

OLYMPIC THEATRE,

Broadway, near Bleecker St.

Monday, March 9th, 1868,

And every night until further notice; and **MATINEES** every **WEDNESDAY** and **SATURDAY AFTERNOONS**:

Mr. G. L. FOX'S ORIGINAL, and entirely

New Pantomime,



ENTITLED:

"HUMPTY DUMPTY,"

Magnificently and completely produced after months of elaborate and lavish preparation.

An Original Burlesque Opening,

A New Harlequinade,

A Skating Tournament,

A GRAND BALLET,

AND A MATCHLESS

Transformation Scene.

The SCENERY By M. LEWIS,

Assisted by J. A. JOHNSON;

CARICATURES By T. NAST.

The MUSIC By A. REIFF, Jr.

"HUMPTY DUMPTY,"

By **GEORGE L. FOX.**

CHARACTERS REPRESENTED.

ARGUMENT:

THE ALLEGED SUBJECT.

No. 1.

Little Goody Two-shoes had none to wear,
Little Tommy Tucker gave her a pair;
Along came a Beggar, without a single penny,
So Goody gave her own shoes, and didn't have any.

No. 2.

Humpty Dumpty sat on a wall,
Humpty Dumpty had a great fall;
Not all the king's horses, nor all the king's men,
Could get Humpty Dumpty up again.

No. 3.

Little Tommy Tucker sang for his supper.
What shall he eat? White bread and butter.
How shall he cut it without e'er a knife?
How will he marry without e'er a wife?

No. 4.

One, two, buckle my shoe, &c., &c., &c.

Mother Goose's Melodies.

DRAMATIS PERSONÆ:

Characters—Who have none to lose.

Humpty Dumpty, or **Pestiferous Perturbation**, a destructive lad, brought up by nobody, taken care of by somebody, always unlucky (you must bear in mind that this pestilential youth is the one mentioned in ye ancient nursery legend); afterwards **CLOWN**.....**Mr. GEORGE L. FOX.**

Avaricious Fearfulness, called **Old One, Two, Buckle my Shoe**, an obstinate father (very luxurious, but at times excessively furious, and then highly injurious); afterwards **PANTALOON**.....**Mr. C. K. FOX.**

Tommy Tucker (everybody knows and adores; to be loving and brave at the same time, makes up a fine character); afterwards **HARLEQUIN**,
Mr. F. LACY.

Little Goody Two Shoes (a bright divinity, with a kind and loving heart, but in this instance the victim of an attachment to a handsome youth); afterwards **COLUMBINE**.....**Miss EMILIE RIGL.**

King Lavender, otherwise **Burlesque**.

"Slap!" also "Bang!" and likewise "Here again."
I always use slang phrases of the day,
Familiar, I admit, but that's my way.

Miss ALICE HARRISON.

Romance—"Truly, Romance is sad in her cell;

Once delighted, she recited
What in the way of travelers fell,
In woods who got benighted."

This person is out of date at the present day.....**Mrs. C. EDMONDS.**

Holmes' "Guardian Angel,"	Romance's Attendants in Exile	MR. WHITMORE.
Cooper's "Red Rover,"		T. SANFORD.
"Lucille," of Bulwer		G. BAILEY.
"Leaves of Grass," Walt. Whitman		C. GAY.
Dickens' "Little Nell,"		WILLIAMS.
Sylvanus Cobb's "Pirate Chief,"	T. HYDE.	
"Gnawwood," (Beecher's)	MASTER GREY.	

Ill News and Good News..... MR. McCLOUGH WEST FOOT.

Lightfoot	Burlesque's Supporters.	MISS JULIA FENTON.
Breakdown		MISS SARAH FENTON.
Quickstep		MISS E. GERMAIN.
Fandango		MISS A. HEENE.

Dr. Nitrous Oxide Gas Cureall, a Quack Physician on a peripatation through the country..... MR. E. TARR.

Blowquick, his Valet..... MR. GANNEMAN.

Hon. Grandeur Dignify, fond of a sporting life, but still fonder of little Goody Two Shoes..... J. B. HOWLAND.

Sickle,	Attached to the Farm of Plenty.	LADLAW.
Hake,		NOTT.
Ploughshare,		SELBY.
Yokle,		FLETCHER.
Evergreen,		HULSON.

Napkin, a waiter..... ROBERTS.

Upton Tactic, a Sergeant—a Great Disciplinarian..... MR. M. QUINLAN.

Penny Gaff, a Proprietor of a Peep Show..... T. ROSE.

Peeler Copp, a Policeman..... WILSON.

Gutter Snipe, a Ragpicker..... MOORHOUSE.

Rounds, a Lamplighter..... BURY.

Second Edition, a Newsboy..... W. SANDERS.

Frosty Rink, of the Grand Skating Pond..... SILVER.

Gnome Cobbler,..... MASTER GEORGE TOPACK.

Living Gorilla, the only one in captivity, escaped from BARNUM'S MUSEUM for this occasion..... MR. T. CALLIGNE.

Burden, a Porter..... MR. BANKS.

Beverage, a fancier of dogs, from a small Black and Tan to a large Siberian Bloodhound..... MR. TOBY.

Paste Bucket, a Bill Poster..... MR. STICK.

Roomstolet, a Landlord..... MR. TUSKY.

Guyon,	Champion Billiard Players.	}..... MR. CHALK.
McDefeat,		
All Right,	Ambassadors from Japan.	}..... MASTER JOHN.
Japanese Tommy,		

Hosschesnutz, a Prosperous Lager Bier Saloon..... J. F. LEWIS.

Peasants, Soldiers, Policemen, Foot Passengers, Venders, Schoolboys,
Firemen, Gnomes, &c., &c., &c.

Miss Elegance Custom, a fashionable young lady..... MISS GAY.

Liza Laffenhausen, a Dutch Girl..... MISS NAYLOR.

Bridget O'Donoghue, an Apple Woman..... MISS JARRARD.

Cora Shade, (colored) Hot Corn Woman..... MISS THOMAS.

Nymphalia, Queen of the Nixes, or River Fairies..... MISS LAURA.

Pipalu, her Elfin Chief..... MISS P. GERMAIN.

Nixes—"Know you the Nixes gay and fair,
With their beaming eyes and their golden hair?"

By the CORPS DE BALLET

Europe,	The Four Quarters of the World.	}..... MISS JONES.	
Asia,		 MISS G. GERMAIN.
Africa,		 MR. E. GILLET.
America,		 MISS FLORA LEE.

New Jersey, somewhere about the 4 quarters..... MR. E. T. SINCLAIR.

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Synopsis of Scenery, Incidents, etc.



SCENE I. THE RETREAT OF ROMANCE BY MOONLIGHT.—(Lewis.)

Romance pensively reclining,—attended by her favorite *Heroes* and *Heroines*.—How *Romance* and *Burlesque* discuss the present state of everything in general, and the mother tongue in particular, and how, uniting their forces, they proceed to levy contributions from all parts of the world to finish a New Year's offering to

☞ YOUNG AMERICA. ☞

INSTANTANEOUS CHANGE TO

SCENE II. THE FARM OF PLENTY—IN THE VALLEY OF FERTILITY.
—(Lewis.)



LITTLE TOMMY TUCKER.

TABLEAU. Merry Haymakers, wives, and their children—Chorus of Rejoicing—*Appearance of Tommy Tucker*—How he's greeted by the neighbors—"Little Tommy Tucker sang for his supper"—The present—Hide and seek—The maid with the milking pails—Little Goody with a pair of new shoes.

Character Dance by Tommy Tucker and Little Goody Two Shoes.

Grand Contra Dance by The Characters.

The Kiss—The Surprise—Sudden arrival of OLD ONE TWO BUCKLE MY SHOE AND HUMPTY DUMPTY loaded with purchases from Town—Downfall in Goods—

... of Scenes, Etc.



HUMPTY DUMPTY.

"If I had a donkey what wouldn't go"—General confusion—Farm-
 ers depart to finish their daily toil—Humpty at his usual avocation—
 A pig and a poke—The long and the short of it—"How dost the busy Bee
 improve each shining hour"—More trouble for Humpty—He's gone! I'm
 safe!—Alone of all the party—Apples *vs.* Cabbages—"What a fall was
 there"—Announcement of the 7th son of a 7th son—Wonderful cures—
 "I likes a glass of good beer, I does."—The foppish Sportsman a Suitor—
 The noble answer of Goody—"Can I give my hand and not my heart?"—
 Cruelty of the father—The daughter turned out upon the wide world—
 Ungrateful parent—Pity-Pity the poor—"I'm hungry, lass; you've got some
 bread, I trust"—Mysterious appearance of the Manikin Cobblers from the
 Kingdom of Gold—The Magic Gift—The Shoes of Gold—"Virtue will always
 meet with its own reward"—Humpty and the bundle of faggots—"He'll
 warm the person who gets in his way"—"Magic hath charms"—Divided
 into *bars* and several *flats*—Dumpty and his great fall—"A bumper"—
 Mistakes all round—General confusion and opportune arrival of the pro-
 tector of the Good.



GRAND TRANSFORMATION OF CHARACTERS.

Clown,	Mr. G. L. Fox.
Pantaloon,	Mr. C. K. Fox.
Harlequin,	Mr. F. Lacy.
Columbine,	Mlle Emilie Rigl.

DEPARTURE OF THE PARTY—FITS AND STARTS.

SCENE III. SUBTERRANEAN GROTTO OF THE NIXES.—(Lewis.)

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 ... of Scenes, R



GRAND BALLET.

What a wildering sight, what a maze of delight;
 Was ever anything like it?—
 Ambient swarms of fairy-like forms,
 Beauty and grace of figure and face,
 Exquisite grouping; delicate drooping,
 Muslin and dimitry: half-hidden symmetry,
 Ribands and roses; passionate *poses*,
 Lithe shapes revolving: clusters dissolving.
 Ever fresh beauties artistic unfold
 Limbs neat and tapering; volatile capering,
 A living labyrinth rare to behold.
 Oh! what a vision of charming confusion,
 Simple and complex, all at a glance;
 Half a reality—half an illusion,
 Such is the Mystic and Magical Dance.

GROTTO DANCE,

In which will appear the renowned Star premiere danseuse,

Mlle **RITA SANGALL,**

Whose grace and artistic excellence has commanded the most enthusiastic recognitions of the metropolis sustained by

Mlles **A. Laurent, M. Blake, E. Schell, Lillie Whiting,**
Mons. **J. Zucchi,** and a full corps of coryphees.

The nuisances of a marine place—The organ of the Opposition—First note of the tempest—The sea-gulls—Storm signals—If that is game, it must be very high—There's something tumbling.

SCENE IV. COUNTRY INN ON THE HIGHWAY.—(Johnson.)

Intrigue discovered—Hushed up—An unlucky meeting—Some account of Harlequin's honeymoon, and Columbine's wedding trip—The bold soddier boys—Well! I'm not helping them—There's some one, though—A Scorn from the *Rivals*—A slight of hand, and a slight mistake—Peace at any price—There's naught to eat—A sorry sight—I'm very sorry for what I have done—Commencement of the Clown's and Pantaloon's miseries—No more we'll stop this dreadful pest—Cease to disturb the comfort of our guest—Pure Japan and Young Hyson—*Uproarious and glorious.*

SCENE V. EXTERIOR OF DINING ROOM ON BROADWAY.—(Johnson.)

Discord on the Promenade—The Ragpicker on his usual rounds—"Then why do you do it?"—I won't shake hands!—Oh fie!—The long and the short of it—She is much to blame—The proof pray bring—Genuine Turtle not spurious—The lobsters and the newsboy—Dear! I feel so shaken—The greatest swells in town—The light of other days—A *Dear* ride—No flight of stairs you'll see—To the loftiest situation—Strongest hydraulic pressure—In and out he goes—How fresh you're looking—Police! police—Can't take me, unless in the fact—Pop-hop-drop-flop—Where are they?—Not fair—*General consternation.*

SCENE VI. ENCHANTED GARDEN.—(Lewis.)

BALLET DIVERTESSEMENT.

Sustained by the famous premiere danseuse assoluta

Mlle **BETTY RIGL, M. Baptistan, Mlles Laurent,**
Blake, and Schell, and Miss **LILLIE WHITING.**

SCENE VII. THE OLYMPIC THEATRE BY NIGHT.—(Johnson.)

Frightful rush up Broadway—Total effects—You stop me—See what you have brought me to—There's been some dodging—Things are coming to a crisis—You're caught before you were aware—You see!—For three there'd be no chance with me!

... H. I.
... Mr.
... etc.
... black goes to
... could a-wining &
... be merry!
... see Third Page for rest of Scenes, Etc.

SCENE VIII. GERMAN BILLIARD SALOON.—(Johnson.)

Lager Bier and Pretzel—Bagatelle and Billiards—Let's have a game of cards—That's my trick—I've a *dale* to do—The mysterious Pack—Where's Herman-Heller-Hartz, and other magicians—Bamboozling—Game of Billiards for the *Championship of America*.—Carom game of any amount of Points—That's a point I can't get over—That's the game I used to play—Very difficult shots, and a very long run—Hold on till I chalk my cue—Balls that are *jaw'd*.—Which causes a jaw—Now hold your jaw—I'm champion of the game—I'm light weight, but I can hit and stop you—I'll scientifically whop you—Animated sketches of Popular Bipeds and Quadrupeds—Past 12 o'clock—Where's now good King Lager—Excise law—Those that don't get caught are well *caged*—The animals that are a pest to the Farmer's hen-coops are captured at last—Visitors are requested not to feed the animals—*Tableau a' la Menagerie*.

SCENE IX. WILD'S CANDY AND WALSTEIN'S OPTICIAN STORES, BROADWAY.
—(Johnson.)

He's coming out quite strong to-day—Greater than the India basket trick—He musn't see me—Taking in everything with his eyes—I spec he must—How's your optics—What a cold I've got—Wild's cough candy is the article—Mother gave me a penny—How came you there, you venturesome sweet youth—Refined sugar I'll make of you, and then you'll be *candid*—Why don't you learn manners—You've a liking for the lad, of course—Tis quite Platonic—That's right, don't be bullied—Keep it up—I'll be umpire—A paying speculation—That's the way we do it.

SCENE X. SKATING POND BY MOONLIGHT.—(Lewis.)

POLISH NATIONAL DANCE,

M'lle **RITA SANGALI**, Mons. **Baptistan**, M'lles **Blake**, **Laurant** and **Schell**, and Miss **LILLIE WHITING**.

Grand Carnival on Skates—In which will appear the famous "Skating Queen," MISS CARRIE A. MOORE, and the celebrated Champion Skater, JOHN ENGLER, JR. Gay moments—We've got no employment—Come for enjoyment—How do you do, sir?—Do you know me?—Who'd have thought it?—Trip it and skip it—Old acquaintances—Human medley—Fine bracing weather—Skating—Each one gets his share—Some they are up, up, up—While some they are down, down, down—What we must all come to—My turn now—Oh, my collar-bone—Ha! ha! ha!—

Brown paper and vinegar—Mind your own business—He taught my gentle heart to love—Almost as good a man as my brother.

Dancing—Prancing—		Swaggering—Staggering—
Playing—Straying—		Skating—Sliding—
Humbling—Tumbling—		

Pleasure a business—All in good spirits—And off to the next place.

SCENE XI. VIEW OF THE CITY HALL PARK.—(Johnson.)

You've seen the prints, you'll now behold the proof—Caught before he was aware—Cannot let this pass—Don't hear his explanations—So on we go again.

SCENE XII. MOONLIGHT STREET.—(Johnson.)

Here's your nice hot corn—Sudden storm—Good gracious me, where's my old umbrella?—You'll find it somewhat changed—A policeman on his duty—I don't want you here, that's enough—The balcony—A new invention for a tenement house—Where are you going with that lamp-post?—Queer pair of steps for a stone front house—Fire! fire!! fire!!!—Run for the old machine—Everybody in a state of excitement.

SCENE XIII. THE NEW COURT HOUSE.—(Johnson.)

Newsboys and other nuisances—Everybody turned out of beds, owing to the conflagration—"Slumber, my Darling"—Move on—move on.

SCENE XIV. ROOM IN HOTEL.—(Johnson.)

Worn out at last—Appropriate Desk—Bottle of wine—I only called for one—Blow out the light—Close the window—Get into bed—Is this what you call a bedstead?—What means those sounds—"Come where my love lies dreaming"—Unwelcome intruder—I'll put a stop to this—I can't allow you thus to quit my sight—Tell me when I get to the roof—What a disorderly house—Clown in a fix—Can't stop to take in passengers.

SCENE XV. THE DELL OF FERNS.—(Lewis.)

Everything near at an end—The-will-o'-the-wisp—Led astray—Opportune arrival of the King—Defeat of Romance—Where are we?—Here he is!—No, he isn't!—Trouble after trouble—Go where you will, we'll follow.

See Third Page for rest of Scene

SCENE XVI. RETREAT OF THE SILVER SPRITES—(Lewis)

AND **GRAND TRANSFORMATION,**

TO THE ELYSIUM OF FAIRY LORE AND LAYS.

EPILOGUE.

Virtue now hath won her crown ;
Ugly Vice been trampled down ;
Clown hath pranced, and Jester played ;
Hero succored helpless maid ;
And we've seen the Fairies twine
With Harlequin and Columbine,
And all the violet Sprites of May,
In a round of revels gay,
So our gladsome work is done ;
You have had your fill of fun ;
Mirth withdraws her magic spell,
And all is well that endeth well !
But though curtained out of sight,
Humpty Dumpty fair and bright,
Shall be hailed with quick delight—
We trust, for many another night.

"HUMPTY DUMPTY,"

An entirely new and original comedy

Spectacular Pantomime,

Expressly arranged for this Theatre by

Mr. GEORGE L. FOX,

Who will appear in his inimitable performance of

THE CLOWN.

The Renowned Star *Premiere Danseuse,*

Mlle. RITA SANGALI,

And the famous *Premiere Danseuse Assolue,*

Mlle. BETTY RIGL,

Will have the honor of making their re-entrée upon the Broadway stage, in a

GRAND BALLET,

Sustained by the beautiful **Mlle. LEAH, Mlle. EMILIE RIGL, Mlle. LAURENT, Miss M. BLAKE, Miss LILLIE WHITING.**

Also the great *Premiere Danseuse,*

Mons. BAPTISTAN,

AND

Mons. CELLINI.

Maitre de Ballet, - - - **M. JAMBON.**

First appearance at this Theatre of the celebrated "*Queen of the Skaters,*"

Miss CARRIE A. MOORE,

And the *Champion Skater,*

Mr. JOHN ENGLER, Jr.,

IN THE

SKATING CARNIVAL.

Columbine, - - - **Mlle. EMILIE RIGL.**

Pantaloon, - - - **Mr. CHAS. K. FOX.**

Harlequin, - - - **F. LACY.**

(From the English Theatres. His first appearance in New York.)

AND NUMEROUS AUXILIARIES.

The Scenery, all new, by **MINARD LEWIS,** assisted by **J. A. JOHNSON.**

Music composed, arranged, and selected by **A. REIFF, Jr.**

Machinery,	By W. SANDERS and Assistants.
Tricks, &c.,	By W. CRANE and Assistants.
Properties,	By W. HENRY and Assistants.
Gas and Calcium Lights,	By O'BRIEN, CAFFEY, and WILSON.
Costumes,	By R. HAMILTON.

The Scenery, Costumes, Tricks, Mechanisms, and General Appointments are all entirely new, and expressly manufactured for this important pantomime production.

OLYMPIC THEATRE.

JAMES E. HAYES,
GEORGE L. FOX,
C. W. TAYLEURE,
A. REIFF, Jr.

Lessee.
Stage Manager.
Business Manager.
Musical Director.

Every EVENING, Commencing at 8 o'clock, and every
WEDNESDAY and SATURDAY Afternoon, at 1.30,
Mr. G. L. FOX'S Spectacular Pantomime,

HUMPTY DUMPTY

BEING THE SIXTH OF HIS

ANNUAL PANTOMIMES.

- I. "JACK AND THE BEANSTALK,"
(Produced 1863.)
- II. "THE HOUSE THAT JACK BUILT,"
(Produced 1864.)
- III. "DAME TROT AND HER COMICAL CAT,"
(Produced 1865.)
- IV. "JACK AND GILL,"
(Produced 1866.)
- V. "LITTLE BOY BLUE,"
(Produced 1867.)
- VI. "HUMPTY DUMPTY,"
(Produced 1868.)

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THEATRE COLLECTION

These Pantomimic productions of Mr. Fox have been attended with an invariable success, attracting by their all-pervading spirit of fun and their marvelous mechanical excellence marked attention from the most critical audiences of the town.

Seats secured 6 days in advance.

Residents of suburban districts, or of the neighboring cities, desiring to secure seats in advance, may do so with the fullest assurance of having their requests promptly attended to, by addressing the Business Manager (Mr. C. W. TAYLEURE), with value of seats enclosed.

RATES OF ADMISSION:

Orchestra and Balcony Chairs, \$1 50	Dress Circle and Parquette,	75
Reserved Seats in Dress Circle, 1 00	Family Circle,	50
Balcony Chairs, (to Matinee only) 1 00	Children under 12, (to Matinee only)	50

Doors open at 7 ; begins at 8 o'clock. Doors open for Matinee at half-past 12 ; begins at half-past 1 o'clock.

Box Office open from 8 A. M. to half-past 6 P. M.