

# *A Trip to Africa:*

A Comic Opera  
by Franz von Suppé



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Compiled and Researched by

Dario Salvi and Hannah Salvi

Cambridge  
Scholars  
Publishing



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*Dario:*  
*To my dad, Bepi,*  
*who I know would have been*  
*proud of me for contributing to this research.*  
*Thank you for sitting me down as a toddler in front of the TV*  
*to watch the New Year's Concert from Vienna.*

*Hannah:*  
*To all those who have encouraged me,*  
*both musically and in life, to pursue my goals;*  
*to my family; and especially to my husband,*  
*whose passion for music inspires me every day.*

## DISCLAIMER

This document has been constructed for historical reference, and therefore the lyrics and stage directions have been printed as per the original libretto. Some derogatory references have been omitted so that the operetta may be performed publically, however some content may still be seen as offensive. It is important to note that the operetta is intended as light-entertainment, and therefore any such instances are merely satirical humour of the time, and are not the views of the editors or publisher.

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## PREFACE

It all started one autumn afternoon in 2014 when I was looking for some new music to perform with my orchestra; the Imperial Vienna Orchestra—a group of talented musicians based in East Anglia, England, with a passion for Viennese music. Since its formation in 2012, we have brought well-known works as well as rare gems and even world premieres to an ever growing audience.

It was with this in mind that I was browsing the internet to find something typically Viennese, but with something different about it.

I came across a piece called ‘A Trip to Africa Polka’. The title alone resonated with me; a Viennese piece with Oriental themes thrown into it. It made me curious to find out more about it. I started browsing through the orchestral parts I could find—sadly not a full set—and I quickly realised the beauty and originality of the work. This prompted me to create a full orchestral arrangement of the polka from the incomplete set and a piano score I had managed to obtain.

We started performing the polka soon after with the orchestra, and my taste for it kept growing. It really is an amazing piece of music.

Intrigued by this little snippet from the opera, I wanted to find out more about the work from which it was taken. I soon came across the German/Italian vocal score, and, flicking through its pages I decided that I would love to perform this amazing work in its entirety.

I began the painstaking process of sourcing the full orchestral set of the whole opera, however nothing was available anywhere. What next?

All I came across were piano pieces, or vocal and piano pieces, both in German and English, a print of the original German libretto and a reduction of the English libretto.

The titles of these works were as intriguing as the music. They included: ‘Flower Duetтино’, ‘Life Oriental, Occidental’, ‘Fanfani March’, ‘Titania Waltz’, ‘The Snuff Song’ and ‘Spring Tide’. I also came across a march called ‘Uber Berg, Uber Tal’, two selections from the operetta for orchestra and some potpourris arranged for piano. The music was unfolding before my eyes.

However something was very wrong. I could not find anything in the German score that even remotely sounded or looked like the ‘Snuff Song’ or ‘Spring Tide’. A name I had never heard before was associated to these works: Adolf Neuendorff. Who was this musician?

Some research taught me that he was a composer himself; a contemporary of Suppé, who exported—or imported since he was living there—to the States many operas from German speaking countries as well as composing original works.

Neuendorff had composed these two works to modify Suppé's original music and libretto in order to suit the American stage. He replaced a song (No.8) and a couplet (No.11) from the original score with his two compositions. I studied the music and the text, and the style was nothing like Suppé's, with the lyrics moving away dramatically from Genée and West's libretto.

I was confronted with yet another obstacle. What should I do with these two pieces? Shall I include them in my work or should I maintain Suppé's original version? The answer was not an immediate one.

After months of research I managed to source all the orchestral parts from an American production. They were hidden in the archives of the University of Wisconsin-Madison Library. I had to get hold of them and see for myself what material was there for me to use and what had to be recreated.

Thanks to the amazing staff at the University, I managed to get hold of all the orchestral parts, some promptbooks, a stage manager's guide and a couple of different scripts for the acted parts in between the songs.

At the same time in Milan I managed to find the Italian copione (script) and in Bologna the Italian libretto. It took almost a year but at last I had all the words in English and Italian and all the lyrics to the songs in German too.

However, problems soon started to arise. First of all, I did not have English text for the two songs Neuendorff had removed from the American production. I had to create English lyrics that followed Suppé's storyline without changing the meaning of the songs themselves. After some months of trial and error, and the precious help of my wife Hannah, I managed to come up with lyrics for those songs which were satisfactory.

After months of waiting, the scanned parts arrived from America. Both the Neuendorff orchestration and Suppé's original songs were included in the parts. Sadly though, all the parts were handwritten. What I had to do next was a mammoth task: digitising all the music into Sibelius—a music engraving program—to check for mistakes in the original parts and to create a full orchestral score that included everything needed for future productions of the opera. The task took months. I first created a vocal score, with piano and all the vocal parts.

Once that was completed, all the orchestral parts were added. I came across so many mistakes that I was amazed they managed to perform the operetta at all using this material—but I guess they did.

The whole score was completed within three or four months. It was time to test some of the music.

I decided on three pieces from the operetta: the ‘Flower Duetto’ (No.9), ‘Terzett’ (No. 15) and the mysterious ‘Couplet’ (No.11).

We performed them with the Imperial Vienna Orchestra in three concerts. The music proved to be amazing, the singing parts wonderfully romantic—and sometimes very funny! —and the melodies very catchy and easy to remember. The story of the opera was unfolding before my eyes and the music was being performed for the first time in a century, and for the first time in English in the UK and Europe. *A Trip to Africa* was starting to come back to life.

I just could not get enough of the music. I had to find any available recordings out there with music from the opera. Apart from the easily accessible ones (‘Titania-Walzer’, ‘Die Afrikareise Polka’, ‘Orientale Polka Mazurka’ and ‘Uber Berg, Uber Tal Marsch’) I could not find anything else anywhere. I came across a recording of an Overture from *Die Afrikareise*, but it was a puzzling piece of work.

I had managed to get a manuscript of Suppé’s Overture through the Johann Strauss Society of Great Britain, of which I am an Honorary Lifetime Member. However what had been recorded was not what I had in my hands. Luckily the Society sent me another piece called ‘Overture from *Die Afrikareise*’. This one was arranged by the famous German composer Paul Lincke and was the piece I had found a recording of. Now I wanted to hear the Overture. Also, was it a stand-alone piece or was it meant to be performed before the opera, since a Prelude was already part of the score? We will never know this, but future performances should include the Overture as an opening piece. Johann Strauss, Jr.’s *Die Fledermaus* has taught us how an Overture can become a performance-within-a-performance and a stand-alone concert piece in itself.

While researching it I stumbled upon a problem. I had already heard of Lincke’s potpourri Overture, but I was very surprised that I could not come across an Overture written by the ‘King of Overtures’ himself for one of his most successful operas. Thanks to the precious help of John Diamond, chairman of the Johann Strauss Society of Great Britain, I managed to get hold of all Suppé’s handwritten orchestral parts for the Overture, which was not included in any edition of the opera I could find. And what a surprise it was! I studied the score and could recognise all of the melodies included in the work but one; the Andante section in 3/4 had a very similar

feel to the 'Flower Duetto', but with a completely different melody. I was very lucky that recently I had conducted in a concert a song I had arranged for orchestra by Suppé called 'Das Vergissmeinnicht' (The Forget-me-not). This was the melody in the Overture, however it was missing from the operetta itself. I was intrigued and wanted to find out more about this song and its role in the operetta. First of all, the vocal/piano parts of the songs I managed to retrieve from the USA were all dated 1883, the year Suppé composed *A Trip To Africa*. Secondly, the title is the name of a flower, just like a rose is the subject of the 'Flower Duetto'. Thirdly, both songs are in the same time signature—3/4—and in a very similar tempo; one is Andante (66 bpm) and the other is Moderato (70 bpm) and develop in a very similar way. The only difference I could find, apart from the lyrics and melody, was that 'The Forget-me-not' was composed for one singer whereas the Duetto is, of course, for two singers.

I can only speculate that Suppé composed the Overture when 'The Forget-me-not' was still part of the operetta, but for some unknown reason—his own decision, pressure from the producers to include a love duet or other—he substituted it in the final work. This is probably why the work was never staged with the Overture and only with the Prelude. The Overture assumes, in light of all this, an even more interesting connotation.

In my search for recordings from the operetta I came across a live recording of the Prelude, kindly sent to me by Uwe Eisenpreis from the Franz von Suppé website. The recording is very good quality even if the tempo of the performance differs from Suppé's metronome markings. The other recordings I could find were not of actual performances but came from concertina and celestina owners who had rolls from *Die Afrikareise*. I managed to obtain them and I store them dearly in my archive. The sound is really beautiful and the choice of motifs from the opera in each roll is fascinating. They helped me a lot in understanding the real spirit of the music. Even with such a primitive instrument the music does not seem to require more; it works perfectly already. This told me a lot about the quality of the composition—simple and catchy but yet very effective and beautifully put together.

The music was now complete, all the lyrics were in place, all the corrections were made and the opera was ready to be performed in its musical form. What we were missing was a plot that made full sense, since the songs from the score were missing all the links between them. Hannah and I managed to extract a plot that made sense from the promptbooks, stage manager's guide and script from the American version of the opera.

The big task was now to put it all together and create a storyline that would allow the work to make sense from the raising of the curtain after the Prelude to the closing of the same after the Finale of Act 3.

Hannah undertook the task of compiling the full libretto, a work that took her some months to complete because our sources were sometimes clashing with each other or not making much sense. Using all the available material, we managed to recreate the full storyline—not without some difficulty especially since we came across two different versions of the very last scenes before the very ending. The version we have decided to go for is actually a mix of the two, and forms a better logical conclusion to all the events happening in the last act.

Now that we had what we needed to enable a performance of the whole work in English, I decided it was time for me to concentrate more on everything else that could make this work even more significant in the world of opera.

A meeting with Dr. Robert Ignatius Letellier in his lovely Cambridge home fostered in me the desire to make the libretto more complete by adding a full transcription of the original German libretto as well as a full transcription of the Italian libretto and script (copione) a very rare finding in itself.

On top of that I researched every newspaper article in the world press that talked about the performances of the original runs of the opera in Austria, Germany, Sweden, Slovenia, Italy and the U.S.A. I have decided to include some of them in this book to give the reader an idea of how the opera was received by the public in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. The last recorded performance was in Parma, Italy, in 1922.

Next I wanted to give a face and a setting to the opera. I needed photos or drawings from the historical productions, which proved to be a very difficult task. I came across drawings of actors that were at some point involved in *A Trip to Africa*, but none of them were in costume, until I came across a colour postcard from a Viennese production depicting Alexander Girardi in full costume as Miradillo. Now I had a name and a starting point. Miradillo looked interesting but nothing exceptional or exotic as I had expected.

Further research on Alexander Girardi allowed me to find an antique book called *Girardi Album*, a pictorial collection of most of the roles Girardi covered in his extensive career. Sure enough a photo of the tenor in Miradillo's costume was inside the book. I had found further material, but I needed more.

After weeks of thorough research on the Internet, I came across eight trade cards from a production of the operetta which started on 12<sup>th</sup> May

1884 at Haverly's Theatre in Philadelphia, U.S.A. I was overwhelmed by this finding. Almost all of the characters were featured on the cards and they were in full colour. Now I knew what the characters looked like in the original run of the opera. Everything was starting to come together. During the same week I also managed to come across two colour marquee posters from the very same production. They were massive in size and in amazing quality for their age. Scenes taken from the opera were drawn in detail on them, as well as characters and scenes. I had everything I needed visually apart from some photos that could show me the actual stage, props and backdrops.

I did not have to wait too long. I managed to find a book on the history of the Bijou Theatre in New York, which contained photos of the three acts. There were no characters on stage but I could see the square outside the Hotel Pharone for Act 1, Fanfani's villa by the Nile with the barge floating upstage for Act 2 and the tents and the desert for Act 3. I had managed, with passion and will-power to collect most of material available in the world about *A Trip to Africa*. I did not want to keep it all to myself; I wanted to share it with all the opera and theatre lovers in the world. I wanted it published and to be made available to everyone.

That's why, alongside the musical side of it, I have worked hard, and, with the help of amazing music enthusiasts from all over the world and the generosity of archives and libraries, I have been able to create what I believe to be the most extensive collection of material in the world on *A Trip to Africa*, which is now available for everyone to see and use.

The title of the operetta itself is *Die Afrikareise* in its German version, *Un Viaggio in Africa* and *Voyage en Afrique* in the Italian and French translation respectively. The problem with the English title is the slight difference of meaning that we can get if we choose one or the other between the two available versions: *Journey through Africa* or *A Trip to Africa*. As one can see the former implies some sort of exploring or just travelling within or through Africa whereas the latter involves more going to, a trip to, Africa from somewhere else—in this case Italy. The plot reveals that the latter one is the more accurate translation and the one I have decided to adopt.

Working on this gigantic project has enriched me as a musician and researcher. I have come into contact with incredible people from the world of opera and Viennese music. I have learnt to love, appreciate and promote operetta. I have become involved in the wonderful music of Suppé, the fantastic libretto of West and Genée, two of the great librettists of Viennese operettas. Nowadays Genée is surely better known for his work as a lyricist and sadly not remembered for his musical talent. Interestingly

his musical output is at par with his literary one. He is the composer of amazing operettas and instrumental works as well as of great and incredibly witty choral music, including the world famous ‘Insalata Italiana’ (Italian Salad). To better understand one of the men behind *A Trip to Africa* I had to learn about and understand his music too. I have therefore been lucky enough to conduct an orchestra and singers in some excerpts from his most famous operetta, *Nanon*. ‘Anna’s Song’ and the ‘Duet’ from the operetta, which I arranged, are amazing pieces of classical music; Viennese to the core with an eye to the masters and to comic theatre. Genée is surely an interesting and intelligent composer and *Nanon* is a masterpiece of the genre. I am now working on resurrecting the Overture from it as well as making more of his music available for orchestras to perform e.g. *Nisida*, *Freund Felix* and hopefully more.

The next step is to perform the opera. At the time of writing, a venue has already been booked; the Maddermarket Theatre in Norwich, England, one of the most beautiful cities in Britain and in its most historic theatre. The date is set for 3<sup>rd</sup> December 2016; auditions have already taken place and a cast of singers has been selected.

Kevin Bell Music, a music publishing company, is now working on the score and parts ready for our performance in December and for public use thereafter.

We are sourcing costumes for the performance from all over the world. The plan is to stage it as a concert performance in costume, with singers, choir and orchestra on stage and a narrator to describe the acted parts. We are also hoping to organise a week-long run of performances in the coming year to allow more people to attend such an historical event.

*A Trip to Africa* has been for me “A Trip through the world of Operetta”. A battle against time as the material and recorded memories became harder to find; a journey of self-discovery, of my surprisingly strong will power, which I knew nothing of before-hand! It has been a fantastic trip full of melodies, colours, little things that have immense value, large things that touch many; it has been a spiritual meeting with the composer, the librettists, the translators and the illustrators, who are far from being long-forgotten, and I feel are all sitting here next to me while I am working on this book, and will be on stage with me when I am conducting their creation. I hope that reading this collection of words will bring you immense joy and trigger in you a desire to dig deeper into the world of operetta; into the world of the classical music that was not the output of those few 10% of composers that make up 90% of the orchestral repertoire nowadays. There is more to classical music than the masters.

This is more than *A Trip to Africa*; let me take you on a Trip of Discovery to a new musical world.

DARIO SALVI  
Norwich, England, January 2016

## ACKNOWLEDGEMENTS

My wife, Hannah Salvi, for her continuous support, patience, help, professionalism, constructive criticism, smiles and love; John Diamond, Chairman of the Johann Strauss Society of Great Britain; The Imperial Vienna Orchestra; Simon Ireson for his help in preparing the score; Dr. Robert Ignatius Letellier for his precious insight into the world of operetta; Dr. Kevin Clarke from the Operetta Research Centre; Uwe Aisenpreis, curator of the German Franz von Suppé website ([www.f-v-s.de](http://www.f-v-s.de)); Hans-Dieter Roser, Suppé's official biographer; Jeanette L. Casey, Head at Mills Music Library, UW-Madison Libraries; Natasha Veese, Head of Communications at UW-Madison Libraries; Tams Witmark/Wisconsin Collection; Mills Music Library, University of Wisconsin-Madison; University of Wisconsin Digital Collections Center; Connie Davey for her help in translating the text from the original German; Paul Thompson and Kevin Bell from Kevin Bell Music who are publishing the piano, vocal and orchestral scores and parts and everyone else involved in the research for this book and performance of the Opera.

# LIST OF MUSIC

## ACT 1

### PRELUDE

1A. INTRODUCTION..... Sebil, Pericles and Chorus

1B. TOURIST SONG ..... Miradillo, Sebil, Pericles and Chorus  
“I sail over ev’ry ocean” ..... Miradillo, Sebil and Chorus

1C. APPEARANCE OF THE MUEZZIN .....Miradillo, Pericles, Muezzin, Sebil,  
Chorus and Servants

2. ENTRANCE OF THE PRINCE ..... Sais, Servants and Maronites  
“Like winds that lightly” ..... Antarsid and Chorus

3. ENTRANCE OF TITANIA..... Titania, Sebil, Antarsid, Nakid, Pericles  
and Chorus  
“Tho’ we were strangers hitherto ..... Titania and Chorus

### ANTARSID EXITS

4. QUARTETTE ..... Fanfani, Pericles, Titania  
and Miradillo  
“In proud Palermo, throbs the air” ..... Fanfani, Pericles, Titania  
and Miradillo

5. TERZETT  
“Big beard visage framing” .....Fanfani, Tessa and Buccametta

6. FINALE (ACT 1) .....Titania, Antarsid, Tessa, Buccametta  
Sebil, Miradillo and Chorus  
“Oh what delight” .....Titania, Antarsid, Tessa, Buccametta,  
Sebil, Miradillo, Fanfani, Pericles and Chorus

## ACT 2

7A. ENTR'ACTE

7B. CHORUS AND COUPLET ..... Fanfani and Chorus  
“Robbers roam all over Egypt” ..... Fanfani

8. TESSA’S SONG ..... Tessa

BUCCAMETTA EXITS .....Buccametta

9. FLOWER DUETTINO .....Titania and Antarsid

10. ENSEMBLE ..... Tessa, Buccametta, Antarsid, Fanfani,  
Miradillo and Titania

11. COUPLET ..... Miradillo

12. DUETT AND TERZETT ..... Tessa, Miradillo and Fanfani

13. FINALE (ACT 2) ..... Muezzin, Fanfani, Titania, Tessa,  
Buccametta, Antarsid, Miradillo, Pericles and Chorus

## ACT 3

14. ENTR'ACTE, CHORUS AND ROMANZA ..... Antarsid and Chorus

SORTIE

15. TERZETT ..... Titania, Antarsid and Miradillo

16. BEDOUIN CHORUS ..... Fanfani and Male Chorus

17. MELODRAMATIC MUSIC

FINALE ..... Miradillo, Titania, Tessa, Buccametta,  
Nakid, Antarsid, Miradillo, Fanfani and Chorus

## COSTUME PLOT

- TITANIA (Age 19) .....Act 1 – Walking dress cut short, red most suitable, with parasol  
Acts 2 and 3 – White flannel travelling suit
- TESSA (Age 18).....Act 1 – Flashy travelling dress with short skirt  
Act 2 – Turkish harem dress  
Act 3 – White suit
- BUCCAMETTA (Age 45) .Act1 – Very loud modern street dress, somewhat gay  
Act 2 – Turkish harem dress, very loud and ridiculous  
Act 3 – Same dress with white gown and cap
- MIRADILLO (Age 25) ....Modern white flannel tennis suit, negligee shirt with palm leaf hat
- FANFANI (Age 50).....Act 1 – Partly modern and partly Turkish as follows; light pants, patent leather shoes, Turkish jacket and fez, sash around waist, eyeglass, watch with chain, cane and dagger  
Act 2 – Same as above with smoking gown  
Act 3 – Very handsome Arab dress, white full trunks, white cloak, very handsome turban
- ANTARSID (Age 25) .....Act 1 – Very handsome Arab dress, full pants, black silk turban, carries Yataghan  
Acts 2 and 3 – If a change of dress is desired, same style with different colours, but same dress can be worn all through
- PERICLES.....A Turkish commoner dress
- NAKID.....Turkish trousers, very long; long shirt sleeves, small turban. This character should be dressed very poorly, and rather slouchy.

- SEBIL.....Dressed as a slave; brown tights, brown jersey, Turkish drapery, wrist and ankle ornaments, amulets and anklets, chains from ankles and wrists to a metal girdle. She is made up dark and wears a long black wig.
- HOSH.....Acts 1 and 2 – Turkish servant’s dress  
Act 3 – Same as above with light yellow gown
- FEMALE CHORUS.....Act 1 – Turkish dresses of heavy material, no silks. Long bloomer trousers, and long sacks shaped to the figure, and a turban hat. Some change to Turkish wives, silk trousers to the knees, silk over-shirt, loose shirt fly and little hat, long veil attached.  
Acts 2 and 3 – Some are dressed as nobles and wives and some as populace, as in Act 1.
- MALE CHORUS.....Act 1 - Ankle length, loose Chinese pants, smocks, white turbans; some of the gents to change to nobles, same style as Prince’s dress but not so good; tunics  
Act 2 - Chorus ladies and gents, some are dressed as nobles and wives and some as populace, as in Act 1.  
Act 3 – Chorus men to change to Turks or Arabs. Bloomer pants.
- PAGES .....Act 1 - Brown tights, jersey waists, turban, spangled fly. These are the date carriers. The waiter carriers, same style as slave of first act.



Promotional trade cards from the 1884 production of the operetta at the Haverley's Theatre, Broad Street, Philadelphia (USA). Dario Salvi collection.







Act 1 backdrop – Cairo, outside the Hotel Pharone. Originally published in *Historical review of the Boston Bijou Theatre: with the original casts of all the operas that have been produced at the Bijou.* Skelton, Edward Oliver (1884). Dario Salvi Collection.

# PROPERTY PLOT

## ACT 1

Street in Cairo:

Backdrop representing city of Cairo

On R. an Egyptian hotel with piazza and steps

Gaudy coloured awnings

Houses with striped sun-shades etc

On L. a common/bamboo table and two chairs or bamboo stools

Drinking cups and bottles on table

Plate and knife on table

Character props:

Bags of money (Chorus ladies)

Cigar (Miradillo)

Pipe (Hosh)

Two long glasses with ice, lemon and straws to represent punch (Alpha)

Grasshopper in one glass of punch (Hosh)

Chibouk pipe (Alpha)

Knife (Miradillo)

Telegram (Fanfani)

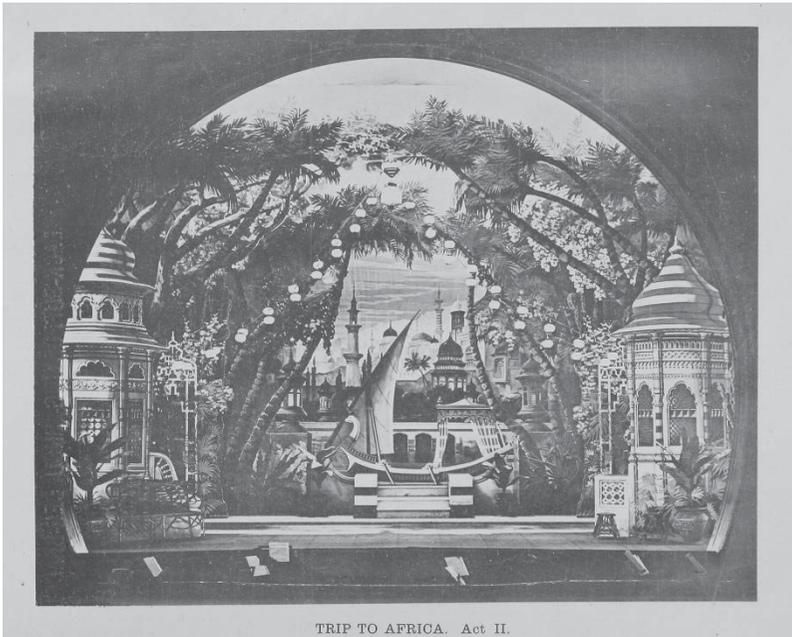
Tray with shoulder strap containing small medicine phials and packet (Nakid)

Long bill made of muslin on roller (Pericles)

Two visiting cards (Fanfani)

Triangles, tambourines and tomtoms (Chorus)

Two trunks (Porter)



TRIP TO AFRICA. Act II.

Act 2 backdrop – Garden of Fanfani’s villa on the banks of the River Nile. Originally published in ‘*Historical review of the Boston Bijou Theatre: with the original casts of all the operas that have been produced at the Bijou.*’ Skelton, Edward Oliver (1884). Dario Salvi Collection.

## ACT 2

Garden of Fanfani's villa:

Backdrop represents the city of Cairo with the River Nile, who's tide must be distinctly seen at finale of act. Must have water transparency for using of Nile effect.

Large moveable boat with single coloured sail off stage L.

Steps leading to river

Oriental foliage, palms, cactus etc

Rugs and Turkish mats

Two kiosks, green and red, R. and L.

Two rustic settees to fit two persons alongside each kiosk

Character props:

Bamboo carpet beaters (Chorus)

Snake whip (Fanfani)

Pistol/revolver (Titania)

Red rose (Titania)

Tray with shoulder strap containing small medicine phials and packets, one of which must be a red and black box filled with dates (Nakid)

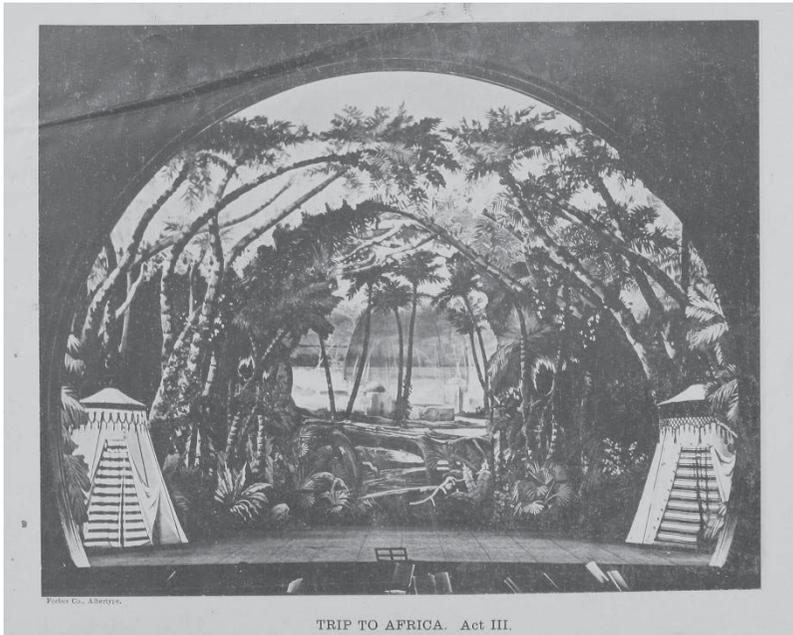
Ball drum for cannon sound

Four baskets of dates (Chorus)

Twelve golden drinking goblets

Spears (Supers)

Eight small curtains



Act 3 backdrop – An oasis in the interior of Africa with a view of the Sahara Desert. Originally published in *‘Historical review of the Boston Bijou Theatre: with the original casts of all the operas that have been produced at the Bijou.’* Skelton, Edward Oliver (1884). Dario Salvi Collection.

## ACT 3

Oasis in Sahara Desert:

Backdrop represents the interior of Africa, with a view of the Sahara.

Chapel mirage needed for Finale.

Two practical tents L. and R. with flap openings, guy ropes etc

Rugs in tents and at each entrance

Bamboo couch C. covered with tiger skins

Palm trees around stage

Spring board RUE. about four feet from the ground masked by a rock, or high bank

Ready in tent R.:

Chibouk pipe (Hosh)

Small table

Two stools

Tray with dish of fruit

Two wine bottles

Two wine glasses

Character props:

Comb (Miradillo)

Cigar (Hosh)

Book (Hosh)

Long knives/yataghans (Bedouins)

Cigarette (Miradillo)

Coloured signal lantern and white umbrella (Fanfani)

Dagger (Fanfani)