advertising in the *Adelaide Times* in February 1855 records, for example, that the characters in the side-splitting Negro opera were: Cuff (a postman), Bob William's (his second in the prize fight),<sup>4</sup> Charles Gravier (in love

**Cornwall Assembly Rooms.**  
Wednesday Evening, February 23, 1853,  
will be performed the  
**NIGGER POSTMAN**  
OR, THE RIVAL DARKIES.  
**LAST NIGHT**  
BUT ONE OF  
**RAINER'S ORIGINAL**  
**ETHIOPIAN**  
**SERENADERS.**  
MESSRS. RAINER, WHITE, BROWER,  
BRYANT, FOANS and MORAN.  
*Cornwall Chronicle* (Launceston, Tas) 23 Feb.  
1853, 147.

<sup>1</sup> Wittmann, Mathew. "Empire of Culture: U.S. Entertainers and the Making of the Pacific Circuit, 1850-1890." Ph D thesis, University of Michigan, 2010, 56-62. [sighted 10/9/2015]

<sup>2</sup> Please note: This J.C. Rainer should not be confused with R. Bishop Buckley who was known Great Britain under the same name.

<sup>3</sup> The 1852 Sydney productions were all billed as *The Post Office Niggers*, while the two Melbourne productions later that same year had the title singularised as *The Post Office Nigger*. All subsequent revivals appear to retain "postman" rather than "postmen" (i.e. *The Nigger Postman*). For this reason the AVTA records the indexed title in the singular.

<sup>4</sup> The character Bob Williams was initially known as Peter Thompson (ca.1854) but renamed sometime later that year or in early 1855.

with Fanny), Bill Johnson (his second in the prize fight), Miss Fanny Bloomer, and Dick May (timekeeper). The show "as performed in Melbourne upwards of 100 nights" also featured a "Serenade Duet of 'Lubly Fanny, Let Me In,'<sup>5</sup> a terrific combat scene between Cuff and Charles, in a style never before witnessed in Australia, [and concluded] with a Fancy Dance by Miss Fanny Bloomer, and the Plantation Breakdown," by Moran" (1).

Rainer's burlesque is likely an adaptation of Thomas D. Rice's operatic olio "The Virginy Cupids." In this Rice played Cuff, boss of the bootblacks who wins a girl, Rose, away from the black dandy Sambo Johnson, a former bootblack who made money by winning a lottery. Rainer has Cuff appear in at least two other Serenaders' burlesques - *Oh Hush* (also adapted from Rice),<sup>6</sup> and *Nigger in the Bag* (both 1853). Charles and Fanny also appear in *Nigger in the Bag*.

[NB: Hobart newspapers the *Courier* (15 Aug. 1854, 2) and *Colonial Times* (16 Aug. 1854, 4) both record that one of the items on the programme for J.P. Nash's farewell benefit for 16 August would be *Robbing the Mail*. However, the characters, songs, and specialty acts identified in the *Colonial Times* advertisements are all related to *The Black Rivals*. The *Times* records, for example that during the course of the piece there would be a serenade duet ("Lubly Fanny Let Me In") and the dance favourite (Fancy Dance") performed by J.M. Foans (as Fanny). The production climaxed with the "Grand Combat" scene between Cuff and Charles and ended with the "Festival Dance" performed by "the Champion of Dancers, Moran" (16 Aug. 1854, 4). The cast of characters for this production identifies Cuff's second in the fight as Peter Thompson.

While it possible that the wrong information was supplied both newspapers, it is as yet unclear which work was actually produced. The concept of a mail robbery does not appear to have any relationship with the *Black Rivals'* storyline. Furthermore, no other production of *Robbing the Mail* has yet been identified in relation to Rainer's Ethiopian Serenaders during the troupe's time in Australia.]

- 1852:** Royal Hotel, George Street, Sydney; 27, 29 Oct. • 1, 4, 5 Nov. [as *The Post Office Niggers*]  
 - **M Dir.** J.C. Rainer.  
 - **Troupe:** Rainer's Original Ethiopian Serenaders.<sup>7</sup>  
 - **Cast:** J.M. Foans (Fanny Bloomer), M.W. White (Charles Squash, in love with Fanny), F. Moran (Cuff, the rival of Squash).
- 1852:** Mechanics' Institute, Melbourne; 29, 31 Dec. [as *The Post Office Nigger*]  
 - Cast and production as for previous Sydney season.
- 1853:** Cornwall Assembly Rooms, Launceston; 23 Feb. [as *The Nigger Postman*]  
 - Cast and production as for debut Sydney season
- 1853:** Theatre Royal, Hobart; 21-24 Mar. • 1 Apr. [as *The Nigger Postman*]  
 - Cast and production as for debut Sydney season.
- 1853:** Noble's Circus, Top of Great Bourke Street, Melbourne; 17 May  
 - Cast and production as for debut Sydney season.
- 1854:** Royal Victoria Theatre, Hobart Town; 28 July [as *The Nigger Postman*], 1-2 Aug. [as *Black Rivals*]  
 - **Cast:** F. Moran (Cuff), T.P. Brower (Charles Squash), Neil Bryant (Peter), J.C. Rainer (Bill), J.M. Foans (Fanny).  
 - Possibly also staged on 16 August. J.P. Nash (ex-New York Serenaders) also served as the troupe's agent.
- 1854:** Salle De Valentino, Melbourne; 2 Oct.  
 - Cast and production as for previous Hobart season.
- 1854:** Astley's Amphitheatre, Melbourne; 23 Dec.  
 - Cast and production as for previous Hobart season.
- 1855:** Victoria Theatre, Adelaide; 5, 8 Feb. [as *The Nigger Postman*] • 19 Feb. [as *Black Rivals*]  
 - **M Dir.** J.C. Rainer; **Agent** J.P. Nash  
 - **Troupe:** Rainer's Original Ethiopian Serenaders  
 - **Cast:** F. Moran (Cuff, the postman), T.P. Brower (Charles Gravier), Neil Bryant (Bob Williams), J.C. Rainer (Bill Johnson), J.P. Nash (Dick May, time keeper), J.M. Foans (Fanny Bloomer).

**An interval of several minutes. \***  
**After which, the side-splitting Negro Opera entitled the**  
**NIGGER POSTMAN!**

<b>Cuff (the postman) .....</b>	<b>Moran</b>
<b>Charles Gravier .....</b>	<b>Brower</b>
<b>Bob Williams (Cuff's second) .....</b>	<b>Bryant</b>
<b>Bill Johnson (Charles's second) .....</b>	<b>Rainer</b>
<b>Dick May (time keeper) .....</b>	<b>Nash</b>
<b>Miss Fanny Bloomer .....</b>	<b>Foans</b>

**Musical Director - J. C. Rainer.**

*Adelaide Times* 3 Feb. 1855, 1.

**ROYAL VICTORIA THEATRE. —**  
**GRAND FAMILY NIGHT.**  
**RAINER'S**  
**ORIGINAL ETHIOPIAN SERENADERS**  
**THURSDAY, EVENING, FEBRUARY 8TH.**  
 A choice selected Programme of Songs, and, at the request of many friends, the Company will perform the Burlesque Opera, entitled  
**THE NIGGER POSTMAN.**  
 Received with rapturous applause by those who filled the Theatre on Monday evening. During the Opera here will be a Terrific Prize Fight by Charles and Cuff, and the Plantation Dance by Moran, the Champion Dancer of Australia, danced by him upwards of 600 nights.

*South Australian Register* (Adelaide) 7 Feb. 1855, 3.

- 1855:** Port Adelaide Theatre, Port Adelaide; 10 Feb. [as *The Nigger Postman*]  
 - Cast and production as for previous Adelaide season.
- 1855:** New Concert Hall, Royal Hotel, Sydney; 7 May [as *Nigger Rivals*]  
 - Cast and production as for previous Adelaide season.

<sup>5</sup> "Lubly Fanny, Let Me In" was also performed in *The Lost Child of Domingo* (as "Lubly Rosa, Let Me In").

<sup>6</sup> Rice's *Oh Hush* is dated 1833.

<sup>7</sup> J.C. Rainer's touring party was known by several similar names for most of its Australian tour - the two most common being **Rainer's Original Ethiopian Serenaders** and **Rainer's Serenaders**. Please be aware that the troupe's billing in any particular city or town could sometimes use both interchangeably. In order to both avoid confusion and maintain consistency, the AVTA's policy is to retain the name it first toured under - Rainer's Original Ethiopian Serenaders.



- 1855:** Prince of Wales Theatre, Sydney; 26 May [as *The Nigger Postman*]  
 - Cast and production as for previous Adelaide season.  
 - After ending its brief season at the Royal Hotel Concert Hall (7-10 May), J.G. Giffiths, secured the troupe for a further two weeks at the Prince of Wales Theatre (15-28 May). This contract saw the Serenaders conclude each night's entertainment programme of drama. The dramatic company itself featured the Howson brothers (John and Frank), and Sarah Flower.
- 1855:** New Concert Hall, Royal Hotel, Sydney; 7 May [as *The Nigger Rivals*]  
 - Cast and production as for previous Melbourne season.
- 1855:** Saloon of the Rose Inn, Maitland (NSW); 28 July [as *The Nigger Postman; Or, Brudder Bones in Office*]  
 - Cast and production as for previous Adelaide season.
- 1855:** Prince of Wales Theatre, Sydney; 31 Aug. [as *The Nigger Postman*]  
 - Cast and production as for previous Adelaide season.

*Adelaide Times* 5 Feb. 1855, 1. [Advert.](#)

*Argus* (Melbourne) 29 Dec. 1852, 5. [Advert.](#)

*Colonial Times* (Hobart) 16 Aug. 1854, 4. [Advert.](#) [re: *Robbing the Mail* error]

*Maitland Mercury and Hunter River General Advertiser* (NSW) 28 July 1855, 3. [Advert.](#)

"[Rainer's Serenaders.](#)" *South Australian Register* (Adelaide) 9 Feb. 1855, 3.

*Sydney Morning Herald* 27 Oct. 1852, 1. [Advert.](#)

<p><b>ROYAL VICTORIA THEATRE.</b></p>  <p><b>WEDNESDAY EVENING, AUGUST 2.</b></p> <p><b>RAINER'S SERENADERS.</b></p> <p>Messrs. Rainer, White, Brower, Bryant, Foans and Moran would respectfully announce to the Ladies and Gentlemen of Hobart Town that their CONCERTS are fast</p> <p><b>DRAWING TO A CLOSE.</b></p> <p>The Programme for This Evening is one of the Best yet presented, containing an Excellent LIST of SONGS, and also a LAUGHABLE FARCE entitled</p> <p><b>THE BLACK RIVALS.</b></p>	<p>The Evening's Entertainment to conclude with the Laughable Negro Burlesque</p> <p><b>THE BLACK RIVALS.</b></p> <p>Characters sustained by the whole strength of the Company.</p> <p>In the course of the Piece there will be a GRAND SERENADE DUET of</p> <p>"LUBLY FANNY, LET ME IN"</p> <p>and a</p> <p>FANCY DANCE by MISS FANNY.</p> <p>After which</p> <p><b>A GRAND COMBAT SCENE</b></p> <p>By the RIVAL LOVERS,</p> <p>Concluding with</p> <p>"MORAN'S" Celebrated FESTIVAL DANCE.</p>
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*Courier* (Hobart) 1 Aug. 1854, 2

## ITALIAN OPERA: [aka A BURLESQUE SCENE ON THE ITALIAN OPERA] [burlesque]

**Txt Adapt.** J.C. Rainer; **Mus.** [n/e]

Essentially a one-act burlesque scene from an Italian opera, this production was staged for the first in Melbourne as the conclusion to J.C. Rainer's farewell benefit. The company's advertisement in the *Argus* confidently expected that the "refined community [would] approve the effort to join elevated and classical music with truly chaste and healthy humour" (8). The story begins with Signor Banjo Mario summoning his lady love, the prima donna. She being (like most prima donnas when wanted) very sick sends her faithful page, Mad Jenny Tambo, who as most pages do, delivers a Billy-do. At this critical moment the infuriated Papa (who like all infuriated fathers opposes the union of his daughter with any person who was ever known to sing) seizes the letter and admonishes the couple for their clandestine proceedings. Banjo entreats, Papa scorns, Tambo intercedes, Papa swears (in Italian) and vows eternal separation and revenge. They quarrel, a blow is given, a challenge accepted, a fight ensues and "alas oh dreadful, Banjo falls. Tambo weeps and prays, Ramorino is struck with remorse and snivels. Banjo meanwhile sings promptly dies.

The music for the burlesque included an opening recitative "Fatal Friday," the aria "Prendare an Drinko," the recitative "Malle Detteo Influenza Non Playo Stop Salarino Per Opera Paddy Whack" (in Italian) and the grand aria "Et Due Challenge" including the grand dying scene's song "I'm a Croker." The *Argus* advertisement also indicates that a book of words in English, Low Dutch and Half Spanish could be procured at the office for £1 1s (8).

- 1852:** Royal Hotel, Sydney; 19 Nov. [benefit]  
 - **Dir/Prod/M Dir.** J.C. Rainer.  
 - **Troupe:** Rainer's Serenaders.  
 - **Cast** incl. J.M. Foans (Madame Jenny Lindo Tambo), J.C. Rainer (Signor Lablanche Rainorino), M.W. White (Signor Mario Banjo), F. Moran (Signor Bono Cavetino), T.P. Bower (Signor De Big-nees), C. Bryant ("Leader of an orchestra of something less than 100 strong").  
 - Staged during J.C. Rainer's complimentary benefit.
- 1853:** Mechanic's Institute, Melbourne; 5 Feb. [benefit]  
 - Cast and production as for previous Sydney production.
- 1853:** Theatre Royal, Hobart; 15 Apr.  
 - Cast and production as for debut Sydney production.

*Argus* (Melbourne) 4 Feb. 1853, 8.

**MECHANICS' INSTITUTION,**  
 Great Collins-street.

**On SATURDAY EVENING, FEB. 5th,**  
 Mr. J. C. Rainer's  
**FAREWELL BENEFIT.**  
 The Serenaders with  
**WHITE FACES!**  
 The Serenaders with  
**BLACK FACES!**  
 The Serenaders in  
**BURLESQUE OPERA!**

**MR. J. C. RAINER** would respectfully announce to the Ladies and Gentlemen of Melbourne, that his Benefit will take place as above, and flatters himself that this Entertainment will surpass anything of the kind yet given to the Public. For this occasion he has arranged a New Programme (introducing a few of the old favorites); also a Burlesque Scene of the Italian Opera! and confidently expects that a refined community will approve the effort to join elevated and classical music with truly chaste and healthy humour. In addition to all the other attractions,

**Mr. C LEMAN JACOBS,**  
 The eminent Pianist, will accompany Mr. Rainer in two of Henry Russell's popular Songs.

**Part I.**  
**WITH WHITE FACES.**

**Part II.**  
**IN BLACK FACES.**

**The Evening's Entertainment to conclude with a Burlesque Scene of the ITALIAN OPERA,**  
 Arranged by Rainer.

- 1853: Cornwall Assembly Rooms, Launceston (Tas); 6 May [cancelled <sup>8</sup>]  
 1853: Royal Hotel, Sydney; 15, 27, 29 Aug.  
 - Cast and production as for debut Sydney production.  
 - Presented as part of a complimentary benefits to J.C. Rainer (15 Aug.) and M.W. White (27 Aug.)  
 1854: Theatre Royal, Hobart; 18 Aug. [benefit]  
 - Cast and production as for debut Sydney production.  
 - Presented as part of a complimentary benefit to J.M. Foans.  
 1855: Victoria Theatre, Adelaide; 22 Feb. [benefit]  
 - Cast and production as for debut Sydney production.  
 - Presented as part of a complimentary benefit to J.C. Rainer.

*Argus* (Melbourne) 4 Feb. 1853, 8. *Advert.* Incl. synopsis.

*Courier (Hobart)* 14 Apr. 1853, 3. *Advert.* Incl. synopsis.

"Local." *Courier* (Hobart) 19 Apr. 1853, 2.

## GRAND GABA NIGHT AT THE ROYAL HOTEL.

ON MONDAY, AUGUST 15TH

### RAINER'S FAREWELL BENEFIT.

**M**R RAINER respectfully presents his claims of patronage to the Sydney public, and hopes that his long and constant endeavours to enter well for their amusement will be rewarded by a crowded and indulgent house on the occasion of his Farewell, and absolutely *Last Benefit!*

FIRST APPEARANCE OF THE SERENADERS IN WHITE FACES, in a miscellaneous selection of Glee's, Solos, &c.

An extra superfine programme of NIGGER MELODIES—And a

**BURLESQUE SCENE ON THE ITALIAN OPERA.**

ARRANGED BY RAINER.



#### CHARACTERS AND INCIDENTS IN THE OPERA—

Madame Jenny Lindo, Tambo J. M. Foans—Signor Lablache Rainorino, J. C. Rainer—Signor Mario, Banjo, M. W. White—Signor Bono Cavetino, F. Moran—Signor De-Big-nees, F. B. Brower—Leader of the Orchestra, of something less than 100 strong, C. Bryant—Coloured Mutes, &c., by the whole Company.

**SCENE, FIRST AND LAST.**—Enter Signor Banjo Mario. He summons his lady love, the Prima Donna, but she being (like most Prima Donnas when wanted) very sick, send her faithful Page, Mad. Jenny Tambo, who delivers, as most Pages generally do, a Billi-do. At this critical moment, the infuriated Papa, Signor Lablache Rainorino (who like all infuriated Papas opposes the union of his daughter with any person who was ever known to sing) enters, seizes the letter, and upbraids them for their clandestine proceedings. Banjo entreats, Papa scorns, Tambo intercedes. Papa swears (N.B., in Italian) and vows eternal separation and revenge. They quarrel, and of course words are exchanged—a blow is given, a challenge accepted—they fight; and alas, oh! dreadful to relate, Banjo falls. Tambo weeps and prays—Rainorino is struck with remorse, and snivels. Banjo, oh! terror, sings first, dies next, and afterwards—kicks the bucket. **DEAD MARCH**—enter Coloured Mutes, Morano Bono et De-big-nees Brower, with appropriate banners and instruments. They remove the illustrious remains of Banjo to solemn and pathetic music, after which the audience is supposed to imagine that the Curtain falls amidst showers of bouquets and bursts of applause. The call for the talented Artists, by a delighted and enthusiastic audience, forming a grand, brilliant, and imposing Finale.

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*Bell's Life in Sydney and Sporting Reviewer* 13 Aug. 1853, 3.

## THE SPORTING GENT; OR THE GREEN-EYED MONSTER: [musical farce]

Txt. F.M. Soutten; Orig Mus. Sydney Nelson

Advertised as a "musical vaudeville" in the *Argus* (10 Dec. 1852, 8), *The Sporting Gent* was written expressly for the Nelsons by F.M. Soutten, and presented as the second part of each programme. The characters are Charles Hedgoff, a "vacillating married man," his jealous wife, and the "sporting gent," Arthur Turfington.

<sup>8</sup> The advertised 6 May performance of Italian Opera was replaced by a second production of *The Rose of Carolina*.



Songs written for the 1852 production were the duets, "Oh, What a State of Fear," "Let Us Be United," (Alfred Nelson and Sara Nelson), the solo numbers, "Woman Rules You Still," and "I'm a Gent," (Carry Nelson), and a finale "If Our Friends Wish Us Well, We're Content" (finale).

Songs identified from 1855 were "What's the Matter" (duet), "Woman Rules You Still," "Let Us Be United," "I've a Secret" and "If Our Friends Wish Us Well, We're Content" (finale).

**THEATRE ROYAL GEELONG.**—  
 Nights of Performing—Monday, Tuesday, Wednesday, Thursday, and Friday.  
**THE NELSON FAMILY, MOST POSITIVELY FOR FIVE NIGHTS ONLY.**  
**LIST OF THIS COMPANY:**—Miss Nelson, Miss Carey Nelson, Mrs. Harward, Mrs. Stubbs, Mrs. Webster, Madame Veilburne, Mrs. Elmer, Mrs. Beauchamp, Miss Veilburne; Mr. S. Nelson, Mr. A. Nelson, Mr. Holloway, Mr. Shearcroft, Mr. Webster, Mr. Spencer, Mr. Charles, Mr. Hasker, Mr. Beauchamp, Mr. Jackson, Mr. Coppin.  
 \* \* \* The Manager in announcing the above combination of Talent, bears most respectfully to inform his friends and the public generally, that the very heavy engagement of the NELSON FAMILY renders it necessary to make the price of admission—Boxes, 5s; Pit, 2s 6d.  
**MONDAY EVENING,**  
 The entertainment will commence with the popular Melo Drama, in three acts, entitled the **RAKE'S PROGRESS.**  
 Dance ..... Madame Veilburne.  
 To conclude with a New Farce, written for, and performed by, the Nelson Family with great success throughout England and Scotland, entitled **THE SPORTING GENT; or, the GREEN EYED MONSTER.**  
 Mr. Charles Thudgoff, a villainous married man, Mr. A. Nelson, Mrs. Charles Thudgoff, his jealous spouse—Miss Nelson, Master Arthur Turfington, of the Jockey Club—Miss Carey Nelson.  
**MUSIC INCIDENTAL TO THE PIECE.**  
 Song—"The Charming Wife," Miss Nelson.  
 Duet—"Let us be United," Miss Nelson and Mr. A. Nelson. Song—"I'm a Gent," Miss Carey Nelson.  
 Finale—"If our friends wish us well," Miss Nelson, Miss C. Nelson, and Mr. A. Nelson.  
 In preparation the grand spectacle of "Joan of Arc," for the production of which a Horse is in training; and the sketch of Newgate, entitled the "Beggars Opera."  
 No smoking allowed in any part of the theatre.  
 Doors open at half past 7, performance to commence  
**G. COPPIN.**

*Geelong Advertiser*  
 (Vic) 13 Nov.  
 1852, 2.

*Argus* (Melbourne)  
 10 Dec. 1852, 8.  
 Advert.

**THE NELSON FAMILY**  
**HAVE** the honor to announce that their  
**Fourth**  
**MUSICAL ENTERTAINMENT,**  
 Will take place  
**THIS EVENING, DECEMBER 10th, 1852,**  
**At the Protestant Hall,**  
 On which occasion will be presented, for the  
 first time, an entirely  
**NEW MUSICAL VAUDEVILLE.**

**PART I.**

Quartette—"The Banquet Hall," Miss Nelson, Mrs C. Nelson, Mr S. Nelson, and Mr A Nelson ..... Nelson  
 Song—"The Britton's Fireside," Mr S. Nelson ..... Nelson  
 Duet—"My Merry Swiss House," the Misses Nelson ..... Glover  
 Solo, (Piano-forte)—Miss C. Nelson .....  
 Cavatina—"The Dream of Love," Miss Nelson ..... Rodwell  
 Air, (my desire)—"Madouine," Mr S. Nelson ..... Nelson  
 Ballad, (Irish)—"Barn-y, the tight lad of Derry," Miss C. Nelson, .... Nelson  
 Comic Song (entirely new)—"The Frenchman's Daughter," (a sketch behind the scenes,) Mr A. Nelson, in which will be introduced "an Irish Call Boy," "a Frenchman's Reading of the Soliloquy in Hamlet," "a Lying Author," "Momeo, slightly altered," &c.  
 An interval of Fifteen Minutes.

**PART II.**  
 For the first time, an entirely new Musical Vaudeville, written expressly for the Nelson family, entitled  
**"THE SPORTING GENT."**

- 1852:** Theatre Royal, Geelong (Victoria); 15-16 Nov.  
 - **M Dir/Arr:** Sydney Nelson.  
 - **Troupe:** Nelson Family.  
 - **Cast:** Alfred Nelson (Charles Hedgoff), Sara Nelson (Mrs Charles Hedgoff), Carry Nelson (Master Arthur Turfington).  
 - **Musician:** Sydney Nelson (piano).
- 1852:** Protestant Hall, Melbourne; 10-14 Dec. 1852; 25 Jan. 1853  
 - Cast and production as for Geelong season.
- 1853:** Protestant Hall, Melbourne; 8, 23 Mar.  
 - Cast and production as for Geelong season.
- 1853:** Mechanics Institute, Melbourne; 22 Sept.  
 - Cast and production as for Geelong season.
- 1854:** Mechanics Institute, Melbourne; 13 Apr., 16 June  
 - Cast and production as for Geelong season.
- 1854:** Queen's Theatre, Melbourne; 14 Oct.  
 - Cast and production as for Geelong season.
- 1855:** Royal Hotel, Sydney; 26 Apr.  
 - Cast and production as for Geelong season.

*Argus* (Melbourne) 10 Dec. 1852, 8. *Advert.* [see below]

*Geelong Advertiser* (Vic) 13 Nov. 1852, 2. *Advert.*

Kelly, Veronica, ed. *Annotated Calendar of Plays Premiered in Australia: 1850-1869* (1995), v. pags.

**LOVE AND EXPERIENCE:** [musical entertainment] **Txt Adapt.** [n/e]; **Orig Mus.** Sydney Nelson; **Add Mus.** [n/e]

Advertised as "an entirely new musical vaudeville founded on the French of M. Balzac [with] the music composed, arranged and selected by Sydney Nelson." The characters are Captain Alterquick, a military gentleman of changeable disposition, Julia Hargrave, a young lady only slightly in love, and Susan, her experienced maid. Songs incorporated into the original production were the duet, "Oh, Indeed He's So Refined," the trio "Why Do You Come Just Now I Pray," solo numbers, "Let Him that the Cap Fits Wear It," and "The Haunts of Chamois" (Sara Nelson), "I Should Like to Marry," (Carry Nelson), "Listen, Dear Fanny" (a serenade by Alfred Nelson) and the finale "If You are but Amused" (the cast).

- 1852:** Protestant Hall, Melbourne; 22 Dec. 1852; 18, 28 Jan. 1853  
- **M Dir/Arr.** Sydney Nelson.  
- **Troupe:** Nelson Family.  
- **Cast:** Alfred Nelson (Captain Alterquick), Sara Nelson (Julia Hargrave), Carry Nelson (Susan).
- 1853:** Protestant Hall, Melbourne; 23 Mar.  
- Cast and production as for 1852 Melbourne season.
- 1853:** Mechanics Institute, Melbourne; 6 Apr., 1 June  
- Cast and production as for 1852 Melbourne season.
- 1854:** Mechanics Institute, Melbourne; 1 June  
- Cast and production as for 1852 Melbourne season.

Kelly, Veronica, ed. *Annotated Calendar of Plays Premiered in Australia: 1850-1869* (1995), v. pags.  
*Argus* (Melbourne) 18 Jan. 1853, 8. [Advert.](#)

## **GIGANTIC NUGGET; OR HARLEQUIN AND THE MONSTER GOLD GNOME:**

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

Advertised as a grand comic pantomime of local interest.

- 1852:** Theatre Royal, Geelong (Victoria); 28-31 Dec. 1852; 18 Jan. 1853  
- **Dir/Prod.** George Coppin.

Kelly, Veronica, ed. *Annotated Calendar of Plays Premiered in Australia: 1850-1869* (1995), v. pags.  
State Library of Victoria. Coppin Collection. [no details] Playbill.

**Last updated: 1/02/2023**

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

**NB: The URL for this PDF will change each time it is updated. If you wish to cite or link to this record please use the following:**

Clay Djubal. "1852." *Australian Variety Theatre Archive*, Works: 1850s.

<http://ozvta.com/1850s/>