

BERNARD ESPINASSE

Bernard Espinasse began his career as an actor/ playwright in the early 1890s and was later employed as J. C. Williamson's literary secretary (1898-1901). During that period a number of his dramas and several collaborative productions were produced - including *The Magic Cloak* (opерetta) and the extravaganzas *Little Red Riding Hood* and *Australis; Or, The City of Zero*. He returned to England in 1901 and had several of his plays produced there, but had his reputation ruined in 1912 after being found guilty of fraud. Espinasse's poems and short stories were also published in Australia, New Zealand and Great Britain during the 1890s and early 1900s.

Although relatively little information on Bernard Espinasse's life and career has been uncovered to date, it has been ascertained that his output of creative works included over a dozen theatrical works (several of which were staged in England during his lifetime) and at least two pantomimes produced under the auspices of J. C. Williamson. He also had numerous poems, short stories and articles published during his lifetime.

Information provided by Paul Mishura (Scotch College, Melbourne) indicates that Espinasse was born Bernard Reuban Isaacs Julian Lilian Maximilian Espinasse on 5 December 1868 in the English town of Gravesend (situated on the south side of the Thames in northwest Kent). He moved to Australia with his parents sometime prior to July 1880, with his first known school enrolment being at Scotch College on the 26th of that month. His personal details also record that his father was a captain (possibly military),¹ that his religion was independent and that the family lived at 4 Grosvenor Terrace, Drummond Street, Carlton. Espinasse remained at Scotch College until December 1886 (Mishura, n. pag.).



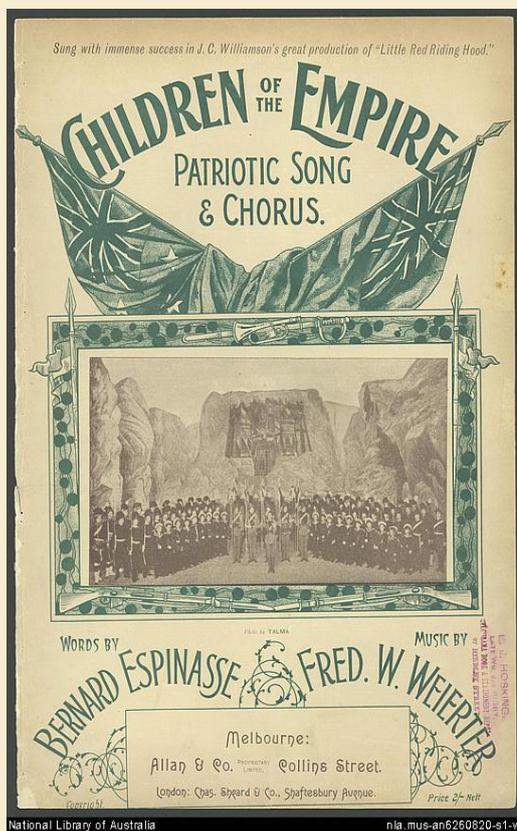
From *Australis; Or, The City of Zero* program (1900).
(Courtesy of the Fryer Library, U of Qld)

The limited details regarding Espinasse's career prior to taking up employment as J. C. Williamson's literary secretary in 1898 suggest that he may have started out as an actor. This reportedly included touring America and the East with the Majeroni Opera Company. The *Brisbane Courier* records that he also spent some time back in England honing this craft as a writer (18 Aug. 1900, 2). The earliest of his plays known to have been produced in Australia was the one act drama *In the Dark*, which was given its premiere at the Richmond Town Hall, Melbourne, on 28 August 1893. He also contributed a farce, *Mr Harris*, to the evening's entertainment.

It was around this same period that the *Bulletin* began publishing a number of Espinasse's poems and short stories. While one of his poems, "At Large," had appeared in the magazine in 1892, his contributions began to appear more regularly after "To a Ballet-Dancer" - published in the 11 August 1894 issue. An early short story, "His One Virtue," appeared in the 28 September issue of the following year. His last known poem to be published in the *Bulletin* was "An Idiom" (9 Dec. 1899, 15). The mid-1890s also saw Espinasse contribute a series of articles especially for New Zealand's *Otago Witness*. Published under the title *Lands of the Moonlight*, the subjects included such topics as "The Island of Ceylon" and "The City of Kali."

In 1895 Espinasse moved to Sydney, where the following year his first musical theatre work, an operetta called *The Magic Cloak*, was produced by the Llewellyn Operetta and Concert Company. Premiering at the Paddington Town Hall on 16 October 1896, the music had been written by prominent Sydney organist, Ernest P. Truman. Two years later J. C. Williamson offered him employment as his company's literary secretary, replacing Arthur H. Adams. In this position Espinasse effectively worked as a house dramatist, writing topical verses for Williamson's pantomimes and making literary alterations to various plays (AA: 1 Apr. 1912, 6). During the first year of his tenure Williamson and George Musgrove also produced his one act drama, *Her Good Name*. A three hander, it premiered as part of a double bill with Nicholls and Lestocq's comedy *Jane* at Her Majesty's (Syd) on 6 August. The director, Frank MacVicars, also played the role of John Vyce, Professor of Chemistry. The *Sydney Morning Herald* theatre critic records that although cleverly written, *Her Good Name* "presents a not very new story of the fall of a fashionable wife who is tied to a husband who is selfishly absorbed in his professional studies and discoveries, and who learns too late that his trusted friend has acted dishonourably towards him. The end is naturally a tragic one" (8 Aug. 1898, 3).

¹ See "Historical Notes and Corrections" section below for details possibly relating to Espinasse's parents.



Source: National Library of Australia

Another drama, *Blind Love*, premiered in 1899 at Her Majesty's Theatre, Sydney (7 June) and a few months later Williamson staged his re-working of Wilson Barrett's *The Christian* (itself an adaptation of Hall Caine's popular novel). The incidental music was scored by Sydney-based conductor and organist, Christian Hellemann, while Espinasse took on directorial duties. Interestingly the premiere production preceded Caine's own stage version by some two years, before going on to tour Australia. A *Brisbane Courier* critic said of *The Christian*: "Barrett's part in the work... is slight, being confined to a skeleton of the play which he left [in Australia] after his recent visit... so that the chief credit of the masterly drama which had so splendid a run in Sydney, is due to the gentleman who has been engaged for some years by Mr Williamson as house-author for all his productions" (18 Aug. 1900, 6).² The same review indicates that among Espinasse's earlier works was a dramatic re-working of Alphonse Daudet's novel *Sappho*. Although no Australian production of that work has yet been located, it may have been staged in Manchester, England, in 1903 [see below].

In the lead-up to Christmas 1899, Espinasse worked with composers Leon Caron and Frederick W. Weierter to create Williamson's next pantomime extravaganza, *Little Red Riding Hood*. It premiered on Boxing Day at Her Majesty's Theatre, and in February the following year transferred to Melbourne's Princess Theatre. Two songs which featured in the show were the Espinasse/Weierter compositions "Somewhere in the World (A Little Bird Whispered to Me)," sung by Carrie Moore, and the patriotic song and chorus "Children of the Empire."

The following year was another big one for the literary secretary. During the early months he collaborated with George Rignold to produce a three act adaptation of the Dumas classic, *The Three Musketeers*. After premiering at the Criterion Theatre (Syd) on 18 May, the season continued for a respectable 26 performances. Later in the year he wrote, with some assistance from Williamson, the libretto for the Federation pantomime, *Australis; Or, The City of Zero*. Set one hundred years in the future, and produced with Williamson's typical touch of extravagance, the narrative directed much of the political and social comments towards the society of the day, with references to issues of importance such as federation and unionism. It premiered on Boxing Day, but failed to garner much critical support and does not appear to have been produced elsewhere.

On 27 April 1901, another of Espinasse's one act drama's, *The Ivy Leaf*, was given its world premiere at the Palace Theatre (Syd). By late year Espinasse made the decision to return to England, hoping to find better opportunities there as a playwright. A farewell benefit was tendered to him in mid-November at Her Majesty's, with the programme comprising contributions from a number of high profile artists and companies. In correspondence with the AVTA Edward Reid-Smith notes that Espinasse sailed from Sydney to London on the "SS Persic", arriving 20 February 1902. The shipping register records his occupation as "Dramatist".

THE ESPINASSE MATINEE.
 A matinee entertainment has been arranged for next Thursday afternoon, at Her Majesty's Theatre, in honour of Mr. Bernard Espinasse, as that dramatist is shortly leaving for London. An excellent programme has been organised, to which the companies directed by Mr. Wilson Barrett, Mr. Harry Rickards, Mr. Charles Holloway, Mr. William Anderson, and Mr. Henry Hallam (Josephine Stanton Opera Company) will all contribute. The plan is at Nicholson's.

Sydney Morning Herald 16 Nov. (1901), 9.

The following year his one act play *Her Good Name* was produced by Mrs Langtry at the Imperial Theatre (London) as a curtain-raiser to *The Degenerates*. According to a London correspondent writing for Sydney's *Daily Telegraph*, the work was "on the whole well received," despite being "too old fashioned in construction." The same article also records the response of the *Star's* critic, who reportedly wrote rather cruelly: "The only excuse for the piece... is that the whole thing is played in Melbourne, which is a long way off" (BC: 31 May 1902, 9). Another item published in the *Brisbane Courier* later that same year reported that Espinasse had collaborated with playwright Harry Leader to write a four act drama called *Ned Kelly, The Bushranger* (22 Nov. 1902, 9). Although Espinasse hoped the play would be staged in the near future no production has yet been identified.³

² Williamson revived *The Christian* for short seasons in Sydney, Hobart and Perth in 1903 and 1904.

³ See "Historical Notes and Corrections section below for details relating to the Ned Kelly manuscript.

In March 1903 the *West Australian* announced that Espinasse was to produce *Sappho* at the Prince's Theatre, Manchester, on Easter Monday. It was also reported that the drama would be staged at London's Pavilion Theatre in July (31 Mar. 1903, 5). While it is yet to be established if the Manchester production went ahead, the London season was certainly cancelled. This occurred as a result of an injunction brought against Espinasse and the producers of the play by actress/producer Olga Nethersole, who held the dramatic rights to the novel (AA: 1 Aug. 1903, 7). Espinasse's name next surfaces in 1905 when the *Theatre* magazine published a brief report on his play *A Silent Witness*. The article, which was based on a review originating from England's *Era* newspaper, notes simply that the four act drama, co-written with James Bell, had been staged at the Crown Theatre, Peckham (London) in July, and that the *Era's* theatre critic suggested that the plot resembled *The Corsican Brothers* (TT: 1 Oct. 1905, 11). In their 2008 paper, "Moving Picture Fiction in the Silent Era, 1895-1928," Ken Wlaschin and Stephen Bottomore provide some information about the story:

A murder is committed one night and Coco Valient is suspected. But Coco has invented a special cinematograph that can film in the dark, and in a later court scene the film is shown which unmasks the real murderer, despite the latter firing a pistol at the projector. Stage directions called for a crash of glass as if the projector lens had been shattered, and the screen became 'starred', 'as if at that moment the cinematograph machine had been shattered by the bullet (n. pag.).

Although little is known about Espinasse's whereabouts and career during the first decade of the new century, there are no reports of him travelling back to Australia, and indeed he may never have returned to the Antipodes. His connection with the country was not entirely severed, however, as his articles, short stories and poems continued to appear in various newspapers and magazines published in Australia and New Zealand. A few of these were specially written for readers in the region, including "With this Ring, which appeared in the 1902 issue of the *Australasian Stage Annual* [see below].



While little is known of Espinasse's movements during the next few years the *Theatre's* November 1907 issue records that he had recently been forced to enter a London hospital suffering from a heart complaint (12). Five years later, his reputation was effectively ruined when he was found guilty of fraud in a London court and sentenced to seven months imprisonment. The case brought against him by detectives was in relation to competitions run by his employer *Pearson's Weekly*. In reporting the eventual court case, the *Sydney Morning Herald*, records that Espinasse co-conspired with his cousin Edith Ullman and her husband Samuel to win prizes. The Ullmans, who received gaol sentences of four and two months respectively, were living with Espinasse at Beetonswood Farm House, Ickenham, Middlesex (NZT: 23 Mar. 1912, 8). According to court reports Espinasse had been responsible for sending in solutions to the competitions he'd

set using various names, with the winning cheques being collected by the Ullmans from a variety of postal addresses. The deceit unravelled when he attempted to win six competitions at the same time while his supervisor was away in Scotland. According to the *Herald* police and investigators were still unsure how long Espinasse had been "carrying this class of fraud" (30 Mar. 1912, 22).

The last known productions of Espinasse's plays were in Australia in 1911 and 1913. The first of these was the four act drama, *England's Hope*, staged for a 24 night season at Melbourne's King's Theatre beginning 23 December 1911. In 1913 his one act drama, *In the Dark*, was presented as part of a Grand Complimentary Farewell Benefit matinee tendered to actress Frances Ross at Sydney' Theatre Royal on 31 July. Set in the writing room of blind novelist, Paul Friars (play by J.B. Atholwood), the three-hander's other characters are Friar's friend, Dr Allan Massie (Walter Baker), and his amanuensis, Mary Vaughan (Frances Ross). The production included the rendition of "Se Saren Rose," a song written by Arditì (words) and Mazzoni (music) and performed by Elmhirst Goode (SMH: 30 July 1913, 2). Another of his recorded works, *The Master of Angestroom*, is yet to have any production details established.

As to Bernard Espinasse's whereabouts after 1912, no information is yet forthcoming. It is believed that he remained in London after serving his prison sentence, but given his tarnished reputation he would have found it almost impossible to continue as either a journalist or a playwright. Although it is believed that he died in England, and possibly London, no year has yet been determined.

SEE ALSO

- [J. C. Williamson](#)
- [Ernest Truman](#)

ADDITIONAL QUOTATIONS

- *Her Good Name* is by no means the only work that Bernard Espinasse took with him when he left Australia for London some months ago. His carpet-bag was full of plays, farces and sketches etc. Mr Espinasse, in reply to the pessimistic utterances of Australian writers, once claimed that for years he had made a good living playwriting in Australia (BC: 31 May 1902, 9).

HISTORICAL NOTES AND CORRECTIONS

1. The article to the right, published in the 14 October 1897 edition of the *Otago Witness* (39), includes a testimonial by actor Walter Baker.
2. Espinasse married Germaine Therese Seeley in Melbourne on 19 October 1893. A writer herself, she is known to have contributed articles to the *Otago Witness* under the pseudonym, Elise Espinasse. One of her stories, "A Little Soul," was published in the paper's 1894 Christmas Extra edition (24 Dec). A *Bulletin* poem, "The Price of a Kiss" (also published under the name Elise Espinasse) can be accessed on line in [The Bulletin Reciter](#) (via the University of Sydney).

Germaine Espinasse divorced her husband in 1906 on the grounds of desertion (BM: 5 Sept. 1906, 2).

3. It is unclear what connection, if any, the following "In Memoriam" notice, has with Bernard Espinasse, given that the *Otago Witness* (NZ) article records that his father, Captain Espinasse, had already died prior to October 1897.

ESPINASSE.—In loving memory of my father, Capt. R. D. Espinasse, died August 5, 1907; also mother, died June 21, 1901. (Inserted by daughter, L. Parry.)

Argus 5 Aug. (1907), 1.

5. The *Nelson Evening News* (NZ) records that an unnamed story by Espinasse appeared in the April/May 1909 issue of the *London Magazine* (NET: 10 May 1909, 1).
6. The *Otago Witness* also records in early 1895 that Espinasse had collaborated with composer Fred Ireland to write the song, "My Clina." It was "soon to be heard at the halls" (28 Mar. 1895, 37)
7. Edward Reid-Smith's research has located Espinasse's name in the 1911 UK census. At that time he was living at Beetons Wood Farm, Ickenham (Middlesex), described as "Journalist and Author" (Census RG14/6773 schedule 20).

... Mr Bernard Espinasse, a son of the late Captain Espinasse, well and favourably known in connection with the Dunedin Exhibition, is meeting with gratifying success as a playwright in Sydney. Both daily papers have a good word to say for Mr Espinasse, as the following by the musical critic of the Daily Telegraph will show:—"To the distinction of being at present by far the busiest playwright in Australia Mr Bernard Espinasse adds the enjoyable experience of having plenty of lucrative commissions in hand. He is now engaged on an operatic libretto for a well-known Sydney musician whose name does not transpire." Recently Mr Espinasse has written two plays for Mr Walter Baker, and is under contract to make one or two for Mr Cecil Ward. Mr Baker is highly pleased with his playwright's work, and a few days ago sent him a complimentary letter, which runs thus:—"I have to thank you very sincerely for the manner in which you have carried out your portion of our contract, and I may tell you at once that I am more than pleased with the ability you have shown in the two plays you have written for me. My experience has been a large one, and consequently my judgment is of value. "The Day of Reckoning," the naval piece with which you have just furnished me, is as good as any melodrama that I have played in, excellent in construction and in natural dramatic situations. As a literary effort it has a really healthy tone, and I feel convinced that when it is produced (which I hope will be soon) it will be an undoubted success. With "The Sins of the Fathers" (the first drama which you wrote for me) I am equally pleased, though it is quite distinct in plot and situation. With regard to it, I can only say what a pity that men like Tree are not at hand. Now, you know what I think of your work. I have got more than my money's worth in a couple of plays as good as any I have ever played in." Both Mr Espinasse and his talented wife are old friends, the latter under a *nom de plume*, of *Witness* readers, they having contributed tales and sketches to different Christmas numbers.

MUSIC THEATRE WORKS

- 1896:** *The Magic Cloak* [operetta]
1899: *Little Red Riding Hood*; Or, Keeping the Wolf from the Door [pantomime]
1900: *Australis*; Or, The City of Zero [pantomime]

NB: *Little Red Riding Hood* programs (including libretto) are held by the National Library of Australia (N 792.3 E77) and the Mitchell Library, State Library of NSW (M 792.4/W).

Australis; Or the *City of Zero* programs (with libretto) are held by the Mitchell Library (792.4/W), Fryer Library (PR8207.S65 A8 1900) and State Library of South Australia.

PLAYS AND FARCES

- 1893: **Mr Harris** [farce]
1897: **The Day of Reckoning** [drama]
1898: **Her Good Name** [one act play]
1899: **The Three Musketeers** [drama] • **Blind Love** [one act play]
1901: **The Ivy Leaf** [drama]
1902: **Her Good name** [one act play] • **Ned Kelly and the Bushrangers: An Original Dramatisation of Incidents in the Life of Ned Kelly, the Australian Bushranger** [drama, unproduced]
1903: **Sappho** [drama, unproduced]
1905: **A Silent Witness** [drama]
1911: **England's Hope** [drama]
1913: **In the Dark** [one act play]
n/e: **The Master of Angestroom** [drama, unproduced]
n/e: **The Sins of the Father** [drama, pre-1897]

NB: Espinasse and Leader's *Ned Kelly and the Bushrangers* manuscript is held in the Lord Chamberlain's Office, British Library (LCP1902/29). A photocopy version is held in the Hanger Collection, Fryer Library, University of Qld (H2112)

STORIES, ARTICLES AND POETRY

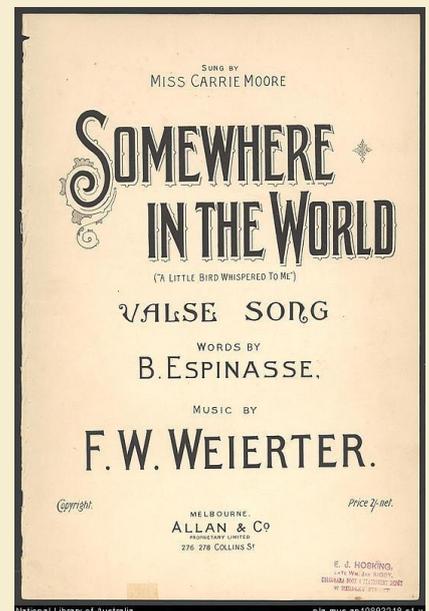
- 1892: "At Large." B: 9 Jan., 24 [poem].
1894: "To a Ballet-Dancer." B: 11 Aug., 15 [poem] • "[III. The Land of Ceylon.](#)" OW: 28 June, 41 [article] • "[V. The Land of Ceylon.](#)" OW: 12 July, 41 [article] • "[The Ghost of Christmas](#)" and "[The City of Kali.](#)" OW: 24 Dec., n. pag. [short story]
1895: "His One Virtue." B: 28 Sept., 27 [poem] • "[A Little Bit of Alright.](#)" HG: 22 Mar., 3 [poem] • "[The Hindoo at Home.](#)" OW: 11 July (1895), 40 [short story]
1897: "The Day When I Shall Die." B: 22 May, 3 [poem]
1898: "Beyond." B: 31 Dec., 11 [poem] • "A Dream of Thumbo." B: 16 Apr., 3 [poem] • "[Dunno.](#)" B: 29 Jan., 3 [poem] • "A Theory" B: 30 Apr., 11 [poem] • "Lovely Woman is Peculiar: A Matter of Sex." B: 4 June, 32 [poem] • [untitled] B: 20 Feb., 11 [poem]
1899: "An Idiom" B: 9 Dec., 15 [poem]
1901: "Consider the Lilies (from a Club Balcony)" B: 20 July, 15 [poem]
1902: "With This Ring" ASA: 3 (Jan.), 8 [short story]
1906: "A Fantasy in Smoke." BA: 30 June, 18 [short story] • "The Theatre and the South." BA: 5 July, 39 [article]
n/e: "[The Fat Man and the War](#)" *The Bulletin Reciter: A Collection of Verses for Recitation from The Bulletin.* Sydney University. (sighted 22/7/2012)

FURTHER REFERENCE

- "*Christian: The Drama and its Dramatist, The.*" BC: 18 Aug. (1900), 6.
"*Christian at Her Majesty's, The.*" A: 10 Sept. (1900), 6.
"[Conspiracy: Fraudulent Competition Winners.](#)" SMH: 30 Mar. (1912), 22.
Djubal, Clay. "[Espinasse, Bernard.](#)" *AustLit* (2008).
"Her Majesty's - *The Christian.*" SMH: 25 Sept. (1899), n. pag.
"Her Majesty's - *The Christian.*" ARG: 10 Sept. (1900), 7.
"Mr Bernard Espinasse." SMH: 24 Oct. (1901), 8.
"Mr Bernard Espinasse." SMH: 26 Oct. (1901), 12.
"Mr Bernard Espinasse's Play." SMH 12 Apr. (1902), 9. [re: *Her Good Name*]
"[Newspaper Prizes: Charge of Conspiracy.](#)" ARG: 30 Mar. (1912), 19.
"[Pearson's Weekly Prize Puzzles: How They are Solved.](#)" NZT: 23 Mar. (1912), 8.
"[Theatrical and Musical Notes.](#)" OW: 14 Oct. (1897), 39.
Wlaschin, Ken, and Stephen Bottomore. "[Moving Picture Fiction in the Silent Era, 1895-1928.](#)" *Film History* Apr. (2008), n. pag. [sighted 22/7/2012]

See also:

- SMH:** 29 July (1899), 4 ["Music and Drama"] • 23 Sept. (1899), 14. [re: *The Christian*] • 26 Sept. (1899), 2 [re: *The Christian*] • 30 July (1913), 2.
WA: 31 Mar. (1903), 5.



Source: National Library of Australia

With this Ring.

(A slightly true story.)

Specially written for "The Australasian Stage Annual."

By BERNARD ESPINASSE.

"Half the world doesn't know how the other half—came to marry it."

WHEN, some months ago, Mr. and Mrs. Fordyce steamed blithely away in a P. and O. liner, on an over-sea honeymoon trip, only one person amid the handkerchief-shaking crowd on the wharf knew precisely why Terry Fordyce married Miss Gilby, the dainty soubrette of the Frivolity Theatre. Terry himself had a very strong inkling, Miss Gilby MAY have known (this part of it is more or less a mystery), but the one who absolutely knew all about it was the twinkling-eyed old lady who had waved adieu to her son-in-law, with a smile that no parting sorrow could render lachrymose.

Terry, in pre-nuptial days, was a very dapper moth, who fluttered round many candles, without singeing his coat-tails. It was his habit to make love furiously, and to disappear judiciously. Man may propose, in the abstract, and to suit a phrase; Terry never did.

His prolonged immunity produced a superstition, so that when his frequent adjacency to the fascinating Miss Gilby did attract attention, it had the remarkable effect of moving her dearest friends (same sex) to offer congratulations, which were accompanied by enigmatic smiles. Miss Gilby and "Momma" were new arrivals from "the States" (where the young lady was engaged by an Australian manager), and the smiles were none the fewer because Flora, though beautiful, dressed plainly, while Terry's pockets were well known to be auriferous. As to "Momma," subsequent events would seem to indicate that she was shrewd enough to find out things without appearing to ask questions.

Terry "fluttered" as usual, fluttered even a little more than usual, and then prepared to depart, unostentatiously. On a memorable evening he paid his last visit. Of course, he alone knew that it WAS his last visit.

He found the house en fete. Mrs. Gilby met him in the hall, and explained; it was Flora's birthday. Fordyce expressed instant regret that he had not known in time to provide himself with the gift customary on such occasions. He was genuinely disappointed, and showed it. The thought crossed his mind that an appropriate present might have weighed in the balance against the portmanteau standing packed in his room.

"I'll go out now," he said, "and get something."

"Don't do that," said his hostess; "people have seen you come in. It will look so odd. If you

really want to give Flora something, I think I can manage it for you. Come this way."

She beckoned him into a side-room, where a number of paper-wrapped presents lay in obvious concealment on a table. Selecting a very small one she put it into his hand. "I have a number of gifts for Flora, and can easily spare one. Give her this, as if you had brought it with you."

Before anything more could be said, the door opened, and Miss Gilby came in. "Momma," with a rapid "Ssh!" glided away, and Terry, accepting the situation, slipped the tiny packet into his pocket, and did the "Happy Returns" business with as much grace and sincerity as his conscience, and the short notice, would allow him to summon up.

Somehow—and Terry did not recall the fact till much later—he was never alone for a moment during the rest of the evening. Supper arrived, and he was a trifle surprised to find himself placed on Mrs. Gilby's right. She whispered to him that it had been arranged to present the birthday offerings "in the American fashion," before supper started, and "would he lead off?"

Terry's natural aplomb never wholly deserted him under the most trying conditions, and his remarks at this stage were a model of felicitous ambiguity. Miss Gilby, with a bewitching smile, took the small parcel which he handed to her, and Terry resumed his seat, more satisfied with himself than he was ever to be again. Immediately, she tore off the wrapper, and exposed to view a small jeweller's case, and, lifting the lid, displayed to the assembled company—an engagement ring!

Terry Fordyce has since confessed to having but a lazy perception of the events which occupied the succeeding five minutes. He was conscious of being thumped on the back, and boisterously congratulated by his left-hand (male) neighbour, on the "devilish neat way of doing the thing!" He recalls that Mrs. Gilby was smiling at him, and pressing his hand with motherly fervour; and he most distinctly remembers that Flora, blushing decorously, called him "Terence!"

But the entire period which elapsed between that never-to-be-forgotten evening and the time when he stood on the ship's deck, with his newly-made wife (who had concluded her engagement), at his side, and "Momma"-in-law waving her hand to him from the wharf, Terry states to have been the playground of chaotic and bewildering sensations, uppermost of which was the grammatically-confused, but definite impression that the jug which goes too often to the well is but a juggins after all.

Sydney, 1901.

Australasian Stage Annual Vol. 3 (Jan.) 1902, 8.

The AVTA would like to thank Paul Mishura (Scotch College, Melbourne) for his assistance in providing information and research leads for this updated biography (July 2012).

Additional information has also been provided by Edward Reid-Smith.

Last updated: 18/01/2013

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

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