



THE UNIVERSITY OF QUEENSLAND
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**What Oh Tonight: The Methodology Factor and
Pre-1930s' Australian Variety Theatre
(with Special Focus on the One Act
Musical Comedy, 1914-1920)**

APPENDICES

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FOREWORD TO APPENDICES

[The following has been abridged from the Introduction to this dissertation]

The motivation for this study was sparked during my previous post-graduate research into Australian-born entrepreneur, Harry Clay. While the pre-1930s Australian variety industry's historical neglect was not a focus of that study's research parameters, it nevertheless became an issue of increasing interest. I began that project knowing almost nothing about great-great-uncle except that he was a Sydney-based variety manager. Some twenty years previous I'd even lived a few blocks away from Newtown's Hub Theatre (previously the Bridge Theatre) unaware that Uncle Harry had built and run his organisation from there. With so little information available my initial approach to the MA thesis was to try and demonstrate his significance by identifying who he employed - the premise being that if he was an important industry manager he would have engaged a number of people who were either leading performers while on his circuit or who later became well-known.

The survey of Clay's operations eventually resulted in an extensive data collection of more than 2,200 individual acts. Very few of these people have ever been acknowledged in the historical record, however. Even despite early indications that quite a few were considered local stars the evidence gathered for this dissertation further demonstrates that several hundred of these artists were clearly recognised as celebrities, if not stars, by variety audiences right around Australia. Many of these practitioners were not only performers, but also writers, songwriters, managers, and producer/directors, who presented entertainment that was both appealing and relevant to their contemporary public. The data contained in both these appendices also indicates that a high percentage of people working as Australian-based variety performers were long-term professionals who operated within an established, viable and connected industry.

This dissertation's initial research inquiry was based then on two clearly defined issues: 1) why and how has the Australian variety industry and its leading practitioners been neglected to such an extent that the industry appears not to have existed aside from the Rickards/Tivoli and Fullers' operations; and 2) was it possible to locate enough primary evidence to prove that the Australia variety industry produced not only a large number of performers of social and historical worth, but also created an original homegrown theatrical genre (the revusical). Having identified this line of inquiry my underlying objective was to improve and extend on the methodology used for my Masters research so that this project could overcome the problems identified during the course of that study. As a result of developing this new methodological approach the thesis has been able to show that an entire era of theatrical activity disappeared from historical records as a result of a complex series of external factors during the late 1920s and early 1930s. The evidence also suggests that much of what we currently believe about the Australian variety industry, and its relationship to the popular culture audience that engaged with it, needs to be re-evaluated.

As Appendices C and D readily demonstrate, this newly devised research approach more readily copes with the vagrancies of the variety industry, its ephemeral nature, its widespread infrastructure and the seemingly limited amount of primary evidence available in respect of production and individual performance activity. The dissertation has already argued in this respect that the traditional historical approach has failed to piece together the vast industry activity produced within the popular culture sphere of the pre-1930s because it simply has not been able to identify or even recognise much of that activity. The consensus that one (or possibly two companies) dominated the market has existed for so long in the minds of historians that no one has yet attempted to put the industry under the microscope of academic investigation. Indeed, it is now clear that the current historical record pertaining to Australian variety is not so much the result of rigorous investigative research, but more a case of secondhand reporting - often the repetition of inaccurate memoir, long-standing myth and previously unchecked historical claims. Furthermore, the current history reflects a problem that until now seems not to have been considered by academics. I refer here to the very real probability that our current understanding of the past is less a reflection of real world activity than a culmination of the collective personal research interests of individual historians. The methodology devised for this study is therefore an attempt to circumvent such research flaws by focusing almost exclusively on primary source evidence - using secondary sources only when they can be aligned with uncontested original evidence, and treating the data with an egalitarian logic rather than through preconceived notions of value or success.

This appendices includes an extensive, though still not exhaustive, chronological survey of Australian-written popular culture music theatre works staged between the 1870s and 1935. The findings effectively overturn the way we currently understand this period of theatrical activity in Australia. The research clearly demonstrates, for example, that the local variety industry was a significant part of Australian social and cultural life, and that it maintained its high profile presence for more than fifty years through a number of factors that have until now gone unrecognised. Appendix C in particular demonstrates that the Australia-wide variety industry comprised of many dozens of high profile managers and entrepreneurs during that period and employed many thousands of artists each year.

Much of the initial research was undertaken at the Fryer Library, University of Queensland, during my MA candidature (beginning in 1997). Two research trips to Sydney were also undertaken in 1997, with much of the time spent in the Mitchell Library (State Library of New South Wales). Additional research was conducted at the New South Wales State Government Archive, the Stanton Library (North Sydney) and the Australian Music Centre.

One of the problems that will be noted throughout these appendices is the large number of missing page numbers in the citations - particularly those relating to *Australian Variety and Show World*. This has occurred largely as a result of two issues. In a number of instances the photocopies I made while researching at the Mitchell Library did not reproduce the page numbers. With *Australian Variety*, however, many issues do include page numbers. I was unable to identify the pages by the completion of this thesis because no microfilm copies of the magazine were available in Brisbane. This means that there are still incomplete citation records for many reviews and advertisements from that magazine. Other primary sources where this problem sometimes occurs include the *Theatre Magazine* (aka *Theatre Society and Home*) and *Everyone's*.

Note for the 2014 University of Queensland eSpace publication.

Much of the information contained within these appendices has been transferred to the
Australian Variety Theatre Archive (AVTA).
Entries on the site are updated as new information is identified.



The AVTA's primary objectives is three-fold:

- To celebrate and advance our knowledge of the Australian variety theatre industry which operated between the mid-1800s and the late-1920s/early-1930s.
- To identify and correct myths, errors and gaps in the published history of Australian variety theatre.
- To provide an on-going information archive which will serve as the basis for further research by both academics and historians, as well as by the general public.

The website's online address is: www.ozvta.com

Pandora: Australia's Web Archive (an initiative of the National Library of Australia) now includes the **Australian Variety Theatre Archive**. This will allow future generations permanent access to archived versions of the website.

The AVTA's Persistent URL identifier is:
<http://nla.gov.au/nla.arc-143747>

ABBREVIATIONS

(Production/Performance Details)

Adapt:	Adapted by
Add Lib:	Additional Libretto
Add Lyr:	Additional Lyrics
Add Mat:	Additional Material (libretto/music not specified)
Add Mus:	Additional Music
Add Txt:	Additional Text
[am]:	Amateur Production
B Mngr:	Business Manager
Choir Mast:	Choir Master
Chor:	Choreographer
Com Sc:	Comic Scenes Director (specific to late 19 th century productions)
Cond:	Conductor
Cost:	Costumes
Dir:	Director
[f/k]:	First known performance - premiere status unknown
Lse:	Lessee/Lesseees
Lib:	Libretto (the text written specifically for a musical, operetta, opera or pantomime)
Lig:	Lighting Operator
Lyr:	Lyrics
Mngr:	Manager(s)/management
M Dir:	Music Director
Mus:	Music
Mus Arr:	Music Arranger
[n/e]:	Details not established
n. pag:	No page number (page not established in referenced source)
n. yr:	No year of publication (year not established in referenced source)
Op:	Operator
Orch Ldr:	Orchestra Leader
Pfm(s):	Performance / Performances
[pro/am]:	Combined Professional and Amateur
Prop:	Proprietor
Prpt:	Properties
[rnib]	Reference not in bibliography

S Art: Scenic Art
S Mngr: Stage Manager
S Des: Sound Designer

T Mngr: Tour Manger
Txt: Text - author of any music theatre work (incl. play with music). Not used for opera, operetta, musical or pantomime.

v. pag: Various pages (check index in referenced source)

(Appendix C Symbols)

- ◆ No performance to date. Entry entered in the year the work was completed or published.
- * Performance reported but few or no details have been located (i.e.; venue but no date)
- # Publication details (text/libretto). Also includes archive/library which holds unpublished text)
- + Sound recording details (recording company and year)

(Theatre Companies/Production and Management Organisations/Performing Arts Museums/Venues and Archives)

ANL: Australian National Library (Canberra)
BTN: Bridge Theatre (Newtown, Syd) - Harry Clay's headquarters (1913-c1930)
DC&H Delohery, Craydon and Holland
FHC: Fryer/Hanger Collection, Fryer Library, U of Queensland
GM/UM Granger Museum, University of Melbourne
JCW: J. C. Williamson's Ltd
NSWA: New South Wales Archives
QPAM: Queensland Performing Arts Museum
SL: Stanton Library (North Sydney)
SLNSW: State Library of New South Wales (incl. Mitchell Library)
SLQLD: State Library of Queensland
WGM: Williamson, Garner and Musgrove

(Newspapers, Magazines, Journals, Databases and Miscellaneous Sources)

A: Age	AJT: Australian Jewish Times (aka Australian Jewish News)
AA: Adelaide Advertiser	ALS: Australian Literary Studies
ACAB: American Composers Alliance Bulletin	AM: Advocate (Melb)
ACP1: Annotated Calendar of Plays Premiered in Australia 1850 - 1869	AMM: Australian Monthly Magazine
ACP2: Annotated Calendar of Plays Premiered in Australia 1860 - 1890	AMND: Australian Musical News Digest
ADB: Australian Dictionary of Biography	ANJ: Australia National Journal
ADS: Australasian Drama Studies	ARG: Argus (Melb)
ADW: Advertiser (Wollongong, NSW)	ASA: Australasian Stage Annual
AHS: Australian Historical Studies	AUS: Australian
AJ: Australian, The (aka The Australian Journal / Australian Daily Journal)	AUSN: Australasian
	AV: Australian Variety and Show World

B: Bulletin
BC: Brisbane Courier
BL: Bell's Life in Victoria
BLS: Bell's Life in Sydney
BN: Brisbane News
BS: Ballarat Star

CSA: CentreStage Australia
CTTA: Companion to Theatre in Australia

DAW: Daily Advertiser (Wagga Wagga)
DM: Daily Mirror (Syd)
DPAA: Dictionary of Performing Arts in Australia (1996):
 - Vol 1. Theatre, Film and Television
 - Vol 2. Opera, Music and Dance
DSB: Daily Sun (Bris)
DT: Daily Telegraph (Syd)
DTM: Daily Telegraph-Mirror (Syd)
DTMB: Daily Telegraph (Melb)

E: Everyone's
EMP: Empire
EN: Evening News

FH: Fremantle Herald
FG: Fremantle Gazette
FN: Fuller News
FR: Financial Review

GA: Geelong Advertiser (Vic)
GN: Geelong News

HM: Hobart Mercury
HSM: Herald Sun (Melb)
HUM: Humbug

IM: Illawarra Mercury
ISN: Illustrated Sydney News
LE: Launceston Examiner
LDR: Leader (Melb)
LH: Lone Hand
LNQ: Literature in North Queensland
LOR: Lorgnette
LR: Literary Review

MAR: Margin
MB: Morning Bulletin (Rockhampton)
MD: Mosman Daily (Syd)
MF: Music Forum
MG: Mountain Gazette (NSW)
MH: Melbourne Herald
MP: Melbourne Punch

MQ: Meanjin Quarterly
MR: Melbourne Report
MS: Melbourne Sun
MT: Melbourne Times
MUT: Musical Times

NR: Nation Review
NLAN: National Library of Australia News
NAT: National Times
NEWS: News (Adel)
NGDM: New Grove Dictionary of Music and Musicians (Ed. Stanley Sadie)
NH: Newcastle Herald (NSW)
NLR: New Literatures Review
NSWE: New South Wales Examiner
NTA: New Theatre Australia
NTQ: New Theatre Quarterly (Eng)
NZH: New Zealand Herald

OCAL: Oxford Companion to Australian Literature (Ed. William Wilde et al)
OCAM: Oxford Companion to Australian Music (Ed. Warren Bebbington)
O: Overland
OS: On Stage (Victorian Theatres Trust)

PA: Parramatta Advertiser
PAD: People's Advocate
PAUS: Pictorial Australian
PMG: Pall Mall Gazette
PNCH: Punch (Syd)
PPP: Port Phillip Patriot (Melb)

Q: Quadrant

S: Southerly
SA: Sunday Age
SAA: South Australian Advertiser
SAJ: Sounds Australian Journal
SAR: South Australian Register
SB: Sun (Bris)
SH: Sun Herald (Syd)
SHM: Sunday Herald (Melb)
SHSM: Sunday Herald-Sun (Melb)
SMH: Sydney Morning Herald
SOM: Star Observer (Melb)
SP: Sunday Press
SR: Sydney Review
SS: Sydney Sun
SSB: Sunday Sun (Bris)
SSL: Sunday Sun (London, UK)
SSM: Sunday Sun (Melb)

SSO: Sydney Star Observer
ST: Sunday Telegraph
STG: The Stage
STHR: Southern Review
STP: Sunday Times (Perth)
SW: Smith's Weekly
SYM: Sydney Mail

T: Telegraph (Syd)
TA: Theatre Australia
TAA: The Australian Author
T&C: Town and Country
TAUS: Theatre Australasian
TBT: Table Talk
TF: 24 Hours
TG: Theatregoer
TH: Theatre
THS: Theatre History Studies

TIMA: Time Australia
TM: Telegraph/Mirror (Syd)
TN: Theatre Notebook
TNEW: Theatre News
TOS: Times on Sunday
TOWN: Town Talk
TRTH: Truth
TS: TheatreScope
TT: The Theatre (Syd)

VASJ: Victorian Artists Society Journal

W: Westerly
WA: West Australian
WARG: Weekly Argus (Melb)
WLWE: World Literature Written In English