

1899

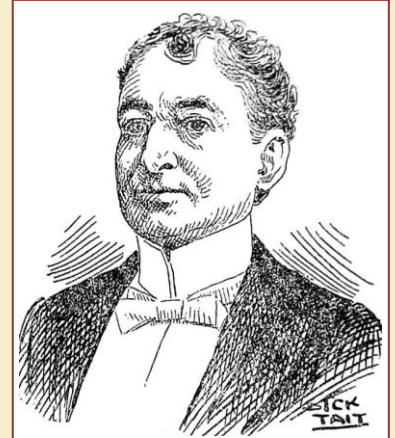
An original extravaganza by Signor Ugo Biondi, staged for the first time as part of his Australian farewell appearance at the Tivoli Theatre (Sydney) beginning 11 February, was possibly written during his stay in the country under Harry Rickards' management (ca. 1898-99). *The Burglar*, described in advertising as a vehicle through which lightening quick-change artist Biondi would depict six distinct characters, also utilised the entire strength of Rickards' Grand Double Company.

The Elite Vaudeville and Burlesque Company, being managed by two members of the "Australian Team" Thomas Delohery and Ted Holland, played a lengthy season at Brisbane's Theatre Royal during the year. From around late June, when Percy St John joined the management team as co-lessee/producer, the company staged a number of popular burlesques/pantomimes. On 11 July, however, the management undertook an innovative enterprise, joining forces briefly with the Alfred Woods/Maud Williamson company to stage several dramas. Members of the Elite Vaudeville troupe, including Steve Adson, Arthur Crane, Arthur Albert, Mable Lynne and Amy Thornton, contributed a variety of "new and attractive specialties" during these productions. In Dion Boucicault's *The Streets of London* (10-15 July), for example, they presented songs and comic business in the "Great Music Hall Scene (Act 4). Another drama *Hands across the Sea* (18 July -) saw Elite members perform a concert during the play's "deck scene," set aboard the vessel bound for Australia.

On 2 December John F. Sheridan staged another season of his immensely popular creation *Fun on the Bristol* at the Lyceum Theatre (Sydney), again portraying his signature character the Widow O'Brien. This version included, among several popular musical numbers, the "Good Night" song, written by actor Fred Sinclair. Presented during the burlesque scena on *Il Tovatore*, the song was performed by local children who had been trained by Sinclair himself.

Percy St John staged an "old English pantomime" *The Barber's Courtship* at the Brisbane Opera House from Boxing Night. Although the authorship of this production is unclear, it may well have involved some localisms or topicalities provided by either St John or other cast members.

The self proclaimed "musical monarchs" and "eccentric Ethiopian comedians" German-born Jantz Kohlman and Australian Johnny Gardner, continued to stage their musical sketches and burlesques at the People's Concerts (Temperance Hall, Melbourne). It is not clear whether all of their sketches were narrative-driven, however. Those known to have been staged by the pair during 1899, but which are believed to have likely been created as more or less a vaudeville act, include: *Post Boy* (21 Jan.) and *Corporal Mack* (25 Mar.). Many of their sketches were given return seasons in 1899 and over the next few years.



John F. Sheridan
Truth (Brisbane) 10 Jan. (1909), 11.

BERTIE'S TROUBLES: [musical comedietta] **Txt/Mus.** [n/e]

Described as a "Humorous Hibernian comedietta," *Bertie's Troubles* was staged by vocalist/sketch artists Dave Warne and Alice Davenport for the People's Concerts (*Age* 14 Jan. 1899, 12). Possibly written by (or additional material contributed by) Warne and Davenport.

1899: Temperance Hall, Melbourne; 14 Jan., 11 Feb.
- **Prod.** People's Concerts; **M Dir.** "Prof." Frederick Ireland.
- **Cast:** Dave Warne and Alice Davenport.

UNCLE TOM'S CABIN: [burlesque sketch] **Txt Adapt/Mus.** [n/e]

A burlesque adaptation, in sketch form, with localisations of Harriet Beecher Stowe's famous story.

1899: Temperance Hall, Melbourne; 21 Jan.
- **Prod.** People's Concert; **M Dir.** "Prof." Frederick Ireland.

HIBERNIAN FESTIVITIES [aka **FESTIVITIES**]: [musical comedietta] **Txt/Mus.** [n/e]

PEOPLE'S CONCERTS, To-night, Temperance-hall.—Combination Serenaders; magnificent Minstrel Variety Entertainments. Admission—3d., 6d.; reserved, 1s.

PEOPLE'S CONCERTS, To-night.—Warne and Davenport's farcical comedietta, "Hibernian Festivities"; Dave Warne's motto song, "Cozy Kitchen."

Argus 28 Jan. (1899), 16.

A musical society sketch staged by vocalist/sketch artists Dave Warne and Alice Davenport for the People's Concerts. Possibly written by (or additional material contributed by) Warne and Davenport.

1899: Temperance Hall, Melbourne; 28 Jan.
- **Prod.** People's Concerts; **M Dir.** "Prof." Frederick Ireland.
- **Cast:** Dave Warne and Alice Davenport.

UNCLE JEFF'S RETURN: [musical comedietta] **Txt/Mus.** [n/e]

Described in advertising as a "Cosmographic Black and White Comedietta" this musical society sketch was staged during a People's Concert program by basso vocalist/comic John Matlock and singer/dancer Myra Clare (one half of the Clare Sisters duo). This is the first known pairing of the two performers.

- 1899:** Temperance Hall, Melbourne; 4 Feb.
- **Prod.** People's Concerts; **M Dir.** "Prof." Frederick Ireland.
- **Cast:** John Matlock and Myra Clare.

ARGUMENTATIVES: [musical comedietta] **Txt/Mus.** [n/e]

A musical society sketch staged by vocalist/sketch artists Dave Warne and Alice Davenport for the People's Concerts. Possibly written by (or additional material contributed by) Warne and Davenport.

- 1899:** Temperance Hall, Melbourne; 25 Feb.
- **Prod.** People's Concerts; **M Dir.** "Prof." Frederick Ireland.
- **Cast:** Dave Warne and Alice Davenport.

ROMEO AND JULIET: [burlesque] **Txt Adapt/Mus.** [n/e]

A "burlesque extravaganza... teeming with stupendous sensations" this burlesque comedy was loosely based around scenes from the Shakespearian tragedy, and staged by acrobatic comedian/singer Gus Franks and serio-comic Annie Gray for their first appearance on the People's Concerts bill. Possibly written by (or additional material contributed by) Franks and Gray.

- 1899:** Temperance Hall, Melbourne; 11 Mar.
- **Prod.** People's Concerts; **M Dir.** "Prof." Frederick Ireland.
- **Cast:** Gus Franks, Annie Gray.

THE INSURANCE AGENT: [musical comedietta] **Txt/Mus.** [n/e]

A musical society sketch staged by vocalist/sketch artists Dave Warne and Alice Davenport for the People's Concerts. Possibly written by (or additional material contributed by) Warne and Davenport.

- 1899:** Temperance Hall, Melbourne; 25 Mar.
- **Prod.** People's Concerts; **M Dir.** "Prof." Frederick Ireland.
- **Cast:** Dave Warne and Alice Davenport.

THE MARKET WOMAN: [musical comedietta] **Txt/Mus.** [n/e]

A musical society sketch staged by vocalist/sketch artists Dave Warne and Alice Davenport for the People's Concerts. Possibly written by (or additional material contributed by) Warne and Davenport.

- 1899:** Temperance Hall, Melbourne; 8 Apr.
- **Prod.** People's Concerts; **M Dir.** "Prof." Frederick Ireland.
- **Cast:** Dave Warne and Alice Davenport.

SAUCIE SUSIE: [musical comedy] **Txt.** Bert Royle; **Mus.** H. T. Harrison

Based on Douglas Jerrold's Black-Eyed Susan, *Saucie Susie* was produced for the first time only two weeks before the death of its composer H. T. Harrison. Described in advertising as a "nautical burlesque," the comedy comprised over forty songs composed, arranged and selected by Harrison and was divided into 3 acts and five scenes. Peter Downes records that the work struggled for acceptance due to its excessive length (137).

- 1899:** Opera House, Wellington (NZ); 17 April -
- **Prod.** Tom Pollard; **M Dir.** H. T. Harrison; **S Art.** E. L. Williams
- **Troupe:** Pollards Opera Co
- **Cast** incl. Maud Beatty, May Beatty, Alf Stephens, Harry Quealy, Will Percy, Gerie Champion, Charles Albert.

Downes, Peter. *The Pollards : A Family and its Child and Adult Opera Companies in New Zealand and Australia, 1880-1910.* Wellington (NZ): Steele Roberts, 2002.

"**Pollard Season, The.**" *Evening Post* (Wellington, NZ) 18 Apr. (1899), 6.

OPERA HOUSE.	
Lessee and Manager ...	Mr. Tom Pollard
Treasurer ...	Mr. W. O'Sullivan
Representative for Wil-	
liamson & Musgrove ..	Mr. Bert Royle
A Night to be Remembered.	
TO-NIGHT (MONDAY), 17th APRIL,	
And until further notice.	
THE PEOPLE'S FAVOURITES,	
POLLARD'S OPERA CO.	
Will produce for the First Time on any	
stage	
The Up-to-Date Nautical Burlesque	
SAUCY SUSIE,	
Founded on the drama of "Black-Eyed	
Susan."	
Written and adapted by Mr. Bert Royle.	
The music composed, arranged, and selected	
by Mr. H. T. Harrison.	
The piece produced under the sole direction	
of MR. TOM POLLARD.	
The Scenery by Mr. E. L. Williams.	
Magnificent cast of characters, embracing	
the full strength of the company.	
The Songs, the Dances, the Marches, the	
Groupings, the Witticisms, the Effects	
Up-to-date.	
Prices—Dress Circle and Stalls, 3s; Family	
Circle, 2s; Pit, 1s; Orchestra Stalls, 5s.	
Box plan at Holliday's. Day sale tickets	
at the Stalls Entrance daily.	
FRED. W. DUVAL,	
Business Manager.	
<i>Evening Post</i> (NZ) 17 Apr. (1899), 6.	

THE TWO SCAMPS: [musical comedy] **Lib/Lyr.** J. Harding Rucker; **Mus.** H. Florack

Described in advertising as an 'up-to-date musical comedy,' *The Two Scamps* is based on the German play *Robert und Bertram* (1856). It concerns Bert and Bob, two tramps (also referred to as 'Jack Shepherds'), who escape, disguise themselves as an English Lord and Italian opera singer and while on the run get themselves invited into the mansion of a wealthy parvenu. After despoiling their host and one of his friends the pair change their disguises and flee aboard a steamer. They are eventually brought

to justice, however, by the would-be lover of the host's daughter. The young man has been rejected by the father and in a desperate effort to win his favour turns detective hoping to track down the two criminals.

Interestingly the part of Bert was played by Miss Mina Phillips. One critic wrote of Bert and Bob, 'their chief accomplishments appear to be an aptitude to take advantage of a decided looseness of lock-up regulations, which enable them to escape as soon as arrested, which happened so often as to become slightly monotonous' ("Opera House," *Australian Star*, 7). Another, from Sydney's *Evening News* records:

Both are of the 'bad lot' type, but they carry out their nefarious schemes with a sangfroid which would bare done credit to the fashionable pickpocket of the end of the eighteenth century. Indeed there is a vein running through the comedy strongly reminiscent of the adventures of 'Robert Macaire' ("Opera House," 8).

OPERA HOUSE.
CORNER OF KING AND YORK STREETS.

Proprietor F. J. Josephson.
Business Manager Harry P. Stewart.
Stage Manager W. J. Montgomery.

ENORMOUS SUCCESS
of the Farceical Musical Comedy,
THE TWO SCAMPS.

Adapted from the German. Words by J. Harding
Tucker. Music by H. Florack.
Every Song Doubly Encored. Roars of Laughter from
Rise to Fall of Curtain.

OUR TWO BALLETS

A Positive Triumph of Terpsichorean Art. Vociferously Applauded! Up-to-date Skits, Lively Music, Fun, and Frolic. Screamingly Funny Situations.

Note our Popular Prices! Prices for the People!
D.C. AND R.S., 2s; STALLS, 1s; PIT, 6d; BOXES,
ONE GUINEA. Doore Open at 7.15. Commence at 8 sharp. Plan, Palling's. (No Charge Booking.)

Evening News (Sydney) 2 May (1899), 1.

The Two Scamps received largely positive reviews from the Sydney press, with most agreeing that Phillips and her co-star, T. Edmond Leonard, were well-suited to the roles. Although the libretto was considered minimal, it was viewed as 'infinitesimal' by the *Australian Star* critic (7) and 'slight' by the *Referee's* critic ("Opera House," 10), Tucker nevertheless drew much praise for his topical hits and local allusions - among them references to the Paddington military band, the Premier and his Federal proposals. The libretto also allowed for a number of show highlights, one of which was a country dance that preceded a wedding procession.

Hermann Florack's score and original songs were also well-praised, as was the orchestra and the singing by both the principal cast and the support ensemble. The musical's songs included 'Off to Philadelphia (parody sung by T. Edmond Leonard), 'The Deathless Army (Wentworth), 'Tyroleon Serenade' (Shepherd), 'Known to Everybody in the Force' (Phillips), 'Dreaming' (Miriam Lewis), 'If You Only Know the Way to tell the Tale' (Phillips and Leonard), 'Swinging' and 'Come My Beloved' (Shepherd and Lewis), and 'The Skipper' (Ambrose).

A few days prior to the 29 April premiere the former stage manager of the Opera House, Charles Maurice, applied for a court injunction against the theatre's proprietor and producer, Jacob Josephson, restraining him from staging *The Two Scamps*. He also sought financial restitution. Maurice claimed the injunction on the grounds of piracy, arguing that the libretto was identical with his work, *A Pair of Paragons*, and that he should therefore be identified as joint author with J. Harding Tucker. In his court appearance on 28 April Josephson responded by claiming that Maurice has been paid only to translate the original German play into English. He then engaged Tucker to write a play from that translation, and contracted Hermann Florack to write the music. Furthermore, *The Two Scamps* had been registered, put into rehearsal and was now ready to be staged the following night. Josephson further stated that if the production was cancelled more than 80 people would lose their jobs and that he would also suffer considerable losses ("*Two Scamps* or *A Pair*," 7). A few days later the judge agreed that the plaintiff had sold his rights to the defendant, and refused the injunction. 'Direction was give,' however, 'for an account to be taken of receipts pending the hearing of a suit in Equity' ("*Two Scamps*: Injunction," 1).

The Two Scamps made further news towards the end of its season when a man fired a pistol into the air during the 7 May performance. The *Evening News*, one of many newspapers in Sydney and elsewhere to report on the incident, records:

[The] individual had become somewhat annoyed at the manner in which he was being 'chucked' by those around him, and he suddenly threw an egg on the stage, narrowly missing one of the actors. He then drew a revolver, and fired a shot in the air. The bullet struck the ceiling, and rebounding, fell on the floor. Constable Hardiman, who happened to be witnessing the play in the stalls, at once made his way to the pit, and, seizing the man, disarmed him. The weapon was found to be a six chambered revolver, loaded in five chambers, with one cartridge recently exploded ("Revolver Episode," 4).

The 22 year old man was remanded for a week while the man received medical treatment.

1899: Opera House, Sydney; 29 Apr. - 12 May
- **Dir/S Mngr** W. J. Montgomery; **Prod.** F. J. Josephson; **M Dir.** H. Florack; **Mngr.** Harry P. Stewart; **Chor.** Madam Parta.
- **Cast** incl. Mina Phillips (Bert), T. Edmond Leonard (Bob), W. J. Montgomery (Jeffrey Dale), Hilda Fraser (Eveline), Fred Wentworth (Hasbene, the gaolkeeper), D. C. Smith, Arnold Denham, Katherine Scott, J. E. Shepherd (Leonard, Hasbene's nephew), Miriam Lewis (Rose, a maid), Harold Ambrose (Dr Cornwall).

"Amusements: *The Opera House – The Two Scamps*." *Evening News* (Sydney) 2 May (1899), 8.

"Opera House." *Truth* (Sydney) 30 Apr. (1899), 2.

"Opera House, The." *Sydney Morning Herald* 1 May (1899), 7.

"Opera House - *The Two Scamps*." *Australian Star* (Sydney) 1 May (1899), 7.

"Opera House - *The Two Scamps*." *Evening News* (Sydney) 30 Apr. (1899), 2.

"Opera House – *The Two Scamps*." *Referee* (Sydney) 3 May (1899), 10.

"Revolver Episode: An Unrehearsed Scene, A." *Evening News* (Sydney) 8 May (1899), 4.

"Theatrical Dispute: Fortunes of the Opera House – A Motion for Injunction." *Australian Star* (Sydney) 29 Apr. (1889), 11.

"*Two Scamps*: Injunction Refused." *Evening News* (Sydney) 2 May (1899), 1.

"*Two Scamps*: Or "A Pair of Paragons, The." *Sydney Morning Herald* 29 Apr. (1899), 7

DICK WHITTINGTON AND HIS CAT; OR, THE DEMON RAT AND THE GOOD FAIRY OF THE BELLS:

[burlesque] **Txt.** Percy St John et al; **Mus.** [n/e]

Described in a preview for the premiere Brisbane production as "a capital burlesque, full of comedy business and catchy music [that] should go with a swing" (*Brisbane Courier* 5 June 1899, 6).

1899: Theatre Royal, Brisbane; 5 June -

- **Dir.** Percy St John; **Prod/Lse.** Thomas Delohery, Percy St John and Ted Holland.
- **Troupe:** Elite Vaudeville and Burlesque Company.
- **Cast** incl. Amy Thornton (Dick), Daphne Rowe (Alice Fitzwarren), Arthur Albert, Harry Cowan, Thomas Delohery, May Marlow, Jack Williams, Ted Holland, Arthur Crane, Lena Young, Alice Dalleen, Gladys Courtney.

"Theatre Royal." *Brisbane Courier* 5 June (1899), 6.

THE LOVERS: [musical sketch] **Txt/Orig Mus.** Jantz Kohlman and Johnny Gardner; **Add Mus.** [n/e]

Described as a "screamingly funny refined musical travesty" (*Age* 16 Sept. 1899, 12).

1899: Temperance Hall, Russell Street, , Melbourne; 16 Sept.

- **Prod.** People's Concerts; **M Dir.** "Prof." Frederick Ireland; **S Mngr.** Johnny Gardner.
- **Troupe:** People's Concerts
- **Cast** incl. Jantz Kohlman, Johnny Gardner, Lilly Octavia, Samuel Thompson.

ROBINSON CRUSOE: [pantomime] **Lib/Mus.** [n/e]

The *Brisbane Courier* theatre critic indicates that this production, following on the heels of the L. M. Raphael Royal Pantomime Company's other production, *Jack the Giant Killer*, was more appreciated by the audiences. "It has a fairly well-defined story," the critic writes, containing "plenty of songs and ballets etc... [although] being burlesque, of course, most of the scenes were of the most absurd description possible, and those who came prepared to laugh had enough to laugh at. Included in the business was a shipwreck, a shark adventure, dances by Indians, a court-martial, patriotic dances and references, amongst which were some local hits" ("Opera House," 7). The Brisbane production also incorporated a transformation scene into, which bears much similarity in title to that staged as part of the *Jack the Giant Killer* pantomime (The Festival of Flowers), which featured, along with "excellent lighting effects", a spectacular display of flowers and living statues.

Brisbane Courier 10 Nov. (1899), 2.

The musical elements known to have been included in the dramatic action were a solo song by Crusoe's sweetheart ("Ever Since Then"), a sailor's hornpipe and an Indian ballet.

It is believed that a production of this Royal Pantomime Company burlesque pantomime was staged earlier than November 1899 (possibly in Adelaide shortly before the Brisbane season), although, as with its 1899 tour companion production *Jack the Giant Killer*, the show may well date back to the beginning of the year.

1899: Opera House, Brisbane; 10-11, 13 Nov.

- **Dir.** George Bryer; **Prod/Mngr.** L. M. Raphael; **M Dir/Cond.** T. W. Rhodes; **Lse.** Percy St John and Thomas Delohery.
- **Troupe:** L. M. Raphael's Royal Pantomime Company.
- **Cast** incl. Nellie Lambert (Robinson Crusoe), Gus Gregory (Friday), William Neilson (James Cox), Frank Melvin (Kokernut), Lillie Bryer (Island Queen), Daphne Rowe (Young Chief), George H. Jones (Wat-Ho), Daisy Coppin, Annie Kinnaird (Crusoe's sweetheart), C. Harding-Friscoe, John Ellis, Walter Read, Robert Kerr, A. Wallis, S. Tucker, N. Nelson, Allie Vaux, Kate Vance, Minnie Tate, Miss E. Naylor, Carry Fenny, Emily Keegan, Belle Love, Francis Vane, Myrtle Hofer, Aina Cook, Jenny Sonnes, Walter Read, James Mann, Emily Keegan, Carrie Penny, Alf McDermott, George Walker.

- Other pantomime productions presented by the company during its Australian tour included *Jack the Giant Killer* - see 1898 entry.

1899: Regional Queensland tour (North Qld); ca. 15 Nov. -
- Cast and production mostly as for Brisbane season.

"Opera House: Royal Pantomime Company, The." *Brisbane Courier* 11 Nov. (1899), 7.

"Pantomime Company: *Jack and the Beanstalk - Robinson Crusoe*." *Queensland Times* 14 Nov. (1899), 5.

LITTLE RED RIDING HOOD AND THE DEMON WOLF: [pantomime] Lib/Mus. [n/e]

With a concluding act said to have been given over entirely to specialty turns, this version of the popular pantomime story was localised and adapted by a Perth-based pressman who preferred to remain anonymous. Typical of such productions, wrote the West Australian theatre critic: *Red Riding Hood* "has running through it veins of humorous hits and plays upon the names of public men, the main lode of unobjectionable satire including references galore to political and municipal incidents and love taps at local Perth identities. The stringing together in rhyme has been done most creditably... Sallies in the form of reference to Mr Bookman's motor car, the alluvial miners' grievances, the electric trams, political dissensions, the W.A.T.C. and the control of lotteries, federation and the [unreadable] of Perth policemen were humorous enough [and] the punning perpetuated in the rhyming was also clever" ("Christmas Pantomime," 3).

The production was staged by the Jones and Lawrence Vaudeville Company which had established itself in Perth over the preceding year or so. The same critic notes that "the mounting, dressing and stage management of the pantomime [called] for more than passing notice, as did the scenic art of Charles Basing and the music direction of James Stewart, all local theatre practitioners.

Songs incorporated into the production included: "I've Just had a Wire to Say So" (Moore, Bellman and Williams), "I Can't Think of Nothing Else But You" and "Lu, Lu, I Lubs You Yes I Do, I Do" (Moore), "When a Man and a Maiden Begin to Woo" (Bellman and Moore), "For it's Hard to Say Goodbye" (Williams), "When We Were Married" (Williams and Moore), "The Peaceful Policeman" and "So Did I" (Gray), "I'm the King of the Bottle-oh Push" (Florrie Ranger), "At the Hotel Where We Live" and a skit on the movement to reform prisons, "Prison Reforms" (Will and Guy Farley) and the concluding scena, accompanied by "Good Old Father Christmas" (Bellman).

1899: Cremorne Gardens, Perth; 23 Dec. 1899 - 27 Jan. 1900

- **Dir.** Harry Fitzmaurice; **Prod.** Jones and Lawrence; **M Dir.** James Stewart; **S Art.** Charles Basing.

- **Troupe:** Jones and Lawrence Vaudeville Co

- **Cast:** Ettie Williams (Jack), Lottie Moore (Red Riding Hood), Albert Bellman (Baron de Wolf), Will Farley (Clod), Ted Sutton (Devastino), Harry Carlton (Granny), Joe Cowan (Dame Hood), Frank Hyman (Wiggle Waggle), Harry Gray (Puck, The Forest King), Florrie Ranger (Billy Hood), Ted Lennon (First Ghost), Bert Lennon (Second Ghost), Guy Farley (Rosey Kate), Jessie Thornton (Fairy Queen/Joketta), Amy Thornton (Buttercup/Whimwag), Stella Ranger (Astacia), Miss Farley (Zenetta), Celia Ghiloni (Queen Frolic).

"Christmas Pantomime at Cremorne: *Little Red Riding Hood*." *West Australian* 25 Dec. (1899), 3. [see also advert. - 25 Dec. 1899, 1]

LITTLE RED RIDING HOOD; OR, KEEPING THE WOLF FROM THE DOOR - AN OLD STORY IN A NEW DRESS: [pantomime] Lib. Bernard Espinasse; Orig Mus. Leon Caron and Frederick

W. Weierter

J.C. Williamson, 1899 (printed by Matthews and Co)

Coming as it did so close to the advent of Federation, there is little surprise to find the *Sydney Morning Herald* critic writing of the pantomime that "the warlike spirit of the hour has been met and in sounding the blast of patriotism the adapters have contrived a stirring appeal to Australian hearers. It is at this point that the pantomime is at its best, and here Mr Bernard Espinasse who is responsible for the book and lyrics, has somewhat adroitly bent the legend to what may be described as topical purposes" (8). Espinasse's libretto also dispenses with the usual demon scene introduction, opening instead with a glow-worm dell people by pixies and old-fashioned fairies. The demon element was presented later, in the phantom first scene, where the wicked wolf's stronghold is captured by an army representing the naval brigade, the Grenadier Guards, the Enniskillen Dragoons, the Gordon Highlanders and the New South Wales Lancers. The pantomime closed with a tableau titled "The Land of Arcadia."

The original vocal numbers and incidental music were composed by Frederick Weierter, with Leon Caron contributing the overture, ballets, marches and Grand Finale. Songs incorporated into the narrative included Weierter's grand patriotic number, "Children of the Empire, Hear Britannia Call" and "The Absent-Minded Beggar" based on the poem by Kipling and with music by Arthur Sullivan (arguably the biggest hit of the year, both in Australia and internationally, it was sung in this production by Dorothy Vane). Other songs known to have been performed were Vane's "Hush Little Girl Don't Cry" (it had first introduced to Australians by Antoinette Sterling) and "If You Show Me the Way" (duet by Vane and Moore). One of the brightest musical highlights, according to the *Sydney Morning Herald*, however, was a minuet composed by Caron. Writes the critic, he "has composed a beautiful measure in the antique style for this ballet, which is one of the gems of the entertainment" ("Her Majesty's - *Little*," 8).

Sydney Morning Herald 25 Dec. (1899), 8.

<p>HER MAJESTY'S THEATRE. Sole Lessee and Manager: Mr. J. C. WILLIAMSON. Busn. Manager, Geo. L. Goodman. Treas., J. B. Moutrie.</p> <p>"A MERRY XMAS AND HAPPY NEW YEAR."</p> <p>EVERY EVENING at 7.50. MATINEES, WEDNESDAY and SATURDAY, at 2.</p> <p>TO-MORROW, BOXING NIGHT, TUESDAY, DECEMBER 26th, 1899, when will be presented Mr. J. C. WILLIAMSON'S 18th XMAS ANNUAL, the GORGEOUS SPECTACULAR COMIC ORIGINAL PANTOMIME, entitled LITTLE RED RIDING HOOD, OR KEEPING THE WOLF FROM THE DOOR. An old Story in a New Dress. Written by BERNARD ESPINASSE Music by M. LEON CARON and F. W. WEIERTER.</p>
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The scenes staged were: Act 1: Sc 1. Glow-worm Dell; Sc 2. Exterior of Mother Hubbard's Kindergarten; Sc 3. The Village of Happy-go-lucky - Grand Wolf Hunt; Act 2: Sc 1. The Schoolroom (including dancing classes); Sc 2. On the Way to the Forest; Sc 3. The Phantom Forrest; Sc 4. The Wolf's Stronghold; Act 3: Sc 1. Mother Hubbard's Humble Home; Sc 2. Prince Valiant's Palace; Sc 3. The Golden Pavilion; Sc 4. The Land of Arcadia. The 1900 Melbourne season was staged by J. C. Williamson as the premiere production for the newly refurbished Princess's Theatre. The *Age* theatre critic records that the Wolf's Stronghold scene afforded the pantomime the opportunity to present a stirring military pageant on the Boer war using several hundred auxiliary actors. "In the background [was] a representation of a South African kopje, and the scene that [followed]... a reproduction of the storming of Elands Laagte. Headed by bands of music, troops of supernumeraries in the uniforms of famous British regiments [marched] on the stage. The Naval Brigade was made up of a number of mites in blue jackets, with cutlasses and full marching kit; then came the Grenadier Guards, the Royal Irish Fusiliers, the Gordon Highlanders, the Australian Artillery and finally the New South Wales Lancers... After a number of evolutions the enemy makes an appearance, and the troops attack the kopje, which [was] carried by a brilliant assault, amid bustle and movement... [with] the final tableaux showing the Gordon Highlanders scaling the heights and carrying the Boer position" ("Princess's Theatre," 9).

From 17 March during the 1900 Melbourne season, Williamson presented his Anglo-American Bio-Tableaux series of Boer War pictures as part of the production. The pictures included representations of "some of the most famous regiments of the Empire." Williamson also advertised that he had arranged for a "continued supply of fresh war pictures by every mail" (*Age* 17 Mar. 1900, 2).

1899: Her Majesty's Theatre, Sydney; 26 Dec. 1899 - 17 Feb. 1900

- **Dir.** Henry Bracey; **Prod.** J. C. Williamson; **M Dir/Cond.** Leon Caron; **S Art.** Phil Goatcher and John Gordon; **Chor.** Minnie Everett with Jennie Brennan; **Cost.** Emily Nathan; **Prpt.** William Hassan and Rock Phillips; **Lig.** F. Watts and R. Mundy.

- **Cast** incl. Dorothy Vane (Little Red Riding Hood), Carrie Moore (Boy Blue, aka Prince Valiant), George Lauri (Baron Splosh), Harry Shine (Mother Hubbard), William Hassan (Montmorency, the Ass), Little Gulliver (Johnny Stout), Tilly Woodlock (Tommy Tucker), E. Saunders (Johnny Green), Charles Berkeley (Simple Simon), Joey Cassillis (Miss Muffit), Stella Tracey (Marjory Daw), Annie Cubbitt (Mary Mary), Lily Everett (Lucy Locket), Hetty Muret (Sangazure), Stella Esdaile (Blazon d'Or), Ethel Gordon (Sinnequanon) Blanche Wallace (Fal Lal), Elsie Moore (Faraway), Violet Daniel (Lancelot), Ellen Bate (Nionac), Gracie Moore (Caramel), Fred Young (The Miller), Fred England (Bartholomew), Jennie Nelson (Cecilia), Lillie Carr (Phyllis), P. Bathurst (The Wolf), Sydney Bracey (The Fox), C. Rockley (Dog Tray), Little Isabel Hendley (Flybynight), Little Alma Skinner (Honeybee), Master Claude Sullivan (Flipflan), Miss Cecil Engleheart (Fairy Fernleaf), Royal Ballerinas, Faust Sisters, McLean children.

- **Musicians:** Royal Comic Opera Orchestra and Chorus, Regimental Brass and Drum and Fife Bands.

1900: Princess Theatre, Melbourne; 24 Feb. - 7 Apr.

- Cast and production mostly as for previous Sydney season. New cast members were: Hugh J. Ward (Baron Splosh), Frank Lear (The Fox), Cesca Yollugi (Sangazure)

"**Her Majesty's - Little Red Riding Hood.**" *Sydney Morning Herald* 27 Dec. (1899), 8. [see also advert. - 26 Dec. 1899, 8]

"**Her Majesty's Theatre.**" *Sydney Morning Herald* 23 Dec. (1899), 10.

"**Princess Theatre: Little Red Riding Hood.**" *Argus* 26 Feb. (1900), 9.

"**Princess's Theatre: Re-opening Performance.**" *Age* 26 Feb. (1900), 9. [see also advert. - 24 Feb. 1900, 12]

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

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