



HIS MAJESTY'S

*Theatre*  
MELBOURNE



*J.C. Williamson Ltd.*



Ellie E. Davis

# HIS MAJESTY'S • THEATRE •

MELBOURNE

*J. C. Williamson  
Limited*



*Opening  
Souvenir*



SATURDAY JULY 28<sup>TH</sup>

1934

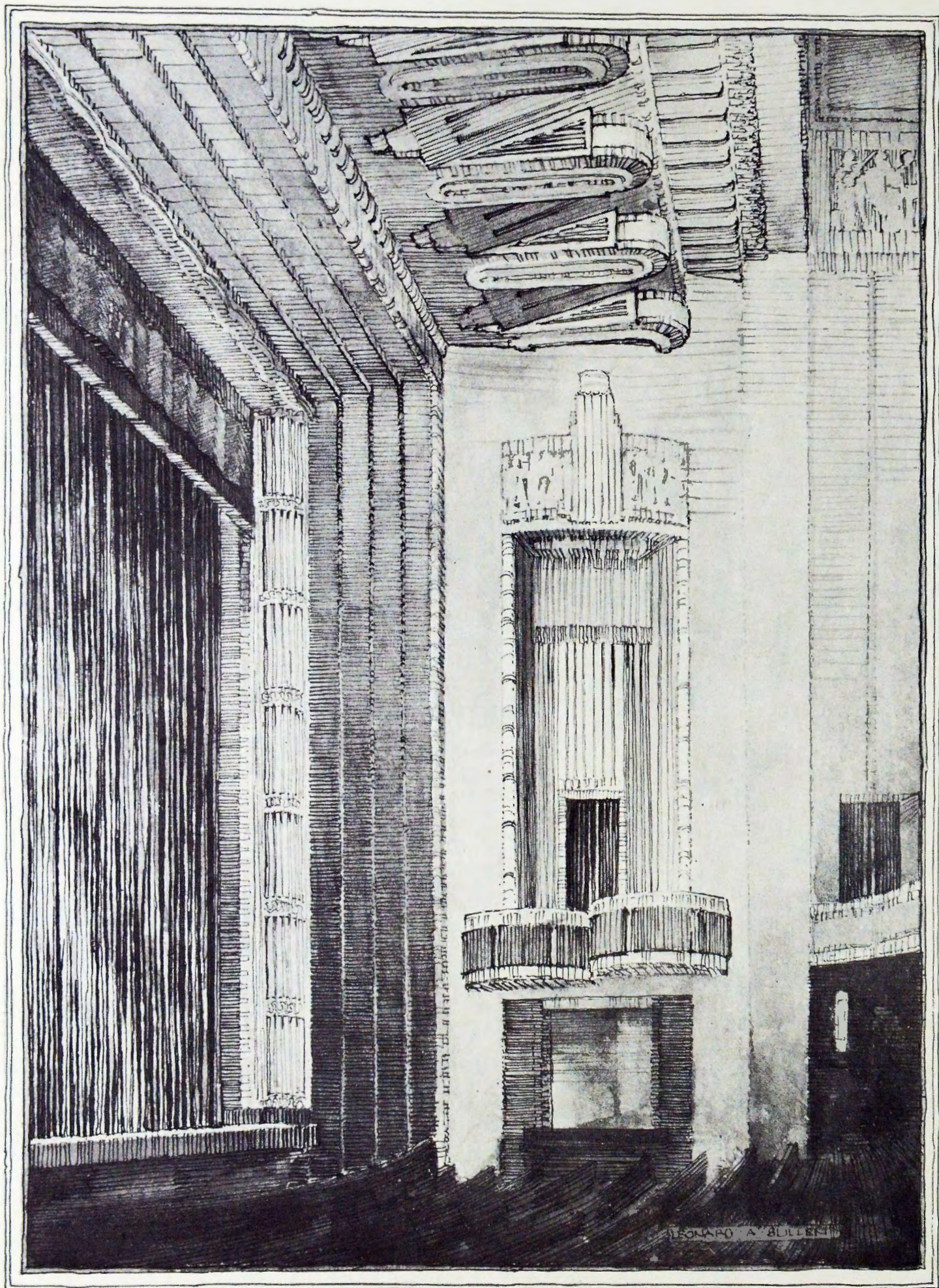


*Managing Directors*

E. J. TAIT • FRANK S. TAIT • JOHN H. TAIT  
*Associate Director* ~ CHARLES A. WENMAN

*Souvenir Compiled by*  
PHIL FINKELSTEIN





### THE PROSCENIUM

Showing the ornate decorations, the elaborate design of the ceiling, and boxes





THE rising of the curtain at His Majesty's for the first time marks an event that is even more significant than the opening of a great new playhouse. It is symbolic of an ideal which has been long and patiently pursued. It represents, also, the overcoming of many obstacles that courage and confidence, backed by enterprise, have been able to overcome. Behind it, too, has stood the co-operation of an ever widening and sympathetic playgoing public.

For this reason it may be said that the new His Majesty's is built of more than brick and stone. It is cemented with public goodwill, and in its foundations are the support and appreciation of those who have steadfastly championed the "flesh and blood" theatre.

So the new His Majesty's—the very latest in every phase of theatre construction and equipment, with every idea embodied in it that will minister to the comfort and entertainment of audiences and achieve as far as possible the perfection of its performances—stands as a solid refutation to those who have declared that the day of the Legitimate Theatre is done. It represents, too, a practical indication of our faith in the future of the great art of the living stage, and confidence that the part it plays in the life of the community will never lessen or lack appreciation.

To-night, two great events are celebrated—the dedication of this palatial new playhouse and the introduction to its audiences of one of the greatest theatrical achievements the stage has ever known—"White Horse Inn."

And, perhaps, mingling with the many in this great spectacle are two joyful and unseen figures—Courage and Confidence—and they dance hand in hand.

J. C. WILLIAMSON LTD.



• E. J. TAIT •



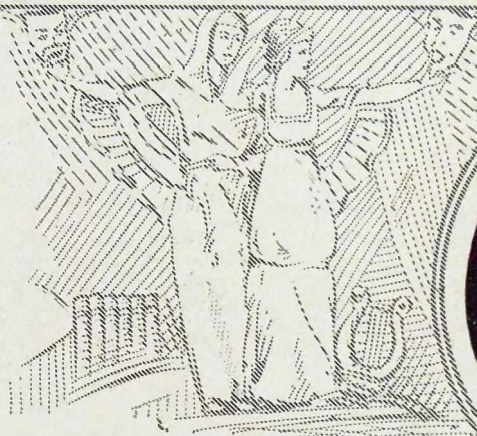
• FRANK S. TAIT •



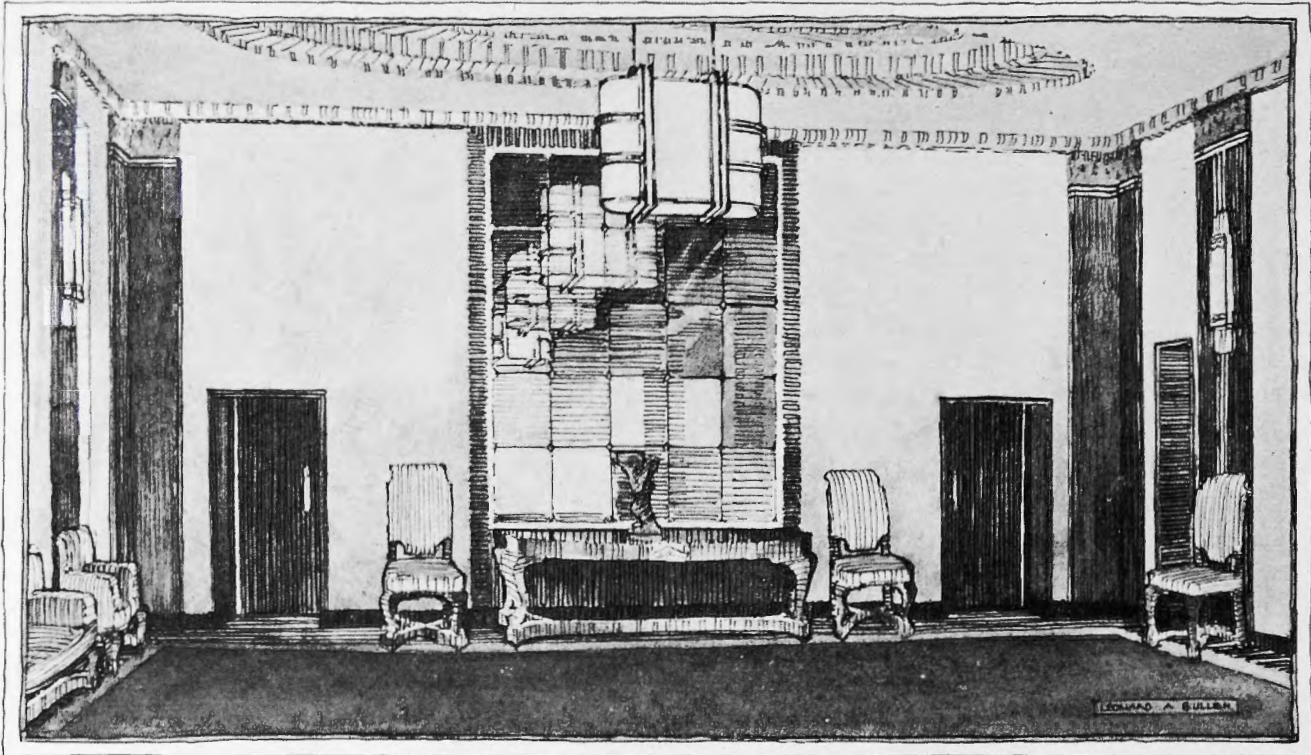
• JOHN H. TAIT •



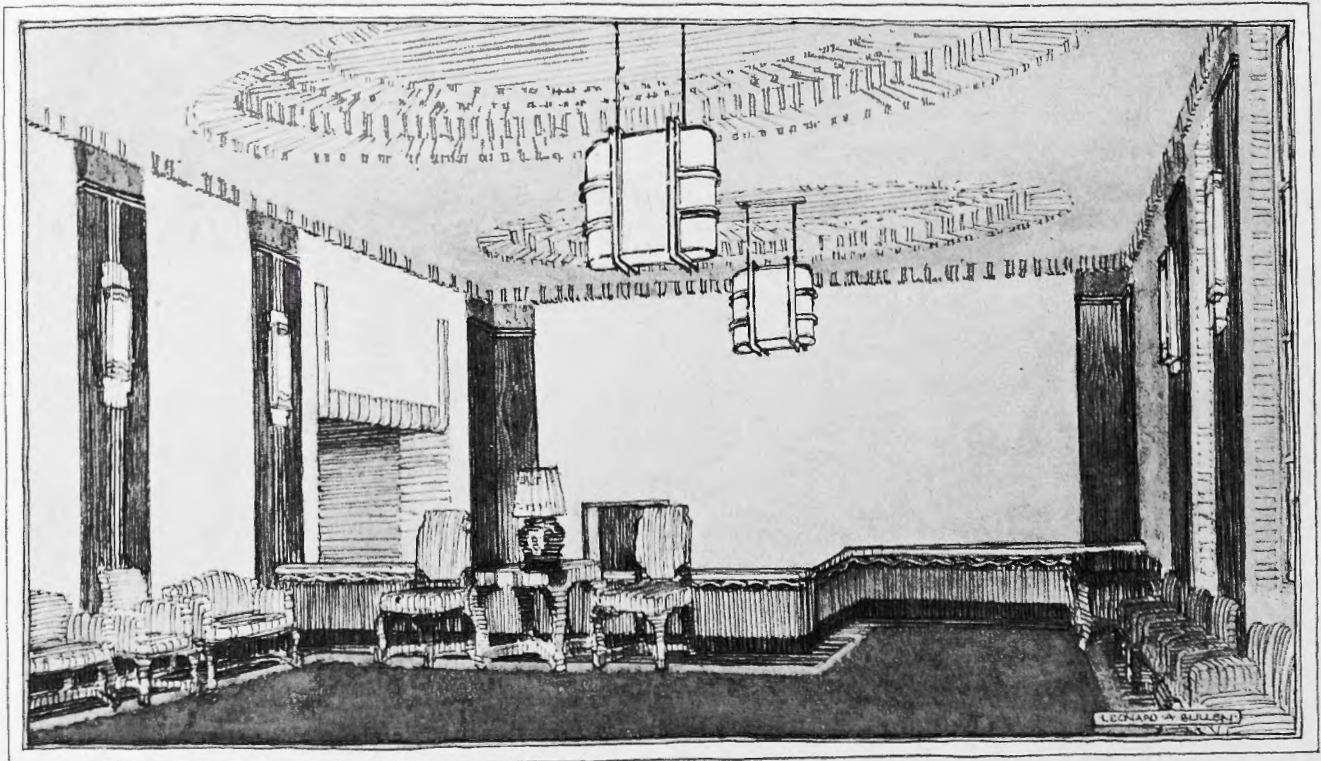
• J. NEVIN TAIT •







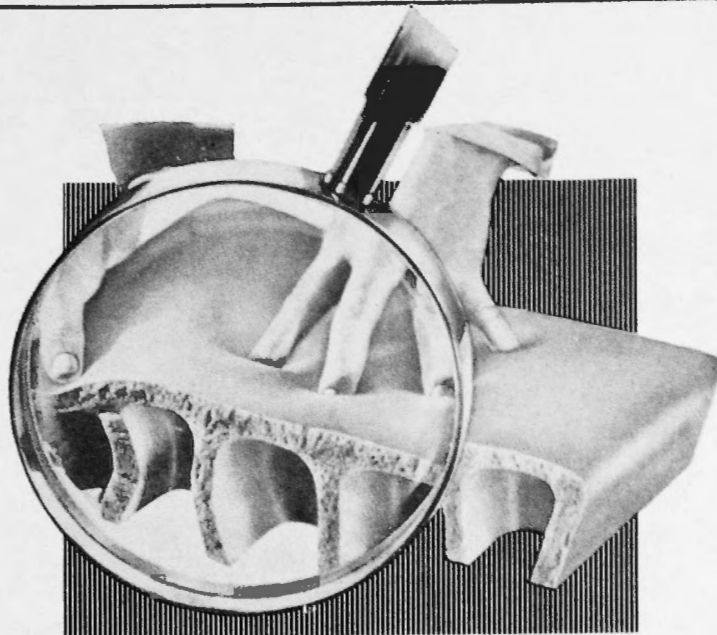
*A Glimpse of the Dress Circle Foyer looking from the Entrance*



*Dress Circle Foyer: Showing Entrance from Grand Staircase*



L I F E ' S L A T E S T L U X U R Y



## Do you like the seats?

Did you ever sit in a seat just like this one? Did you ever know such soothing comfort in a Theatre Seat?

The progress demanded by this luxury-seeking age had to be given . . . and then came DUNLOPILLO, to set an entirely new standard of comfort.

Here in His Majesty's Theatre, we have installed in the Lounge and Stalls, chairs of our manufacture, cushioned with DUNLOPILLO, life's latest luxury . . . for your comfort.

Not only at the Theatre is such comfort made possible . . . this new Dunlop Perdriau quality product can be used in your own home . . . in chairs, lounges, cushions and mattresses.

Dunlopillo Cushioning is made from pure Latex and contains millions of tiny air-cells, all connected—just like a sponge. Air, therefore, can circulate right through the Cushion, it breathes automatically when depressed and released. It is always cool and aired—a definite hygienic feature. Germs, moths or vermin can't live near it!

# DUNLOPILLO

LATEX CUSHIONS BY DUNLOP PERDRIAU

*Chairs made and installed by—*

## A. N. THOMSON & CO. LTD.

Australia's Greatest Theatre and Hall Seating Specialists

THE CRESCENT, ANNANDALE

SYDNEY, N.S.W.



# Welcome to *The* WHITE HORSE INN

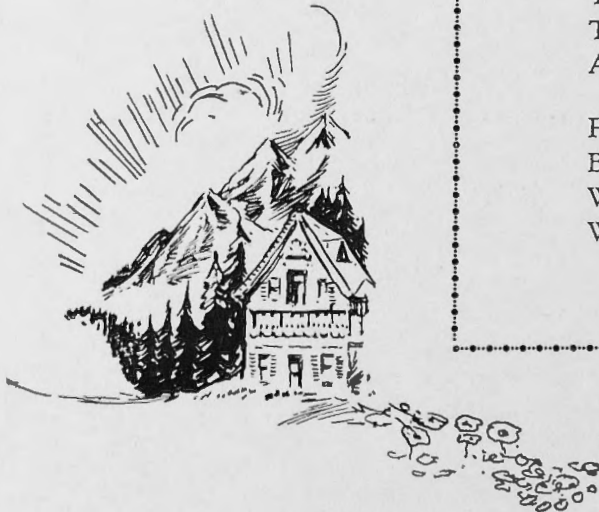


*"The White Horse Inn"*

When there comes the time for  
summer holidays,  
And ev'ry wise man prays  
There's a spot for which I'm not  
ashamed to sigh,  
For well content am I  
When I fly there!

The White Horse Inn! At the  
White Horse Inn  
There's joy the whole summer  
through!  
There's sunshine ever in store there,  
For Happiness stands at the door  
there!

The days fly past!  
You must leave at last!  
But still, whatever you do,  
You'll hear, when twilight is fall-  
ing,  
The White Horse calling to you!



The laughter ends and the  
music fades . . . and a new  
day dawns on the "White  
Horse Inn." And here, in  
the scented shade of the  
flowering garden, the Em-  
peror Franz Joseph tells his  
hostess the story of an  
ever-changing world . . .

## *My Philosophy*

The following delightful philosophy is spoken by the  
Emperor and afterwards sung by Josepha in the open-  
ing scene of Act III.

"In this fickle world to-day,  
All things change and pass away,  
Even love they say—may grow cold.

Happiness is hard to find,  
Yet shall fate, too long unkind,  
Bring you peace of mind—when you're old.

Prudence all in vain shall preach,  
Time and time alone can teach  
That the joys of which we dream  
Always seem—out of reach.

Failing love and happiness,  
Be content with something else—  
Wait and face the world meanwhile,  
With a smile!"





*Panel in Low Relief.*

## THE THEATRE OF TO-DAY —AND TO-MORROW

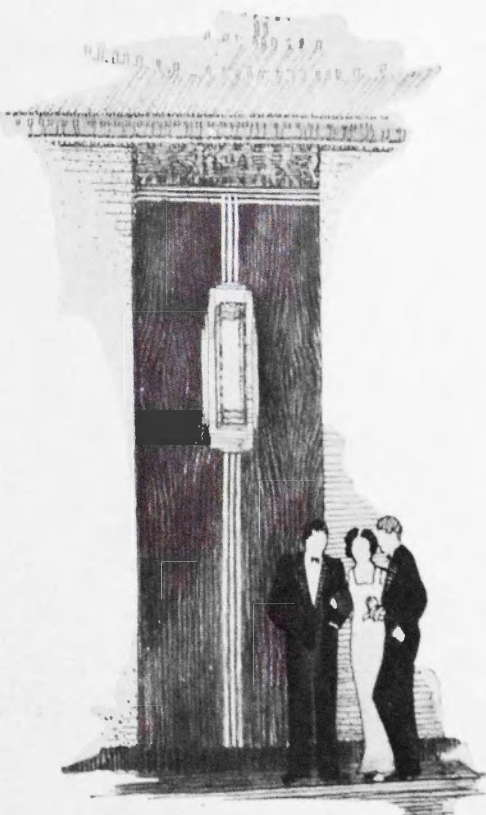
IT is a far cry from the old Alexandra of the 'eighties to the new His Majesty's, which, with every modern device both in front and behind the curtain, represents all that is newest in theatre construction and equipment. Times have changed since Melbourne went to its amusements leisurely in horse-drawn carriages through the quiet streets; and the passing years have changed, too, the nature of theatrical enterprise and, consequently, the theatre itself.

The designing of the new His Majesty's involved unusual problems. There were many things to consider, not the least being that the old His Majesty's was characterised by tradition and an atmosphere of its own that made it affectionately regarded by lovers of the legitimate stage. On the other hand, due regard had to be given to the revolution that had taken place in theatre design in other parts of the world, not only in construction, but also technical equipment for the efficient and smooth working of the productions, and provision for the comfort and convenience of audiences.

The fact, too, that styles in architecture are constantly changing could not be overlooked, and it was desired that not only should the latest and best ideas be embodied in the new His Majesty's, but that as far as possible should be retained something of the atmosphere of the old.

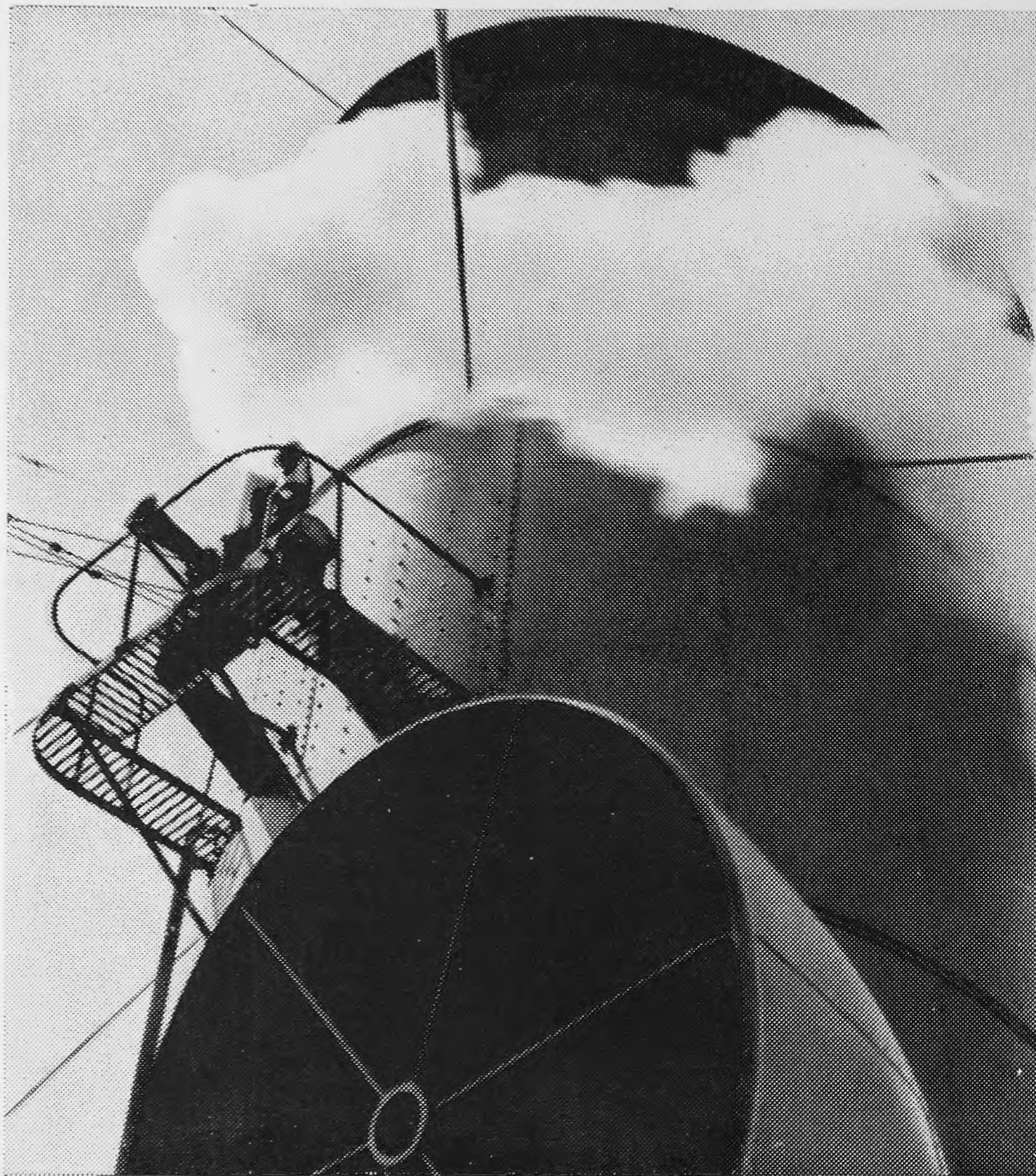
His Majesty's, it is claimed, by reason of its up-to-dateness and its provision for coming changes in design and equipment, is not only the theatre of to-day but of to-morrow.

The architects were fortunate in having available a site which enabled them to create the spacious lobbies and foyers which are a striking feature of this theatre, and which provide a social phase of theatre-going that is more characteristic of the legitimate theatre than of any other place of entertainment. In these sumptuous and artistic surroundings, under the glow of delicately shaded lights, and with harmonious colourings cleverly conceived, woman, in all her glory, is given an appropriate setting.



*A Pilaster in the Dress Circle Foyer.*





# HOMeward BOUND

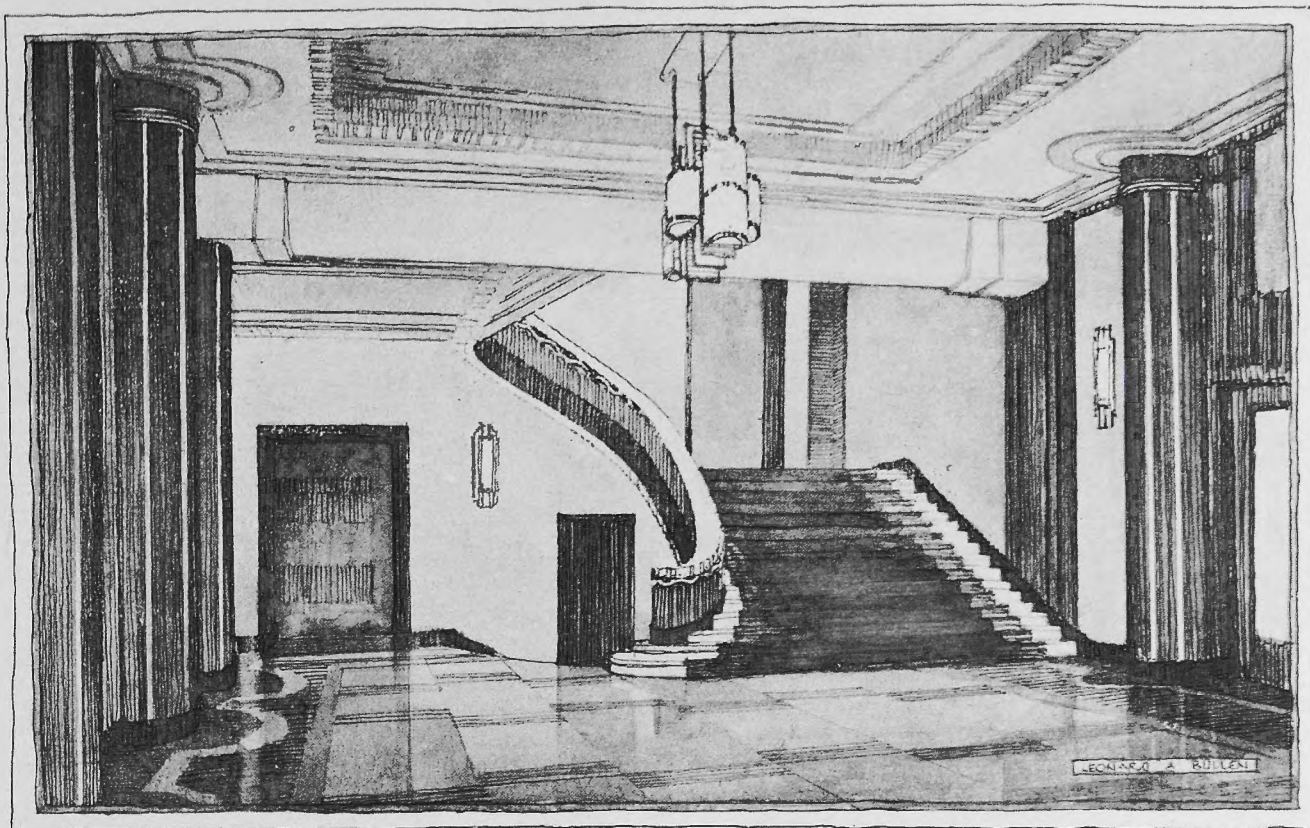
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RESERVED STALLS FOYER.  
*The Staircase leading to the Dress Circle.*

### SPACIOUSNESS AND BEAUTY

The first impression on entering the main foyer leading to the reserved stalls and dress circle is one of spaciousness and delicate colour. This fine foyer, 70 feet long and 30 feet wide, is characterised by unusual treatment, in which majestic semi-elliptical pilasters of beautiful Queensland walnut, inlaid with pewter and macassar ebony, immediately attract the eye. The terrazzo paving in restrained colouring harmoniously sets off the exquisite tints of the scumbled walls and ceiling.

On the right ascends the grand staircase of marble, walnut, and bronze, leading to the dress circle.

On reaching the dress circle foyer, after passing an unusual mezzanine landing, again the effect of spaciousness and beauty is perceived. To avoid repetition, the treatment of this huge foyer differs from that of the stalls, but the effect is equally delicate and lovely. Impressive and striking panels of walnut, inlaid with ebony and pewter, rise from floor to ceiling, each surmounted by a frieze of dancing figures, and displaying ornate electric fittings from which glow softly shaded lights. At the far

end stands a handsome and ornate console table, bearing an elaborate electric lamp and backed by a magnificent and richly framed crystal mirror in which is reflected a scene of delicate beauty.

From this end of the dress circle, steps descend to a hall, 40 feet long by 30 feet wide, which will be utilised for private gatherings or social functions of any kind.

Patrons of the Upper Circle are provided for not less adequately in regard to comfort and up-to-date surroundings. The Upper Circle corridor is entered from Exhibition Street, and a wide staircase of easy grade leads to the top level where is situated a large foyer, with modern and comfortable retiring rooms. The seating is of the latest pattern, and the view of the stage is uninterrupted from every part.

### A THEATRE THAT IS DIFFERENT

Entering the auditorium of the new His Majesty's one is confronted with something unique in theatre interiors that takes the visitor completely by surprise!

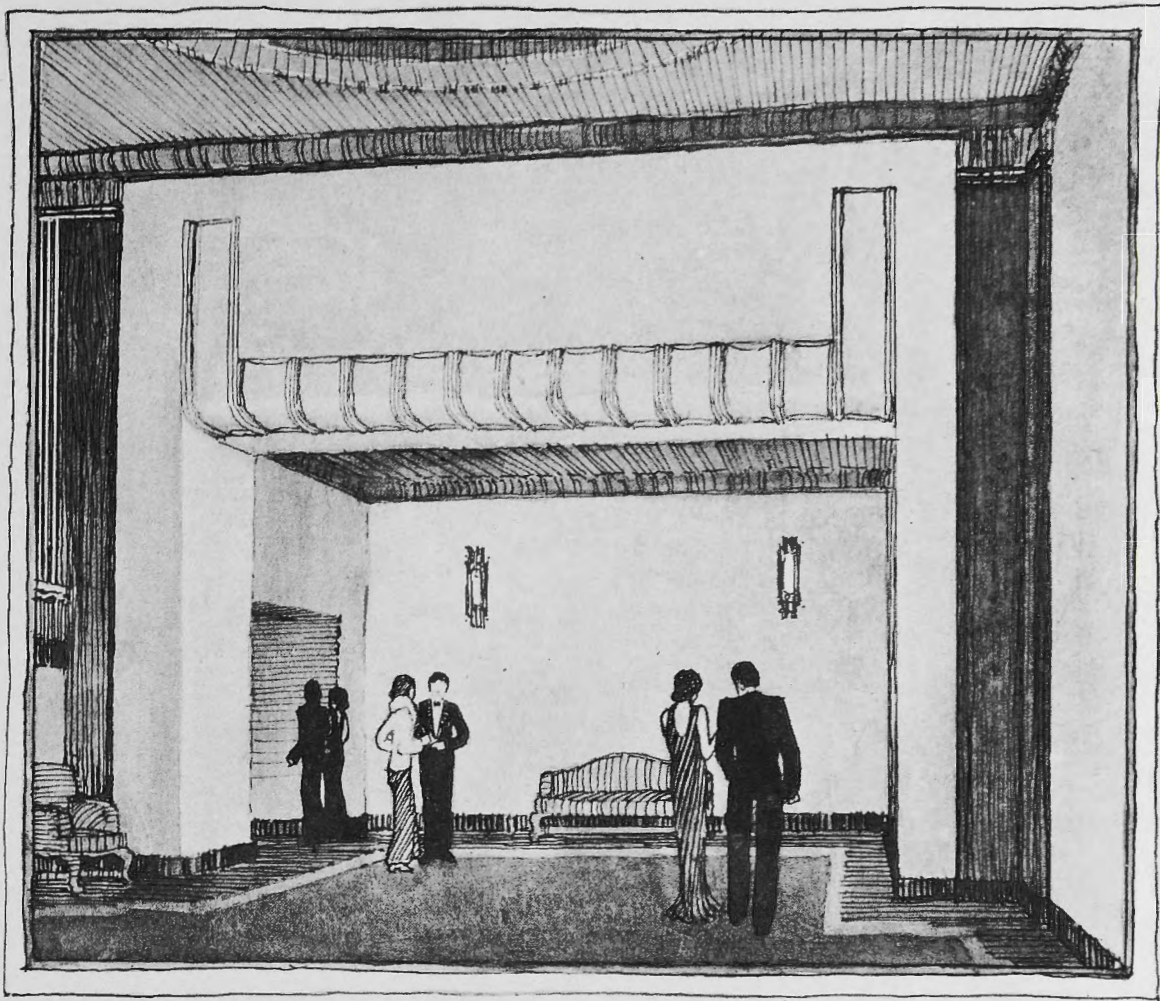


AMBASSADORS  
OF  
SPORT



**HARTLEYS**  
**SPORTS STORES**





*A new architectural note is struck in the arched recess, which gives entrance to the mezzanine landing leading to the Dress Circle.*

Gone are the overflowing cornucopias that were meant to betoken full and plenty; gone, too, are the masks and faces without which no old-time theatre was considered complete. Sportive cupids and alluring venuses, too, have been banished from their old haunts; and Comedy and Tragedy have departed. These, and the lavish use of gold paint, which have been florid and profuse features of theatrical decoration of the past, are conspicuous by their absence. In their place are a symphony of beauty in woods, delicate tints of colour and form, and restful lighting—decorativeness that is none the less beautiful and effective because it is subdued and restrained.

There is a subtle motif in all this interior, not only in its architectural treatment, but also in the stage curtain, the furnishings, carpets, and hangings—to secure an appropriate setting for the production on the stage and a congenial background for the people who have come to witness it.

### HARMONIOUS BEAUTY

All these surroundings are blended into an harmonious whole, in which beautiful Australian woods, skilfully worked by clever craftsmen, play a prominent part.

The illumination of the new His Majesty's in itself is a feature of surpassing interest. Huge circles of semi-indirect lighting are objects of beauty on the ceilings; and from the polished surface of walnut columns and panels, as well as from artistically designed glass "boxes" and recesses, softly shaded lights are reflected.

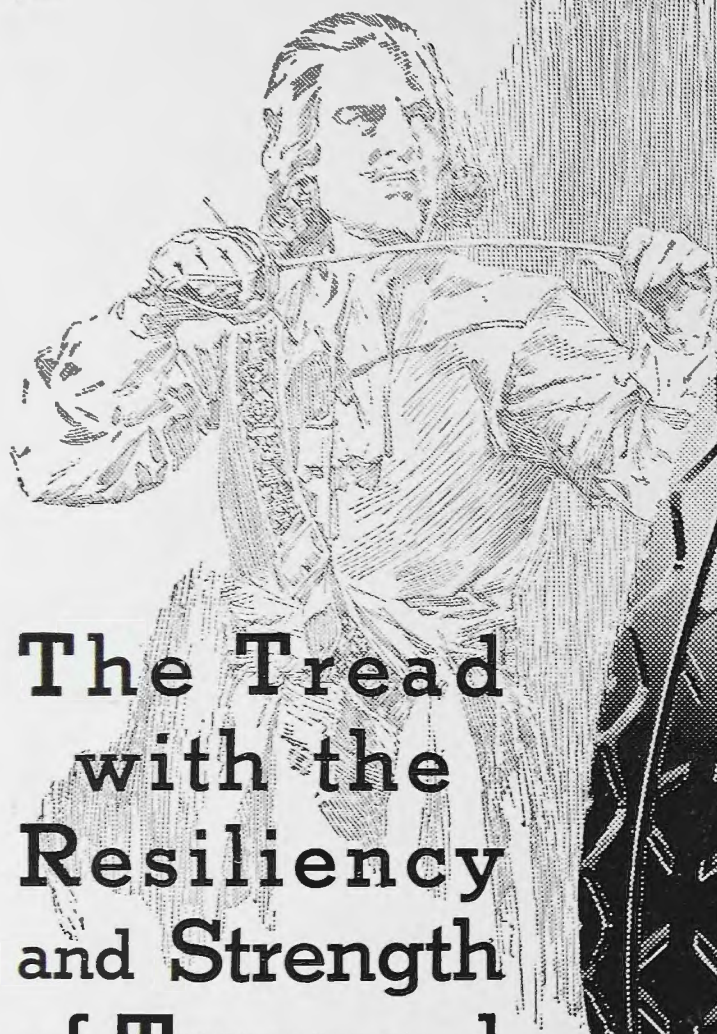
From other ornate settings in the elaborately patterned ceiling in front of the proscenium, floods of light may be projected independently upon the orchestra in an otherwise darkened house.

There are many other features of unusual interest that will appeal to playgoers who desire not only



*There and Back..*

WALTER  
JARDINE



The Tread  
with the  
Resiliency  
and Strength  
of Tempered  
Steel . . .

**Barnet Glass**

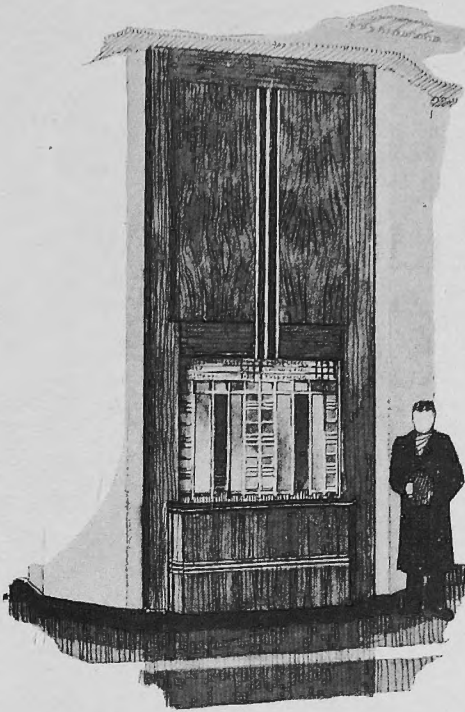
**Tyres**

*For Endurance*

M19.27 12



## THE THEATRE OF TO-DAY--AND TO-MORROW--continued



*Theatre Box Office*

the Stalls and Dress Circle with their patterned beauty; the up-to-dateness, attractiveness, and comfort of the Upper Circle, where every provision has been made for patrons of this popular part of the theatre; and last, but not least, the retiring and cloak rooms, which, for comfort, convenience, and accessibility, could not be improved upon.

### MANUFACTURING THE WEATHER

The whole of the theatre, including the auditorium, foyers, cloak rooms, the stage, and dressing-rooms, is provided with a very modern "weather-manufacturing" or air conditioning system for ventilating, heating, and air cooling, which is automatically controlled. Briefly, fresh air is drawn through a large duct by means of a centrifugal fan, then passed through an apparatus where it is freed from dust, washed, dehumidified, and heated in winter or cooled in summer. Next, it is blown through large ducts to openings in the main ceiling and the underside of the balcony ceilings, afterwards being drawn out by another large fan and ducts through numerous openings under the seats of the stalls and balconies.

Although a continuous flow of fresh, conditioned air into the building is promoted, the operation is so evenly balanced that no air movement can be detected. This downward system of ventilation creates greater uniformity of temperature, and is the very latest approved method.

entertainment but also comfort in artistic and restful surroundings: the latest and most comfortable seating that has yet been devised, both as regards design, spaciousness, and materials; the sumptuous and beautiful furnishings and drapings which have been specially made for His Majesty's; the newest designs in carpets, woven on the looms of England's foremost carpet makers; the wonderful panels of Australian woods that surround the whole of

### UPON THE STAGE

Behind the great curtain of rose chenille, every detail of the stage equipment has been designed and constructed for rapid change of scene and the smooth running of the production—new methods of electric signalling, easy approach to dressing-rooms; special provision for artists who have to make quick changes of costume during the performance; and the biggest revolving stage ever used outside London and New York, so wonderfully balanced that a child could turn it.

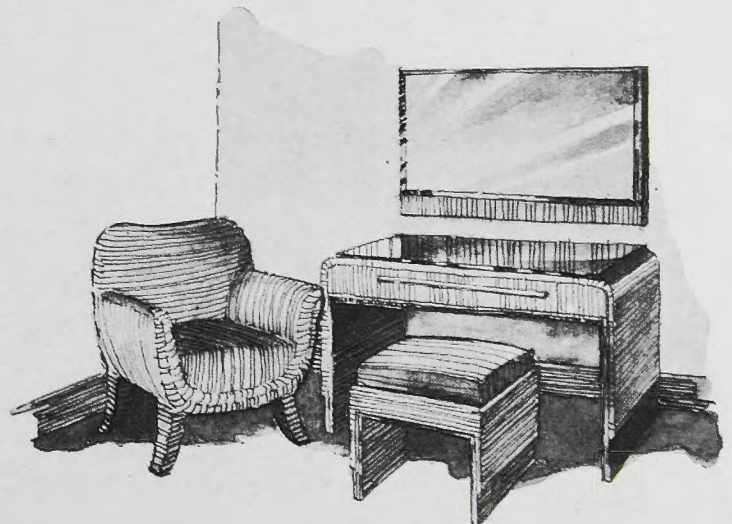
### MAGICAL MYSTERIES OF LIGHT

Of all the innovations that the new His Majesty's provides in the technique of the Theatre, perhaps there is none that appeals more strongly to the imagination than the new system of stage lighting which J. C. Williamson Ltd. have introduced for the first time in Australia. For it not only represents the greatest achievement in the art of stage production but is also a revelation of scientific marvels.

This new triumph of genius makes possible effects which have hitherto been unattainable, and opens up a vista of the future in which, perhaps, the electrician might almost supplant the scenic artist.

"Atmospheric projection" is a concise description that might be applied to this new marvel which creates, by the blending and diffusion of light and colour, the illusion of space and distance, and visualises all the phenomena of nature.

It would not be wise, perhaps, to draw aside the veil of illusion and uncover to the cold eye of inspection the wondrous mechanism whereby such miracles are brought to pass that Nature herself must marvel that such things could be. For here,



*Furniture in the Ladies' Retiring Room.*





## Adoration of the Beautiful

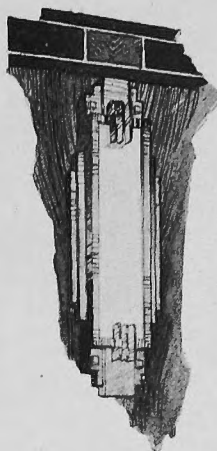
You too are a player in the captivating game of Romance . . . you too, can cast a pretty glance and cause a flutter to some manly heart . . . but remember, Milady, treat not the matter too lightly . . . if you would hold his adoration, you must gather to yourself all the lovely things a kindly world has created for you . . . silks and satins, lingering perfumes, chic little hats, trim shoes and beautiful hosiery . . . Oh yes, the kind of stockings that will glorify your shapely limbs . . . Sh-h-h, did you know that adored women throughout the world perfect their loveliness in hosiery by

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*Perfectly clad limbs give to an artiste a feeling of well-being which is reflected in all her work . . . J. C. Williamson Ltd. therefore always choose hosiery by Holeproof, because their world-wide knowledge of craftsmanship in hosiery enables them to fulfil every detail of the high standard The Firm demands.*



## THE THEATRE OF TO-DAY—AND TO-MORROW—continued



*A Light Fitting  
in Stalls.*

before the very eyes of the audience, night will turn to day, the pale moon rise in the dark vault of star-studded heaven, sunshine give way to rain, the glory of spring-time supplant the sombreness of winter; or clouds, scudding across the sky, proclaim the coming storm.

To disclose the secret of these miracles would spoil the enjoyment of those who prefer to see what the magician is able to perform without being told "how it is done." It need only be said that the man of magic who is able to perform these wondrous things is a purely mundane one. Unseen, but seeing everything, he sits in his little box under the stage. Before him is a maze of controls like the keyboard of a great organ and upon which he plays, producing a symphony not of melodies but of ever-changing lights. Here he sits, working his magic, vieing with Nature in her many varied moods, and proclaiming that Nature and art—formerly as wide apart as the poles—are now handmaidens of science, working side by side.

### OPTIMISM FOR THE FUTURE

In the new His Majesty's is summed up the ultimate in achievement of the modern theatre. It represents not only the triumphs of theatrical enterprise and architecture, but the high-water mark of public entertainment.

"White Horse Inn" will be the forerunner of many new and important stage productions which will demonstrate more clearly than any words of argument that the legitimate stage, far from having served its turn, has never been more enterprising or more vigorous in retaining its hold on the affections of the people.



*Door in the Stalls Foyer.*

## THE ARCHITECTS FOR HIS MAJESTY'S



Mr. C. N. Hollinshed

Mr. C. N. HOLLINSHED was articled to Mr. Long Powell, of Brisbane, in 1917, and, after the War, studied for six months at the Architectural Association, Bedford Square, London, and four years at the Sydney University. Later, he was associated with the London firm of architects, Messrs. Gibson and Gordon, and Mr. Charles Lamb, of New York. Since returning to Australia, Mr. Hollinshed has been architect for the following works:—Regent Theatre, Brisbane; Comedy Theatre, Melbourne; Regent Theatre, Fitzroy; Brunswick Theatre; Palmerston North Theatre, New Zealand; Masterton Theatre, New Zealand; 3AW Broadcasting Studio; Metro Theatre, Collins St., Melbourne.



Mr. Albion Walkley

Mr. ALBION WALKLEY is a Fellow of the Royal Institute of British Architects and a Fellow of the Royal Australian Institute of Architects, and though comparatively young, is one of the senior architects practising in Victoria. In association

with his partner, the late Hon. William Pitt, and subsequently, he has been responsible for the designing, supervising and erection of numerous theatres, public buildings, and other large structures in Australia and New Zealand.



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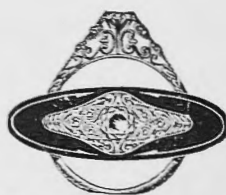
**C**ATCHING the gay mood of this Centenary Year, Catanach diamond rings flash a message of modern beauty. Designed with just enough originality to be different but not obtrusively so, Catanach rings win approval. A fascinating variety of styles is displayed. Every Catanach ring is unconditionally guaranteed.

## Gifts for all occasions

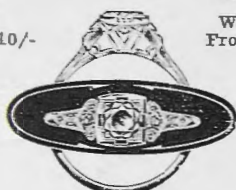
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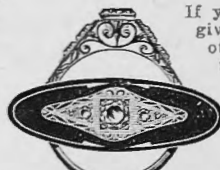
W6149  
From £25



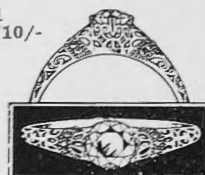
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From £20



W7721  
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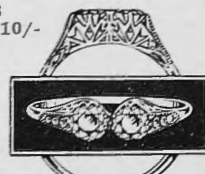
W458  
From £18



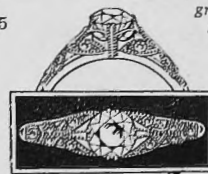
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W7223  
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W7283  
From £25



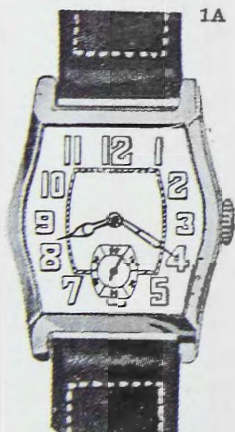
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From £27/10/-

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1A—As illustrated: Men's 9ct. gold watch. High grade Swiss lever movement, 15 jewels.

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13A—As illustrated: Lady's 9ct. gold watch, with moire ribbon. High grade Swiss lever movement, 15 jewels. From £3/10/-.



1A



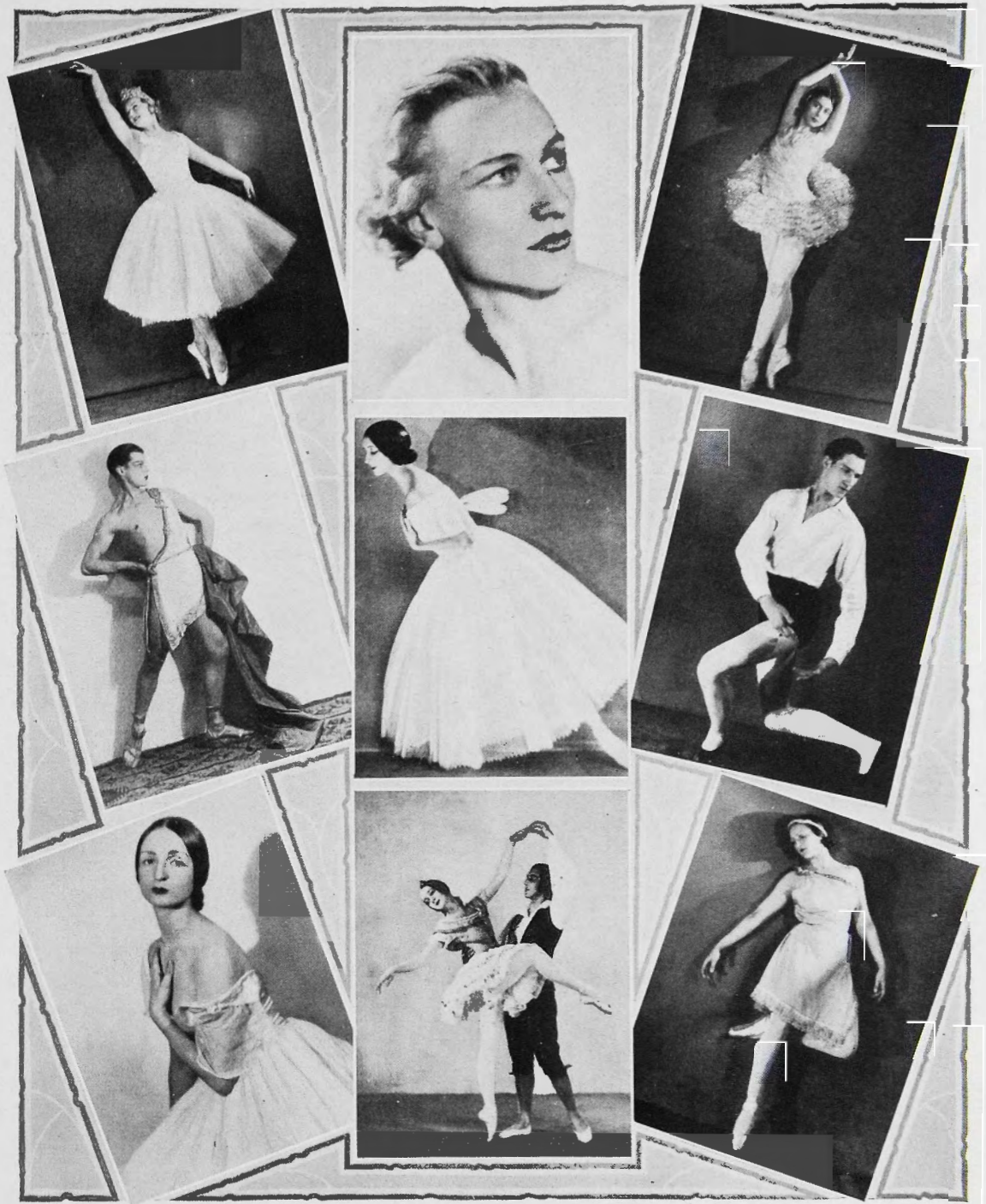
13A

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## Another Great J. C. Williamson Ltd. Attraction



### FAMOUS RUSSIAN BALLET,

to be a feature at His Majesty's during the Centenary Celebrations this year. It includes thirty notable dancers. The company has been organised by M. Victor Dandre, who was the husband of the late Madame Pavlova. Top: Elvira Rone, Stanley Judson, Juliana Enakieva. Centre: M. Rostoff, Olga Spessiva, Otto Kruger. Bottom row: Mlle. Bojkovich, Spessiva and Anatole Vilzak, Lola Michel.



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## Grand Opening Night! FRIDAY, OCTOBER 1st, 1886.

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**His Excellency Sir HENRY BROUGHAM LOCH, K.C.M.G., Lady LOCH and Suite.**

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 The Mayor and Council of Fitzroy.  
 The Mayor and Council of Richmond.  
 The Mayor and Council of South Melbourne.

The Mayor and Council of Collingwood.  
 The Mayor and Council of St. Kilda.  
 The Mayor and Council of Footscray.  
 The Vice-Chancellor of the University of Melbourne.  
 The Master of Carlton College.

The Hon. ALFRED DEAKIN, Chief Secretary.  
 The Hon. H. J. WHIXON, Attorney-General.  
 J. C. STEWART, Esq., and Mrs. STEWART.  
 The President and Councils of Trades' Unions.

## BAD LADS

A New and Original Farcical Comedy by Mr. WALTER S. CHAVEN, Author of "MIXED."

Cast of Characters:

Joshua Puddleton (a Middle Temple Barrister) Mr. GEORGE LEOPOLD  
 Jack Hayling (a Young Country Solicitor) ... Mr. ROBERT INMAN  
 Bertie (Puddleton's Stepson) ... Mr. ARTHUR J. POULTON  
 Weldon (Head Waiter) ... Mr. OLLY DEERING  
 Flipp (Man Servant at Puddleton's) ... Mr. FRED. STANMAUR

(From the Globe Theatre, London, his First Appearance in Melbourne).

Silverside (Waiter) ... Mr. R. GILBERT  
 Polioeman ... Mr. R. J. INGLIS  
 Mrs. Puddleton (a Wife with experiences) ... Mrs. WALTER HILL  
 Louie Hayling (Jack's Confiding Young Wife) Miss ELLA CLAIRBORNE

(From the Criterion Theatre, London, her First Appearance in Melbourne).

Nibbs (Parlor Maid at Puddleton) Miss BEATRICE LYSTER  
 Miss Lightfoot (a Former Friend of Jack's) .. Miss ALYCE ROSAIRE  
 Miss Featherbrain (her Friend) ... Miss ZAIDEE DE ROTHE

(From the Avenue and Royalty Theatres, London, her First Appearance in Melbourne).

Mrs. Croustade (a Refreshment Contractor) Miss CARRY BILTON

ACT I.

Morning Room at Mr. Puddleton's, Kensington.

ACT II.

The Steward's Supper Room at the Fancy Dress Ball, Brighton.

ACT III.

Morning Room at Mr. Puddleton's, Kensington.

## NEW AND MAGNIFICENT SCENERY

BY

**Messrs. GRIST & LITTLE.**

|                     |     |     |     |     |                  |
|---------------------|-----|-----|-----|-----|------------------|
| Musical Director    | ... | ... | ... | ... | Mr. HARCOURT LEE |
| Leader of Orchestra | ... | ... | ... | ... | Mr. DIERICH      |
| Mechanist           | ... | ... | ... | ... | Mr. W. H. ROBINS |
| Property Master     | ... | ... | ... | ... | Mr. CHAS. WARD   |
| Lime Light Artist   | ... | ... | ... | ... | Mr. S. WAUD      |

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THE opening of His Majesty's marks the beginning of a new chapter in the story of the Australian stage—a story colourful with glamour, mellow with tradition.

The curtain rises on a new and splendid theatre which stands on historic ground. And, with its rising, the mists of time dissolve; on the wings of memory drift back recollections of the past when, in the old play-houses that once stood upon this site, successive generations found escape from the world of reality in a world of make-believe under old roofs that, for more than half a century, echoed to gales of laughter; looked down on tearful eyes; vibrated to thrilling song; quivered with horror at the spectacle of "murder most foul."

In those old days of Melbourne in the 'eighties, a row of drab buildings made way for the appropriately named Hippodrome. Here, behind battlemented walls, with a gate at the corner surmounted by a tower above which a flag tossed in the wind, many a varied show drew its thousands of amusement lovers. Here, at times, could be heard the snarl of savage lions and the thud of galloping hoofs when the circus came to town. Here, too,

were enacted athletic contests, including the famous "go-as-you-please" races, that thrilled huge crowds, and in which took part athletes who had come from the four quarters of the globe.

#### **MILESTONES OF HIS MAJESTY'S:**

*The Old Hippodrome*  
*The Alexandra Theatre,*  
*October 1, 1886*  
*Her Majesty's Theatre,*  
*May 19, 1900*  
*The new His Majesty's,*  
*July 28, 1934*

The Hippodrome is gone. Somewhere, perhaps, its old stones have been built into a newer structure that has none of the glamour of that place. No matter. The Hippodrome served its turn, for, had it not stood in Stephen Street, as it then was known, Mr. Jules Joubert might have looked elsewhere for a site for his theatre. Then there would have been no Alexandra there, nor, for that matter, His Majesty's.

Mr. Joubert was a man of unusual talents. A Frenchman born, he came to Australia in 1839, travelling by naval frigate to New

Zealand and completing the journey to Sydney in a whaler. He found the new land to his liking; so much so, in fact, that he became a British citizen and, save for business trips overseas, spent the rest of his life in Australia.

He had the instincts of a showman—less suited, perhaps, to the subtle demands of the theatre than to other and wider fields. His genius as an exhibition promoter was beyond question. In fact, so



# *Seynelt's*

*Great Western  
Sparkling Hock*



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## MEMORIES OF THE PAST—continued

active was he, and so successful did he prove himself in the management of a series of large exhibitions in different parts of Australia that he became known as "Exhibition" Joubert.

It was, indeed, his success in the conduct of the Calcutta Exhibition, from which he returned to Australia with a generous supply of gold, that provided the financial sinews for his venture into the stormy business of the theatre.

He cast round for a site. He set his heart on the area occupied by the Hippodrome. He leased it for 30 years. And there he set about building his theatre, the Alexandra—the "Aleck" to playgoers of its time.

For adviser, he had his friend Dion Boucicault the older, actor and playwright, who was then playing a season at the Theatre Royal. The circumstance that both men possessed French blood seemed to establish a bond between them, and many were the conferences they held on details of architecture.

It is doubtful if the strength of Joubert's building was realised until a few months ago when workmen, opening up a number of disused vaults under the floor of the old His Majesty's, discovered that the walls were thick enough to resist the onslaught of a siege gun!

The Alexandra was completed soon after the middle of 1886. A move had been made to open it with a gala season of grand opera, but Martin Simonsen, the clever violinist, who was overseas organising a company of Italians to visit Australia, was not ready to enter the theatre so early. In consequence, Mr. Joubert leased the theatre to Captain de Burgh, who had graduated to the stage from the British army, with Julia Sydney, Captain de Burgh's wife, as manageress.

On October 1, 1886, the curtain rose in the Alexandra Theatre, for the first time, on "Bad Lads," a farcical comedy.

... It is agreeable to step back into Melbourne on that remote night.

It was a different Melbourne from the city we know. No tall buildings aspired to the stars. The gentlemen stalked in tall hats, tight waists and strapped trousers; the ladies in even tighter waists than their escorts and skirts that swept the pavements.

In the bars, the talk was of the City of Agra's fast passage from England, and men laid bets that

the Salamis would trim the Loch Vennachar on the homeward run (for those were the days when the clipper ships raced home with the wool) or disputed whether Beach was in the right when he refused to meet Hanlan for the sculling championship.

Carriages, with spanking horses groomed to shine like leather, bowled along roadways that knew no safety zones, and straight-backed coachmen handled the ribbons with artists' hands as they bowled up Bourke Street.

There was competition in plenty for "Bad Lads"—"Crimes of Paris" at the Royal, "interpreted by the Royal Dramatic Company"; Emilie Melville and her satellites singing the gipsy love tale of "Carmen" at the Opera House; at the Bijou, Mr. Frank

Thornton appearing in "The Private Secretary."

"Bad Lads" opened to a packed house. Among the assembled notables were the Governor, Sir Henry Loch, and Lady Loch; the Mayor of Melbourne, and the Mayors of all the surrounding municipalities.

And, although a press critic of the day described the plot of "Bad Lads" as "somewhat thin, not to say flimsy," it was received well enough by the audience.

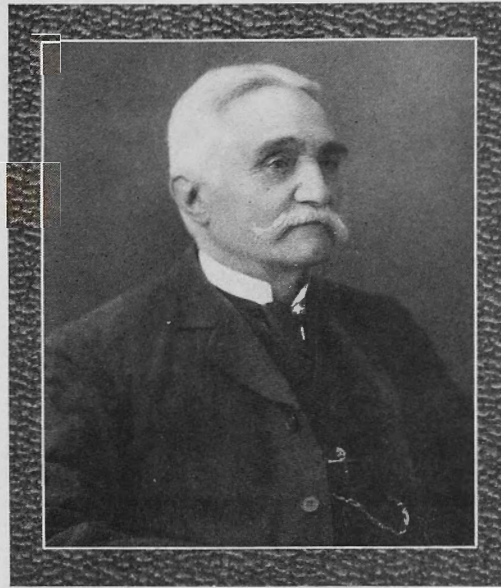
The names of the cast should bring back memories to many old playgoers—George Leopold, Robert Inman, Arthur J. Poulton, Olly Deering, Fred Stanmaur, R. Gilbert, R. J. Inglis, Walter Hill, Ella Claiborne, Beatrice

Lyster, Alice Rosaire, Zaides de Rothe, and Carrie Bilton.

A newspaper report of the opening night makes quaint reading for modern eyes. In part, it stated:

"The difference between the Globe Theatre at Bankside in the time of Elizabeth and the Lyceum Theatre in Wellington Street, Strand, in the reign of Victoria, is something enormous, but it is not greater than between the old wooden Pavilion, dimly lighted by tallow candles and capable of seating about 200 spectators, which stood near the site of the Bull and Mouth Hotel in Bourke Street, in 1842, and the Alexandra Theatre in 1886, with its elegant decorations and appointments, its electric illumination, and its accommodation for 2,500 spectators."

The same scribe, passing judgment on the piece, records that Miss Claiborne was "a ladylike actress" and that "Mr. George Leopold's thoroughly humorous rendering of the character of Joshua Puddle-



JULES JOUBERT



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## MEMORIES OF THE PAST—continued

ton met with much approbation and would be still more acceptable if he would refrain from winking and grimacing at the audience."

The architectural excellence of the Alexandra was generally acclaimed, although one journalist did comment disparagingly on the "diminutive foyer"—a jibe that gains piquancy to those who to-night have walked in the splendid foyers provided not only for the stalls and dress circle but also for the "upper circle" in the new His Majesty's.

However, in spite of the friendly reception, "Bad Lads" survived only two weeks and was succeeded by three or four pieces of no greater significance.

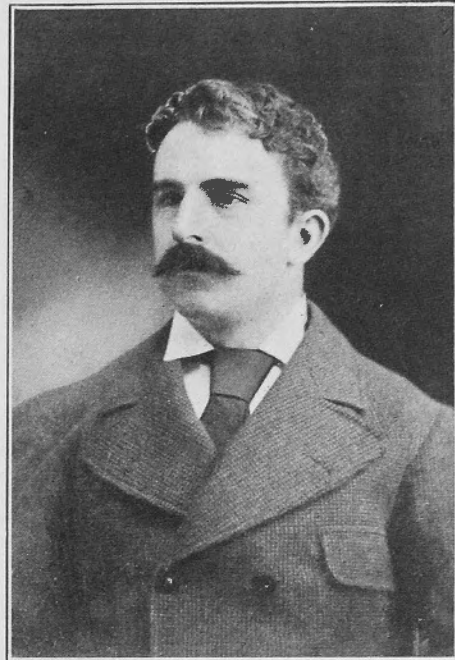
And then came a period of real importance in the Alexandra's life. Martin Simonsen, having secured a company of Italian singers, was prepared to embark on his grand opera season, and on December 11, 1886, the curtain rose on the New Royal Italian Opera Company in Verdi's "Il Trovatore," which introduced to Melbourne such singers as Emilia Ciuti, Giovanni Canalleri, Pasquale Lazzarini, Giuseppe Pimazzoni, Attilio Buzzi; and, in other operas,

Alice Rebottaro, Giuseppe Sentinelli, Eduardo Cerve, Tomaso de Alba and others. The conductor was Roberto Hazon. It is interesting to note that during this season a name appeared in the programme that was afterwards to glow with the brilliancy of fame—that of Flora Graupner.

Simonsen does not deserve to be forgotten. For he, no less than his predecessor as an opera impresario, William Saurin Lyster, spent his life in pursuit of an ideal—to give Melbourne grand opera interpreted by the finest singers obtainable.

He was not rewarded with wealth, but the two seasons of opera he staged at the Alexandra must have left him content with his handiwork. His wife, Fanny Simonsen, who was his ally in both ventures, was entitled almost as much as Simonsen to the appreciation of Melbourne.

The story of the old Aleck is not all in such bright colours as this phase. In fact, there were dreary periods when it stood empty for many weeks on end. Part of this failure to attract either theat-



ALFRED DAMPIER

rical companies or audiences was no doubt traceable to the situation of the house in what was (in those days) a somewhat unattractive quarter of the city.

So the Aleck had to take whatever was offering. A chronological list of its tenants would be a strange medley, the names of fine actors jostling those of men who lived by their strength of muscle and quickness of eye. No such meticulous document need be reproduced here. More satisfying is it to drift back on the wings of memory, picking over the triumphs and glimpsing the faces of the old days as they present themselves. . . .

Perhaps the present generation might not thrill to the mention of many of those players of the past who strutted their brief hour upon the stage, but there were many whose names were something to conjure with, not only in the theatre but as outstanding personalities off the stage.

Alfred Dampier! An actor of many parts and a man of delightful charm. What a repertoire—ranging from "Faust" to "The Green Lanes of England"; from "Robbery Under Arms" and "For the Term of His Natural Life" to "The Count of Monte Cristo," "The Three Musketeers," and "Hamlet." A seasoned band of players stayed with Dampier through his years of changing fortunes, amongst



DAN BARRY



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## MEMORIES OF THE PAST—continued

them Katharine Russell (Mrs. Dampier), Rose Dampier and Lily Dampier (his daughters), Carrie Bilton, Alfred Harford, Reg. Rede, Alfred Rolfe, George Buller, Edmund Holloway, Julia Merton, Helen Nugent, J. B. Atholwood, Walter Baker, Watkin Wynne, Alfred Boothman, Ada Rochfort, May Holt, Harry Stoneham, Barry Marschall, and many others.

During one of Dampier's seasons at the Alexandra, Madame Sarah Bernhardt, that superb and temperamental French tragedienne, was appearing at the Princess Theatre under the direction of Messrs. Williamson, Garner & Co. And did not the great Bernhardt pay a pretty tribute to Dampier's daring as a producer? One of the pieces he staged included a scene in which a water-filled tank was used to represent a river, and, in talk with Bernhardt, he expressed regret that her own stage obligations should prevent her from seeing this novel spectacle.

"But I have seen it," Madame protested.

Dampier was bewildered.

Then she explained that, in one of the intervals at the Princess, she had thrown a shawl over her shoulders and slipped down Little Bourke Street to the pit of the Alexandra to witness the marvel!

Such men as Dampier are rare; he could turn his hand with equally compelling effect to most of the varied demands of the stage. It was he, in association with Garnet Walsh, who wrote "The Scout" from incidents which were supposed to have occurred in the life of Dr. W. F. Carver, that curious Yankee "Wild West" showman, and, when the writing was done, produced the piece with Carver in the lead.

Dan Barry, with his inseparable companion, the bull terrier, Paddy. Who can forget that beloved trouper? A born showman, who almost achieved the feat of "fooling all the people all the time," Dan Barry presented play after play, many of them based upon themes of the time or adapted from other dramas that he "made over" in a new form. His amazing and adventurous resource was indicated in a ceaseless series of varied melodramas, presented with adroit showmanship. The Dan Barry companies nurtured many actors and actresses who did sterling work; Eugenie Duggan, Ida Gresham, Wilson Forbes, J. G. Patten, Dora Mostyn, Edwin Campbell, J. F. Cathcart, George Buckley, Collett Dobson, Martyn Hagan, D. L. Dalziel, F. C. Appleton, Nellie Mortyne, Isa Millet, J. P. O'Neill, Lilla Wilde, Charles Bovis, Will Bovis, Charles St. Clair, Marie Wilton, May Hesford, Inigo Tyrrell, Marie Templeton, Jenny Bryce, Mildred Cottell, and many others.

Bland Holt, with elaborately staged dramas such as "The Golden Ladder" and "The Union Jack," that set him upon the high road to fortune. His company included, in addition to himself and Mrs.

Bland Holt: Albert Norman, Walter Howe, W. H. Leake, Harry Plimmer, Florrie Stewart, Augustus Glover, Harry Overton, H. R. Roberts, Walter Baker, Maggie Knight, Gertie Palmer, Julia Merton, Polly Emery, Mrs. Walter Hill, May Vivian, Virginia Vivienne, Harry Norman, not forgetting "a very large body of trained auxiliaries," as the programme put it.

Hiscock's Federal Minstrels;

Carrie Swain in "The Miner's Daughter" and "Uncle Tom's Cabin," the casts including George Leopold, P. Stuart, G. P. Carey, D'Orsey Ogden, John Forde, Howard Paul.

The American, Robert McWade's production of "Rip Van Winkle."

A dramatic season under the auspices of Wilson Forbes and Erskine Scott, whose company included Augustus Glover, Wilson Forbes, George Majeroni, Edwin Lester, Frank Morton, Harry Daniels, Ada Lawrence, and Rosa Conroy.

Grattan Riggs in "The Irish Detective" and other plays with a flavour of Erin.

Alfred Woods and Maud Williamson in "Hands Across the Sea," "The Gates of Bondage," and other dramatic offerings.

The famous Ada Ward in "The New Magdalene," "Left to Perish," and "The Octoroon."

Phil Day in "Uncle Dick's Darling" and other plays;

The charming Alice Norton in "Pygmalion and Galatea";

A one-night production of Albert Lortzing's comic opera, "Czar and Zimmerman," in the cast of which figured such familiar names as Ernst Hartung, Rudolf Himmer, Martin Schmidt, A. Schieblich, A. Behrend, and Elise Wiedermann. The musical director was Otto Linden.

John Solomon's English and Comic Opera Company, under the direction of Henry Bracy, in "The Beggar Student" and "The Sultan of Mocha," including in their casts Clara Thompson (Mrs. Bracy), Lilian Tree, Flora Graupner, John Forde, A. Lissant, Knight Aston, Arthur Farley, E. Graupner.

And, shades of the past! sandwiched in between them, wrestling matches between Professor Miller, Donald Dinnie, and Clarence Whistler, as well as seasons of the circus of Fitzgerald Brothers, and Wirth's Circus and New York Equestrianism!

It was on June 17, 1898, that the varied career of the Alexandra Theatre came to an end with the conclusion of the season of the Wilfred Hayes Dramatic Company in "Wilful Murder."

No doubt about it, 'twas a "strange, eventful history," that of the old Alexandra, and the superstitious might find some satisfaction in the knowledge that it was the thirteenth theatre built from the time Melbourne was founded.





## "At your service"

For some, to-night is merely the opening of a new theatre. To others it awakens memories of more leisured days—the days of Nellie Stewart and other favourites. To these happy people, actresses were more beautiful and songs more haunting in those happy far-off times.

But even if the memories of past glories are still with us, the present offers many compensations.

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# The Band of Grenadier

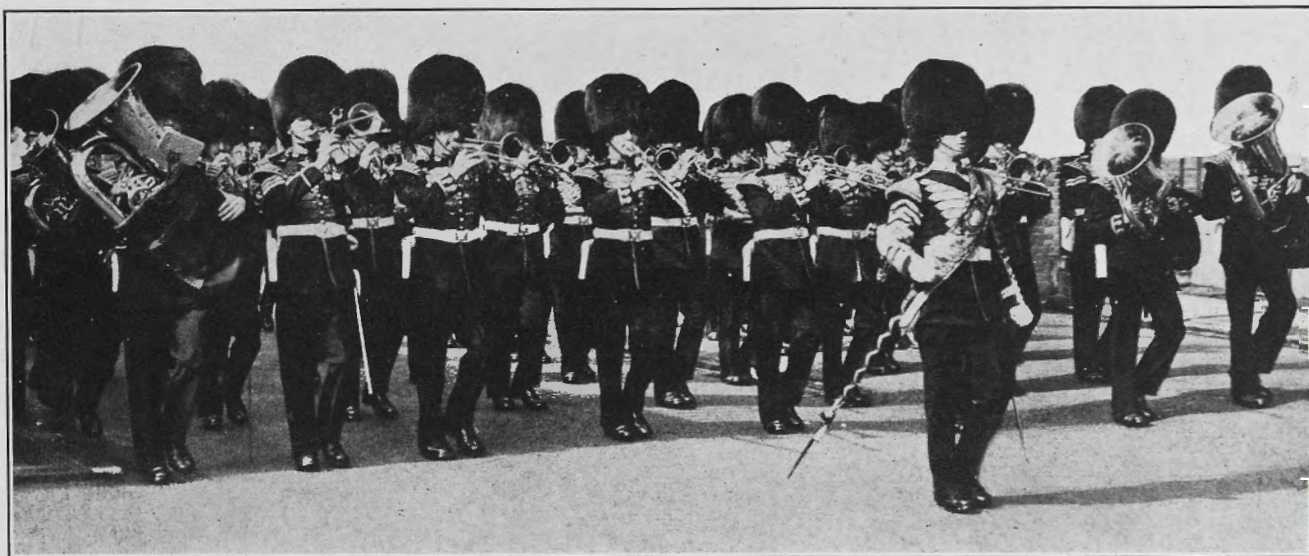


# His Majesty's Guards

By special permission of King George the Band of His Majesty's Grenadier Guards is coming to Australia in October, and will take part in the Centenary Celebrations; and in order that as many citizens as possible may hear the most famous Regimental Band of the British Army, the Commonwealth Government and the New Zealand Government in association with the Centenary Celebrations Council, have entrusted the direction and management of the season to J. & N. Tait, who are at present organizing a comprehensive tour of Australia and New Zealand.

General's (Monk's) Regiment of Foot Guards, to the Grenadiers must go the distinction of being the oldest unit of the Army.

The Grenadier Guards were not called Grenadiers until 1815, in commemoration of their services at Waterloo. Till then they were just the 1st Foot Guards. They have taken part in every campaign Britain has fought. Under Marlborough they saw service, under Wellington in the Crimea, Egypt, South Africa and France their dead have lain, and no soldier needs reminding of their fighting merit in the last war. The Grenadiers can



ON THE MARCH

L.N.A. photo.

The mere mention of the Grenadier Guards Band is sufficient to awaken in the hearts and minds of the citizens of our far-flung Empire a feeling of just pride and romance, as for centuries our brave fighting forces have been inspired by the strains of its music—alike in times of peace and war. Who is there among us who will not be thrilled even at the sight of the Grenadier Guards, in their brilliant red tunics and busbies? Who can fail to enjoy the performances of this splendid Band of Military Musicians? A few details of the history and traditions of the Band make interesting reading.

The Grenadier Guards go back a long way—right back to King Charles II, for when that Merry Monarch was in exile the Guards first came into existence and served in the Spanish Army—not as the Grenadiers, certainly. Nevertheless, when the Monarchy was restored in 1660, the regiment came back from foreign lands and was given the title of "The King's Royal Regiment of Guards." It is probable that they were previously a Royalist infantry who, after the Commonwealth was established, preferred exile to the admission of defeat. At all events they came back with flying colours, and since only one regiment of the new model army which Cromwell had raised was retained, namely, the Coldstream Guards, then known as the Lord

always be distinguished by the small white plume in their bearskins.

A long musical tradition which has been handed down from father to son surrounds Captain George Miller, the musical director of the Band of the Grenadier Guards. Major George Miller was for nearly fifty years bandmaster and director of music in the British army and navy. During the great war Major Miller took his Band to France, and after playing along the French and British lines was invalided home suffering severely from the effects of shell shock. Major Miller died a few months later. Captain Miller, who will accompany the Band, has seen much service. He passed out of the Military school of music before the Boer War, and after a period of service in the 60th King's Royal Rifle Corps, was appointed to India. Towards the middle of the Boer War the Regiment was drafted to Ceylon and then to Cape Town. Captain Miller's next appointment was to the Band of the Royal Artillery, from which he passed on to the Life Guards. Following the death of Dr. Williams, Captain Miller was appointed musical director of the Grenadier Guards.

And so it will not be long before all Australia and New Zealand will be whistling the old tune of "The British Grenadiers," and realizing something of its significance when the tall bearskins pass through streets not hitherto familiar with their tread.







# YEHUDI MENUHIN



## *A Great Virtuoso and an Artistic Miracle*



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in Switzerland where the  
Contract for the Australia-  
lian tour was signed

J. Nevin Tait with  
Yehudi Menuhin  
in Switzerland



**Y**EHUDI MENUHIN, the world-famous violin genius, who ranks among the greatest artists this generation has produced, has signed a contract with J. & N. Tait to make twenty-five appearances in Australia and New Zealand next year. To-day the musical world concentrates upon him as the centre of its admiring wonder. Never has an artist received more glowing tributes or an acclamation more universal.

Of all international celebrities, Yehudi has created the most profound impression. His Carnegie Hall debut as a child of 10, playing Beethoven's concerto with the New York Symphony Orchestra, was proclaimed as a revelation and a miracle. Yehudi has now, in his seventeenth year, outstripped all amazing promise. His future is of a brilliancy beyond any computation.

Shortly after his debut, Yehudi's first New York recital swept his listeners to limitless enthusiasm. To-day, even that tremendous climax is surpassed by the demonstrations distinguishing his each appearance in America and Europe. Of international import from the very start, his public performances are chronicled by the press throughout the old world and the new.

From the very beginning and from every section came offers for Yehudi's appearance. Then, only a few in great cities were accepted. European centres privileged to hear him were moved to immense fervour; his debut appearance in each creating scenes of enthusiasm seldom witnessed in musical history and his succeeding phenomenal triumphs

at return engagements confirming undeniably the brilliance and eloquence of his genius. London, New York, Chicago, Boston, San Francisco, Berlin, Paris, Rome, and other great centres of America and Europe were transported by the magic of his art. Yehudi's current season in America includes, in addition to recital engagements in the leading cities, 12 appearances with America's foremost symphony orchestras under the batons of such master conductors as Toscanini, Stokowski, Koussevitzky and others. From one country to another followed triumph after triumph and next year it will be the privilege of J. & N. Tait, after several years of negotiation, to present Yehudi Menuhin to Australian and New Zealand audiences. His success has been so universal that to describe it as it is might cause an impression of exaggerated enthusiasm. He must be heard to be believed; his beguiling tone, the charm and lyric sweetness of his style, his true and musical feeling will prove what mere words must fail to describe.





Facsimile front page of first issue 11-9-22.

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Facsimile front page of recent issue.



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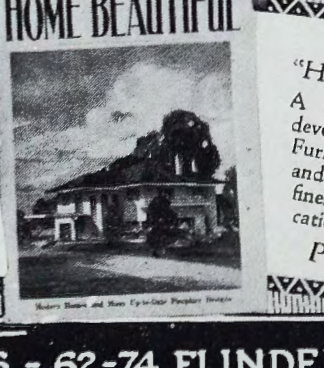
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GALA PERFORMANCE FOR H.R.H. THE PRINCE OF WALES.  
His Majesty's Theatre, June 5, 1920.





# THE J. C. WILLIAMSON REGIME

## *A Pageant of Plays and Players of the Past*

SOME men express their genius in coloured pigments; others in the written word; still others in cold majestic marble. These men are known as artists, and the world bows before them.

If the life of James Cassius Williamson had been cast in a different channel he might have chosen one of these media and remained unknown. Instead, the theatre called him, he seized the opportunities that came to his hand—and so became the greatest figure in Australian theatrical history.

It was indeed a hazardous and courageous enterprise that J. C. Williamson embarked upon, when, the historic partnership with George Musgrove at the Princess having been severed, he took over the control of the old Alexandra, and, with the eyes of all Australia upon him, a new and notable phase of the theatrical business came into existence with the opening of Her Majesty's. He needed courage of the highest order for his venture. Since Mr. Joubert had built it, the theatre had experienced a varied career of ups and downs—a patchwork existence of success and failure. But J. C. Williamson did not falter. The warnings of pessimists failed to deter him. He steadfastly persisted, and put into operation his plans for a theatrical renaissance that lifted the legitimate stage in Australia to a peak of enterprise and success it had never previously attained.

There will be many in this house to-night who will remember how thoroughly J. C. Williamson went about his task of rejuvenating the drab and

cheerless Alexandra—how, like a butterfly, Her Majesty's Theatre appeared from the chrysalis of the "Old Alex.," and, on May 19, 1900, opened its doors to an eager and excited audience.

That was, indeed, a night of memories!

Melbourne was in the grip of pent excitement. The shadow of the South African War lay over the people. Everywhere, the Union Jack fluttered. And, on that night, rumours were everywhere. Mafeking had been relieved, it was whispered. The news was hardly credible to a people that had waited so long. They were near to hysteria.

This atmosphere of eager waiting could be sensed in the packed stalls and galleries of Her Majesty's. Loyal colours fluttered, and loyal songs, led by the gallery boys at first, with more sober citizens

joining in as the patriotic infection spread, reverberated through the house while the audience waited for the curtain to rise on "H.M.S. Pinafore."

The opening chorus was hardly over before the feeling was manifest that a great triumph had been won, and that the ship of Her Majesty's, with J. C. Williamson at the helm, was sailing over smooth seas to success and prosperity. It was a notable company on board—Wallace Brownlow as Captain



J. C. WILLIAMSON



## THE J. C. WILLIAMSON REGIME—continued

Corcoran; Charles Kenningham, Ralph Rackstraw; Carrie Moore as Josephine; George Lauri as Sir Joseph Porter; Hugh Ward as the misanthropic Dick Deadeye; Dorothy Vane as Little Buttercup; and with them Harry Shine, P. B. Bathurst, Cecile Englehart, and Stella Tracey.

"Pinafore," surely, never had a more auspicious production even in those faraway days of 1879 when J. C. Williamson staged it for the first time in Australia with himself as the Ruler of the Queen's Navee and Maggie Moore as Josephine.

No purpose can be served by dwelling on the triumph of that night—a triumph replete with significance greater perhaps than even J. C. Williamson dreamed. Instead, let us turn to a pageant of plays and players of the past, pausing for a moment now and then to conjure up the scenes in which they won the sweetness of public approval.

Memory goes back, flying down the years, to Nance O'Neill, splendid in her statuesque beauty, compelling in her artistry. And, with her, Thomas Kingston, Harry Plimmer, Joseph Carne, Mrs. Henry Brace, McKee Rankin, and a dozen more, in such pieces as "Elizabeth, Queen of England," "Lady Inger of Ostrat," "Magda," "School for Scandal," "Camille," "Peg Woffington," "La Tosca," "Macbeth," "Fedora," "Tess of the d'Urbervilles," "Hedda Gabler," "Ingo-marr," "The Fires of St. John."

Tyrone Power in "The Only Way" (it was a far better thing he did than he had ever done); and with him Edith Crane, Cyril Keightley, Cecil Ward, and others who shared in the success of "Trilby," and other plays.

"The Rose of Persia," by Arthur Sullivan and Basil Hood, has a sacred place all its own, for it was the forerunner of the long series of musical plays this theatre has known. It was a sheer delight with its cast including Lauri, Brownlow, Kenningham, Ward, George Majeroni, Carrie Moore, and Ada Winston-Weir.

"Florodora!" with its beauty, youth, gracious

music; the glamorous ladies of its far-famed sextette—Cecile Englehart, Irene Outtrim, Ethel Gordon, Evelyn Muret, Stella Esdaile, and Nellie Wilson, winning Melbourne's heart no less than Grace Palotta, George Lauri, Pat. Bathurst, W. B. Beattie, Maude Chetwynd, Carrie Moore, Hugh Ward, Wallace Brownlow, Fred. Young, Ernest Mozar.

Fragrant memories are those of "Florodora," like the perfume of that "island fair set in a silver sea."



Maggie Moore and J. C. Williamson, as they appeared in the first performance in Australia of "H.M.S. Pinafore."

Julius Knight, the idol of the ladies, the admiration of the men, winning fresh success in "A Royal Divorce," in which he had already set hearts aquiver at the Princess; with him, Linda Raymond as Josephine, Cecil Ward as Napoleon, and a cast including George Majeroni, Harry Plimmer, Arthur Lissant, Harry Hill, J. W. Hazlitt, W. F. Grant, Ollie Deering, W. G. Fernside, Mrs. John Sandes (a daughter of Sir Graham Berry), Rose Musgrove, Florence Gleason, and Isobel Hendley, to return later with the lovely Maude Jeffries and Beer-bohm Tree's company in Tolstoi's "Resurrection," "Monsieur Beaucaire," "The Eternal City," "The Silver King," "The Darling of the Gods," "If I Were King," "Lady of Lyons," "Pygmalion and Galatea," and "His Majesty's Servant."

Wilson Barrett and Lillah McCarthy in "Man and his Makers," "The Manxman," "The Sign of the Cross," "The Silver King," "Quo Vadis," "The Christian

King," "Hamlet," "Othello," and "Claudian."

Tittell Brune, from California—the idol of the crowd, who surrounded her carriage as though she were a queen, and worshipped at her throne with unswerving loyalty; her successes ranging from "Sunday" to "Merely Mary Ann"; "Parsifal" to "Peter Pan"; "L'Aiglon" to "The Girl of the Golden West."

Cuyler Hastings in "The Light That Failed," "Sherlock Holmes," "If I Were King," "The Admirable Crichton," and, with Tittell Brune, in "Sun-day."





THE J. C. WILLIAMSON REGIME—continued



Madge Elliott



Cyril Ritchard



Ada Reeve



Grace Palotta



H. B. Irving



Margaret Anglin



Mrs. Brough



Geo. S. Titheradge



Tittell Brune



John McCormack



Florence Young



Blanche Browne



Beppie de Vries



Carrie Moore



Dorothy Brunton



Though  
"All the world's a stage"  
there is only one  
"SUPER"—



**KING GEORGE**  
SUPERFINE SCOTCH  
WHISKY

**IV**



## THE J. C. WILLIAMSON REGIME—continued

### A NOTABLE GATHERING

Back: J. C. Williamson,  
Harry Rickards.

Front: George Rignold,  
Bland Holt.



Andrew Mack—his memory is evergreen—in "Tom Moore," "The Way to Kenmare," "Arrah-na-Pogue," "Jack Shannon."

Charles Waldron—who set feminine hearts a-flutter and drove strong men to envy in his chaps and other Wild West trappings in "The Squaw Man," with Ola Jane Humphrey; and in "The Virginian."

Memory lingers for a while over the milestone that



Dame Nellie Melba

was reached on August 20, 1904, when "Tapu" was presented for the first time, written by J. C. Williamson and Arthur Adams, the music by Alfred Hill, the New Zealand composer, the cast including Florence Young, Maude Chetwynd, George Lauri, Evelyn Scott, Olive Godwin, John Ralston, Reg. Roberts, Nellie

Wilson and Haigh Jackson.

William Collier, the American actor, in "The Dictator," "On the Quiet," and other plays which set a new standard at Her Majesty's for meagre box office returns.

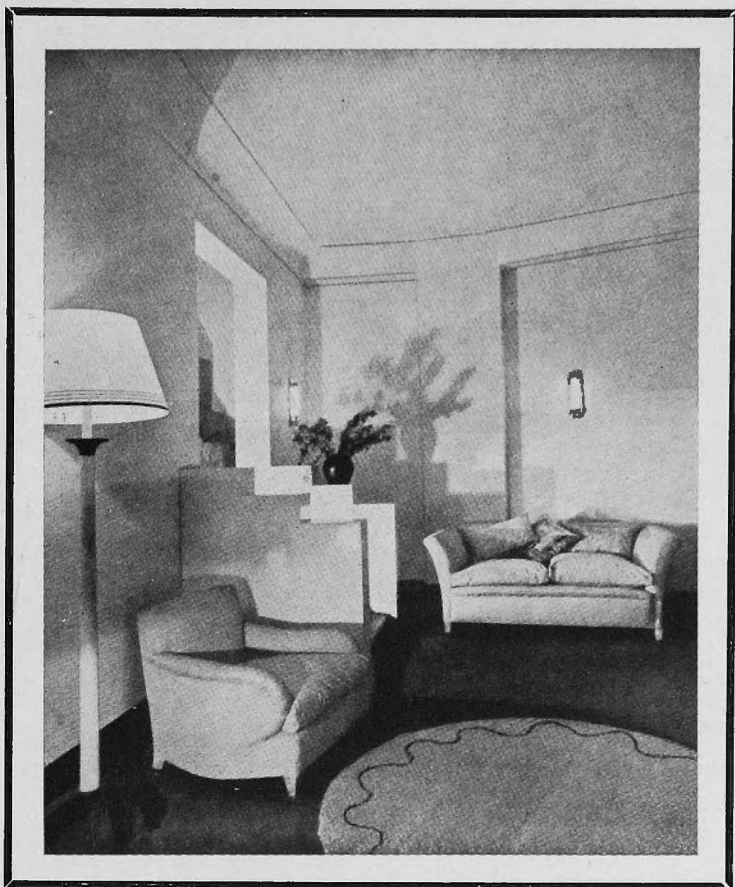
The London Gaiety Company, with Maud Hobson, Maurice Farkoa, G. P. Huntley, and other favourites in "Three Little Maids," "The Girl from Kay's," "Kitty Grey."

Old melodies, sprightly, grave or gay, ring once more round the halls of memory, bearing back vivid flashes from such old triumphs as "The Toreador," "Paul Jones," "The Geisha," "Ma Mie Rosette," "The Emerald Isle"; Marie Burke in "Wildflower" and "Katja"; Ada Reeve in pantomime; Madge Elliott and Cyril Ritchard (soon to be back with us again) in a long series of successes; Florence Young, whose imperishable memorial is the memory of her many triumphs in every type of musical production; "Our Miss Gibbs" and "The Quaker Girl" (record-breakers both) with Blanche Browne; Gladys Moncrieff in "The Chocolate Soldier," "Kalinka," "Sybil," "The Street Singer," "Ma Mie Rosette," "A Southern Maid," "The Maid of the Mountains" and "Maytime"; Gilbert and Sullivan opera seasons in never-ending succession, and never



Anna Pavlova





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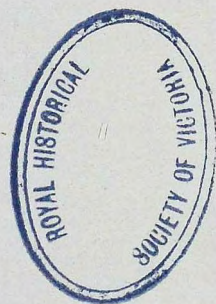
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## THE J. C. WILLIAMSON REGIME—continued

lacking in popularity; "The Arcadians," "Miss Hook of Holland"; Annie Croft in "The Girl Friend" and "Hit the Deck"; "The Belle of New York," first a failure, then a triumph that brought fortune in its wake; "Going Up," the aviation musical comedy (Alfred Frith's big hit), "Blue Moon," "The Duchess of Dantzic," Dorothy Brunton and Maude Fane in many brilliantly attractive musical comedies, amongst them—"Canary Cottage," "So Long Letty," "High Jinks," "You're in Love"—all classics of their time—with Alfred Frith, C. H. Workman, and Con-

haunt the memory; "The Beggar's Opera," which, wrapped thickly in old English tradition, proved not to the liking of Australian audiences; "The Dairy-



Marie Bremner



Leon Caron

nie Ediss (can you hear her singing "Here Come the Married Men" with the "Exquisite Eight"?)

Down Memory Lane we get glimpses, too, of Josie Melville, as the wistful Sally—a part that fitted her like a glove—and, with George Gee in the golfing musical comedy, "Kid Boots."

Strella Wilson, the heroine of "White Horse Inn," in grand opera, Gilbert and Sullivan opera,



Andrew Higginson



Julius Krüght

comic opera, musical comedy; all alike afforded her the opportunity of displaying her art and her versatility until, finishing in "The Vagabond King," she sailed away to win fame and fortune in the United States, Canada, and England.

The Dutch prima donna, Beppie de Vries, the star of "Madame Pompadour," who shared her success in "The Student Prince" with James Liddy as Prince Karl.

"Show Boat," one of the most charmingly sentimental of all musical plays, with melodies that still



Oscar Asche



Muriel Starr

maids," with its famous exponents of physical culture, "the Sandow Girls"; "Lilac Domino," with Jameson Dodds in his original London role; "A Country Girl," "The Dollar Princess," "The Geisha," "Waltz Dream," "The Pink Lady" (in which Cyril Ritchard, as Pan, in a brilliant Bacchanalian dance, leaped into public notice!).

Spectacular revues: "Hello, Everybody," "The Bing Boys on Broadway," "The Bing Boys are Here," "The Passing Show of 1920," and "Come Over Here," in which the irrepressible Jack Cannot and the magnetic Daisy Jerome figured.



Beatrice Day

Pantomimes! Dozens of them, going back to those historic Christmas productions of "Matsa" and "Djin Djin" in which J. C. Williamson and Bert Royle collaborated with wonderful success; and including "Mother Goose,"



Lily Brayton



John Ralston  
As Franz Schubert in  
"Lilac Time"

which, though less spectacular and expensive to produce than many other more ambitious pantomimes, the public has always insisted on taking as its standard of what a pantomime ought to be!

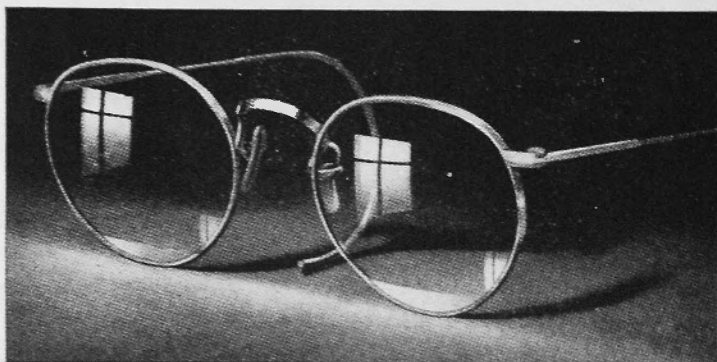


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## THE J. C. WILLIAMSON REGIME—continued

Drama! "The Whip," a superlative series of spectacles; "Harbour Lights," "Sealed Orders"; Muriel Starr in "The Law of the Land"; H. B. Irving in "The Lyons Mail," "The Bells," "Hamlet," "Dr. Jekyll and Mr. Hyde," "Louis XI"; Pauline Frederick, star of stage and screen, in "Spring Cleaning"; "Brewster's Millions," its yacht scene representing the height of realism at that time; the knightly Lewis Waller, opening in "Henry V," his



Josie Melville



Maude Fane

cast including the grand old man of the Australian stage, George S. Titheradge; "Bella Donna," with Julius Knight and Irene Browne; "The Scarlet Pimpernel"; "The Silver King"; "An Englishman's Home"; "The Flag-Lieutenant."

Three wonderful weeks of Cyril Maude in "Grumpy" (with which he had already entertained many thousands at the Theatre Royal), "General John Regan," and Tom Robertson's "Caste." No one will ever forget Grumpy.

Memories of Oscar Asche! "Chu Chin Chow," first with Arthur Styan as Abu Hasan, and C. H. Workman as Ali Baba, and later with Asche himself in his own role. Then the amazingly spectacular "Cairo," and austere recitals of "Julius Cæsar," in drappings.

Margaret Anglin in "The Thief," "The Truth," "The Taming of the Shrew," "Camille"—with her, Henry Kolker, Geo. S. Titheradge, Dion Titheradge,



Minnie Love



Maude Jeffries

Susie Vaughan; Thomas Kingston in "Sherlock Holmes" (with Mrs. Robert Brough); Emelie Polini in "My Lady's Dress," "The Lie," "French Leave," "De Luxe Annie," "Eyes of Youth"; Lawrence Grossmith in "The Silver Fox" and "Ambrose Applejohn's Adventure."

Memorable testimonial matinees: to Jennie Lee ("Jo") prior to her return to England, and to the well-loved Maggie Moore, before her departure for San Francisco, fated never to return.

A milestone to remember: "The Merry Widow," on Saturday, May 16, 1908, the Royal Comic Opera Company cast including: Carrie Moore, Andrew Higginson, Florence Young, Reginald Roberts, Victor Gouriet, Claude Bantock, Edmund Sherras, D. B. O'Connor, Fred. Leslie, Arthur Hunter, Ivy Scott, Nellie Wilson.



Marie Burke

"Rose Marie"! What memories, what melodies! Harriet Bennett, Reginald Dandy, Frederic Bentley, Stephanie Deste (and, later, Marie Bremner); "Desert Song"—a record-breaker with a run of six and a half months that brought credit to Lance Fairfax, Virginia Perry, Herbert Mundin, Reginald Dandy, Stephanie Deste, Lorna Helms, Maude Zimbla, Herbert Brown, Peter Gawthorne, Colin Crane, Douglas Herald, Ronald Pomeroy.



George Lauri



Jack Cannot



Wilson Barrett

Russian Ballet! Adeline Genée, with whom came the fleet-footed Alexander Volinin; and, years later, the Incomparable Pavlova. Those who saw her will treasure precious memories that even Time can never efface.

Grand Opera! Melodies come stealing through the years, sung by sweet singers who "never failed to recapture that first fine careless rapture"—remembrances of Dani, who came because another was unable to make the voyage—one who later soared to imperishable fame as Enrico Caruso; John McCormack; Edmund Burke; Toti dal Monte; Apollo Granforte; John Brownlee; Gertrude Johnson; the brilliant Castles sisters; Dino Borgioli; Nino Piccaluga; Arangi Lombardi; Francesco Merli; Lina Scavizzi; and—Melba!

Outstanding in this pageant of the past is the undying memory of that night of tears and flowers when Melba sang her Swan Song of Farewell!



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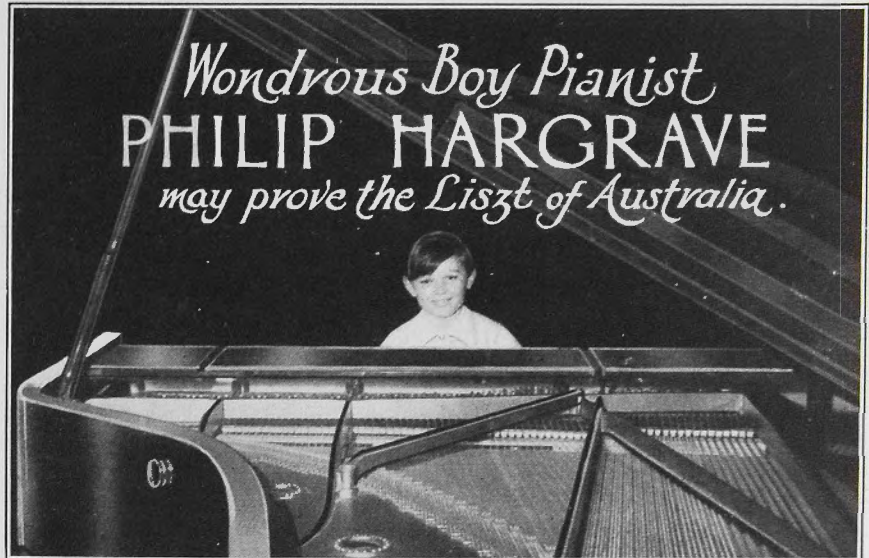


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THE musical sensation of 1933 proved to be the discovery of Australia's latest infant prodigy, Philip Hargrave. His tour of thirty concerts under the direction of J. & N. Tait was a veritable triumph, and thousands of music-lovers of all ages have been to the forefront in acclaiming him. His success increased with every recital. Responsible critics and prominent musicians as well as the public at large joined in the chorus of praise. Philip Hargrave was universally acclaimed "the musical sensation of Australia," and for him was predicted a world career amongst the greatest musicians of the day. Nothing in memory can compare with the enthusiasm which surrounded his appearances in Adelaide, Melbourne, Brisbane and Sydney before packed audiences, creating an absolute furor.

At the age of five and a half years this unique child was brought to Miss Henriette Garnaut, of Burnside, Adelaide, a teacher of considerable musical vision. After a fortnight's lessons Miss Garnaut declared: "I have found a genius." And events moved quickly which proved abundantly the truth of this statement. At seven years he was playing Beethoven's "Moonlight" Sonata without music! At the age of nine Philip accomplished the amazing feat of winning the three years' scholarship awarded for the



readings of the classics. Since the early recitals he has considerably added to his already comprehensive repertoire, which comprises Bach, Beethoven, Mozart, Chopin, Haydn, Liszt and many other giants of the piano.

This little Australian boy who has mastered the great masters and aroused the unparalleled enthusiasm of record audiences will shortly give another series of concerts in Australia and New Zealand. He is confidently expected to go forward to become a world-famous musician, and shows very definite promise of becoming the greatest pianist Australia has yet produced.

most promising candidate in the Grades II and I of the Public Music Examinations. The Adelaide "Advertiser," commenting on this, stated that the examiners were astounded—Philip Hargrave, at the age of nine years, had gained a scholarship the entrants for which are usually between the ages of 16 and 20 years.

Philip Hargrave's piano miracles go beyond mere precocity. It seemed uncanny to see this small boy, whose foot barely reached the pedal even when he perched himself on the front edge of the stool, giving brilliant and matured



Miss Henriette Garnaut



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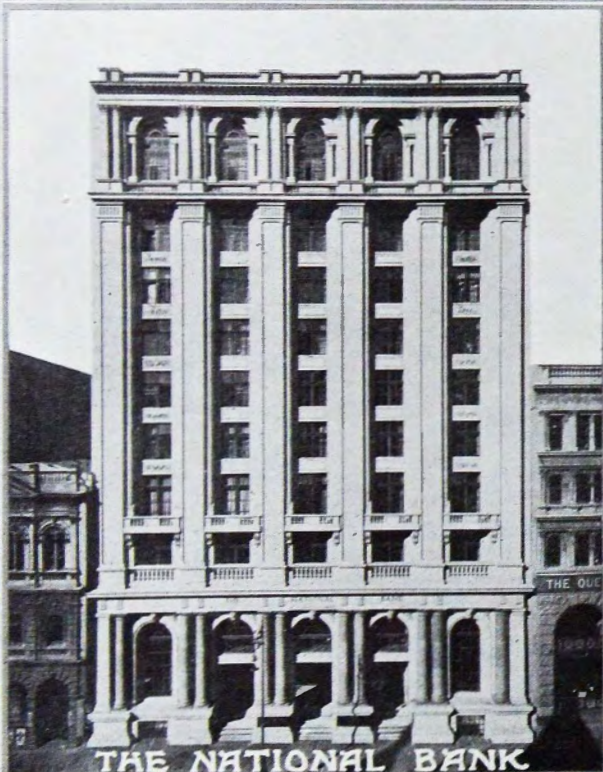
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*Stella Wilson*

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## Stella Wilson

RICHLY endowed with beauty and gifted with a voice of gold, Stella Wilson, radiantly lovely daughter of Australia, and a star of world renown, brings the exquisite appeal of feminine charm to the stage in "White Horse Inn." Her career has been one of unbroken success—success which skyrocketed her to the heights of stardom. The story opens in Melbourne. A shy schoolgirl dreamt of becoming a great singer. One day Dame Nellie Melba heard her voice. Its sweetness impressed the great prima donna, who prophesied a great career for the child.

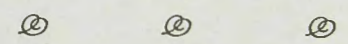
In a few short years Miss Wilson was playing leads in opera. Triumphs in Australia tempted her to go abroad. The entire London press hailed her as a great star!

Once again Australia has the pleasure of thrilling to the sweetness of her soprano voice, and every theatre-goer hopes it will be many moons before "Time Please!" is called by the charming hostess of "White Horse Inn."

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Mr. Stigant plays the role of John Ebenezer Ginkle in "White Horse Inn," and the gales of laughter that sweep through the theatre are a tribute to his ability. A glorious sense of comedy has won him a world-wide reputation. His successes are too numerous to mention.



AND now, after meeting Miss Wilson and Mr. Stigant, we invite you to turn the page and make the acquaintance of other delightful stars in "White Horse Inn"—the stage's most lavish production.

*Arthur Stigant*





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*The autographs appearing in this Souvenir are the actual signatures of the stars.*



*Charles Norman*



*Sidney Burchall*

### Sidney Burchall

**I**T seems almost superfluous to introduce Sidney Burchall. This dashing and handsome young star is one of the most popular artists the stage has given us. Magnificent baritone voice and a splendid actor. Has brought the thrill of romance to numerous successes. Born in England and studied music and voice production under famous English teachers. Keen sense of humour and seldom without a smile. Makes an ideal Valentine Sutton in "White Horse Inn."



*Jack Kellaway*

### Jack Kellaway

**R**EALLY brilliant eccentric dancer and exceptionally clever comedian. Has triumphed in London, Scotland, Ireland, Norway, Holland, Sweden, America, Germany—well, to be brief, nearly all over the world. A great enthusiast and always infuses wonderful life into his work. Interested in all sport and loves music. Even has a portable radio set in his dressing-room. Splendidly plays the role of Sigismund Smith in "White Horse Inn," and is he popular? Just listen to that applause!

### Sylvia Kellaway

**V**IVACIOUS and beautiful brunette. A born dancer and an exceptionally gifted comedienne. Loves the theatre and is never happier than when she is on the stage. Ambition is to attack speed records in a racing car, but has to content herself with driving a stylish sports model. Made a successful tour of the world with husband Jack and returned in time to accept the role of Gretel in "White Horse Inn."



*Sylvia Kellaway*





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THE boys wear short black deer skin pants embroidered and laced at the side with yellow silk. Elaborately embroidered braces, white shirts, grey flannel coats trimmed with green, and gay socks which only cover the calf, are other features of their unusual dress. Their hats are of green velour, with an ornamental plume of deer hair attached. It will be noticed the Alpine deer provides most of their national costume. The leather pants will wear for 25 years. The troupe recently appeared in "White Horse Inn" at the Coliseum, London, and several danced in the original Berlin production.

At right: Sebastian and Mathias Stromhayer demonstrate their famous "fight dance," one of the most unusual and thrilling features of the show.







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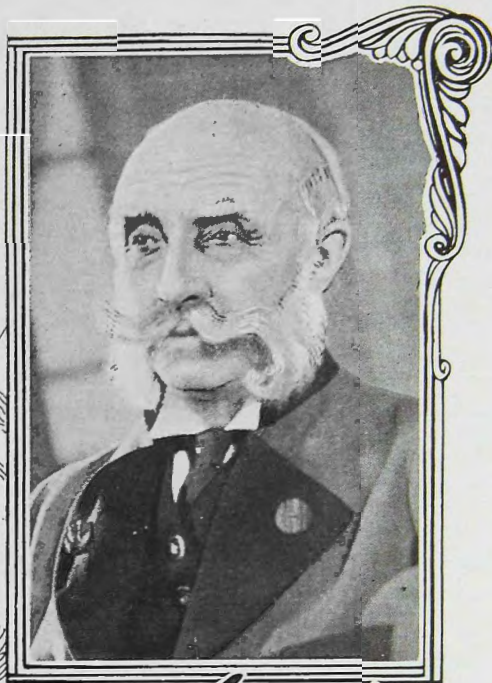


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*Marie Doran*

**Y**OUNG Australian girl with a golden future. Has rapidly established herself as a great favourite. Possesses a really delightful personality and a smile that wins all hearts. One of the most attractive girls on the Australian stage. Looks lovely and sings beautifully in "White Horse Inn." Plays Ottoline.



*Leslie Victor*

**F**INE actor. Mr. Victor's Emperor Franz Joseph is a really brilliant character study. Always gives a smooth and polished performance and is an outstanding member in any cast. Has had wide experience, and is a master of make-up. Recently seen as the Duc de Choiseul in "The Dubarry."



*Victor Gouriet*

**S**PLENDID character actor and one of the most genial members of the cast. Has fine knowledge of the theatre. Plays the part of the old professor in "White Horse Inn." Hails from England, but has been on the Australian stage for many years.



*Victor Gouriet*



Swaying to the haunting melody of "Your Eyes"—one of the many beautiful ballets in "White Horse Inn"





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*S. Albert Locke*

S. Albert Locke, the brilliant 27-year-old Englishman, who was engaged in London by Mr. E. J. Tait to produce "White Horse Inn." Mr. Locke was associated with the original London production.

Above: There is romance, too, at the "White Horse Inn" . . . Charles Norman and Strella Wilson in a scene from the production. Top right: The gay and colourful scene as the Emperor arrives aboard the river steamer and is welcomed by the townspeople. Centre: Arthur Stigant, Strella Wilson and the Tyrolean dancers. Below: Strella Wilson sings while the ballet sways to the dreamy waltz. Bottom right: Sylvia and Jack Kellaway.





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# REHEARSAL day at the "White Horse Inn" . . . and hard work commences for members of the ballet

EVEN during the season of "White Horse Inn" the ballet is rehearsed regularly. Beauty, personality and unbounded energy are possessed by these lovely girls, who have made the ballet an essential and integral part of the show.

## Ruby Morriss

Who arranged the beautiful ballets in "White Horse Inn"

Right: An unusual study of the ballet taken in front of the footlights.



*Ruby D. Morriss.*



Above: Rehearsing the spectacular spade ballet, an attractive feature of the dancing in the production.

Right: Ruby Morriss shows the girls exactly how it is done.





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# New Departure in Stage Lighting

## Lamps Cooled by Water!

THE lighting of the stage and of the theatre generally has made great strides within the last few years. Without the need for exploring down the dim corridors of history, a few of us will be able to remember the stage lighting of 30 or 40 years ago, and will be able to realise how great has been the progress since then.

When villains played in top hats and spiky moustaches, and helpless heroines simpered under wigs of blonde curls, a double row of footlights at the front of the stage, helped by hissing limelights from a box away up near the roof of the theatre, supplied the illumination under which Algernon and Ermyntitude played out their destinies. Perhaps, of course, in those days the strength or quality of the lighting didn't matter. It was so easy to recognize the villain anyway! That shiny top hat, those stiffly waxed moustachios, gave the show away completely!

Nowadays, however, the demand that every subtle significant action and every fleeting glance of expression on the faces of the performers be seen clearly, even by those in the farthest back seats, has stimulated theatre owners and lighting manufacturers to produce specially designed equipment for theatrical use.

In re-designing His Majesty's Theatre for its re-opening this year, use has been made of the very latest ideas of theatrical lighting that have been evolved for the great theatres in London, Paris, Berlin, and Vienna. The stage lighting of His Majesty's Theatre is now far in advance of that of all other theatres in Australia. It is obviously impossible in this space to describe all the innovations that have been made, but particular interest will be aroused by the great projectors that flood the stage with brilliance from their positions in front of the Circle. The lamps used in these projectors are of a most unusual type, and were specially developed for this theatre by the well-known firm of Philips Lamps



Ltd. So intense is the light poured out from them, that each lamp requires the equivalent of  $6\frac{3}{4}$  horse power of electrical energy to operate it. Since there are 12 lamps, this means that 82 horse power is required for these lights alone! With such a large amount of energy consumed, it is obvious that tremendous heat is generated, and in order to protect the lamps, as well as to prevent this heat from being

dissipated in the theatre, a constant stream of cooling water flows round each lamp. The value of these latest creations by Philips Lamps will be appreciated during the performances at His Majesty's.

It is not merely for this purpose alone, however, that Philips Lamps have been used in the new theatre. Cast your eyes over the artistic decorative lighting fixtures and the lights throughout the theatre. Hundreds and hundreds of Philips Lamps of all types, such as you use in lighting your home, are used in these fixtures. Philips Lamps, of course, have been selected because of their reliability and long life.

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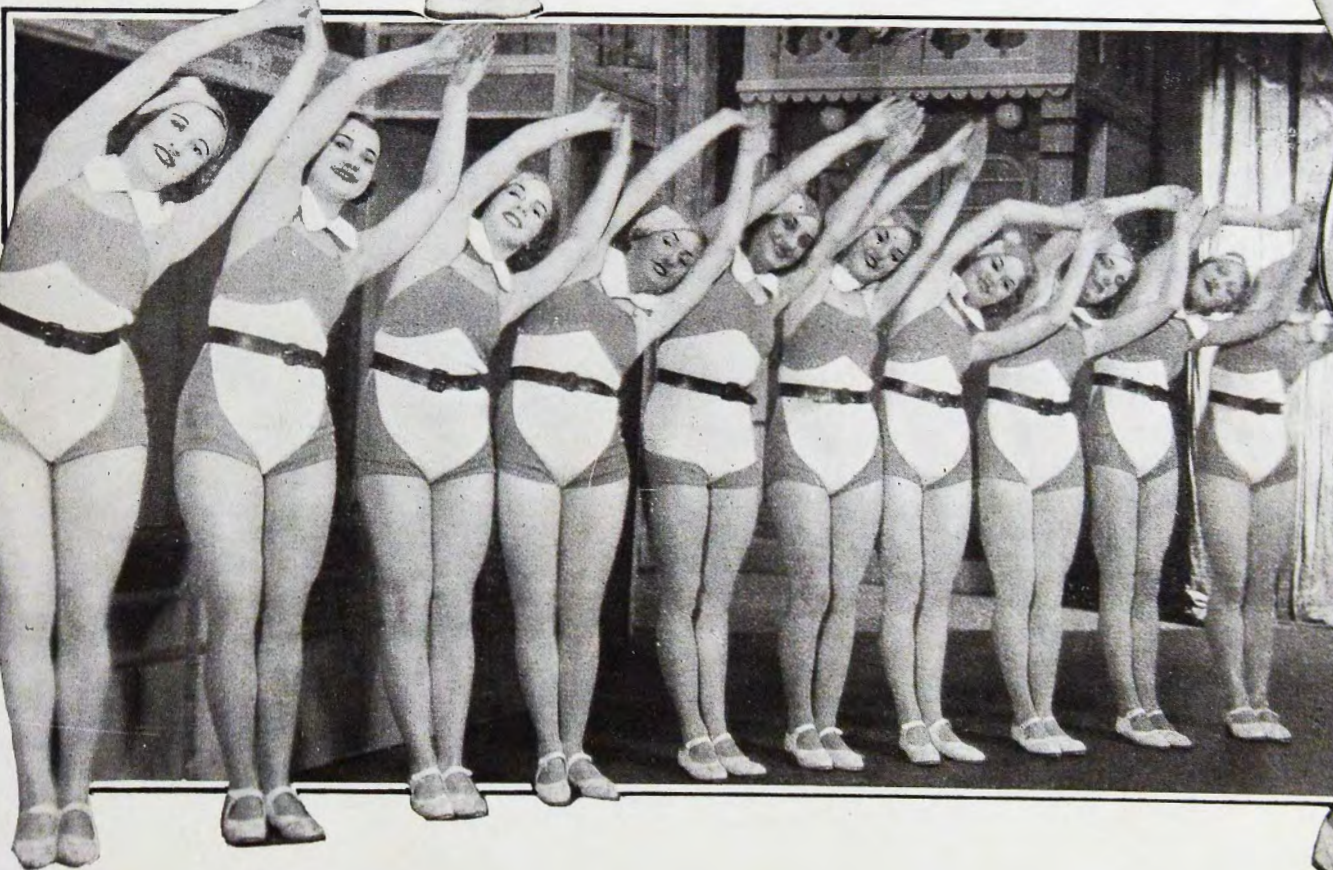
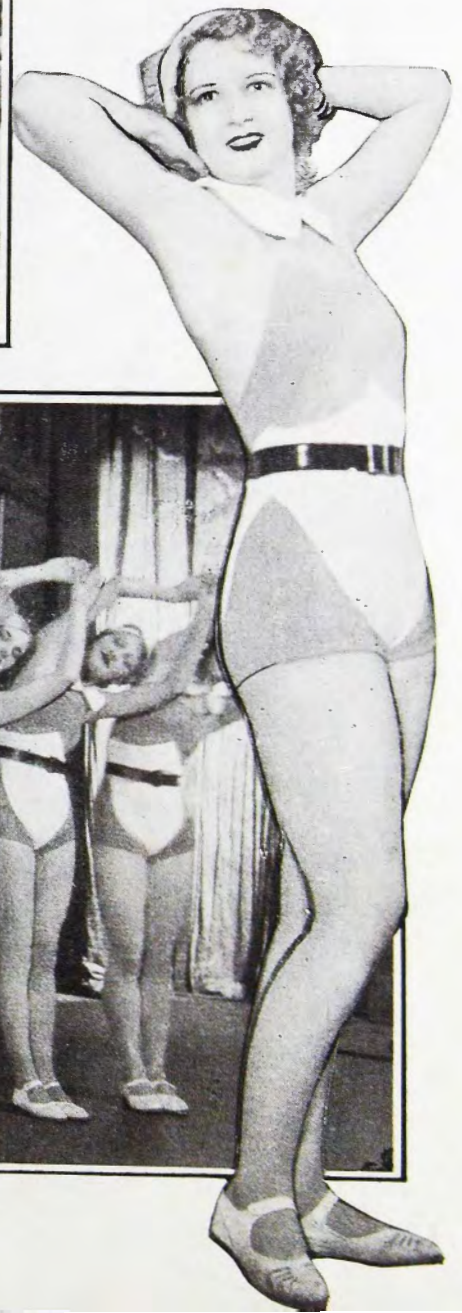
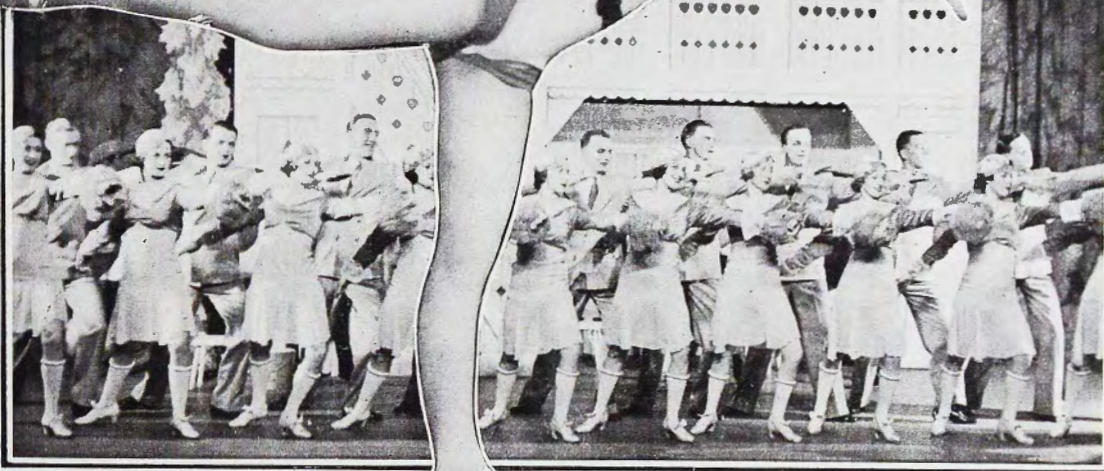


# Beautiful Ballets and Beautiful Girls!

"WHITE Horse Inn" has amazed, bewildered and delighted audiences all over the world with its spectacle, melody and colour. Here are some of the most attractive massed movements in the production: Charles Norman leads the famous "Waiter Dance" to the strains of "The Legionary."



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A charming member of the  
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Below: One of the lovely show-  
girls in the production and two of  
the most attractive ballets.





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