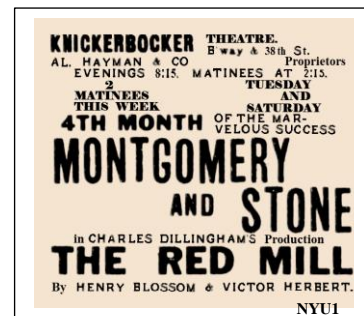


The Red Mill, 1906

A musical play in two acts. Book and lyrics by Henry M. Blossom. Music by Victor Herbert. Produced by Charles Dillingham. Staged by Fred G. Latham. Act 1 setting by Frank E. Gates and E. A. Morange. Act 2 setting by Homer Emens, Edward C. Unitt, and Joseph Wickes. Musical direction by Max Hirschfield. Costumes by Wilhelm. First performance in Buffalo, New York, at the Star Theatre on September 3, 1906. Opened in New York City on September 24, 1906, at the Knickerbocker Theatre and closed on June 29, 1907, after 318 performances.

The setting is the small fictional seaport of Katwyk-ann-Zee in Holland. Act 1 is outdoors by the sign of the Red Mill Inn. Act 2 is in a spacious hall in the Burgomaster's house. The time is the present (1906). The original cast was:

FRED A. STONE	CON KIDDER, an American "doing" Europe who has become penniless and stranded								
DAVID MONTGOMERY	KID CONNER, Con's companion, also stranded. They both want to get home to New York.								
EDWARD BEGLEY	JAN VAN BORKEM, Burgomaster of Katwyk-ann-Zee								
CHARLES DOX	FRANZ, the village sheriff								
DAVID L. DON	WILLEM, keeper of the Red Mill Inn								
JOSEPH M. RATLIFF	CAPTAIN DORIS VAN DAMM, a ship captain in love with Gretchen								
NEAL McCAY	GOVERNOR OF ZEELAND, who is engaged to Gretchen, a marriage that will give her father status								
CLAUDE COOPER	JOSHUA PENNEFEATHER, a London solicitor, automobiling through Europe with his four daughters								
AUGUSTA GREENLEAF	GRETCHEN, daughter of the Burgomaster, engaged to the Governor but in love with Captain Doris								
ALINE CRATER	BERTHA, a widow and sister of the Burgomaster								
ETHEL JOHNSON	TINA, barmaid and daughter of Willem								
JULIETTE DIKA	COUNTESS DE LA TERE, automobiling in Holland with her four sons								
CONSTANCE EASTMAN	<table border="0"> <tr> <td>FLORA</td> <td rowspan="6" style="font-size: 2em; vertical-align: middle;">}</td> <td rowspan="6" style="vertical-align: middle;">Flower girls in opening scene</td> </tr> <tr> <td>DORA</td> </tr> <tr> <td>LENA</td> </tr> <tr> <td>PHYLLIS</td> </tr> <tr> <td>ANNA</td> </tr> <tr> <td>MADGE</td> </tr> </table>	FLORA	}	Flower girls in opening scene	DORA	LENA	PHYLLIS	ANNA	MADGE
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PHYLLIS									
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MADGE									
KITTY HOWLAND									
PAULA DESMOND									
ESTELLE BALDWIN									
CLEO SWENINGER									
SADIE PROBST									
Peasants, Artists, Aides de Camp, Burghers, etc.									

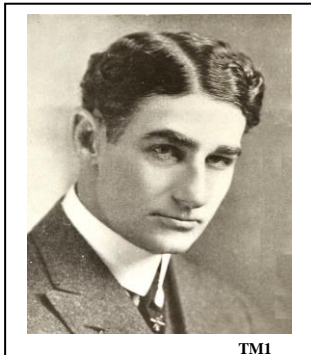


The Red Mill enjoyed a long, successful run on Broadway in 1906 and 1907 and on subsequent tours in theaters throughout the US and in England. Over the years, several songs from *The Red Mill* have been recorded by many famous popular singers. A major revival of *The Red Mill* starring Eddie Foy Jr., Michael O'Shea, and Dorothy Stone (daughter of Fred Stone), played on Broadway from October 16, 1945, until closing on January 18, 1947, compiling a total run of 531 performances. However, the revival made many changes to the original show, including removal of original songs, bringing in other music of Victor Herbert, rearranging much of Victor Herbert's orchestration, and inserting newly composed music in the style of the 1940s. The material summarized in this review covers only the original 1906 production.

Opening night reviews in New York were very favorable. The *NY Times* said, "Mr. Victor Herbert's music, Mr. Henry Blossom's lines, the droll extravagances of Messrs. Montgomery and Stone, and a clever and well-trained company combine with beautiful stage settings to cheer the heart, delight the eye, charm the ear, tickle the fancy, and wreath the face in smiles. One rarely hears at a first performance so much hearty and unmistakably spontaneous handclapping, and such satisfactory laughter."

The NY Evening World reviewer enjoyed the sensational, reckless acrobatics of Fred Stone. He added, "All of Victor Herbert's music sounds original and refreshing. His well of melody never runs dry, just as Mr. Stone's remarkable legs never run lame." The *NY Sun* said, "It is full of laughs, the music is real music, and the two comedians never appeared to better advantage, not even in *The Wizard of Oz*. (Many reviewers compared Montgomery and Stone to their performance in *The Wizard of Oz*, which opened on Broadway three years earlier.) "The book is bright from start to finish, with just enough plot to keep things running smoothly and furnish a surprise now and then." *The NY Dramatic Mirror* reviewer thought that there were no flashes of brilliancy in the book or music, but conceded that "It is just a steady satisfying work with a plot of some consistency and a company of uniform quality." *The NY Daily Tribune* said, "It is not a great work of art, this Red Mill, but it is novel, ingenious, wholesome, and pleasantly absurd like a nonsense rhyme. Its success is assured."

Theatre Magazine summed it all up two months later with: "When a piece draws patrons in such numbers that the theatre cannot accommodate the crowds, and the tickets, cornered by greedy speculators, are disposed of like hot-cakes at exorbitant prices on the curb outside, there must be something in the piece that pleases."



Left, Fred Stone was Con Kidder. Right, David Montgomery was Kid Conner. In 1894 after their minstrel troupe was stranded in New Orleans, they formed the comedy team of Montgomery and Stone, which became one of the most famous of the many male comedy teams that were once so prevalent in early 20th-century entertainment. Montgomery and Stone were silly, acrobatic comedians who performed amazing feats of falling, climbing, flying, and other antics on the stage. As Con Kidder and Kid Conner, the team was irreverently interrupting normal activities in the story. But the long-ago audiences loved their cheeky wackiness, and they laughed, clapped, and enjoyed the show immensely.



Act 1. The first act opens in the town square of the Dutch town of Katwyk-ann-Zee. A large, shabby, wooden windmill, rumored to be haunted by spirits, is in the back center of the stage. The front of the Red Mill Inn is on the right and beyond that are the steps to a bridge that is out of sight behind the inn. Six flower girls in Dutch costumes are posing for six male artists. They sing the opening chorus about the quaint mill and bridge and flirt with the artists. Willem, the innkeeper, enters and chastises the men, who are hungry but penniless. Franz, the naïve, quick-tempered village sheriff enters and the girls circle him tauntingly. He tells them that they are expecting the Governor of Zeeland tomorrow to wed the Burgomaster's daughter, Gretchen.

Tina, Willem's daughter, enters with a book and taunts Franz. He is sweet on her. After he leaves, Tina reads from her book and tells her father that she is rehearsing lines to go on the stage in New York and Mr. Kidder will be her manager. Her father exits in astonishment. Tina and the six flower girls sing "Mignonette," about a girl who goes on the stage. Tina leaves after the song.



Right, Tina (Ethel Johnson) is Willem's high-spirited daughter, a waitress at her father's Red Mill Inn who dreams of going on the stage in New York.

NYDMI

The Burgomaster enters from the bridge. He is a large, pompous man wearing a flowing coat and Dutch breeches. The flower girls circle around him teasingly. Willem comes out of the inn complaining that his servants have left the inn and he needs a waiter and a tour Interpreter for tourists coming to see the old mill. He says that two Americans are in the inn and they haven't paid him for over a week. The Burgomaster says that he will get Franz to run the Americans off if they do not immediately pay for their room.

Willem asks about the Burgomaster's daughter, Gretchen, who is supposed to marry the Governor tomorrow. The Burgomaster scowls. "An obstinate and self-willed a minx as ever a father was cursed with!" he wails. "She says she'll never marry the Governor - and the wedding is set for tomorrow!" The Burgomaster knows that Gretchen is in love with Captain Doris, who is at sea, but he intends to marry her to the Governor before Doris returns. Willem says that she should be happy once she is married. But the Burgomaster says that you can never tell about a woman. The Burgomaster and Willem sing "You Can Never Tell About a Woman." Then they leave.

Gretchen and Bertha, her aunt, enter. Bertha tells Gretchen that she has heard that Doris's ship is to return tomorrow. She knows that Gretchen is in love with Doris, and she wants to rescue her from her brother, the Burgomaster. Meanwhile, Gretchen must hide in the old mill. Gretchen is afraid to go in the haunted mill, but Bertha convinces her to hide there. She is anxious, but at the insistence of her aunt she steps in and Bertha closes the door to the mill and exits over the bridge.



The comic contortions of Fred Stone were the subject of this newspaper cartoon.

Con Kidder and Kid Conner are seen at an upper-floor window of the inn. They toss their bags down with a thud on the stage floor. Con slides down to the ground on a rope made of blankets and a quilt. Kid is afraid and Con locates a ladder on which Kid slips and slides down. (This controlled fall was an amazing feat of acrobatic daredevilry by Fred Stone, which always astounded the audience.) The Burgomaster has seen this and, taking their bags, goes off to get Franz to arrest them. Tina has also seen the Americans slip away, and she is dismayed by their dishonesty.

Con and Kid come back to look for their bags. They converse with each other in humorous con-men slang. They open the door to the mill, looking for their bags. Gretchen rushes out in alarm. Tina calms her. Con and Kid, attracted to the young girl, agree to help her escape from the forced marriage. After Gretchen runs off over the bridge, Tina confides to the Americans that she will run off with Gretchen, too. The three sing "Whistle It" and dance, happy and certain that they can succeed by doing whatever it takes.

Tina warns Con and Kid that Franz is coming to arrest them for not paying their hotel bill. Instead of running off, Con and Kid decide that they cannot abandon Gretchen. The Burgomaster, Franz, and Willem arrive, and Con and Kid stall with a silly exchange of talk about America. Franz leaves to get four men to help arrest them while the Burgomaster occupies Con and Kid until help can arrive. Tina brings a tray with drinks. They sit at a table, and Con and Kid flatter the Burgomaster with a silly con scheme while trying to think of a way to escape.



AC

Above, the Burgomaster (left, Edward Begley) sees that Kid (David Montgomery) and Con (Fred Stone) are irreverent con men who have no interest in constrained Dutch society. Willem (David L. Don), the innkeeper of the Red Mill Inn, sits behind the table.

Soon Franz returns with four men. The Burgomaster tells Con and Kid that he does not buy their con scheme and they must go to jail or work off their debt by working for Willem at the inn. They agree to work for Willem. The Burgomaster orders Franz to arrest them immediately if they attempt to run away. Franz enthusiastically agrees, and he and his men leave Willem in charge.

Bertha enters and angrily confronts the Burgomaster (her brother) about his harsh scheme to marry Gretchen off to the old Governor. The Burgomaster says that it will bring their family social prominence. He tells Bertha that, as a widow, she must be more practical. She calls him cruel, but he refuses to talk about it further and leaves. After he is gone, Bertha tells the audience that the only happy women in the world are widows. She sings "A Widow Has Ways."



BB1

Right, Bertha, Gretchen's aunt, is played by Aline Crater. She is on Gretchen's side and tries to help her escape the forced marriage to the old Governor.



NYEWI

Left, another newspaper cartoon of the contortions of Fred Stone.

Captain Doris has returned and rushes in over the bridge to look for Gretchen. Bertha tells him that Gretchen is hiding in the mill, but when Doris peers in the doorway, she is not there. Bertha is fearful that the haunted mill has claimed another victim. Doris ridicules the old tale and goes into the mill to look for Gretchen. Gretchen, seeing that Doris has returned, sneaks on stage and playfully closes the mill door behind him. But her laughing gives away the ruse, and he rushes out in a moment and they fall into each other's arms. He tells her that they must wait for a favorable tide that night to sail away. They sing the duet "In the Isle of Our Dreams."

"And we'll sail o'er the sea, where for just you and me.

There's a home in the isle of our dreams!"

Following the song, Gretchen tells Doris about the Americans who have lost all their money and may go to jail. Doris says that he might be able to help them. He tells Gretchen to go home to Bertha but sneak back and be inside the mill at 6 pm that evening, when they can leave together.

Kid enters from the inn, now in a comical waiter's costume. A funny conversation ensues as Willem tries to get Kid to take meal orders properly.

Con enters wearing a blue suit and a cap with the word "Interpreter" in large letters above the bill. Willem tries to tell Con about the history of the mill that, as the interpreter, he will need to know in seven languages to take tourists on tours of the mill. Con is not serious and makes jokes about everything. He complains that he is hungry. Neither Kid nor Con is serious about their jobs and Willem becomes exasperated.

Right, Con does not listen to Willem's instructions about the history of the mill that he should know for his role as an interpreter for visitors to the mill. He says he is so hungry that he could eat anything "that didn't bite me first." This phrase became a popular slang phrase about New York for several years. The sketch is from a newspaper drawing.



NYEW2

Below, Con and Kid imprudently, but joyously, dance with Bertha and Tina. Disregard of European traditions by impetuous young Americans traveling in Europe was a common theme in many Broadway musicals of the period. In real life, Aline Crater (Bertha on the left with Con) was Fred Stone's wife.



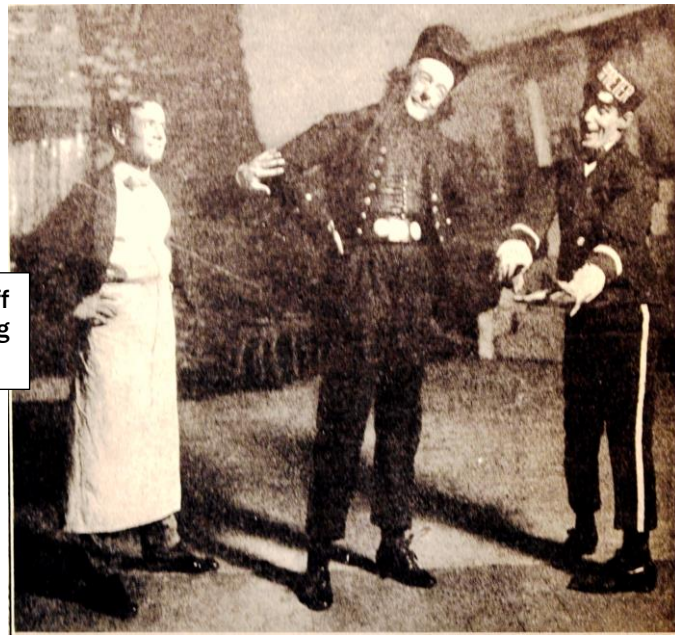
TM3

Con and Kid receive the key to the mill from Willem for the tours. They secretly concoct a plan to lock Gretchen in the mill until the time is right for her to slip away to Doris's ship. Doris has agreed to take Con and Kid to New York if they help him with Gretchen. They speak with silly yearning for New York. Con and Kid and the chorus sing "The Streets of New York," one of the many famous songs from this show.

Franz enters, suspicious that Doris is planning to take Gretchen when he sails in the morning. Franz talks to Con and Kid about the Governor's wedding tomorrow, and they respond with irreverent humor about him and the wedding. The plan is that Gretchen, Tina, Con, and Kid will all slip out that night to sail to New York with Captain Doris in the early morning. Franz exits, threatening Con and Kid with prison if they try to leave.

Right, Con and Kid try to convince Franz, the Sheriff (Charles Dox), that they will not run off without working off their lodging debt. The Sheriff is suspicious.

From off-stage the tooting of auto horns is heard. Suddenly there is a loud off-stage explosion and the sound of people screaming. The chorus runs on stage from all directions wildly questioning what has happened. The orchestra plays clamorous music. There are more off-stage screams and loud voices. Everyone rushes off to see what happened. The chorus mills about talking excitedly in confusion.



STF1

Kid returns leading Joshua Pennefeather, who is limping and being followed by his four English daughters in long auto coats. Tina returns leading the Countess de la Tere, who is followed by her four French sons. The chorus excitedly sings "An Accident! An Accident!" The Countess angrily jabbars in French at Pennefeather. He tries to placate her in English. The chorus, in a spirit of mischief, translates the angry French she hurls at Pennefeather. Pennefeather calmly sits at the table and orders whiskey. The English girls and French boys are more interested in each other, and they sing "When You're Pretty and the World is Fair." The chorus joins and they dance off to spirited music from the orchestra.



AC

Above, the cast on stage after the auto crash. Left to right, the four French boys; Bertha; the Countess (Juliette Dika), who is angrily confronting Pennefeather in French; Pennefeather (Claude Cooper), who is trying to respond to the Countess in English, the four English girls, Tina, and Kid. Con watches the scene from above on the mill walkway.

Willem rushes onstage asking what has happened. They tell him that the Englishman, Pennefeather, ran his automobile into the automobile of the French Countess. A “French and English” collision. There is a lengthy debate over the collision, with the Countess raging in anger. Franz rushes in to arrest Pennefeather as the cause of the mayhem, which has also killed several chickens, dogs, and other animals. But hearing that Pennefeather’s “machine” is smashed, Franz decides not to arrest him because he cannot run away.



AC

Franz turns to the Countess, who is angrily babbling. “What is she saying?” he asks. Con mischievously says she will give him a kiss if she is not arrested. Franz says that she will have to go to jail for trying to bribe him. He leads her off over the bridge despite her loud protests.

Left, Con and the Countess de la Tere. The Countess is furious, especially when she learns that Con has translated her French to the Sheriff indicating that she will give him a kiss if her lets her off. She stamps her foot in anger. Con is not particularly troubled about her situation.

Pennefeather announces that he is hungry, and he calmly orders lunch with comic fussiness.

We learn that Pennefeather knew the Burgomaster when he was in London. At the time of the accident, he was on his way to Katwykann-Zee for the wedding. He also has a message for a young man in the village whose name he cannot remember. As he and Kid wrangle humorously over lunch, Bertha and Gretchen return and cautiously enter the mill. It is time for Gretchen to hide until dark.



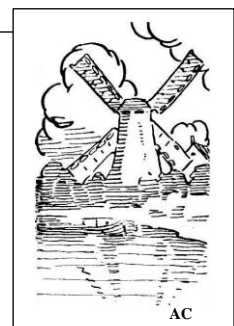
AC

Above, left to right: Willem, Con, Countess de la Tere, Kid, Pennefeather, and Tina. Con is explaining to Willem how the auto accident happened. The Countess is angry, doubly so because of Pennefeather’s unconcerned attitude. Pennefeather, still wearing his automobiling duster, calmly decides that he is hungry and looks at the menu. Kid is ready to take his order. Tina is irritated at Pennefeather’s nonchalant manner about the whole matter.



AC

At left, Kid has brought a tablecloth and water for Pennefeather’s meal. Nothing on the menu meets Pennefeather’s finicky standards. Finally, in desperation he orders a steak. Kid has brought his meal.



AC

The Burgomaster comes on stage, followed soon by Franz and the Countess. The Countess is still angrily jabbering in French. Franz is disheveled with some of his whiskers missing and his uniform torn. He declares to the Burgomaster that she tore up the warrant. She is a wild woman. He can do nothing with her.

The Burgomaster, ignoring him, orders Franz to go get Doris. Pennefeather tries to conduct his business with the Burgomaster, but the Countess pushes him away, demanding that she speak to the Burgomaster about the accident. Con brings the steak ordered by Pennefeather, and the Burgomaster spears it with a fork and angrily declares it fit for only a dog. Kid comes on stage with the English girls and French boys. He is giving them a tour. He leads them to the mill and starts to relate the haunted tale of the mill. He opens the door. Gretchen rushes out screaming. The four English girls and French boys scream. Tina runs out of the inn and onto the stage.

Franz returns with Doris. The Burgomaster rages at Gretchen and Doris. Doris is restrained from attacking the Burgomaster by Franz's men. The Burgomaster grabs Gretchen and drags her into the mill and locks the door. Doris is dragged off by Franz's men.

Tina begs the Americans to do something. "You're Americans, aren't you?" she implores. Con and Kid look at each other blankly. The Burgomaster stations Franz as a guard at the mill door and, after issuing angry threats, leaves. Con and Kid have a plan.

Franz sits on a chair at the door and lights his pipe. Time passes. The lights dim. The orchestra plays soft dreamy music. The chorus sings softly. Franz yawns. Burghers with lanterns come on stage and sing mysterious choral songs. Gretchen appears at the upper floor on the mill and sings her plaintive song "Moonbeams," one of Victor Herbert's loveliest melodies. We hear Doris singing an accompaniment from off-stage. Franz is sound asleep.

A crowd gathers in sympathy for Gretchen and Doris. The Burgomaster returns and tries to disperse the crowd, but they threaten him and demand he release Gretchen. We see Con and Kid sneak behind the mill. Con grabs one of the sail arms of the revolving mill and swings himself up to the roof of the mill. Kid follows on another arm. They help Gretchen to the roof of the mill, and Con lifts her in one arm, grabs a sail with his other arm, and swings her down to the ground, followed by Kid. They rush off. Tina follows them. At the front of the mill, the crowd forces the Burgomaster to open the door. But Gretchen is gone.

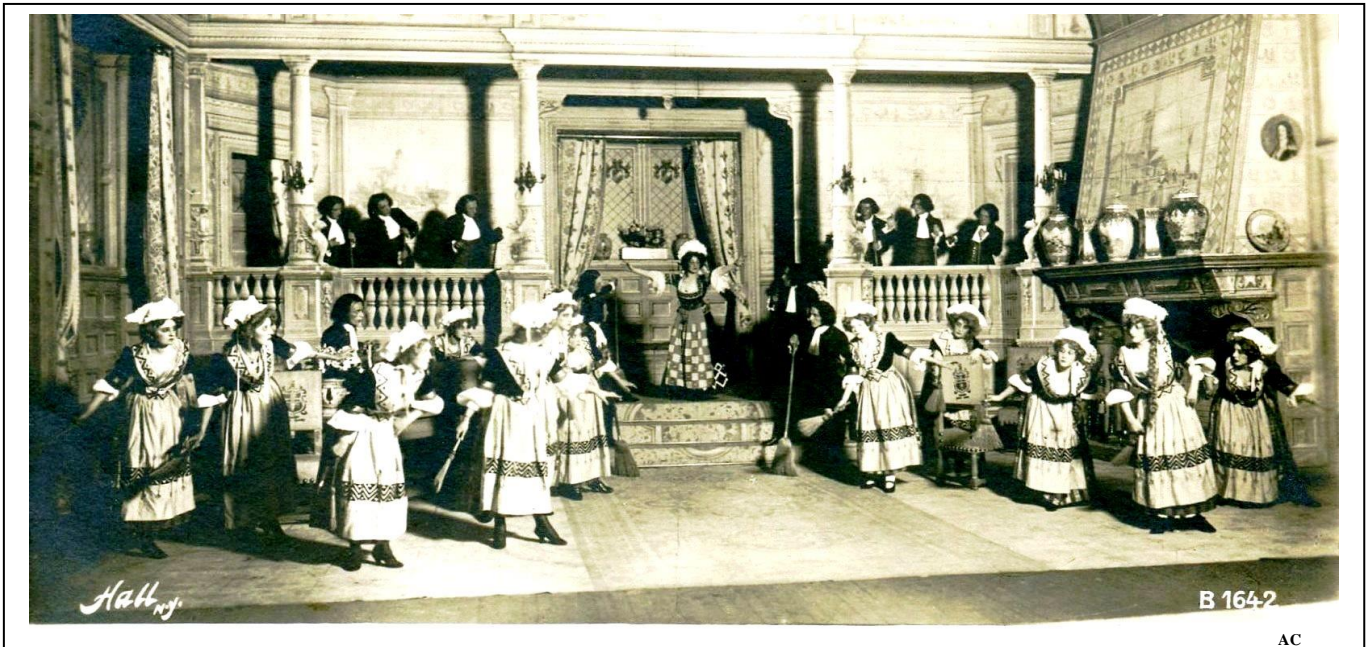
The Act 1 curtain falls as great consternation envelops the angry crowd, who fear that the haunted mill has claimed another victim.



Above, the final scene in Act 1. The crowd has arrived in sympathy for Gretchen. Franz is asleep at the door. Gretchen is on the upper walkway singing her song about moonbeams and true love. Soon, Con and Kid will rescue her and spirit her away. When the crowd forces the Burgomaster to open the door, they discover that she is missing. They fear that she has become a victim of the haunted old mill.

BMN1

Act 2. The curtain on Act 2 rises, revealing a large ballroom in the Burgomaster's house. The set is an attractive blue, the traditional Delft blue used in Dutch ceramics. Bertha and the chorus are gossiping. They sing "The Gossip Song" and "The Legend of the Mill," concerned that Gretchen might be the latest to disappear from the haunted mill.



Above, Bertha (on stair landing) sings "The Legend of the Mill" with the chorus of sweepers with brooms. The interior ballroom scene was reported by reviews to be very striking. The song is in the key of E minor to sound spooky.

Below, the conclusion of the song.



The Burgomaster enters. He is angry and distraught that he cannot find his daughter. Bertha begs him to call off the wedding and allow Gretchen to have a happy life with Doris, but the Burgomaster adamantly refuses. He has Doris locked up in jail and, therefore, Gretchen must be nearby because she would not leave without him.

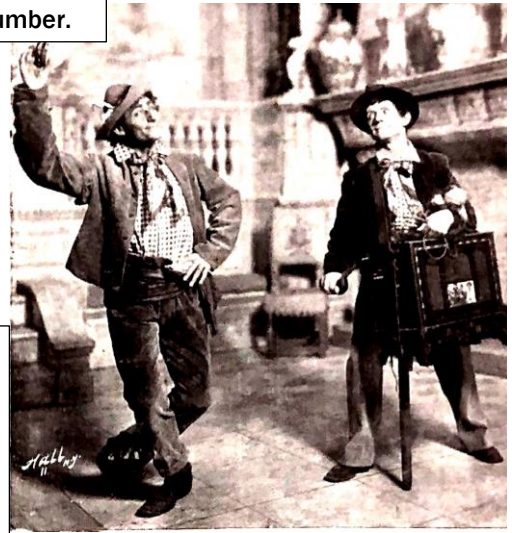
Franz and Willem enter. They have "ransacked the town; searched Doris's ship; dragged the canal," but they cannot find Gretchen. The Burgomaster notes that Franz has lost most of his beard. "That fiend of a French woman," Franz says. "A crazy woman." The Burgomaster marches up and down in anger. He writes out a reward of 50,000 gulden for information on the location of Gretchen by 6 pm. Willem is to post it in the town center.

The Burgomaster says that he wants to hire a detective to find Gretchen. Franz, feeling slighted, sarcastically says that he heard that Sherlock Holmes and Dr. Watson are nearby in The Hague. Franz keeps quiet as the Burgomaster, displaying his lack of literary knowledge, writes a telegram to send to Holmes asking him to come and find Gretchen. "He can be here in less than an hour if he starts at once!" he exclaims. Bertha returns and, taking the telegram, agrees to send it and entertain the Governor until Gretchen can be found. All except Bertha exit.

Tina enters cautiously. She whispers to Bertha that the Americans rescued Gretchen from the mill and she is hiding in the inn. Gretchen enters timidly. Bertha tells her that all the guests and preparations are ready for the wedding. But Gretchen tells her aunt that she already knows true love with Doris. She can never marry anyone other than Doris. Bertha understands and promises to also help get her away from her brother. They all exit, Tina and Gretchen with their arms about their waists. Bertha unknowingly drops the telegram on the floor as she leaves.

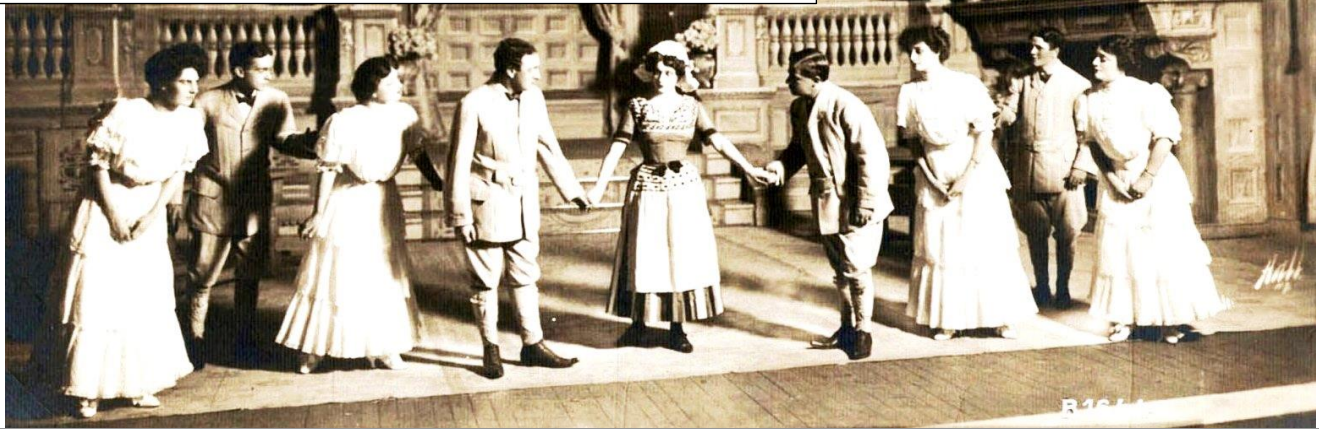
Con and Kid enter dressed as Italian street musicians for a specialty number.

Right, Con and Kid perform “Good-a-Bye John,” a song probably by popular songwriter Egbert Van Alstyne and lyricist Harry Williams. Biographer Edward N. Waters (see sources on page 16) says that Fred Stone asked Victor Herbert for a spunky song suited to their performance style and hummed the tune by Van Alstyne. Herbert may have unknowingly composed similar music or inadvertently allowed Stone to interpolate Van Alstyne’s song into the show. Herbert was always strongly opposed to such interpolations.



OF1

After the song, Bertha and Tina thank Con and Kid for getting Gretchen away. Kid says that they still need to free Doris and get square with Willem and Franz. They see the telegram on the floor and read it. Con and Kid decide that they will impersonate Sherlock Holmes and Watson. Bertha has costumes for them. As they exit, Kid does a little jig step, to Tina’s delight. Tina remains on stage as the four English girls and the four French boys enter; the boys have their arms around the girls’ waists. They are learning to speak each other’s language.



Above, Tina leads the English Girls and French boys by singing “Teach Them What to Say.” (Also known as “I Want You to Marry Me.”)

AC

After the song, the English girls and French boys exit, leaving Tina alone. Franz enters and speaks to Tina about a future together, But as always, Tina refuses his advances with ridicule. Franz and Tina observe the entrance of the Governor’s servants and aides de camp, followed by the Governor. Tina moans, “And no Bride. This is a pretty mess.” The Governor is a spry, old man with white hair. He comes smartly down center, flanked by his attendants and energetically sings “Every Day Is Ladies Day with Me.” This is perhaps the most famous song of the show.



The Governor (Neal McCay) sings his famous song “Every Day is Ladies Day with Me,” with masculine bravado.

STF3

After the song, Bertha arrives to entertain the Governor until the arrival of the Burgomaster, all the while knowing that Gretchen will not be found by 6 pm. They chat cordially and Bertha finds the Governor to be surprisingly amicable and interesting. He tells her a secret. He says that he had asked the Burgomaster for her hand first, but he refused his request. Bertha is surprised. "My hand?" she says. She tells him that her brother should want to be rid of her. She tells him that she has no need of the Burgomaster's money because, as a widow, she inherited a million gulden from her husband. The Governor reacts by standing up. Bertha tells him that her brother always planned that he would be his son-in-law. The Governor has a quick reply. He tells Bertha that he would be his brother-in-law if he were to marry her. Bertha is warmly amused.

Bertha says that she also has a secret. She tells him that her niece has disappeared; she ran away last night. The Governor asks why, and she tells him that Gretchen is in love with another. The Governor asks why he was never told of this. He says that he would never wed a girl against her will. He would give Gretchen up even though the loss will be hard. Bertha is affected by his honesty.

Bertha tells him another secret. She has promised herself to never remain a widow all her life. The Governor smiles. She asks him to promise not to tell the Burgomaster about her secrets until she says that he may. "I promise, precious one!" the Governor says earnestly. The Burgomaster is heard approaching. Bertha gets up to leave. The Governor kisses her hand at the door and gallantly bows as she leaves.

The Burgomaster enters, apologizing to the Governor for being late. Con and Kid appear dressed as Sherlock Holmes and Dr. Watson. They are introduced. Con immediately engages in comic banter with the Governor despite objections by the Burgomaster. But they are clearly in charge. They sing "Just Send for Holmes and Dr. Watson."



TM3

Above, Con (on left) and Kid (on right) disguised as Sherlock Holmes and Doctor Watson. Right, they are well dressed.

The Governor leaves, and the Burgomaster orders the disguised Con and Kid to find his daughter. Con and Kid question the Burgomaster about the case with humorous teasing.



AC

They propose that Franz and the Countess may have been involved, or perhaps the two "Yankee dunderheads." Stifling their laughter, Con and Kid get the Burgomaster to write out an order giving them the authority to release Doris from jail with the excuse that they might follow him to Gretchen. He rushes off to apply the official seal to the order. Con and Kid shake hands and laugh, pleased that their scheme is working.

Franz enters with Willem. Franz confronts Con and Kid as imposters. He draws his pistol and handcuffs, but Con is able to grab the pistol and get the drop on Franz. They handcuff Franz. Kid tells Willem that Sherlock Holmes has discovered that Franz is the greatest crook in the country. They show him the telegram as proof of their identity.

Con gives the pistol to Willem and tells him to guard Franz. The Burgomaster returns and accuses Franz of perfidy. "Where's my daughter?" he demands. Franz is paralyzed. He will go to jail. The Burgomaster gives the stamped orders to Con. Kid tells the Burgomaster that the wedding shall go off without a hitch. They all exit upstage with Willem pointing the pistol at Franz.

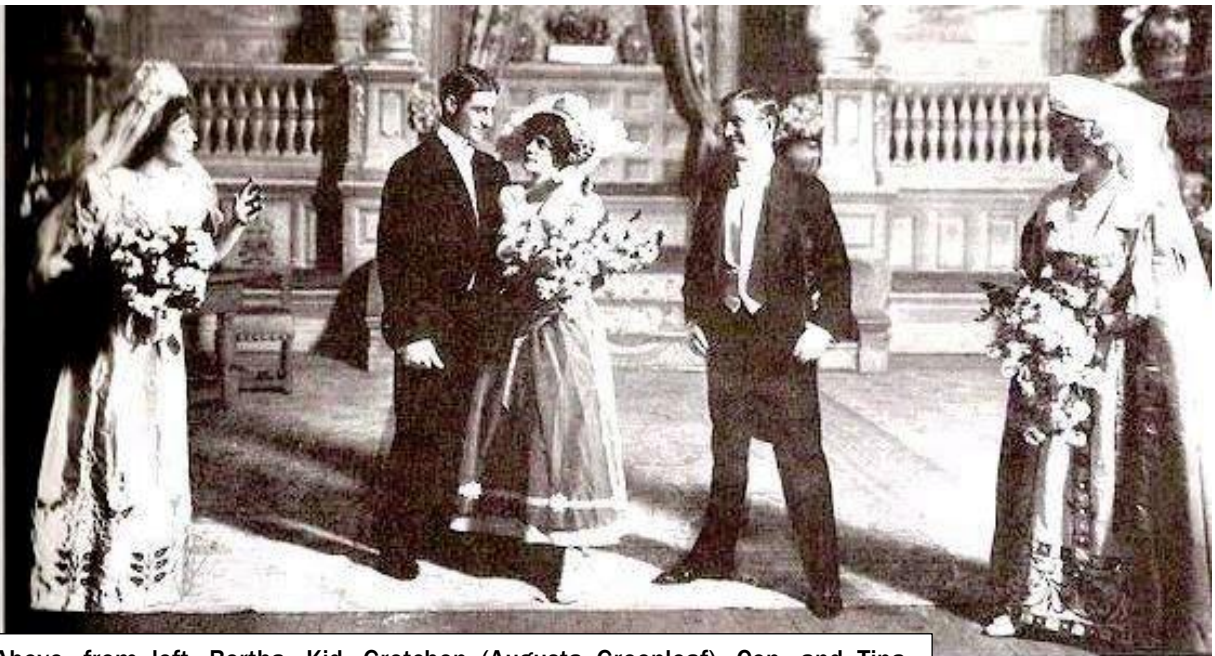
Gretchen timidly enters the empty stage. She looks about carefully and comes down to the table. "No one here," she says. "I'm glad because I am tired of being a prisoner." She sighs, looking down at the table. "A prisoner! Poor, dear Doris." She says she is tired of doing things she does not want to do. She sings "I Am Always Doing Things That I Don't Want to Do."

After the song, Bertha enters. Gretchen tells her aunt that she is tired of being held in her room. Tina enters and Bertha tells them that she has another scheme that would help Gretchen. But someone is coming and Gretchen runs off to hide. Con and Kid enter. Bertha congratulates them on their success so far with their ruse. Kid says that they need to get the reward money and then they all must get out while the going is good. The four of them sing "Go While the Going is Good." They exit after the song.

The Burgomaster and Pennefeather enter dressed for the wedding. Pennefeather is still trying to get a moment to talk to the Burgomaster. He has caught a cold and sneezes. The Burgomaster continues to adamantly put him off, while trying to attend to wedding matters. The wedding march music starts. The Burgomaster sees the veiled bride approaching. He is pleased. The Notary arrives and steps to the table. The wedding guests arrive, and the Governor steps to the table. Con and Kid arrive in immaculate evening dress with a veiled Gretchen and Doris, who, unseen, are handcuffed to each other. They all sing the "Wedding Chorus."

The Burgomaster slips the reward payment envelope to Con and Kid. Bertha steps to the Governor's side to the surprise of the Burgomaster. Gretchen raises her veil. The Burgomaster tries to lead Gretchen to the Governor, but she shows the handcuffs. He orders Con to release her, but Con says he has lost the key.

Pennefeather, who has been trying to speak, boldly steps up and tells everyone that he has come to inform Doris that he has inherited 50,000 English pounds. The chorus pantomimes the news and cheers for Doris. Bertha says that the Burgomaster cannot object any longer due to Doris's poverty. The Governor slaps the Burgomaster's back and tells him it is time to give in. The cast assembles and sings the Finale with the orchestra. The final curtain falls (probably with applause and cheers). All is happily resolved in the best operetta style.



Above, from left, Bertha, Kid, Gretchen (Augusta Greenleaf), Con, and Tina. Gretchen thanks Kid for her rescue. She and Bertha will both marry for love.

NYPLI



AC

At left, Con and Kid sing about Fifth Avenue girls in the song "The Streets of New York." Several of the songs in *The Red Mill* are among the best known of Victor Herbert's music.

(Note: Although this song is placed in the libretto in Act 1, the setting in the photo obviously puts it in Act 2, apparently one of many changes made to the show.)



STF4

Above, another photographic version of Con and Kid singing in Act 2 about Fifth Avenue girls in "The Streets of New York" from *The Red Mill*. Here they dance and cavort with four of the chorus girls. Left to right, we see Anna Scott, Sadie Probst, David Montgomery, Ida Gabrielle, Fred Stone, and Anna Leslie.



AC



LW1

Left, the "Dutch Kids" in Dutch costumes were added by Charles Dillingham and Henry Blossom in 1907 to create more visual appeal. Above, the kids dressing at the Academy of Music in 1907.

Original Cast and Production Staff



BB2

Left, David C. Montgomery and Fred A. Stone, known as Montgomery and Stone, became famous from coast to coast in stage comedy. Soon after joining together as a blackface comedy team, they were stranded by a failed show in New Orleans in 1896. Undeterred, they got their start as a team in other minstrel shows, and as comedians and dancers on the vaudeville circuits. Continually developing and rehearsing new acts, they unabashedly began to promote their skills with the producers of Broadway musicals, finally winning a place in *The Girl Up There* in 1901. That show's producer, Julien Mitchell, admired their comedy and asked them to take the roles of the tin woodman and the scarecrow in the *Wizard of Oz* in 1903. The show was immensely successful and they became widely known. Producer Charles Dillingham then brought them into *The Red Mill*, where the parts of Con and Kid perfectly suited their silly, irreverent style of speaking and acting. Following *The Red Mill*, they appeared for many years in many other musical shows and were headliners in the best vaudeville houses. Their partnership ended with the early death of David Montgomery in 1917.

Fred Stone (1873-1959) was a remarkable, widely admired comedian, dancer, actor, and producer during a 50-year career in show business. Born in Longmont, Colorado, Stone started performing various acts in circuses at the age of 10. He moved on to traveling minstrel shows and then to vaudeville, where he joined David Montgomery to form the team of Montgomery and Stone. Beginning in 1901 he appeared in 19 Broadway shows (with Montgomery until 1917), including successful shows such as *The Girl from Up There* (1901), *The Wizard of Oz* (1903), *The Old Town* (1910), *Lady of the Slipper* (1912), *Chin Chin* (1914), *Jack O'Lantern* (1917), and such later shows as *Ripples* (1930) and *You Can't Take It with You* (1936 and 1945). In 1904 he married the young actress Aline Crater, whom he met while they both performed in the *Wizard of Oz*. In addition to stage shows, he appeared in 18 silent and talking movies between 1915 and 1940. A strong, athletic man, he excelled at physical acrobatics and startling moves that always amazed audiences. He died in 1959 at the age of 85 and is buried in Forest Lawn Memorial Park in North Hollywood, California. Fred Stone is honored with a star on the Hollywood Walk of Fame.



Above, Fred Stone in 1922 when unanimously elected to the head the National Vaudeville Artists Association. NYS1



GB1

Left, David Montgomery (1870-1917) was born in St. Joseph, Missouri. At the age of 16, he played a role in *Smoky Mokes* at a local beer hall. He worked up an act as a dancer and singer and played in various local venues for several years in St. Joseph, Kansas City, Denver, and mountain mining towns. He traveled with J. H. Haverly's blackface minstrel company to Texas, where he met Fred Stone. A few years later while enroute to New Orleans, they met a second time in Galveston and decided to team together. However, their first act together failed and they were stranded in New Orleans. But fate rescued them when they received an offer from the manager of Haverly's minstrel company to play in Chicago. Montgomery had a good singing voice and, after Stone taught him new dance steps, they became sensational vaudeville headliners. They traveled for the next several years across the country on the vaudeville circuits and played in London in 1899. Returning to New York, they were famous, their names associated with frolic and good times. Together, they played in many shows on Broadway for the next 16 years to great success. David Montgomery died unexpectedly in Chicago in April 1917. He is buried in Woodlawn Cemetery in the Bronx, New York City.



STF5



GB2

Above, Mr. and Mrs. Fred Stone about 1910. They lived in a New York flat during the theater season, while owning a home at Van Pelt Manor in Brooklyn, a summer home in Amityville, and a farm in Hicksville.

Left, Aline (or Allene, Arline, et al) Crater (?-1957) as a young actress in *The Wizard of Oz*. She was born in Denver and, despite her family's opposition to a stage career, joined traveling minstrel shows. She traveled with touring companies throughout the US and to Honolulu and the gold fields of New Zealand. Her Broadway career began with *Aladdin Jr.* in 1895 and, after a long delay, resumed with *Miss Simplicity* in 1902 and *The Wizard of Oz* in 1903. After marrying Fred Stone, her Broadway career paralleled his until she retired in 1930.



TM4

Above, Ethel Johnson, about 1907. An agile, athletic young woman at this time in her life, she was blessed with brilliant red hair, which does not show in this colorized photograph.

Ethel Johnson was Tina in the *Red Mill*. She was born in Chicago about 1887. She said in an interview in 1907 that she was determined to go on the stage because she needed the money. With constant practice, largely on her own, she developed a unique, personal and notably graceful ability to dance and sing. Many reviews commented on her striking individuality, and her ease and charming comedy. She appeared as a light-hearted soubrette in several musical comedy productions on Broadway during the period between 1904 and 1914. She is also often mentioned in the newspapers for her dedication to charity work. She apparently did not appear in films. A private woman, little else is known of her life.



BMN2

Above, Ethel Johnson outside a theater selling pencils to producer Ted Marks as a fund-raiser for the victims of the San Francisco earthquake in 1906.

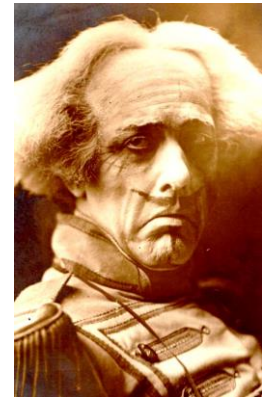


Edward Begley is shown here in a comic scene with Arthur Stuart Hall from the 1917 musical comedy, *Going Up*. BLS1

Left, Edward A. Begley (1867-1933), on the left in the photo, played the part of Jan Van Borkem, the Burgomaster, his first appearance on Broadway. Begley was a veteran of many years of singing and acting in minstrel shows and in vaudeville. Following the *Red Mill*, he continued to perform in Broadway musicals and plays until the 1920s. His son, Edward T. Begley (1901-1970), was also an actor in movies and television. Actor Edward Begley Jr. (1949-present) may be his grandson. The senior Begley died in New York in 1933 and is buried there.

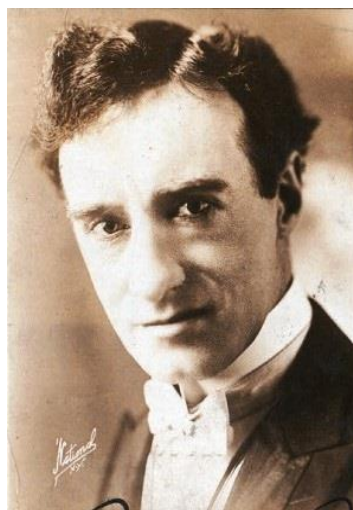


AC



AC

Above, Neal McCay (and in costume as the Governor) was in one other show on Broadway. Little has been recorded about his career.



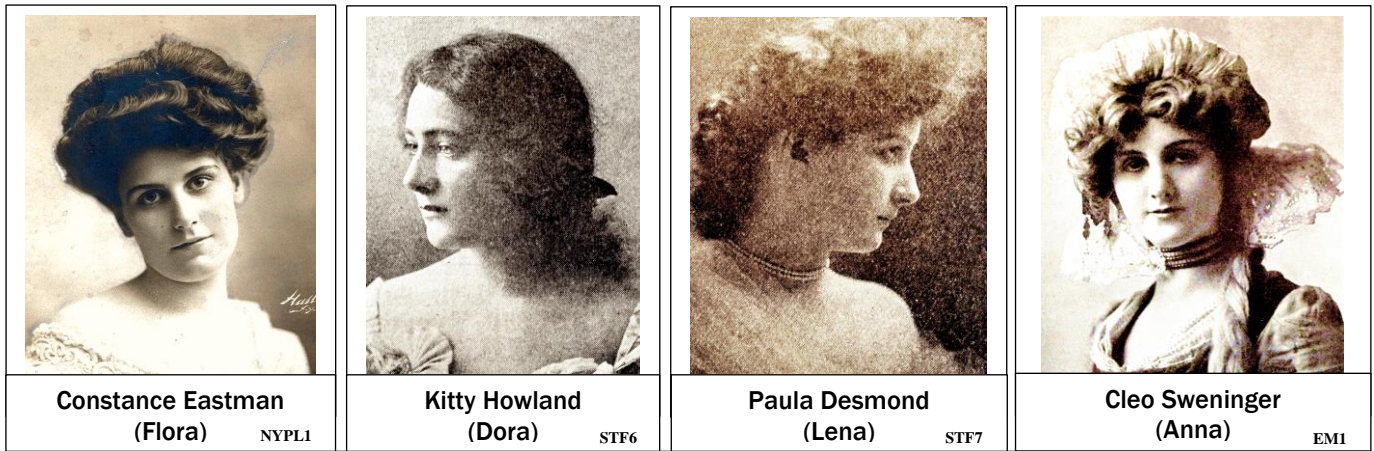
NYPL1

Left, Claude Cooper (1881-1932), was Joshua Pennefeather in *The Red Mill*. Born in London, England, his father was a stage manager and his mother, an actress. His parents moved to the US when he was eight, and he went on to compile his own stage and screen career. Starting with *The Red Mill*, he appeared in 18 shows on Broadway between 1907 and 1930 and over 50 movies between 1914 and 1931, as well as on radio.

Right, Juliette Dika (1876-1954), was the exasperating French Countess de la Tere. A slender, stylish woman, she was born in France and came to the US as a teenager at the age of 15 about 1890. *The Red Mill* was her first of four Broadway credits between 1907 and 1912, after which she concentrated on vaudeville comedy until 1939. She died in Carmel, California.



AC



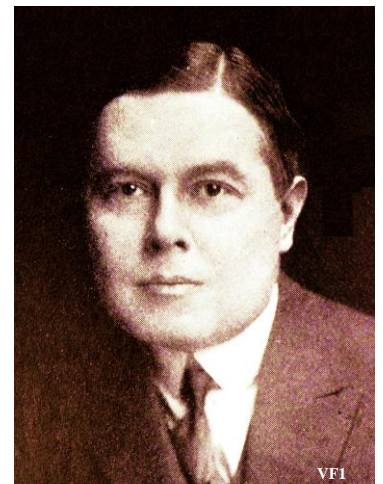
Above, four of the six girls appearing as Flower Girls in the opening scene and in other supporting roles. Photos could not be found for Estelle Baldwin (Phyllis) or Sadie Probst (Madge), but Ms. Probst is identified in the scene photo on page 12. Three of these girls are undoubtedly on the far left of the large photo on page 5 and the others are in the background of this photo; they are all probably in the large photo on page 7. Each is credited with one to three shows on Broadway. Nothing else is known of their lives or stage careers.



AC

Left, Victor Herbert, shown here about 1905, composed the music for *The Red Mill*. Herbert (1859-1924) was at his best during these years, having completed the music for three of his most popular shows, *The Fortune Teller* in 1898, *Babes in Toyland* in 1903, and *Mlle Modiste* in 1905. Well known in 1906 as an orchestra conductor and band leader, he was an energetic composer who eventually composed the music for 43 musical shows, 2 grand operas, and dozens of songs, marches, and pieces for orchestra.

Right, Henry M. Blossom (1866-1919) wrote the book and lyrics for *The Red Mill*. As with most Broadway librettos of the time, it was criticized by reviewers as trivial. Blossom was born in St. Louis and was originally engaged in the insurance business before he went to New York and started writing for the stage. He wrote many successful stage comedies and librettos for Victor Herbert and other composers as well as several novels.

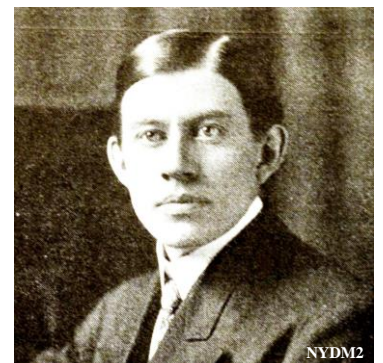


VF1



CM1

Left, Charles B. Dillingham (1868-1934), the producer of *The Red Mill*, was one of America's greatest theatrical producers during the period from 1895 to 1930. Born in Hartford, Connecticut, the son of an Episcopalian clergyman, he became a young newspaper man for papers in Hartford, Chicago, and New York. As a drama critic in New York he had his first real encounter with the stage. After being hired by producer Charles Frohman, he began a long career that eventually involved starting his own company and producing some 200 plays and musicals. He developed long-term relationships with Frohman, A. L. Erlanger, and Florenz Ziegfeld, as well as the greatest stars of the American stage, many of whom could trace their start on Broadway to his shows. At times, five of his shows were playing on Broadway concurrently. His friends attributed his success to a serene good nature, great energy, good taste, aversion to vulgarity and exhibitionism, and a conviction that the stage should be a thing of beauty. In the early 1930s, his fortune changed as the economic depression decimated theater audiences. In 1933 he was forced into bankruptcy. Producing plays to the end, his health failed and he died in August 1934. He is buried in Cedar Hill Cemetery in New Haven, Connecticut.



NYDM2

Above, Egbert Van Alstyne (1878-1951) was a prolific songwriter, credited with over 500 songs, and possibly the music for "Good-a-Bye John" in *The Red Mill*. Van Alstyne was born in Marengo, Illinois, and began as a vaudeville performer and pianist before moving to New York to become a songwriter. He was involved in the music for 17 Broadway shows and recorded many piano rolls. He is recognized in the Songwriter's Hall of Fame. He died in Chicago and is buried in Memorial Park Cemetery in Evanston, Illinois.

KNICKERBOCKER THEATRE

ABSOLUTELY FIREPROOF.

AL. HAYMAN & CO., PROPRIETORS

WEEK BEGINNING MONDAY, NOVEMBER 19, 1906.

CHARLES DILLINGHAM Presents

DAVID FRED A. MONTGOMERY AND STONE -IN- THE RED MILL

A Musical Play, in Two Acts,
By Henry Blossom and Victor Herbert,
Author and Composer of "Mlle Modiste."

Characters.

"CON" KIDDER... Two Americans {FRED A. STONE
"KID" CONNER... "doing" Europe. {DAVID MONTGOMERY
JAN VAN BORKEM, Burgomaster of Katwyk-ann-Zee EDWARD BEGLEY
FRANZ, Sheriff of Katwyk-ann-Zee.....CHARLES DOX
WILLEM, keeper of the Red Mill Inn.....DAVID L. DON
CAPTAIN DORIS VAN DAMM, in love with Gretchen.....JOS. M. RATLIFF
THE GOVERNOR OF ZEELEND, engaged to Gretchen.....NEAL McCAY
JOSHUA PENNEFEATHER, Solicitor, Lincoln's Inn Fields, London
(automobiling with his daughters through Holland) ..CLAUDE COOPER
GRETCHEN, the Burgomaster's daughter.....AUGUSTA GREENLEAF
BERTHA, the Burgomaster's sister.....ALINE CRATER
TINA (barmaid); Willem's daughter.....ETHEL JOHNSON
COUNTESS DE LA TERE, Automobiling with her sons through
Holland.....JULIETTE DIKA
FLORA.....CONSTANCE EASTMAN
DORA.....KITTY HOWLAND
LENA.....PAULA DESMOND
ANNA.....CLEO SWENINGER
PHYLLIS.....ESTELLE BALDWIN
MADGE.....SADIE PROBST

Peasants, Artists, Aides de Camp, Burghers, etc., by

Misses Carew, Kendal, Dean, Gabrielle, Leslie, Scott, Hengler, Emmons,
Stokes, Howard, White, Belmont, Braun, Robinson, Green, Reisen, Field.
Messrs. Fuller, Avery, Arnold, Emerson, Fletcher, Stelz, Callihan, Kelly,
Mills, Dodke, Walsh, McGee, Gibson, Drumheller, Whiting and Howland.

Time—The Present. Place—Katwyk-ann-Zee, Holland.

The Play Staged by Mr. Fred G. Latham.

ACT I.—At the sign of The Red Mill.

ACT II.—A Hall in the Burgomaster's House.

Mr. Max Hirschfeld, Musical Director.

Note: The original program does not list the music. This list is from Norton, 2002, pg 840.

ACT I

Overture

Opening Chorus

"By the Side of the Mill".....Chorus

"Mignonette".....E. Johnson, Girls

"You Can Never Tell About a Woman".....E. Begley, D. L. Don

"Whistle It" (Trio).....D. Montgomery, F. Stone, E. Johnson

"A Widow Has Wavs".....A. Crater

"(In) The Isle of Our Dreams".....J. M. Ratliff, A. Greenleaf

"(Always) Go While the Goin' Is Good".....F. A. Stone, D. Montgomery,

E. Johnson, A. Crater

"An Accident" (Ensemble).....J. Dika, E. Johnson, Chorus

"Moonbeams" (Finale).....A. Greenleaf, J. M. Ratliff, Male Chorus

ACT 2

"Gossip Song" (Opening Chorus).....A. Crater, Chorus

"(The) Legend of the Mill".....A. Crater, Chorus

"Good-a-bye, John".....F. Stone, D. Montgomery

(Music by Egbert Van Alstyne, Lyrics by Harry Williams.)

"I Want You to Marry Me".....E. Johnson, Chorus

"Every Day Is Ladies' Day With Me".....N. McCay, Male Chorus

"Because You're You!".....A. Crater. N. McCay

"The Streets of New York" (In Old New York).....F. Stone,

D. Montgomery, Chorus

Entrance of Wedding Guests (The Wedding Song)(Wedding Bells)

N. McCay, Chorus

"The Streets of New York" (Finale).....Entire Company

Mr. Lewis Hooper, Stage Manager.

Costumes designed by Wilhelm of London.

The Modern Dresses by Lord & Taylor.

Costumes by Daxian.

The Scenery (Act I) by Gates & Morange; (Act II) by Emens, Unitt & Wicks,

and Constructed by T. Bernard McDonald.

Shoes by Capeto. Wigs by Hopner.

Electrical Equipment furnished by the Globe Electric Co.

Weber Piano used.

Delft Designs by The Delft Company.

Properties by William Campb.

AC



LC1

The Red Mill opened on September 24, 1906, at the Knickerbocker Theatre on Broadway at 38th Street in New York City, shown here in 1908. The Knickerbocker Theatre was built in 1890 and was the venue for a large number of famous American musicals and other shows. It was demolished in 1930. A tall, but rather mundane office building occupies this site today.

Right, Max Hirschfeld (1862-1942) was the music director for *The Red Mill*. A favorite director of Victor Herbert, Max was born in Berlin and received his musical training in Germany. He immigrated to America in 1882 as one of thousands of young German musicians seeking adventures in the New World. He served as music director for dozens of Broadway shows and was also a pianist, arranger, and composer. He conducted opera in San Francisco and show orchestras for Florenz Ziegfeld, the Shuberts, Charles Frohman, and many other producers.



TM5

Written by John H. Guidinger, Jackson, Michigan. **Sources:** Original libretto for *The Red Mill*, by Henry Blossom, 1906. *A Chronology of the American Musical Theater*, by Richard C. Norton, Oxford University Press, 2002, p840. *Victor Herbert, A Life in Music*, by Edward N. Waters, The MacMillan Company, 1955, p288-304. **Reviews of show:** *NY Times*, Sep 25, 1906, p9; *NY Evening World*, Sep 26, 1906, p12; *NY Sun*, Sep 25, 1906, p7; *NY Dramatic Mirror*, Vol 56, Oct 6, 1906, p2; *NY Tribune*, Sep 25, 1906, p7; and *Theatre Magazine*, Vol 6, Nov 1906, p1X. **Photo sources:** NYU-1 *NY Sun*, Dec 30, 1906, p7; TM1-*Theatre Magazine*, Jun 1915, p310; TM2-*Ibid*, Jun 1904, p136; TM3-*Ibid*, Nov 1906, p293; TM4-*Ibid*, Jan 1907, p22; TM5-*Ibid*, Oct 1916, p206; NYDM1-*NY Dramatic Mirror*, Jun 13, 1907, p6; NYDM2-*Ibid*, Christmas 1904, p44; NYEW1-*NY Evening World*, Sep 29, 1906, p4; NYEW2-*Ibid*, Sep 26, 1906, p12; AC-Author's Collection; BB1-*Billboard Magazine*, Sep 19, 1908, p4; BB2-*Ibid*, Feb 18, 1910, cover; STF1-*Standard and Vanity Fair Magazine*, Oct 19, 1906, p13; STF2-*Ibid*, Aug 23, 1907, p2; STF3-*Ibid*, Jul 26, 1907, p12; STF4-*Ibid*, Oct 12, 1906, p16; STF5-*Ibid*, Aug 7, 1908, p17; STF6-*Ibid*, Aug 6, 1907, p6; STF7-*Ibid*, Mar 15, 1907, p12; BMN1-*New Broadway Magazine*, Dec 1906, p353; BMN2-*Ibid*, Jun 1906, p124; OF1-*Operetta Foundation*, Michael Miller, Los Angeles, CA; NYPL1-*NY Public Library*, Billy Rose online photo collection; LW1-*Leslie's Illustrated Weekly Magazine*, Nov 5, 1908, p443; GB1-*Green Book Magazine*, Mar 1913, p412; GB2-*Green Book Album*, Oct 1910, p678; NYS1-*NY Star*, Jul 22, 1922, cover; BLS1-BH Leffingwell Scrapbook, Vol 6, OSU Library; EM1-*Everybody's Magazine*, May 1907, p93; VF1-*Vanity Fair*, Nov 1915, p73; CM1-*Cosmopolitan*, April 1917, p91; LC1-Library of Congress, online photo col.